

# **Remind Me Tomorrow**

A Show of Ritual and Cadence

Emmanuel Art Gallery  
College of Art & Media, University of Colorado, Denver



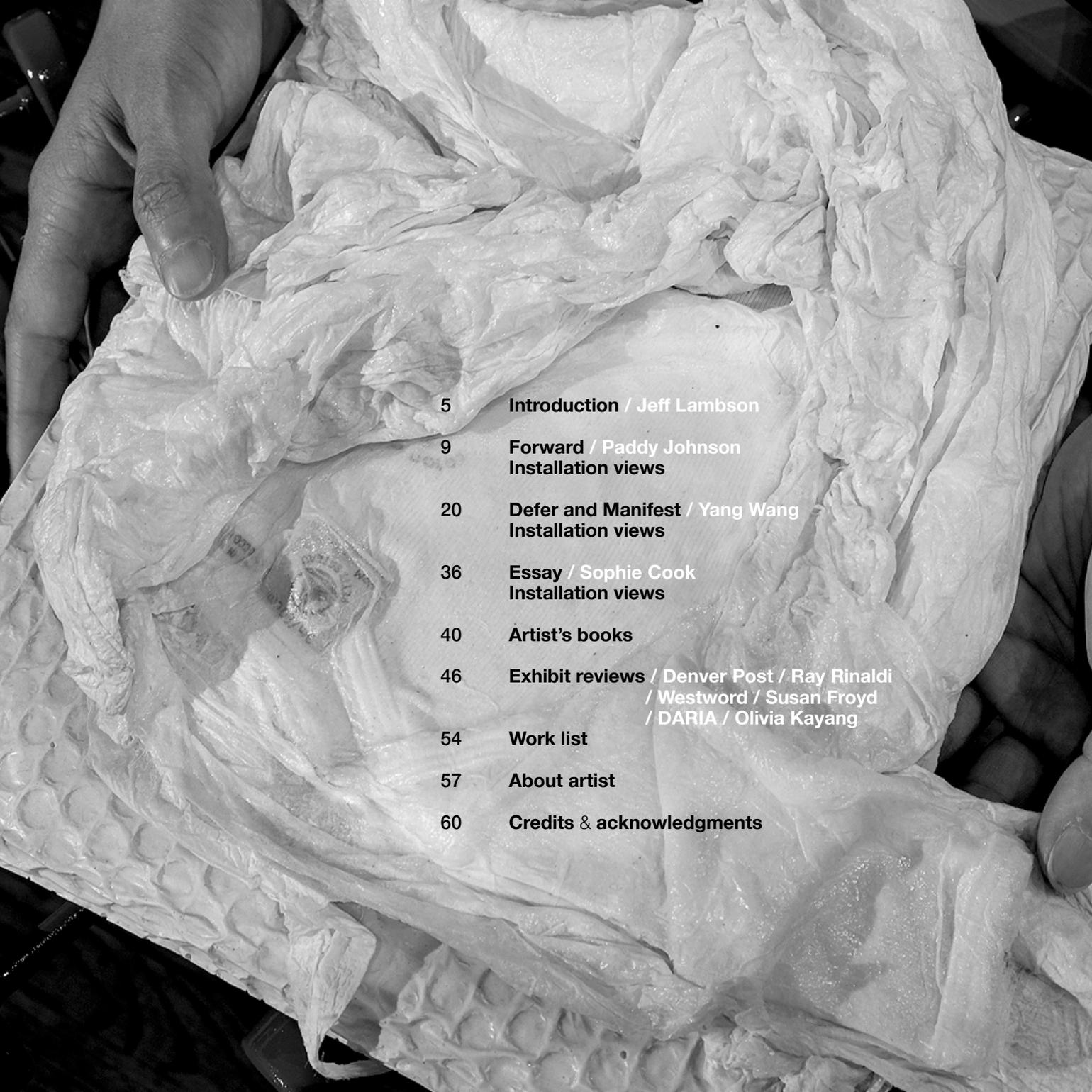
## Remind Me Tomorrow

A Show of Ritual and Cadence

By Sammy Seung-min Lee

curated by **Jeff Lambson**

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## **Introduction**

**Jeff Lambson**, Director, Emmanuel Art Gallery, University of Colorado Denver

***Remind Me Tomorrow: a Show of Ritual and Cadence*** explores the value of work, repetition, and ceremony. Referencing the calendar reminders that continually pop up on our phones and computers, we live in an increasingly overscheduled world of appointments and commitments. Sammy Lee's work asks us to assign value to our tasks, and suggests seemingly monotonous labor creates meaning and intimacy. Lee beats, squeezes, soaks, and kneads handmade paper into landscapes of dinner plate settings and suitcase tower sculptures; she reconfigures conveyor belts and food carts into large-scale art installations and crafts tranquil books. Her art invites us to see the world through the eyes of immigration, appreciating unique cultural views of others while revealing our similarities through shared rituals of work, food, and relationships. Her work is about empathy, balance, and connection. Lee's art asks us to ponder what we do and when and why we do it: remind me tomorrow to work today.



REMINDE ME TOMORROW

HERE

SEOUL

Installation Reflection, 2010  
Curated and designed by Jeff Lamson  
© 2010 Jeff Lamson

**Forward****Paddy Johnson**, Art critic, Writer and Founder of Netvrk

In-between states often take a circular form. Take the entry to Sammy Lee's *Remind Me of Tomorrow* at Emmanuel Art Gallery, where two round mirrors aligned on either side of the interior entrance reflect the image of the other. On one side, a painted yellow wall adorned with a gold mirror that reads Seoul reflects the mirror it faces. On the other, a yellow mirror that reads "here" reflects the mirror it faces. The reflection in each spells out "ereh" and "loueS," respectively, beneath the words "here" and "Seoul".

As the poetry in Lee's mirrors perfectly demonstrates, the immigrant experience amounts to feeling unmoored, much like the sense of vertigo the reflective entrance creates. Lee, who immigrated from South Korea as a teenager, tells me that while Asian cultures deem entries important, the principles of feng shui do not encourage infinity mirrors. Good design should not evoke unease.

But life rarely delivers smooth transitions, a reality captured in Lee's show. Arranged across the two-floor gallery and muted in tone, the artworks draw on Lee's personal experiences as an immigrant, mother, and artist. Nearly all the work engages material metaphor—as defined by the object's utility—to shape Lee's identity as a mother, Asian American, and artist. A leaning tower of suitcases, a conveyor belt of paper onesies, a Korean food cart for selling art allude to Lee's personal experiences. Even from behind vitrines, the intimacy of Lee's artist books reveals a singular perspective.

Organized loosely around the phases of Lee's life, the show begins with *FOB, Arrived*, a pillar of black suitcases referencing her life possessions at the time of her immigration, reduced to a single piece of checked luggage and two carry-ons. Here, each bag represents an immigrant, arranged to appear as a support to the ceiling. Slowly, though, the bags begin to slouch, eventually falling to the ground, only to be restacked by Lee.

Multiple metaphors play out in the work. A stand-in for new immigrants, the black bags carry no individual identity yet, when left alone in an airport, represent a threat. Even the language of the INS alludes to the perceived danger of the other, which describes immigrants as aliens, a permanent classification unless they grant citizenship. And yet, the larger economy, built on the backs of foreign nationals, relies on this labor, often exploiting individuals and families to their breaking point.



