

Application for Faculty Development Program
FACULTY SABBATICAL LEAVE



Name: JeeEun Lee
Department: Arts and Design, SOTA
Office: Ceramics and Sculpture 115
Office Phone: 572-5425
E-mail address: leej24@nku.edu

Drift Series: Drift III, Ceramics, 19 x 19 X 9 (inches)

Date of initial applicant appointment to full-time faculty status: Fall 2016 (NTTT for one year)

Date(s) of previous sabbatical leave(s): No prior sabbatical leave

Requested Leave Period: Fall 2023/Spring 2024

Project Title: *New Creative Research in Ceramics*

Short Project Description:

During my sabbatical leave, I hope to create large-scale installations, including several ceramic sculptures that express the relationship between nature and human life. I will introduce ceramic as the primary medium, along with mixed media elements. The installation differs from sculpture because it is designed specifically for the site or because it takes deeper into account the relationship between the audience space and the object. I hope to continue figurative narrative landscapes with mountain images I started a few years ago. Another work will address the impact of humans on the environment by addressing climate change.

The completed project will be shown in future group and solo exhibitions, and I will apply for national and international juried exhibitions. Also, I plan on having a solo exhibition at NKU Gallery with the work resulting from this following the sabbatical year. I will continue to apply for a different residency and travel to see art exhibitions to get more inspiration.

JeeEun Lee

10/03/2022

* By typing your name or pasting your signature in the space provided, you are allowing this application to be reviewed by the Faculty Benefits Committee for a possible award. The applicant is also aware that failure to comply with the instructions may result in this proposal not being reviewed.

Part II

GOALS AND CRITERIA

My sabbatical leave aims to create large-scale installations and a series of ceramic sculptures for upcoming exhibitions. I plan to fabricate enough work for at least a solo exhibition and two or three group/ juried shows at another venue. Some work will be peer-reviewed or juried into national or international art publications and exhibitions. During this period, I will continue to apply for a different residency and travel to see art exhibitions to get more inspiration. My work is frequently displayed at prestigious art galleries nationally. This year, I have applied for a solo exhibition at the Arrowmont School of Arts and Crafts, one of the finest venues to showcase ceramic works. They are considering having my pieces for their Wolper Gallery for late 2023 to early 2024 gallery season. Also, recently, I have been selected as one of the finalists for the Art Comes Alive 2022 exhibition from ADC Fine Art in Cincinnati. They chose the finalists from over 3,000 artworks from across the world. By the time the reviewers read this, they will announce award winners, which include a one-year gallery contract.

The works I intend to make during the sabbatical leave will be highly detailed large-scale installations and several sculptures. I plan to use images of nature as a symbolic meaning of nature's spirit and combine them with body images, representing one's memories, experiences, and soul. In contrast to other media, the ceramic process requires tremendous time, and it is essential to follow each step, especially for large installations. I intend to complete a significant body of work for exhibitions.

During the summer of 2023, I was selected to be a resident artist at Baltimore Clayworks. I plan to develop new ideas and create artworks, push my work in a different setting, and connect with active contemporary artists in the ceramic field. I will spend time there for the entire two months and plan to complete figurative works using references to nature. I will continue to produce a new body of work during the sabbatical year based on my research during this residency, having dedicated time to my creative research.

