

Jennifer Lee



Jennifer Lee

New Works

COVER:

Left

Pale, flashing speckled trace, tilted, 2012

ceramic

8 ½ x 6 ⅝ inches

Right

Dark olive, umbre rings, 2012

ceramic

11 x 8 inches

PHOTOGRAPHY:

Michael Harvey



Frank Lloyd Gallery, Inc.
2525 Michigan Avenue, B5b
Santa Monica, CA 90404
PH: 310 264-3866
FX: 310 264-3868
www.franklloyd.com

Jennifer Lee

New Works

Jennifer Lee's pots evoke a poised and certain stillness. Created on an intimate scale, the impact of these objects is nonetheless substantial, their elegant presence filling the gallery with color and pure form.

Formed without glazing, the softly textured surface of the stoneware bodies that Jennifer Lee builds up and burnishes are striking. Referring to her unique pigments, Sir David Attenborough noted that "Because she does not use glaze, her subtle colours and misty shades come not from a veil draped over the pot but from within its very substance, as in the face of a cliff."¹ Lee uses a limited palette of hues that evoke the natural world, including olive, peat, moss, and slate blue. Like naturally burnished river rocks, her surfaces have a gently worn patina that suggests the passage of time. Rusted specks, traces, halos and bands seem to propose a reduction of the works to their essences. There is a sense of erosion, that the surfaces of her works could be the result of natural processes.

Despite this reference to subtractive forces—a river cutting through a canyon or wearing down stones as it flows over them—Lee's pots are

created through an additive method. Her incorporation of oxides into the stoneware tells a story of formation, a coming together of elements to create singular works. Instead of erosion, there is steady accumulation, as her works acquire their dignity through the long process of their making.

Beginning with a pinched base and rising up through the addition of larger bands of clay, every color, trace, and halo is incorporated into the body of the pot, and is therefore visible on the interior as well as the exterior. Her labor is arduous, carried out by hand, and in the words of Tanya Harrod, "confirms what we always suspected, that there must be dark determination, toughness, and struggle to create works of such poised purity and perfection."² Lee's vessels are imbued with the activity of their creation, resulting in finely balanced forms.

The delicate feet of her works deftly generate a feeling of graceful suspension, as though the pieces have chosen to momentarily settle in their space. Although these bases may seem improbably small, they function effectively as her vessels' center of gravity, the point of contact

between the work and the world. They are poised on the very edge of action and motion, remaining utterly still on their pedestals.

However, balance is not always synonymous with symmetry; it can instead indicate a harmonious deviation from classical forms. Carefully considered asymmetries can disturb the equilibrium of her vessels and add to their elegance. Tilted and leaning rims, swelling profiles and soft ridges are all possible variations on this theme. These irregularities echo how her pieces function within space, an important component of Lee's work. Arranged on two oval pedestals, as they are in the main gallery, their curves create a compelling negative space in which they can exist and make their presence known. According to Edmund de Waal in his essay on the artist, "Some objects shrink in the world, or diminish their surroundings. Others, like Jennifer Lee's, seem to add."³

Each of Lee's works exists with a quiet self-confidence. The works are given descriptive titles such as *Dark olive*, *umber rings*, or *Pale, flashing speckled trace, tilted*. Ian Wilson has theorized that these seemingly straightforward

descriptions "are concerned with telling us about the very nature of the pot, with conveying the qualities which make it what it is, the qualities which are the essence of the vessel."⁴ In this way, the titles announce that the finished pieces could never have been other than they are.

Jennifer Lee's body of work, like the geological processes it conjures, has evolved slowly since she began working as a ceramic artist in the early 1980s, after completing her studies at the Edinburgh College of Art and the Royal College of Art in London. She has limited her explorations to bowl and vessel forms, but has found freedom within these self-imposed constraints. Through concentrated effort, Lee has made expansive the borders of her artistic production.

This exhibition will be Jennifer Lee's fourth solo show in Los Angeles. Lee has been regularly exhibiting work worldwide since 1981. In 2009, she was invited by Issey Miyake to participate in a three person show at *21_21 Design Sight*, Tokyo. This show, entitled *U-Tsu-Wa*, was designed by acclaimed Japanese architect Tadao Ando.

Lee's work is internationally represented in major museum collections, including the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, the Victoria & Albert Museum, London, and the Royal Scottish Museum, Edinburgh. Jennifer Lee was born in Aberdeenshire, Scotland, in 1956. She lives and works in London.

—Kelly E. Boyd

¹David Attenborough, Jennifer Lee Ceramics, <http://www.jenniferlee.co.uk/exhibitions/oneperson.html>.

²Tanya Harrod, Falls the Shadow, (London: Galerie Besson, 2011).