^ FRONT ENTRY: *In(de)finite reflection*, 2020, pg 54

In the hands of a less generous artist, *FOB* might read as darkly cynical. But each time the piece falls apart, Lee builds it back up—an act that, for me, offers a sliver of optimism. While the work demands a Sisyphean-like dedication to the task, the cycle also suggests resiliency.

*BTS 1: Beating Tadumi Station* supports this interpretation. This nearby video pairs footage of a woman using wooden clubs to flatten fabrics, a traditional Korean method of doing laundry, and that of the artist beating mulberry paper to create paper-skin. Lee uses the paper-skin (felted layers of paper transformed into leather-like material) to create casts of objects—a metaphor for both destruction and creation.

The paper casts represent a core component of the work, which I might describe as near anthropological in its description of the immigrant experience, were they not wrapped in allusion. The job of felting (or making paper-skin) the paper alludes to immigrant identity, which US culture often defines by skilled labor. You are what you do.

Lee is a *Mamabot*, a *Changing Station* operator, and a street cart vendor. Each role refers to a piece in the show and a phase in the artist's life. *Mamabot*, for instance, is a robot-shaped wall hanging of a super mom, made from archival photos of her children, photo frames, paper, and small plastic toys. *Mamabot* is the imagined figure who can do all the things; get the kids, meet the deadlines, make the meals, do the work.

*Changing Station* feels only marginally less aspirational. Here, paper-cast onesies displayed on top of a red conveyor belt present a dueling needs. On the one hand, the casts connote the preciousness related to infancy. On the other hand, the slaughter of mama brain cells that occurs when changing diapers all day presents a problem that an Amazon Prime-like conveyor belt might solve. Efficiency costs us intimacy, but to be happy, we require both.

While motherhood can take over a person's identity, money (or its lack) makes artistic identity hard to pin down. If an artist sells hot dogs in their art booth, are they a hot dog vendor or an artist? A paycheck forges an identity in most industries. In the visual arts, where salaries are few and far between, we need other signifiers.

These questions play out in *Street Art Cart*, a modular space designed to fit the business needs of an artist's practice and a stand-in for the artist's identity. Like *Mamabot*, the cart does everything—it's an artist's studio, a gallery, and an art fair booth. Stateless and designed to fit in a suitcase, *Street Art Cart* travels with ease. An artist's identity is chameleon-like in form, constantly changing and adapting to new conditions.

Two signs displayed alongside the cart signal different paths; *Business Plan A: Big and Successful Art Plaza* and *Business Plan B: Big Forest Food Cart*. When Lee set up shop at an art fair and failed to sell any art, she developed a fallback plan—hot dogs. (At Emmanuel Gallery, Lee sells paper castings of fish-shaped waffles, amongst other goods.)

While a career in hot dogs isn't what Lee signed up for as an artist, the choice is consistent with her interest in dining as a shared activity that can expose and bridge cultural gaps. Thus, amongst the goods displayed on the art cart, Lee shows twenty *Very Proper Table Settings*—long paper casts of traditional Korean dishware originally arranged by visitors. For this work, Lee invited visitors to set imaginary meals for loved ones while using Korean dishes. The gesture finds roots in generosity; a willingness to share cultures and traditions even when doing so might leave a person feeling exposed—it can be unnerving to lack the right dinnerware when sharing food with loved ones.

This experience allows visitors to empathize more deeply with the immigrant experience. (Even I have felt this anxiety as a Canadian, unable to reproduce a butter tart for friends correctly.) The cast records participants' experiences and further connects the identity of immigrants with their labor.

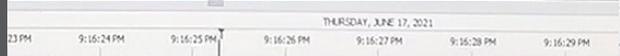
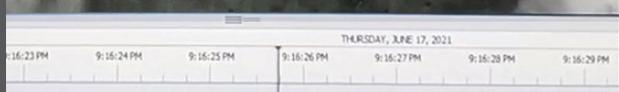
Lee displays further casts of dishes in the upstairs mezzanine along with an array of handmade books, breast casts, and other ephemera. *Beads in my Hands*, a small double-sided accordion book that folds out neatly, frames photographs of Lee's hands displaying the small jewel-like spheres inside a cell phone-shaped pop-up. The accompanying text cites a common Korean proverb, "It doesn't matter whether you have three bushels of beautiful beads if they are not threaded."

It seems Lee took this proverb to heart because perhaps the greatest strength of *Remind Me of Tomorrow* lies in how many beads Lee threads together. What we do, the struggles we share, shapes who we are. Lee, by sharing her experiences, even when it requires vulnerability, pulls people into the work. In doing so, she forges shared truths, closeness, and ultimately community.

Paddy Johnson is the editor of the forthcoming book *Impractical Spaces* and the founding editor of the contemporary art blog *Art F City*. She is the recipient of the Arts Writers Grant for blogging and a two-time nominee for Best Critic at the Rob Pruitt Awards. She contributes to *VICE*, *Observer* and *CNN* and teaches new media art and writing in New York, where she lives with her partner.



FRONT LEFT & RIGHT: *FOB, Arrived*, 2021 > REAR WALL: *Mamabot*, 2020, pg 54



< SECURITY CAMERA FOOTAGE OF THE FALL ^ REBUILDING : *FOB, Arrived*. 2021, pg 54





*FOB, Arrived., 2021, pg 54*



## Defer and Manifest

Yang Wang, PhD, Assistant Professor of Art History, College of Arts & Media, CU Denver

A tower of suitcases, covered and standardized by Sammy Lee's signature *hanji* "paper-skin" looms in the center of the gallery. Even as the tarry covering obscures the suitcases' identifiable features and renders them useless as luggage, the suitcases acquire an afterlife as sculptural monuments of the past. One suitcase once held the contents of Lee's life when she first set foot in the US as a 16-year-old, without her parents, to embark on a life that she envisioned would be different, perhaps more fulfilling, than the one she would have had in her native South Korea. The nomad remembers the journey but does not retrace her steps. She defers today to the discoveries of tomorrow as they manifest.

The works in this exhibition reflect the subsequent decades of Lee's life as she navigated her adopted country as an immigrant, wife, mother, and above all, artist. The turns of her evolving life presented unknown discoveries, challenges, and unexpected connections. Although the works reference Lee's biography, they speak to universal themes that cut across lines of difference. Lee dwells not in the grand, well-documented moments of the human experience, but the routine activities that fill our days and unite—perhaps coerce—us in the shared moments of modern life. In the daily meals that we prepare, the diapers we change, and the Amazon packages we receive, Lee finds for us moments of personal meaning and change. She also asks us to imbue moments of unexamined mundanity with mindfulness; to examine our actions and defamiliarize familiar routines. In *Street Art Cart*, Lee's portable studio, we are invited to arrange a personalized table setting that Lee will eventually cast in her paper-skin, memorializing our moments of introspection that she has guided us to achieve.

In Zen Buddhist hagiography, the Sixth Patriarch achieved spontaneous enlightenment while performing the meditative task of chopping bamboo. Lee makes us aware of the meditative labor and rhythmic beauty of preparing—literally beating—the mulberry paper-skin to behave as a supple sculpting material. The process is documented in the video *BTS 1: Beating Tadumi Station*. Through aesthetic and physical evocations of meditative spontaneity, "Remind Me Tomorrow" seeks not personal enlightenment but a collective reckoning that is more immediate and pressing.