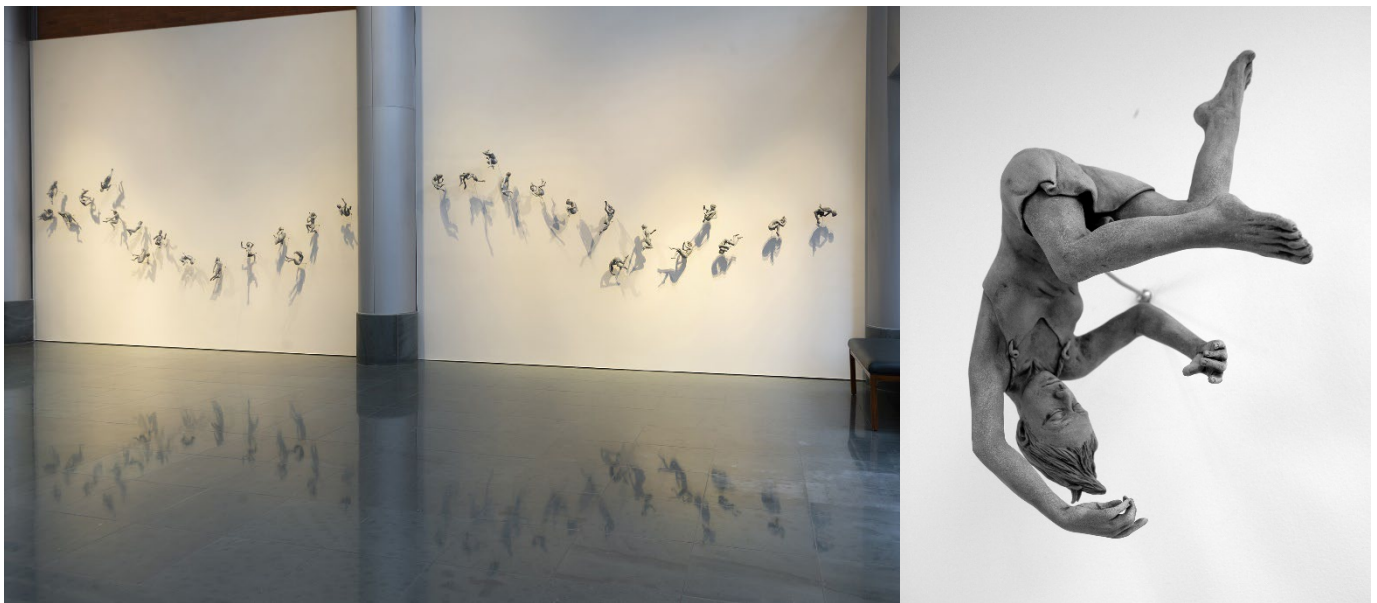
Regarding the criteria for evaluating the success of this project, I believe it will be both the academic and public appreciation of my work. My work will be shown through exhibitions, artist talks, and publications. I will also share the new body of work at the NKU gallery in the following year and give a lecture to students and colleagues.

DETAILED PROJECT DESCRIPTION:

In my art practice, I have focused on finding questions about my identity and relationship with nature. For me, nature is a mysterious being, and it arouses awe of the universe, urging me to reconsider the meaning of life and be conscious of myself. I had a chance to read Gaston

Bachelard's "Water and Dreams: an essay about the imagination of matter¹." He talked about the rejuvenating power of water, motherhood, narcissism, the inevitable cycle of life and death, and time. From then on, I began to contemplate nature as a reflection of the psyche, and I tried to find common denominators between human life and nature for my own art practice. In my ongoing art practice, the elements of nature that inspire my work are water and mountains. Water is an essential element of nature for me, an object for meditation, and a medium onto which my creative spirit can be projected. Mountains convey limitless energy and make me think about space, time, and my life. In connection with these two elements of nature, I am concerned with self-image, memory, reflections, and shadows.

I often use nature images with water and mountain; these nature motifs are intimately linked to human experiences such as memory, movement, time, and encounters with life and death. These provide protection, strength, sustenance, and a magical connection to nature throughout our evolution and existence. It is a kind of communication between myself and my experiences reflected in nature. My artwork evokes emotions, and particularly, I am drawn to make installation pieces that seem to depict or draw the viewer into an almost dreamlike scenario. I am interested in building on these experiments and exploring a wide range of relationships between nature and humanity.