³Edmund de Waal, Jennifer Lee 2010, (East Sydney: Liverpool Street Gallery, 2010).

⁴Jan Wilson, "Selbst auferlegte Grenzen," *Keramik Magazin* Europe, Nr.2 (2008): 22-25.





Previous spread

Left to Right

Sand-grained, haloed olive traces, tilted, 2011

Pale, flashing speckled trace, tilted, 2012

Dark olive, umber rings, 2012

Dark, haloed traces, blue rim, 2012

Next page

Left to Right

Pale, flashing speckled trace, tilted, 2012

Dark, haloed traces, blue rim, 2012

ALL PHOTOGRAPHY :

Michael Harvey





Jennifer Lee
Sand-grained, haloed olive traces, tilted, 2011
ceramic
8 $\frac{7}{8}$ x 6 inches



Jennifer Lee
Polished slate blue, grey bands, tilted shelf, 2009
ceramic
8 ½ x 5 ½ inches



Jennifer Lee
Sand-grained, olive smoked bands, 2011
ceramic
7 $\frac{1}{8}$ x 11 $\frac{1}{8}$ inches



Jennifer Lee
Olive, granite ring, metallic halo, 2011
ceramic
4 7/8 x 10 1/4 inches



Jennifer Lee
Olive, lichen ring, metallic halos, 2012
ceramic
3 ½ x 7 ⅞ inches



Jennifer Lee
Rust grained, speckles, 2012
ceramic
2 ½ x 6 inches



[Previous page](#)

[Left to Right](#)

Polished slate blue, grey bands, tilted shelf, 2009

Dark, haloed traces, blue rim, 2012

ALL PHOTOGRAPHY :

Michael Harvey



Jennifer Lee
Dark olive, umber rings, 2012
ceramic
11 x 8 inches



Jennifer Lee
Dark, haloed traces, blue rim, 2012
ceramic
6 ½ x 5 ⅞ inches



Jennifer Lee
Pale, flashing speckled trace, tilted, 2012
ceramic
8 ½ x 6 ¾ inches

Jennifer Lee

1956 Born in Aberdeenshire, Scotland
Studio in London

Education

1979 Edinburgh College of Art, Dip AD
1980 Traveling Scholarship to the USA
1983 Royal College of Art, London, MA RCA

One Person Exhibitions

2012 Frank Lloyd Gallery, Santa Monica, California
2010 Liverpool Street Gallery, Sydney, Australia
2009 Frank Lloyd Gallery, Santa Monica, California
2008 Galerie Besson, London
2006 Liverpool Street Gallery, Sydney, Australia
2005 Frank Lloyd Gallery, Santa Monica, California
2003 Galerie Besson, London
2002 Frank Lloyd Gallery, Santa Monica, California
2000 Galerie Besson, London
1999 James Graham & Sons, New York
1998 Focus, Contemporary Applied Arts, London
1997 Galerie Besson, London
1996 James Graham & Sons, New York
1995 Galerie Besson, London
1994 Aberdeen Art Gallery and Museums, Osiris, Brussels
1993 Galleri Lejonet, Stockholm
Röhsska Konstslöjdmuseet, Göteborg
1992 Gallerie Besson, London
Gallery Lejonet, Stockholm
Röhsska Konstslöjdmuseet, Göteborg
1991 Graham Gallery, New York
1990 Galerie Besson, London
1987 Victoria and Albert Museum, London, Crafts Council
City Art Gallery, Leeds, Craft Centre and Design Gallery
1986 Royal Exchange Theatre, Manchester, Craft Centre
1985 Institute of Contemporary Art, London
Rosenthal Studio-Haus, London
1984 Anatol Orient, London
1981 The Scottish Gallery, Edinburgh

Selected Group Exhibitions

2012 the nature of things: Jennifer Lee, Hans Stofer and Laura Ellen Bacon, the New Art Centre, Roche Court Sculpture Park.
Masterworks by International Artists, Yufuku Gallery, Tokyo.