Will it be on opening day, early morning, or in the middle of the night? When will the Jenga tower of suitcases topple over? Wedged between the floor and ceiling like a faulty structural beam without bracing, the blocky suitcases are permitted

to periodically fall to ground during the duration of the exhibition. Captured by the gallery security cameras, one such occurrence happened at night when no one was watching. Lee rebuilt the tower after a week. *FOB, Arrived* is a clear metaphor for the itinerant traveler in its material and form; the stack is not unlike something you would find in an airport. But context matters. Spring 2021 saw the ongoing global pandemic and in the US, an uptick in violence and harassment against Asian Americans. Triggered by pain and the fear for physical safety, the suppressed experiences of many Asian Americans came bubbling to the surface. A wobbly stack of suitcases can be interpreted as the precarity of life in general, but perhaps especially so for an immigrant and her descendants; as those who walk the tightrope of the American Dream while expected to uphold the myth of the model minority. But whether it's a punch in the face, a racial slur, or being mistaken for another Asian person, these jarring moments of being made aware of one's "otherness" are temporally undetermined but inevitable; they are those moments when the suitcases periodically topple and demand rebuilding. The crashes are devastating but can lead to introspection and empowerment. As a society, we ask how the tower should be rebuilt so that it can stand a bit a longer and catch our attention when it topples again.

Yang Wang is Assistant Professor of Art History at the University of Colorado Denver, where she teaches courses on Asian art as well as modern and contemporary art. She was previously the Getty/ACLS Postdoctoral Fellow in the History of Art and the ASIANetwork-Luce Foundation Postdoctoral Teaching Fellow at Luther College. Her research focuses on the role of Chinese art in establishing postwar global modernism, and has been supported by Fulbright, American Oriental Society, and P.E.O. International. Her writings have been published in *ARTMargins*, *China Perspectives*, *Yishu—Journal of Contemporary Chinese Art*, *Art Issue*, *Modern Art Asia*, and by the National Museum of Korea and the Denver Art Museum.



*BTS 1: Beating Tadumi Station, 2014, pg 54*



^ ABOVE: *Korean-American Supper I*, 2014, *Very Proper Table Setting #11*, 2021, pg 54 >> RIGHT: *Mamabot, hindsight*, 2020, pg 54  
> CENTER: *Chandeliers: Domestic Diva*, 2019, pg 54



Marrabot, *hindsight*, 2020, pg 54





< LEFT: *Changing Station*, 2019, pg 55 ^ BEHIND *Changing Station: Onesie- Diaper change 1,2,3*, 2019, pg 55





Street Art Cart, installation, 2018 with *Very Proper Table Setting*, ongoing project, pg.54

^ TOP RIGHT: *BTS 2: Base Transceiver Station*, 2014, pg.55  
>> Shop sign - *Business Plan A, Big and Successful Art Plaza*, 2018, pg.55



^ Artist casting *A Very Proper Table Setting* submitted by a participant

**Doubled Meanings and Ghostly Feasts:**

(Re-)Casting Tradition, Craft &amp; Gendered Labor

**Sophie Cook, PhD**, Interdisciplinary Scholar and Lecturer, College of Arts & Media, CU Denver

*Remind Me Tomorrow - A Show of Ritual and Cadence* is a solo exhibition of work by Korean-born, Denver-based artist Sammy Lee at the Emmanuel Art Gallery. Presented as part of AAPI Heritage Month, the show explores the Asian-American immigrant experience through the lens of Lee's own personal journey. This is not, of course, a novel subject in the vast and varied landscapes of American art, and Lee's autoethnographic approach invites her oeuvre to be read in dialogue with the work of other immigrant and ethnic minority artists. Her work can productively be framed, for example, as part of a lineage of Asian and Asian-American feminist artists whose diverse approaches--from Maxine Hong Kingston's literature and Trinh T. Minh Ha's film experiments to Theresa Hak Kyung Cha's powerful multidisciplinary art--all draw on the artist's intimate lived experiences to tell larger stories about culture and community, gender and race, home and homeland. What makes Lee's work utterly distinct, however, is the skill with which she probes the tensions and dualities embedded in her own journey--those places where the physicality of the body and material culture collides with the ephemerality of memory--and it is at these junctures that her most innovative and challenging interventions are made.

Much of Lee's work in this show reimagines and recontextualizes traditional Korean craft, especially Joomchi--a centuries-old paper-felting tradition--the use of which here seems to be as much about *process* as product. Historically, its production is an incredibly laborious undertaking: the seeds of the mulberry tree are sown and plants tended so that the tree's fibers can, eventually, be transformed through a multi-step process into Hanji, several layers of which are then bonded together using water and strenuous physical agitation. Part manual labor, part meditative practice, the process is one of duration and endurance, but it is also, Lee acknowledges, a cathartic experience. The felted sheet it ultimately produces, strengthened by the multi-directional grain of the fibers, is a beautifully resilient material. Embracing its versatility, Lee uses Joomchi in some series to make casts of found and personal objects--her children's onesies, shop signs, table settings--while elsewhere it forms a protective, armor-like skin, enveloping framed family photos and toys in *Mamabot, hindsight* (2020), for example, or suitcases in *FOB, Arrived* (2016-).

The resemblance between the rhythmic, repetitive gestures used in Joomchi-making and in other forms of domestic labor--kneading dough, for example, or traditional means of laundering clothes--is mobilized in *BTS 1: Beating Tadumi*

*Station* (2014), a video installation that invites the visitor to connect the production of Joomchi with another Korean folk tradition called Tadumi, in which damp laundry is rhythmically struck with wooden clubs. The inclusion of the piece, its female subject performing traditional domestic labor while clothed in a traditional Korean garment, bolsters the visitor's understanding of a theme that reappears throughout the exhibition and the artist's oeuvre more broadly: her yearning as a first-generation immigrant to maintain a connection with her homeland by way of ancestral custom and craft.

At the same time, the reference to *contemporary* Korean popular culture in the installation's title (and that of a second, related work, *BTS 2: Base Transceiver Station* [2014]) exemplifies Lee's mastery of doubled meanings (an indulgence not uncommon in the work of multi-lingual, multicultural, and diasporic artists), her sly, disarming sense of humor, and her effort to bridge past and present in her art. The nod to BTS, a Korean boy band whose mega-stardom and heartthrob status has inspired a hysterical and empowered global fandom, is fitting in a show that so skillfully challenges strict distinctions between "high" art, vernacular craft, and gendered labor. To this end, the unglamorous work of the domestic sphere--with its endless cycles of changing and laundering dirty diapers, cooking meals, and washing dishes--are elevated in *Remind Me Tomorrow* to ritual and rite, imbued with the aura of capital-A Art, albeit with a hefty dose of biting humor and a welcome dash of whimsy. The subversive power of Lee's approach makes a series like *Onesie - Diaper change 1-3* (2019) feel absolutely at home adorning the walls of the gallery's converted chapel space. Similarly, the toilet-plunger-feet of her imposing *Mamabot-Hindsight* (2020) become almost dignified, a strong and supportive base for the robotic, wraith-like warrior, and *Changing Station* (2019), an enormous crimson conveyor belt adorned with onesies and baby mobiles, transforms the repetitive dirty work of motherhood to the more "productive"--and thus more highly *valued*--repetitive dirty work of industrial production.

A universal totem of the immigrant experience, the humble suitcase is raised to statuesque heights in *FOB, Arrived*. While the *Arrived* series has had many iterations, here Lee plays with scale, building a monument of black, Joomchi-wrapped luggage that rises towards the soaring ceiling of the Emmanuel Gallery. The once flimsy bags--including the very luggage that transported the artist's earthly possessions to the United States when she was 16--have been preserved with a protective lacquered coat, and they take on a new solidity in their

imposing structure. Illuminating the dualities of the modern immigrant experience, however, the precarity of the apparent monolith is revealed when, once each day, the pillar is toppled. The geography of the bags' dispersal is noted--the landing place of each marked on the gallery floor in tape--before the Jenga-like spire is built once again, the illusion of stability temporarily restored.