Drift Series: A Dream within a Dream, Ceramics, stainless steel hanger, installation view

Detail

A recent work that expresses the above investigation was an installation work exhibited at Weston Art Gallery in Cincinnati: "*Drift Series: A Dream within a Dream*." Since my proposal is

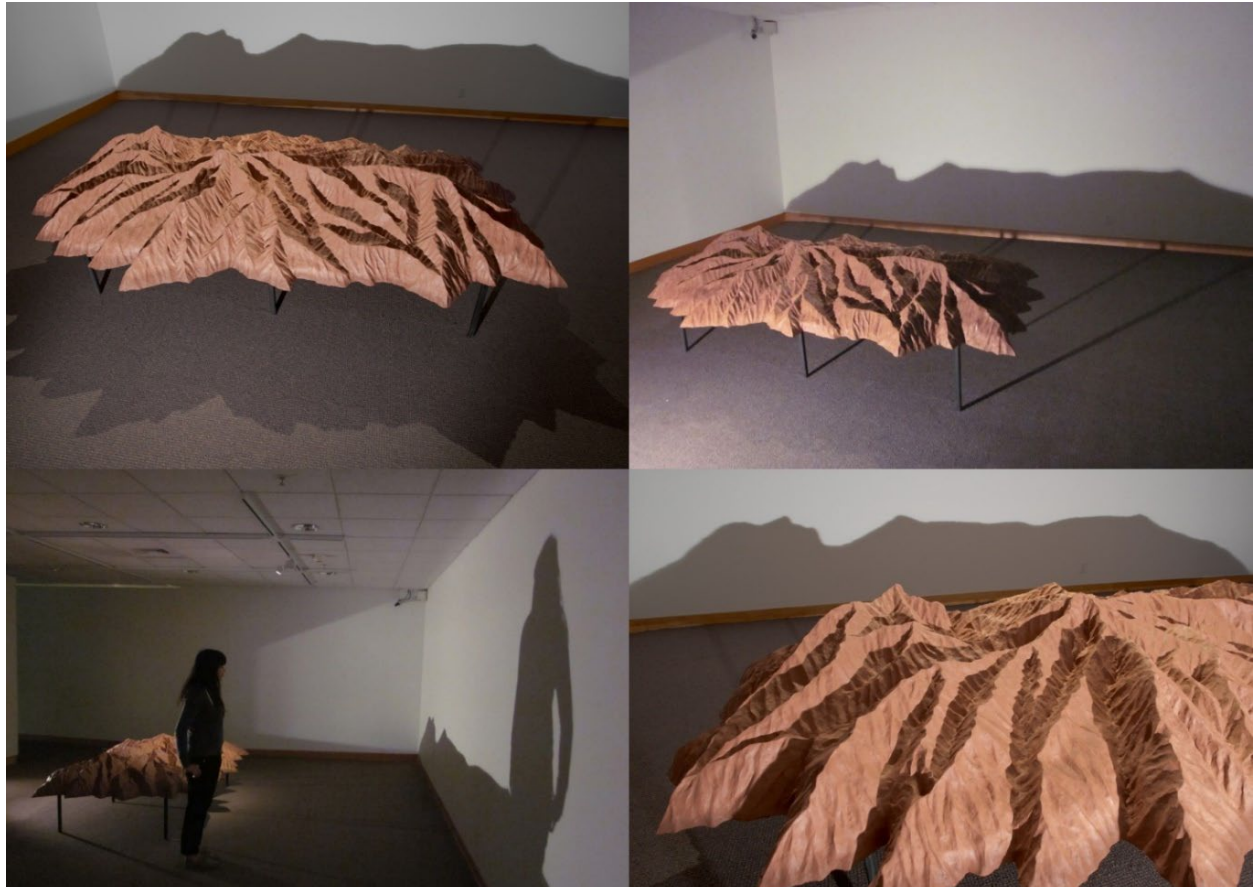
¹ Gaston Bachelard's, *Water and Dreams: an essay about the imagination of matter*, Dallas Inst Humanities & Culture; 3rd edition (March 15, 1999)

the next phase of this work, I think it is important to give the reviewers some explanation of this piece. With this installation, I wanted to capture a calm, serene moment or a moment of meditation during our chaotic time. I watched the news every day and felt surrounded by death. Reflecting on people's struggles worldwide, I fabricated gray figures with closed eyes, suggesting a dreamlike, meditative, or sleeping state. They are slowly drifting down a river or flowing with the current. I borrow the title from Edgar Allen Poe's poem, "A Dream within a Dream." The poem expresses doubt and uncertainty about the nature of reality after losing his lover, and he is questioning whether life is just an illusion. During this pandemic, I thought my feeling was similar to drifting in the deep and heavy water. I used a grayscale tone with underglaze and oxides to symbolize the "shadow" of our lives and the ephemeral qualities of time and human life. I wanted to express the human figure as a representation of the soul and memories, and I consider the figures are myself formally and metaphorically. I tried to suggest a place where the viewers can think about their quiet reveries from this chaotic time.