Jennifer Lee

Selected Group Exhibitions

- 2011 Collect, Saatchi Gallery, London.
Contemporary Ceramics, Danese , New York.
Contemporary British Studio Ceramics, Mint Museum of Craft & Design, North Carolina.
- 2010 Blue Chip, The Collector's Exhibition, Liverpool Street Gallery, Sydney.
Group exhibition, Yufuku Gallery, Tokyo.
Collect, Saatchi Gallery, London.
- 2009 U-Tsu-Wa, 21_21 Design Sight, The Miyake Issey Foundation, Tokyo.
Contemporary Studio Ceramics: The Dauer Collection, California State University, Sacramento.
The Cellmark Collection, Röhsska Museet, Göteborg.
British Studio Pottery, Monnow Valley Arts Centre, Wales.
- 2008 British Studio Ceramics - 20th Century Transformations, Buckinghamshire County Museum.
Twenty Years - Twenty Pots, Galerie Besson, London.
Beautifully Crafted, National Glass Centre, Sunderland.
- 2006 Collect, Victoria & Albert Museum, London.
Puur Klei, Pottenbakkers Museum, Tegelen, The Netherlands.
International Post War Ceramic Art, Bonhams, London.
- 2005 Celebrating 30 Years, Crafts Council Shop at the V&A, Victoria & Albert Museum, London.
Biennale Européenne de Céramiques Contemporaines, Musée de l'Outil et de la Pensée Ouvrière, Troyes, France.
Modern Pots: Lucie Rie, Hans Coper and their Contemporaries, Dulwich Picture Gallery, London.
A Duckworth Homage, Organic Abstraction, Garth Clark Gallery, New York.
One Piece - One Artist, International Ausstellung, Galerie Marianne Heller, Heidelberg, Germany.
- 2004 European Ceramics, Westerwald Museum, Germany
Sofa, Chicago
- 2003 Selected British Ceramics: Vivienne Foley, Peter Hayes, Jennifer Lee, Ursula Morley Price, Lucie Rie, Geoffrey Swindell, Angela Verdon, John Ward, JG Contemporary, New York
Constructed Clay: Modern British Handbuilding, Galerie Besson, London
British Ceramics: Five Artists, Frank Lloyd Gallery
- 2002 Ceramic Modernism: Hans Coper, Lucie Rie & Their Legacy, The Gardiner Museum of Ceramic Art, Toronto
- 2001 Poetics of Clay, An International Perspective, Philadelphia Art Alliance, Philadelphia
1st World Ceramic Biennale 2001, Korea

- 2001 Modern Pots, Sainsbury Centre for Visual Arts, Norwich.
Bengt Julin's Ceramics, Gustavsbergs Porslinsmuseum, Sweden.
- 2000 Britisk Keramik.2000.dk, Keramikmuseet Grimmerhus, Denmark.
Color and Fire, Defining Moments in Studio Ceramics 1950-2000, Los Angeles County Museum of Art, Los Angeles (touring).
Five Potters, Leeds City Art Gallery
British and Japanese Ceramics, Galerie Hinteregger, Austria
- 1999 Current Context - New Ways of Seeing, Royal Museum, Edinburgh.
Clay into Art, The Metropolitan Museum of Art, New York.
25 Years of Contemporary Craft, Victoria & Albert Museum, London.
Commemorative Mugs for the Millenium, Galerie Besson, London.
- 1998 Gestaltendes Handwerk, Munich.
Collecting Craft, Hove Museum & Art Gallery, Hove.
Contemporary Decorative Arts, Sotheby's, London.
Spirit of the Times, Bowes Museum, Durham
Frauen in Europa, Galerie Marianne Heller, Sandhausen, Germany.
- 1997 English Craft, The Works Gallery, Philadelphia.
European Ceramic Art II, Yufuku, Tokyo.
- 1996 Design im Wandel: Produkte, Fetische, Rituale, Übersee Museum of Anthropology and Ethnography, Bremen.
Living Belsay, Belsay Hall, Northumberland.

Collections

Aberdeen Art Gallery and Museums
Buckinghamshire County Museum
Cleveland Studio Pottery Collection, Middlesborough
Contemporary Art Society, London
Crafts Council Collection, London
Crocker Art Museum, Sacramento, California
Europäisches Kunst Handwerk Landesgerwerbeamt, Stuttgart
Fitzwilliam Museum, Cambridge
Glasgow Museum and Art Galleries
Hawkes Bay Art Gallery and Museum, Napier, New Zealand
Hove Museum and Art Gallery
Kunstsammlungen der Veste Coburg
Leeds City Art Gallery
Long Beach Museum of Art
Los Angeles County Museum of Art
Minneapolis Institute of Art
Metropolitan Museum of Art, New York
Musée Bellerive, Zurich
Museum für Kunst und Gewerbe, Hamburg
National Museum of Sweden, Stockholm
Norwich Castle Museum
Peters Foundation, London
Philadelphia Museum of Art

Röhsska Konstsöjdmuseet, Göteborg
Royal Scottish Museum, Edinburgh
Sainsbury Centre for Visual Arts, University of East Anglia Scottish
Collection, SDA, Edinburgh
Scripps College, Claremont, California
Thamesdown Collection, Museum and Art Gallery, Swindon
Tochigi Prefectural Museum of Fine Arts, Japan
Trustees Savings Bank Collection, London
Victoria and Albert Museum, London