Built of framed photographs and plastic toys wrapped with Lee's characteristic Joomchi, the lacquered shell of *Mamabot-Hindsight* similarly appears armored at a distance. Viewed up close, however, the mummified form is disarmingly delicate, with family photographs and other mementos peeking out from small tears in the skin-like fabric. In fact, the shapeshifting nature of Joomchi--which can be stretched and molded to new contours an infinite number of times before it is ultimately preserved with lacquer--lends itself to comparisons with the resiliency and strength of a woman's body and the miraculous and messy metamorphoses of which it is capable.

Further exploration of the physical and psychological transformations wrought by motherhood is undertaken in *Mammorial* (2017), an artist's book and accompanying soundtrack. Inspired by a found archival photograph of a bare-chested Korean woman, *Mammorial* is fleshed out by the artist's own personal experiences of "pride and shame," "awe... and embarrassment" after giving birth, as well as by stories shared by anonymous women on an online breastfeeding support forum about their relationships to their postpartum bodies. The piece is exemplary of Lee's ability to interrogate urgently intimate--in this case, literally embodied--experiences in a way that opens out to encompass wider, often timeless, communal experiences.

In the ongoing paper casting series, *A Very Proper Table Setting* (2017- ), and in her *Street Art Cart* (2018) installation, Lee turns to another element of the human experience that is at once highly personal (again, literally embodied) and universal: the ritual of serving and consuming food. It is a highly charged subject, and yet Lee's intervention literally evacuates the process by making casts of the serving vessels--a ghostly imprint that gestures at the idea of a feast but which lacks the sensory and other delights (the tastes, the smells, the conversations) of the communal meal. The pieces are haunted by their absence. Never wholly vacant, however, their craters and crevices are whispers of the meal-that-once-was or the dinner-party-that-could-one-day-be; they require, in other words, acts of memory or imagination to bring the lively dinner table (back) to life, engaging the visitor in the experience. A collaborative, interactive series, *A Very Proper Table Setting* invites participants to set a table for an imagined meal with a loved one--documenting the names of the attendee(s), the arrangement of place settings, and the dishes to be served--which Lee ultimately plans to cast and to exhibit in the future. The labor of cooking and cleaning up after a meal is decentered here, the emphasis placed

instead on the joyful sharing of an (imagined) feast.

The participatory nature of the experiment nurtures playfulness and solemnity, fantasy and memory. It also, however, confronts participants with the complex cultural and familial baggage associated with food traditions by challenging them to set a table for their own familiar ethnic, national, or regional cuisine using only traditional Korean serving vessels. In so doing, the series calls attention to the often invisible or unspoken norms, traditions, and customs connected to dining rituals that may be considered as much "who we are" as what we eat. In this way, *A Very Proper Table Setting* speaks profoundly to the immigrant experience (food, after all, has always been both a source of and a salve for homesickness).

The series has also taken on unexpected new meanings amid the ongoing COVID-19 pandemic, an isolating period during which communal acts of cooking and eating have become fraught, taboo, and even, for many, impossible. Additionally, an epidemic of Anti-Asian sentiment, hate speech, and even physical violence has plagued Asian-American communities across America. The quiet invitation to cross-cultural exchange built into a series like *Table Setting* feels especially profound and timely right now. Responding in real-time to the logistical challenges posed by the pandemic, Lee even created a new digital component to the series, opening participation to a remote and potentially global audience. Even if (or perhaps because) the new platform (interface?) is something of a work in progress--a true experiment--it is an inspired move that recalls feminist media artist Michelle Citron's digital *Queer Feast* quartet (1999-2014), itself an interactive multimedia series that similarly uses food motifs in works like *Mixed Greens* (2004) to interrogate issues of identity, performativity, assimilation, and personal and collective storytelling. If the tactile materiality of *A Very Proper Table Setting*--admittedly a crucial component of Sammy Lee's artistic practice--is lost in cyberspace, her continued efforts to facilitate engagement, interaction, and exchange during an especially isolating period in global history add to the power of her multifaceted project.

Sophie Cook is a Lecturer in the Visual Arts department at CU Denver, and Adjunct Associate Professor of Graphic Communications & Arts at the University of Maryland Global Campus. She earned her Ph.D. in Film & Moving Image Studies from Concordia University (Montreal, Canada) in 2021 and previously worked as a Curatorial Assistant at the Musée d'art contemporain de Montréal. Her research interrogates the intersections of feminist, BIPOC, and LGBTQ+ self-representational practices with avant-garde and folk traditions, and her latest work will be published in the forthcoming edited volume, *Nourish and Resist: Food and Feminisms in Contemporary Global Caribbean Art* (Yale University Press). She also serves on the selection committee for the Breckenridge Film Festival.





^ Artist's books inside display cases on the second floor, *Worm's eye view*, *Bird's eye view*, 2017, pg 56



a woman from Chosun period, 1878, photographer unknown



**Korean-American artist Sammy Lee searches for herself in “Remind Me Tomorrow”** Emmanuel Gallery exhibit details the Denver-based artist’s search for belonging, reproduced from The **Denver Post** published on June 7, 2021

**Ray Mark Rinaldi**, Fine Art writer

Plenty of artists draw inspiration from their own lives for the objects they create, but few exhibitions come as close to pure autobiography as Sammy Lee’s “Remind Me Tomorrow,” currently at the Emmanuel Art Gallery.

Lee has a story to tell, starting with her emigration from South Korea to the United States, voluntarily and alone, when she was just 16, and continuing through maturity and onto motherhood. There is well over a decade’s worth of work in the show, and it unfolds in chapters that are both rhythmic and overlapping.

While it is largely — and perhaps expectedly — about the duality of a human being pulled from one place and dropped in another, Lee’s narrative is full of surprises, unexpected turns and some genuine humor. Her vocabulary is a rich blend of sculpture, video, paper constructions and larger-than-life installations.

Art is, in a sense, her primary language, and one that allows her to get around the limits of both English and Korean to express the deeper, emotional experiences she has had on her journey. Walking through the show, you get a sense that both her life and her creative output have been thoughtful and thorough processes with both demanding plenty of difficult work.

Lee pours labor into her objects, even the ones that appear simple on the surface. Take, for example, her stack of black suitcases that stretches from floor-to-ceiling at Emmanuel. Lee titled the piece “FOB, Arrived,” and she has recreated it in various configurations since she first thought it up in 2016.

Suitcases carry a special resonance for immigrants, Lee suggests, because they are limited in size and force choices about what a person might bring along and leave behind as they transition from one existence to another. It’s not just about choosing sweaters and shoes as one might do going on vacation, but a forced separating of belongings at the core of identity from those that must necessarily be let go. Imagine making such delicate decisions at just 16 years of age.

Lee makes this object, like several others, very personal by wrapping the suitcases in a “skin” she makes from paper. The overlay gives the suitcases a uniform texture and a human-like connection to each other and their owners.

Making this skin is a process unto itself, and Lee carries it out as if it were an ancient ritual, as a video in the exhibition demonstrates. She combines the Korean paper-making process called joomchi with a method of doing laundry called tadumi. It’s an

intricate exercise of adding and subtracting moisture to a material or fabric to achieve desired results, and it ends with an extended, cadenced beating of the material with small paddles, similar to playing a drum.