The Drift Series installation has 36 highly detailed figures with handmade stainless-steel hangers, and I spent almost one and a half years during the coronavirus pandemic fabricating this installation. The ceramic process entails fabrication, proper drying before firing, bisque firing, glaze application, and the final glazing firing. The process usually takes over a month to get one small size finished object. This sabbatical year will allow me to have total focus on my research, creating large-scale installations that generally take several months to years.



Mediator, Variable size (Installation), Stoneware, Terra-sigillata, Sand, (Figure – 70 X 22 X 7 inches)



Temporal Reflection, Plasticine, metal and wood structure, light installation, 6 X 9 X 2.5 feet(mountain)

I currently have a few installation pieces I want to accomplish. I hope to continue figurative narrative landscape with mountain images I showed in my previous works, *Mediator* and *Temporal Reflection*. In these works, I expressed my experience and memories via the metaphor of landscape. I will create a series of mountain landscapes that establishes a sense of place, memories, time, and fleeting experience of the moment. The installation touches on various aspects of human nature, such as a sense of belonging, loss, hope, and faith.

Another installation will deal with the human impact on the environment. Over the years, climate change and global warming have been serious issues, with hurricanes and floods worldwide. Marine microbes comprise most of the living matter in the sea and significantly affect the world's climate. They contribute to the uptake of CO₂ from the atmosphere, thereby moderating the global greenhouse effect. These tiny organisms play a significant role in the ocean, which exerts a powerful influence on earth's climate affecting the heat balance of the atmosphere. I plan to make an installation piece using ceramic microorganisms with a video projection backdrop. I want to provide a setting where viewers can consider the effects of human activity on the natural world in order to think about possible solutions.

These installations will include mixed media such as wood and metal. It has been a long time since I have dealt with these materials; I plan to attend a workshop for welding with various metals and investigate different wood construction techniques to refine my skill and techniques.

In addition to the installation, I intend to create a series of small sculptures that examine the deep relationship between humans and the natural world. I often used images of nature and combined them with human features in my sculptures, such as ripples. I made those with numerous layers of circles to represent a consecutive time stream and infinite space.



Drift Series: Drift I, 19x19x8(inches), Stoneware cone 1



Rippling I, 38x38x5(inches), Stoneware cone 1
(colored clay using mason stain)

The projects mentioned above will mostly be done in my studio at NKU since ceramic and sculpture processes require heavy equipment such as kilns, wood, and metal shops. Students will have a chance to see my work and the processes as a professional artist. I believe that a sabbatical leave after the residency program at the Baltimore Clayworks would provide an incredible opportunity to continue to delve into my research. I aim to have a substantial body of work for future ceramic exhibitions. I will continue seeking new exhibition and residency opportunities with the focused studio time. In addition, I hope to have perhaps a magazine article or catalog that documents my recent artwork.

VALUE OF THE PROJECT:

(1) The Applicant's professional growth and status

This sabbatical project will further my growth as a well-rounded sculptor immensely. It will give me robust time without distractions to research and develop complex creative ideas and solutions for my art projects. This sabbatical year will allow me to do large-scale projects and more complicated and detailed works, which would take several years to complete while balancing teaching and research. I hope that exhibiting the body of work produced during this time will enhance my professional status as an artist and get more recognition in the field of ceramics and the NKU program.

(2) The scholarly community

I have been sharing my project with the scholarly community through public presentations, workshops, exhibitions, and visiting other institutions and art residencies. With the work I create, I will exhibit in respectable galleries and national juried exhibitions to continue to have discourse on the visual arts and how we perceive the world around us.

