

Jocelyn Lee

Richard Levy Gallery  
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# Portraits and Landscapes • Jocelyn Lee



19 x 13 inch image	ed. of 15, unframed
#1- 5	\$4,000
#6 -10	\$6,000
#11-15	\$8,000

24 x 20 inch image	ed. of 15, unframed
#1- 5	\$5,000
#6 -10	\$7,500
#11-15	\$10,000



40 x 30 inch image	ed. of 15, unframed
#1-2	\$6,000
#3 - 4	\$8,500
#5	\$12,000
#6 -10	\$16,000
#11-15	\$19,500

50 x 40 inch image	ed. of 5, unframed
#1- 2	\$8,000
#3 -4	\$10,000
#5	\$15,000



**Jocelyn Lee**

*Untitled (Susie at Chelsea Hotel)*

2009

archival pigment print on Canson

Platine paper

38.5 x 46.25 inches: paper

97.8 x 117.5 cm

47 x 40 inches: frame

119.4 x 101.6 cm

Edition of 15

**\$7,500**





**Jocelyn Lee**

*Untitled (Jena looking in mirror)*

2009

archival pigment print on Canson

Platine paper

40 x 30 inches: image

97.8 x 117.5 cm

47 x 40 inches: frame

119.4 x 101.6 cm

Edition of 15

**\$7,500**

from the series *Portraits and Landscapes*





**Jocelyn Lee**, *Dark Matter #3 (Wedding Flowers)*, 2015, archival pigment print on Canson Platine paper, 23 x 28, inches, 58.4 x 96.5 cm: paper, 25 x 30 inches, 63.5 x 76.2 cm: frame, edition of 5, **\$8,000** from the series *The Appearance of Things*

□ ***The Appearance of Things* • Jocelyn Lee**

<b>23 x 28 image</b>	<b>ed. of 5, unframed</b>
#1- 2	\$5,000
#3 - 4	\$7,500
#5	\$10,000

<b>30 x 40 inch image</b>	<b>ed. of 5, unframed</b>
#1- 2	\$6,000
#3 - 4	\$8,500
#5	\$12,000



In an attempt to preserve her wedding flowers, the artist left them soaking in water. Each night they would freeze and each day they would thaw, resulting in the unique and luscious surface texture. Referencing mortality, these flowers appear simultaneously preserved and decomposing.

*The world enters our body via sensual portals: eyes, nose, ears, skin, and nervous system. It is then translated by our brains into meaning and experience. The Appearance of Things attempts to access this tactile and optical experience and explores how we are enmeshed in an embodied and ephemeral world. All life, including our human form and being, passes through stages of birth, blossoming, and death.*

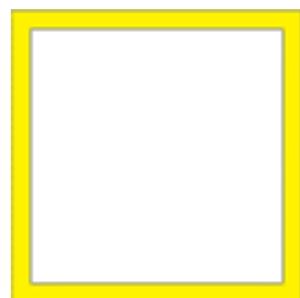
*Each image strives to celebrate a multitude of sensual bodies: animals, plants, and human beings. In many ways, the photographs are cabinets of wonder, echoing a nineteenth-century natural science fascination with the diversity of life.*

—Jocelyn Lee

**Jocelyn Lee** (b. 1962) creates photographs of ephemera and figures that are reminiscent of seventeenth-century Dutch painting. Lee uses dramatic lighting to enhance the cinematic quality of her photographs. The stillness of each image is reflective of her slow and meditative process, and her photographs of women and girls are mysterious and intimate. Each portrait reveals the subject's vulnerability through body language and nudity.

Jocelyn Lee received her BA in philosophy and visual arts from Yale University and her MFA in photography from Hunter College. Lee's work has been included in the *New York Times Magazine*, *The New Yorker*, *New York Magazine*, and *Harper's Magazine*. Her work is in notable collections including the Yale Museum of Art; the Museum Folkwang, Essen, Germany; the Nelson Atkins Museum, Kansas City; and the Museum of Fine Arts, Houston. She has received several awards and grants including a Guggenheim Fellowship and a NYFA Fellowship. Born in Naples, Italy, Lee currently lives and works in Portland, ME.





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