The end result for the laundry is a freshly ironed cleanliness. For the paper skin, it is a quality of strength and malleability that Lee exploits to make such works as “Korean-American Supper,” a paper cast of the table setting of the first dinner she remembers having in the United States. For Lee, the paper is almost like clay that can be shaped and dried out to create many different things.

Or to cover monumental pieces like “Chandeliers,” from 2019, which is basically five found chandeliers that sit in a ruined pile in the middle of the gallery floor. The immediate implication is that they dropped from their ceiling perch into a disastrous mess. The larger implication is that life doesn’t always go as planned. Lee understands absurdity.

Part of that comes from motherhood, another theme that runs through “Remind Me Tomorrow.” There’s a piece titled “Mamabot,” a 6-foot-tall wall-mounted robot sculpture made from photo frames, feathers, small plastic toys and more. The piece is a dark and daunting manifestation of the massive challenges of raising happy children, maintaining a career, and staying sane.

Lee’s kids are now 13 and 5, but she hasn’t forgotten the jobs of baby care. The piece “Changing Station” is an actual industrial conveyor belt upon which she has placed forms representing infant clothes that appear to be in mid-diaper change. It’s as if changing an infant is as arduous and relentless as factory work, and suggests efficiency is key to both endeavors.

That half-funny bit might seem far afield from Lee’s pieces about geographic identity but it all comes together. Things change, roles change, environments change and people evolve into different things. They adjust.

Lee is mindful about it all and invites others to consider the topic deeply as well. The showpiece of the exhibition, which was curated by Emmanuel director Jeff Lambson, is an installation titled “Street Art Cart,” which Lee made in 2018 during an artist residency in South Korea.

It is a full-scale recreation of a common Korean food cart with one sensational exception: It can be folded up and carried around in a suitcase. It is an art object itself, but also a platform for making other artworks that will evolve over time.

For this show, Lee is using it as a setting for an interactive, cross-cultural experiment that asks gallery visitors to create an imaginary meal for someone they love using only the traditional plates, bowls and utensils of Korean culture. The challenge, for example, might be to figure out how to integrate things like chopsticks into the Mexican or Italian or American Southern meal the visitor might be more familiar with.

Lee will then take the place settings that emerge and cast them into sculptural pieces using the paper she creates. Her goal is to make 100 casts and one day arrange them into a massive, multi-culinary dinner party set up on a single table.

The creation of the piece could go on forever, and that's what makes it — along with Lee's other work — compelling.

In a world where travel, communication, media, technology and politics constantly change the landscape, identity is a shape-shifter, a process with no beginning and no end. We strive for it, to figure out who we are, but it is elusive. Perhaps, as this show hints, impossible.

There's a little sadness to that and, yes, this show can be little sad. But it also invites you to relax, to see the universal search for self not as a burden, but as a practice, like yoga, where the work is in the trying rather than achieving.

It's a lesson in finding moments — challenging, enlightening, humorous, beautiful — along the way.

### Meet Cross-Culturalism in the Middle at Sammy Lee's *Remind Me*

*Tomorrow*, reproduced from *The Westword* published on June 17, 2021

Susan Froyd, Art writer

In artist Sammy Lee's double-edged world, it's no metaphor to say "Art is life." That's simply her truth, the ruling principle of her singular practice, and her life, though she uses metaphors again and again — not just to make a point, but to also find common ground.

Born in Seoul, South Korea, Lee arrived in the U.S. as a sixteen-year-old immigrant new to American culture while still caught in the Korean culture in which she grew up. Many years later, she is still dissecting the cross-cultural essence of her life, using the language — and in her case, the visceral process — of art.

Lee's most integral art-making process, joomchi, is a traditional Korean method of paper-felting using sheets of a super-durable, grain-free mulberry paper called hanji, which is vigorously and rhythmically hand-beaten into a moldable material. Lee uses the felted paper in a variety of ways: to wrap and cast suitcases, table settings and shop signs, as well as other components of her installations.

With that in mind, Sammy Lee: Remind Me Tomorrow, Lee's comprehensive exhibition now on view at the University of Colorado Denver's Emmanuel Gallery, comes together

as a personal-history museum, with each element serving as a connective diorama, right down to the artist's most essential process of felting paper.

Remind Me Tomorrow begins by inviting non-Asians to step into Korean culture. "As you come into the Asian space, the entryway is important," Lee says, explaining how the Korean arch under which one must enter the main gallery space guides visitors through a very short doorway. "It forces a person to bow slightly when entering," she adds, noting how bowing is a traditional mode of greeting in Korea.

"These interventions will ready your mind for the infinite reflections of the yellow-person mirrors," Lee continues, stepping inside. Lee points the way to a narrow space where two yellow-and-gold-tinted mirrors face one another, showing white viewers what it might look like to have yellow skin as they register their own inner reactions, which are sometimes not so positive.

Lee breaks it down: "It's meant to create a sense of not belonging in one place. Korea is not fully where I belong, and neither is Denver. I go back and forth. In Korea, you would never have two mirrors facing each other. It would be thought of as soul-sucking." Beyond the disorientation of the infinite mirrors, a ceiling-high stack of bulging, ragged luggage wrapped in a skin of black paper looms like a fragile Tower of Pisa, leading people into a contemplation on the immigrant experience.

"Immigrants must narrow down what they pack in a way that's unique to the immigrant experience," Lee notes. Like the tower of baggage itself, it's a balancing act of what one needs and what's expendable that never quite finds perfection. Once the traveler lands in a new place, things can be precarious: "The tower might collapse. If that happens, the immigrant's story will fall like dominoes."

As Lee parses out her many roles in life through installation work, she sets her sights on the travails of motherhood, which can be mixed bag of treasured moments and tedium. In a work Lee calls "Mamabot, hindsight," a black "bot" shape is plastered flat against the wall, perhaps as a comment on the weight of Lee's domestic side, versus her freer persona as an artist.

The super-heroic "Mamabot," festooned with embedded family photographs, plastic toys and other symbols of child-rearing, represents how the artist, caring for the home while parenting small children, sometimes needs to turn on a dark and funny robotic separation from dull reality, even as tears fall from her eyes.

Another installation, "Changing Station," riffs on a similar theme. A conveyor-belt contraption that controls the seemingly endless march of diaper changes one encounters with a new infant, operates efficiently, like a one-man assembly line, one diaper after another.

In other works, Lee mines her background in the study of architecture and furniture design for another angle. The sculpture "Chandeliers," a black tangle of chandelier parts

piled with dry moss and decorated with silk flowers, ribbons and beads, represents another side of domesticity. “Chandeliers are the antithesis to robots,” she says. “I think of them as shining above the table at a perfect dinner party,” reflecting a more evolved vision of femininity.

It’s a fine introduction to Lee’s predilection as an artist for raising community, especially as it forms around meals. She’s known for her hanji-cast table settings that recall special dinner parties, including the first she attended in the U.S., and a meal as simple as an ordinary lunchtime repast.

A couple of these hang on the wall in molded neutral colors, but they lead straight on to Lee’s performative “Street Art Cart,” an ingenious structure comprising steel tubes and linen that folds up to fit in a suitcase, made mobile by an expendable bike wheel. Instead of street food, the cart is meant to peddle studio art experiences that are, at least at Emmanuel Gallery, inspired by food and communal eating.