(3) The Applicant's teaching and students

I believe that my teaching improves as I continue to learn. By taking risks and having trials and errors to create my works, I can give better solutions to the students' projects, enhance my demonstrations, and share new techniques/knowledge about the medium as I prepare students to become professional artists. I believe that sharing discourse in contemporary ceramics, the application process for grants and exhibitions, and professional practice are all critical aspects of being competitive artists when they graduate.

During this time, I will improve my skills and techniques in mixed media, including metal or wood fabrication. Since the Advanced in Spatial Arts course covers all ceramic and sculpture processes, it will benefit my students by providing more sophisticated feedback and better approaches to their projects.

(4) The University

I am presented as an NKU ceramic faculty in exhibitions, lectures, and workshops. This brings recognition to NKU, which supports my research. I believe that sabbatical time allows for high-quality research and sharing the findings with the university community. I plan on having a solo exhibition and lecture at NKU Gallery with the work resulting from this following the sabbatical year.

(5) The non-academic community

For the non-academic community, professionally practiced fine arts are essential to the tri-state areas. The exhibition results from this sabbatical year will help inform and educate a wide variety of audiences on topics related to contemplative thought and practices within art forms, environmental sustainability, and looking back on their memory through nature.

BACKGROUND OF APPLICANT RELEVANT TO THIS PROJECT

I have been doing clay projects, making sculptures and ceramic works for over 25 years since I touched the clay in high school. I have strived to maintain strong artistic output and be a prolific maker. I have shown over 70 exhibitions nationally and internationally and curated several shows. I have ten years of teaching experience in the visual arts (primarily ceramics and sculpture, but drawing and 3d foundation, too) with six years at NKU. Last year I had two solo exhibitions, showing different bodies of works at Off Ludlow Gallery and Weston Art Gallery, which is one of the region's finest venues. This year I have been very busy preparing four exhibitions for the upcoming NCECA (National Council on Education for the Ceramic Arts) 2023 conference in Cincinnati.

The selection process of getting accepted for residencies is very competitive. In the summers of 2022 and 2023, Starworks Ceramic, NC and Baltimore Clayworks, MD, respectively, have chosen me to be their resident artist. At Starworks, I had the opportunity to make connections with other artists and directors and give artist lectures. One of the works I created during the time of my residency became in their permanent collection.

Despite the pandemic's effect on the art world, I still disseminated my work in both in-person and online venues, nationally and internationally. I wrote articles for Ceramics Monthly in Korea and co-curated venue-originated exhibitions for NCECA, bringing 15 renowned ceramic artists to NKU. I was also featured in the promotion video for NCECA 2023 in Cincinnati, introducing NKU ceramic facility.

OTHER SUPPORT AND COMMITMENTS:

I have received a Summerfair Cincinnati Aid to Individual Artist, Ohio, to support the fabrication of my ceramic works and to attend a workshop to strengthen my metal/wood fabrication skills. I plan to apply for an Artist Professional Development Grant from the Great Meadow Foundation when the appropriate application cycle comes and a Professional Development Grant from the School of the Arts.

Time is one of my most valuable resources as a ceramic artist since it takes long periods to make a piece. The ceramic processes require many proper steps and a lot of time, and I believe more time to make my ceramic artwork will yield more substantial quality and thoughtful artwork. In the field of art, most often, grants and residency opportunities are awarded through competitions. I believe that if I receive this sabbatical leave, it will yield more outside grants and awards.

When it comes to commitments, I hope to have another residency during the fall or springtime, which I wouldn't be able to do during those times because of teaching schedules. This will provide opportunities for engaging in the contemporary ceramic field, connecting with the artists, and generating new source materials for future projects.

I am also applying for an NKU Summer Fellowship as well. The purpose of this Fellowship will be to produce artworks at the Baltimore Claywork residency, which I applied for early this year.

Part III. Appendix

SUPPORTING DOCUMENTATION

PREVIOUS FBC AWARDS: None

VITA: Attached as follows is my vita. Thank you for your consideration!

Jee Eun Lee C: (315)706-5333 <https://www.jeeunlee.com> leej24@nku.edu

Education

2013	MFA in Ceramics, <i>Syracuse University</i> , College of Visual and Performing Arts, School of Art and Design Syracuse, New York
2002	MFA in Sculpture, <i>Ewha Womans University</i> , Graduate School of Fine Art, Seoul, Korea
1998	BFA in Sculpture, <i>Ewha Womans University</i> , College of Fine Arts, Seoul, Korea

Teaching Experiences

2017-	Assistant Professor of Ceramics in the School of the Arts at Northern Kentucky University
2016-17	Full-time lecturer of Ceramics in the School of the Arts at Northern Kentucky University
2016-12	Instructor at Syracuse University, NY
2013-14	Instructor, Drawing (foundation program), Cazenovia College, New York
2012	Instructor at Syracuse University
2006	3D Design for foundation program, Gwangju women's University, Gwangju, Korea

Other Work-related Experiences

2022	Juror, Golden Ticket, Clifton Cultural Arts Center, Cincinnati, OH (Upcoming: October)
2022	Juror, Norwood Art Show, Cincinnati, OH
2022	STARworks Residency (6 weeks during Summer) - Gallery talk to the public
2022	Workshop – Western Kentucky University- Natcher Elementary School, Bowling Green, KY
2022	Judging the Crestview Hill public art project
2021	Weston Art Gallery- Gallery Talk (September 29) and Children's Workshop
2021	Visiting Artist, Western Kentucky University, Bowling Green, KY
2021	Juror, Golden Ticket, Clifton Cultural Arts Center, Cincinnati, OH
2021	Juror, Hyde Park Square Art Show, Cincinnati, OH
2020	Visiting Artist, SUNY Oswego, Oswego, NY
2019	Juror, Scrap Showdown, Summit Park at Blue Ash, KY
2019	Juror, Kentucky High school All-State Art Competition, Coopers High school, KY
2019	Workshop: 30+ Turpin High school students in Ceramic & Sculpture facility, NKU
2018	Juror, 52 nd Hyde Park Art Show, Cincinnati, OH
2018	Lecture and workshop, Turpin High School, OH
2018	Juror, Scrap Showdown, Newport on the Levee, KY
2016-19	Empty Bowls, Fuel NKU
2017-20	Ceramic Workshop, NKU international exchange student at NKU
2016	Ceramic Workshop in Syracuse Ceramic Guild, Warehouse, Syracuse
2016	Application Reviewer in the office of Admissions for Undergraduate, Syracuse University
2015	Visiting artist in Ceramics Dept. at Syracuse University
2015	Visiting Artist, "Human form in clay Workshop," Cicero-North Syracuse High School, NY
2015	Visiting Artist, "Raku Workshop," Baker High School, Baldwinsville, NY
2013-16	Studio Assistant for Ceramic Artist, Margie Hughto
2011-16	Participated in Empty Bowls, Syracuse, NY
2013	Shop Manager, Syracuse University (glaze room, glaze lab, raw materials)
2010	<i>The Tate Wikikuwa Museum, North America 2040</i> (Warehouse Gallery, Syracuse, NY)
2010	Worked with an artist, Rigo 23, to make and install a large-scale human figure
2009	<i>2009 Woman Power with Prof. Eun Kyung, Choi</i> , Hanjeon Art Center, Seoul, Korea
2007	Project Manager for Ewha Sculptors Association, Sejong Cultural Center, Seoul
2002	Received WebMaster certificate, IT Center of Ewha Womans University

Grants and Awards

2022	Nominated for Outstanding Junior Faculty Award at Northern Kentucky University
2021	CAS Professional Development Award, NKU