During the exhibition, Lee will be molding and selling waffle-like paper “fish cakes” and other mementos of the show, as well as inviting gallery-goers to use a set of brass dishes to create their own communal dinners (this humble writer cooked up a Passover dinner for her father, with a tureen of matzo-ball soup, a wine glass, a charoset bowl and an afikoman plate around the basic setting). Lee’s goal is to mold and document each participant’s table setting.

### **Remind Me Tomorrow**

Review, reproduced from *The Denver Art Review Inquiry & Analysis* published on June 4, 2021

**Olivia Kayang**, Artist, Creative writer

In her solo exhibition titled *Remind Me Tomorrow*, Denver-based artist Sammy Lee celebrates cultural heritage, motherhood, and immigrant experiences. The exhibit is on view at the Emmanuel Art Gallery on the Auraria Campus through mid-July and with it the artist has the express purpose of encouraging peace in our communities—particularly in light of recent and historic violence against Asian Americans. Curated by Jeff Lambson, *Remind Me Tomorrow* features a selection of work created by Lee over the span of nearly a decade.

Sammy Lee was born in Seoul, South Korea and moved to the U.S. at age 16. In the 30 years she has lived in this country, Lee has made a career out of her art practice with national and international exhibitions as well as exhibiting locally at venues such as the Denver Art Museum, RedLine, and Space Gallery. She is well-known for creating “paper skin”—a material made by felting moistened paper until it becomes malleable and attains the wrinkled texture of skin. Lee manipulates the paper skin to create many of

the sculptures included in *Remind Me Tomorrow*. I was fortunate to speak to the artist about some of her work during my time at the gallery.

The first two artworks I encountered address immigrant experiences directly. *In(de)finite Reflections* comprises two mirrors facing each other, each hung on one of the gallery’s 6-foot movable walls that form a gateway or a portal into the exhibition. I was overwhelmed when I stepped through the portal and saw my reflection repeated infinitely in the mirrors. I seemed to be in several places and in a single place simultaneously. By naming the mirrors *Here* and *Seoul*, Lee attempts to convey the experience of belonging to a culture yet feeling disconnected from it.

Arrived, the second artwork, is displayed a few feet from *In(de)finite Reflections*. Arrived is an ongoing work consisting of suitcases wrapped in black paper skin. When I first saw this installation three years ago at RedLine, there were six suitcases of different sizes arranged on the floor. Now the piece is made up of ten suitcases stacked from floor to ceiling, giving the illusion of a tower that extends into the sky. As I circumambulated the tower, I wondered how many people, like myself, live out of suitcases, never completely settling in one place.

Several of Lee’s works look at the intersection of motherhood and female subjectivity. Among these are *Mamabot*, *Chandelier*, and *Changing Station*, which occupy the center of the hall.

*Mamabot*, hanging on the right wall, is constructed from framed photographs that are arranged to look like a robot and covered in black paper skin. The skin is riddled with holes that show glimpses of baby pictures underneath. “It’s all torn and what’s inside is really private...photos of my children. I relate these [tears] to scars,” said Lee. The sculpture is topped with a feather headdress which makes *Mamabot* look “heroic, like a robot rescuing everything.” Lee explained, “*Mamabot* implies a loss of femininity. I feel like I am experiencing that, as a mother, my femininity is fading. You have to be stronger.”

As the title suggests, *Chandelier* takes the form of a chandelier, but that is where the similarities end. The artwork is not suspended but sits on the floor and is covered in black paper skin that absorbs light instead of radiating it. A plant form creeps up the “bulbs” of the sculpture. “*Chandelier* is the antithesis of *Mamabot*,” remarks Lee. “There is no sense of light: moss grows where there is no light. That’s not what a chandelier is about. So this is not the crown jewel of the domestic space, of the dining room. It’s the opposite.”

*Changing Station* is a reproduction of an industrial conveyor belt carrying diapers and baby onesies made from stiffened tissue. The red frame of the conveyor contrasts starkly with *Mamabot* and *Chandelier*. *Changing Station* was first shown at the Black Cube Headquarters as part of an exhibition titled *The Fulfillment Center*, in which artists highlighted consumerist culture in the digital age. This artwork shows how choosing machine efficiency can make intimate acts, like changing a baby’s diaper, seem impersonal.

The focal point of the show, situated at the back of the gallery, is Street Art Cart. Inspired by food carts in South Korea, Lee created her own cart to sell her art. Her wares include paper skin bowls, paper fish-shaped cakes known as “bungeoppang” in Korean, and miniature art catalogues. The paper bowls are from an ongoing series, A Very Proper Table Setting, in which Lee invites participants to set the table for their preferred meal using only traditional Korean tableware. She then wraps the dishes in moistened paper skin which assumes the shape of the bowls when dry.

“I realize we are living in a difficult time,” said Lee as we talked about participants demonstrating differences in cultures as they create their table arrangements. “The ability to empathize is really important, so I’m hoping that this will give people a chance to connect with each other a little bit. In other places where I’ve shown this work, people are usually nice and ask ‘what is this for?’ or they ask for permission before they carelessly culturally appropriate.”

When I asked what she wants people, especially those not of Asian descent, to take away from the exhibition, Lee responded, “Living through 2020, we all learned that solidarity is important. And Asia is really big just like Europe is big. East Asians especially have been attacked for COVID-19 because people blame China for it. [With A Very Proper Table Setting] I brought not just tableware for an Asian meal but a very specific Korean meal to show that you cannot just lump all Asians together because it is convenient, in order to hurt people.”

“I think art is powerful,” Lee continued, “because I am using it in a way that is not intended to offend but to encourage us to learn about each other and embrace our differences. It is an opportunity to create positive experiences in our community.”

Indeed, I learned a lot about Lee’s cultural heritage and I discovered that we had many similarities, like our multicultural upbringing. Remind Me Tomorrow also serves as an avenue to continue discussions about discrimination against Asian Americans and to learn more about their heritage even after Asian American and Pacific Islander Heritage Month comes to a close.



^ Baoli Action Center, Video POOM / MOP, 2020, pg 55

## WORK LIST | DESCRIPTION

**In(de)finite reflection**, 2020

yellow, gold acrylic mirrors, vinyl lettering  
36" diameter

The viewer's reflection is infinitely repeated between two mirrors -one gold the other yellow. As a part of an "entry" installation of the gallery, I created an architectural intervention embracing the Asian philosophy of "preparing mind" to enter into space. As the viewer experiences the visual confusion of an infinitely or indefinitely returned image of self, one may ponder about one's sense of belonging.

**FOB, Arrived.**, 2016-ongoing

Various suitcases, hanji, balls, acrylic varnishes  
32 x 102 x 22"

At age 16, I decided to reduce my life into two check-ins and a carry-on. "The packing, which is the act—the art—of figuring out what not to take. You packed what you thought was essential, discarded what you thought wasn't, spent years figuring out how much of that you'd gotten right (from A Ghost Story by Aharon Levy, 2019)". As anonymous and hard to identify as they are at the arrival from the distance, yet unique and compelling at the personal level, these black suitcases embody shared emotions by the immigrants.

**BTS 1: Beating Tadumi Station**, 2014

Installation, video projection

BTS 1 compares two traditional Korean techniques: joomchi, a paper-felting process, and tadumi, a method of doing laundry. I adapted and reinvented joomchi technique to create paper-skin, a base material grounding my practice. The installation features a screen displaying footage of a woman using wooden clubs to flatten fabrics. As this process was traditionally done pairs, the artist joins the woman in the video, sitting across her projected image and beating the fibers with her. The freshly-pounded mulberry paper is immersed and rinsed in a water basin in the middle of the room throughout the process. Water is an agent of both creation and destruction in paper-felting: it plays an integral part in the interlocking or disjoining of fibers.

**Mamabot, hindsight 2020**, 2020

Archival photos, photo frames, papers, feathers, small plastic toys  
48.5 x 78 x 2"

Mamabot explores the various self-identified fears and barriers experienced after becoming a mother. Despite the contemporary lifestyle and technology that seem to assist and empower women to persist in both career and domestic spheres, many obstacles, barriers, and fears still exist. I envisioned a heroic and improved version of myself and created Mamabot to juggle my entire life. She can handle all the to-do list items, meet all the deadlines, feed home-cooked meals to my kids, pick them up from school on time, and ultimately fulfill all societal and self-imposed expectations.

**Chandeliers, Domestic Diva**, 2019

Various sized chandeliers (5), hanji, silk flowers, ribbons, beads, acrylic varnishes

I once perceived chandeliers- sparkling over a beautifully and effortlessly put-together dinner meal - as the ultimate feminine role in the domestic sphere. These chandeliers piled up on the ground with moss alludes to the darkness and dampness but a hint of life.

**Korean-American Supper I**, 2014

Hanji, acrylic varnish  
36 x 24 x 4" (framed)

A cast of the first dinner in the U.S. in 1991.

**Very Proper Table Setting #11**, 2021

Hanji, acrylic varnish  
36 x 24 x 4" (framed)

**Street Art Cart**, installation, 2018

Steel tube, linen, bicycle wheel, suitcase  
67 x 77 x 34"

Cart designed in 2017 to be fit into a suitcase, fabricated in Chunggaechun, Seoul, in June 2018. It was fabricated from my recent artist's residency in Seoul and transported to Denver, all fitting inside a suitcase. I have always want-

ed to create a basic, modular and economic unit inspired by street food carts from Asia. Street Art Cart will evolve continuously. This space is an artist's studio, gallery, art fair booth, and it's on wheels. It is a platform to interact with and discuss an artist's financial independence, empowerment, and sustainability.

I will work from this cart to carry out the table setting experiment and cast those with paper during the exhibition. Twenty- Very proper Table Setting projects hung on its side frame.

**BTS 2: Base Transceiver Station**, 2014

Laundry rack  
73 x 73 x73"

Once I prepare paper-skin from BTS 1(Beating Tadumi Station), I bring it to the cart to work on it, then hang it on the BTS 2 to dry. The gravity and weight of the water will continue shaping the casting work.

**Shop sign - Business Plan A, "Big and Successful Art Plaza"** (거상아트프라자),2018

Hanji, acrylic varnish  
32 x 113 x 2.5"

Magically, I found these two discarded shop signs during my residency and cast these for myself and Street Art Cart. Hence, my business plan A, as it says, is "Big and Successful Art Plaza."

**Shop sign - Business Plan B, "Big Forest Food Court"** (대림음식백화점),2018

Hanji, acrylic varnish  
31 x 104 x 2.5"

While Plan A is at work, my plan B, or what secretly sustains my art business, maybe selling hotdogs or hottucks (Korean sweet street snacks) under the "Big Forest Food Court" name. This solid business idea came from my experiences of participating in an art fair, sitting three days of booth sitting, and not making any art sale.

**Changing Station**, 2019

Conveyor belt, hanji, baby onesies, baby mobiles, crystals  
114 x 36 x 114"

Changing Station is about a culture that looks at the space where intimacy meets mechanical systems of production

- the infants' changing Station. The installation consists of infant clothes positioned as if amid a diaper change, frozen in white tissue, and lined up along a conveyor belt. By contrasting the ritual of daily care against the mechanized system of efficiency and capitalism, the artist draws the viewer's attention to how efficiency and productivity impact the most intimate aspects of our lives.

**Onesie- Diaper change 1**, 2019

Hanji, acrylic varnish  
20.5 x 25 x .75"

**Onesie- Diaper change 2**, 2019

Hanji, acrylic varnish  
19 x 25.5 x 1.25"

**Onesie- Diaper change 3**, 2019

Hanji, acrylic varnish  
20 x 28 x .75"

**Baoli Action Center**, 2014, 2020 (video)

Plywood construction

10 x 6 x 6'

Baoli Action Center was funded by the INSITE Fund, an Andy Warhol Foundation for the Visual Arts regional regranting program administered by RedLine Contemporary Art Center. Baoli has traveled to various venues throughout Denver and Aurora during 2020, and there have been site-specific programmings, such as theater, dance, workshops, and table-top discussions. Shaped like an inverted pyramid, a baoli is an Indian stepwell. People assemble at baolis to draw water or cool down from the heat, but beyond pure utility, they also act as sites of the congregation. Like the seemingly endless number of stairs that cross their walls, they hold countless encounters, stories, and legends. Modeled after its namesake, Baoli is thus a dynamic place that cultivates interaction and the exchange of ideas.

**Worm's eye view, Bird's eye view**, 2017

Hanji, plaster, acrylic varnish  
10-17" diameter, 1-3.5" deep

## ARTIST'S BOOKS

### **Soil, 2011**

Binder's board, hanji, handmade paper, steel panels, animal skin, magnet  
9 x 9 x 9"

"Water, Fire, Metal, Flesh and Soil," these five elements are represented in this work inside a cubic space that acts as an abstraction of soil. Within, water and fire are represented on an intaglio print on handmade paper, while metal and flesh are expressed in the format of traditional books, each containing Lim's artworks and writings. "Soil" thus acts as a backdrop for all the other elements, providing a symbolic context as it physically envelops each component.

### **Unfolding Each Day, 2005**

Binder's board, hanji, handmade paper, steel rod, found objects, magnet  
6 x 6 x 6"

A visual diary of 2005 and a companion piece to my graduate school thesis (architecture)

### **Fe-O, 2011**

Binder's board, hanji, steel powders, found objects, silk, magnet  
10 x 10 x 10"

I acted as an author to talk about Jongku Kim, who profoundly influenced my art-making process. While Kim milling a 650-pound steel rod to a delicate black powder may appear to be an act of dematerialization, the elements oxygen and iron are, in fact, actively bonding, producing iron oxide. Named after the scientific abbreviation of this compound, Fe-O embodies these intangible chemical reactions of the material and spiritual reactions of the artist. Drawing its structure from this arduous yet spiritual process, Fe-O is akin to Kim's "grinding room." This sculptural book references a space where the artist struggles, surrenders, and finally overcomes. The top surface on the box is cut from Kim's original steel powder painting.

### **Mammorial, 2017**

Hanji, handmade papers, CD with breast pump sound, silicone breast, resin, bra straps  
8 x 14 x 1.25"

This book features 16 histological images - the microscopic anatomy of breast cells and tissues. Various stages from pregnancy to involution are documented in the pictures that mimic botanic changes through seasonal cycles: the transformation and proliferation of milk-producing cells blossom like flowers in spring and summer. The visual parallels highlight the beautiful, natural, and functional aspects of breasts, in addition to the temporal changes triggered by motherhood.

### **Shahjahanabad, 2015**

Binder's board, a photographic filter, book cloth, leather, camera strap, and magnetic closure  
6.5 x 4.5 x 3.25"

Photos by Joshua Bergeron, from Old Delhi, India

### **Maya Bheda, 2016**

Binder's board, a photographic filter, book cloth, film part, and magnetic closure  
5.25 x 5.5 x 7.5"

Photos by Joshua Bergeron, from Durga Puja in Kolkata, India

### **Beads in my hands, 2013**

A double-sided accordion extends from the base of the box. Modified flag-page structure. Archival pigment printing on Epson paper, beads, binder's board, book cloth  
6.5 x 6.5 x 1.5"

I heard a Korean proverb as a child: 'It doesn't matter whether you have three bushels of beautiful beads if they are not threaded.' I have collected many 'beads' in my creative and spiritual journey, but I am just beginning to understand the fulfillment of threading these individual beads.

## ABOUT ARTIST

Born in Seoul, Korea  
Lives and works in Denver, CO

### **EDUCATION**

2006 M.S. Architecture & Design, University of Massachusetts, Amherst  
1998 B.A. Fine Arts & Media Arts, University of California, Los Angeles  
1998 Language & Culture Program, University of Yunnan, Kunming, China  
1996 Language & Culture Program, Université de Lyon II, Lyon, France  
2004-7 Bookbinding internship with Daniel E. Kelm, Easthampton, Massachusetts

### **SOLO AND TWO PERSON EXHIBITIONS**

2021 Remind Me Tomorrow, solo exhibition, Emmanuel Art Gallery, Denver, Colorado  
2020 Remind Me Tomorrow, solo installation, People's Building, Aurora, Colorado  
2019 Saving Lions by Killing Them, Two-person exhibition, Odessa, Denver, Colorado  
2018 Molding Memories, solo exhibition, Lakewood Cultural Center, Lakewood, Colorado  
2017 Constructing Spatial Books, Solo artist's book exhibition, B-platform Gallery, Seoul, Korea  
Intrinsic. Matter., Two-person exhibition, Japanese Friendship Garden, San Diego, California  
2014 Beat. Spread Out., solo exhibition, Boulder Museum of Contemporary Art, Boulder, Colorado

### **SELECTED GROUP EXHIBITIONS**

2021 ID, Please, Korean Cultural Center, Washington, D.C.  
inVISIBLE | hyperVISIBLE, RedLine, Denver, Colorado  
Word Play, Arvada Center, Arvada, Colorado  
Armor, Center for Visual Art, Denver, Colorado  
Unmasked: Artful Responses to The Pandemic, S. Vermont Arts Center, Manchester, Vermont  
2020 COVID Masks by artists, Vicki Myhren Gallery, University of Denver, Colorado  
The Walls Between Us, Center for Visual Art, Denver, Colorado  
Pink Progression, Arvada Center, Arvada, Colorado  
Synesthetic Cyphers, Walker Fine Art, Denver, Colorado  
2019 Turning Points, Royal University of Fine Arts, Phnom Penh, Cambodia  
The Fulfillment Center, Black Cube Nomadic Museum Headquarter, Englewood, Colorado  
Invictus, Global Livingston Institute, Entusi, Uganda  
Finding Place, Walker Fine Art, Denver, Colorado  
Mirth Myth & Mystery, La Napoule Art Foundation Alumni Exhibition, Redline, Denver, Colorado  
Now That I Have Your (un)divided Attention!, Redline, Denver, Colorado  
2018 Bombay Sapphire Artisan Series, Scope art fair, Miami, Florida  
Wounds, Dar al-Kalima Gallery, Bethlehem, Palestine  
Urban Aggregate, Georgia, Denver, Colorado  
Liminal Space, DMZ Museum, DMZ, Korea  
Made in Colorado, Emmanuel Gallery, Denver, Colorado  
10x, 10th Anniversary Retrospective Resident artist Exhibition, RedLine, Denver, Colorado  
2017 Time Zone Converter, Korean Cultural Center, Beijing, China

- Integrated, Korean Cultural Center, Washington, D.C.  
The Obscured Self, RedLine, Denver, Colorado  
Nice Work If You Can Get It, RedLine, Denver, Colorado  
2016 Nancy Benson Thread Studio Installation, Denver Art Museum, Denver, Colorado  
Artists' Book Cornucopia VII, Abecedarian Gallery, Denver, Colorado  
2015 Readers Art, Minnesota Center for Book Arts, Minneapolis, Minnesota  
Art & Soul | Soul Struck, Space Gallery, Denver, Colorado  
2014 World Script Symposia, installation and performance, Sejong Art Center, Seoul, Korea  
The Show Must Go On, traveling exhibition curated by Total Museum, Seoul, Korea  
(show traveled Romania, Malaysia, Italy, India, Thailand and Singapore)  
Urban Volumes (생명이 자라는 책), Seoul Institute, Seoul, Korea

**AWARD, GRANT AND COMMISSION**

- 2021 DOIRA award, City of Denver Office of Immigrant and Refugee Affairs  
2020 Career Advancement grant, Colorado Creative Industries  
2019 INSITE Fund, The Andy Warhol Foundation for the Visual Arts  
DAAPIC Award, Denver Asian American Pacific Islander Commission  
Imagine 2020 grant, Denver Arts & Venues  
Fund for Korean Art Abroad, by Ministry of Culture, Sports and Tourism, South Korea  
Commission, Children's Museum of Denver, Denver, Colorado  
Commission, Black Cube Nomadic Museum, Denver, Colorado  
DIY Fund, Meow Wolf  
2018 Infinitely More, Performance with Yo-Yo Ma, RedLine, Denver, Colorado  
Regional Winner, Bombay Sapphire Artisan Series  
2012 First Place Award, MASQUELIBROS International Artist Book Competition  
2006 University of Massachusetts Arts Council Grant

**RESIDENCY**

- 2020 Artist-in-Residence, Assets for Artists, MASS MoCA, North Adams, Massachusetts  
2019 Artist-in-Residence, Children's Museum of Denver, Denver, Colorado  
2018 Artist-in-Residence, La Napoule Foundation, La Napoule, France  
2016-8 Artist-in-Residence, RedLine, Denver, Colorado  
2017 Artist-in-Residence, Red Gate Residency, Beijing, China  
2014 Artist-in-Residence, Ottchil Art Museum, Tongyoung, Korea  
2012 Artist-in-Residence, Studio Alfara, Salamanca, Spain

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## EXHIBITION

May 25 - July 15, 2021

Emmanuel Art Gallery, Denver, Colorado, USA

This publication accompanies the exhibition *Sammy Lee: Remind Me Tomorrow*

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### Exhibit Review

Art Spiel, by Eitty Yaniv, May 26, 2021  
Denver Art Review, by Olivia Kayang, June 4, 2021  
Denver Post, by Mark Rinaldi June 7, 2021  
Westword, by Susan Froyd, June 17, 2021

### VIP Preview

Bobbi Walker - Walker Fine Art

## Emmanuel Art Gallery

Since 1973, The Emmanuel Art Gallery, located on the Auraria Campus in downtown Denver, exhibits the work of exceptional artists from around the world and Colorado. The Emmanuel is a non-profit art gallery committed to enhancing the understanding and experience of the visual arts. Through the presentation of significant art exhibitions, lectures and events our purpose is to encourage critical thinking, creativity, and meaningful exchange between artists and audiences. Programs at the Emmanuel Art Gallery promote education, empathy, and creativity to the diverse cultural community of the Auraria campus and the Denver metropolitan area.

The Emmanuel Gallery was honored as a recipient of the Denver Mayor's Award for Excellence in the Arts and Culture. The Mayor's Award for Excellence in the Arts & Culture annually recognize individuals and organizations that have made significant and lasting contributions to the arts in the City and County of Denver.

Learn more at [www.emmanuelgallery.org](http://www.emmanuelgallery.org)

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College of Arts & Media  
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