- 2021 *Opening Show & Open Call, Abstraction*, The In Art Gallery– Received Directors Award
- 2020 *Real People 2020*, The Old Court House Figurative League, Crystal Lake, IL - Artistic Merit Award
- 2020 CAS Professional Development Award, NKU
- 2019 Nominated for Outstanding Junior Faculty Award at Northern Kentucky University
- 2013 Full scholarship to Chautauqua Summer Institute, Chautauqua, NY
- 2013 VPA Global Excellence Award, First Prize, Syracuse University
- 2010-12 Jerome Solomon Memorial Scholarship
- 2010 Full scholarship to Arrowmont National Symposium (*The human form in clay*)
- 2009 Gallery Jin-sun Exhibition Prize, Seoul, Korea
- 2006 6th Grand Art Exhibition of Song Eun: Prize-winning artwork “Homeostasis,”

Exhibitions and Installations

SOLO EXHIBITIONS

- 2021 *Drift Series: A Dream with a Dream*, Weston Art Gallery, Cincinnati, OH
- 2021 *Whispering Reveries*, Off Ludlow Gallery, Cincinnati, OH
- 2018 *Serenity*, Third Floor Gallery, NKU, Kentucky
- 2017 *Reflection*, Edgewood Gallery, Syracuse, New York
- 2010 *The surface of the water*, Gallery Jin-sun, Seoul
- 2007 NAAF 2007, West Japan Convention Center, Kitakyushu, Japan
- 2005 *The 2nd Solo Exhibition*, Gallery AI, Seoul
- 2003 *The expression of self-image reflected on the water*, Gallery Kwan-hoon, Seoul

TWO / THREE PERSON SHOW

- 2017 *Poetic Object*, Clayscapes, Syracuse, New York
- 2014 *Three in Harmony*, Community Folk Art Center, Syracuse

SELECTED JURIED / GROUP EXHIBITIONS

- 2023 NCECA venue exhibition, *Here and There: Navigating the Cultural In-Between*, NKU (Upcoming)
- 2023 NCECA venue exhibition, *Flow, Root, Bloom*, Off Ludlow Gallery, OH (Upcoming)
- 2023 2023 NCECA venue exhibition, Queen City Clay, Cincinnati, OH (Upcoming)
- 2023 2023 NCECA concurrent exhibition, *We Gather Each Other Up*, Cincinnati, OH (Upcoming)
- 2022 *Sculpture National*, Clay Center of New Orleans, New Orleans, LA
- 2022 *Elemental*, Ceramics and Fiber Art, Off Ludlow Gallery, Cincinnati, OH
- 2022 *Emotions - 2021 Exhibition and Publication*, Gallerium.Art, Ontario, Canada
- 2022 *Faculty Exhibition*, Fine Art Center, Northern Kentucky University, Kentucky
- 2021 *Rivers Connect: Unstoppable Forces in Contemporary Ceramics*,
- 2021 NCECA venue exhibition, NKU Art Gallery, Northern Kentucky University, KY
- 2021 *The Magic of Water*, Cultural Center of Cape Cod, Online exhibit
- 2021 *Opening Show & Open Call, Abstraction*, The In Art Gallery. www.theinartgallery.com
- 2021 *Clay: A Southern Census*, Clay Center of New Orleans, New Orleans, LA
- 2020 *Southern Miss Ceramics National, 2020* - The University of Southern Mississippi
- 2020 *Real People 2020* –The Old Court House, Figurative League, Crystal Lake, IL
- 2020 *DelecTABLE: The Fine Art of Dining: Fifth Biennial National Functional Ceramics Exhibit*
- 2020 *Small Favors 2020*, The Clay Studio, Philadelphia, Pennsylvania
- 2020 *Midwinter Light Juried Exhibition*, Angelico Catholic Arts Guild, WACC Barn, OH
- 2020 *Faculty Exhibition*, Fine Art Center, Northern Kentucky University, Kentucky
- 2019 *19th Spring Pottery Fair*, Clay Alliance, Cincinnati, Ohio
- 2019 *Nurturer-Warrior-Goddess*, Celebrating the Female Artist, NKU, Kentucky
- 2019 *Faculty Exhibition*, Fine Art Center, Northern Kentucky University, Kentucky
- 2018 *Ceramic International at Aqua Art Miami*, Florida
- 2018 *Syracuse Ceramic Guild*, Cazenovia Art Park, Syracuse, New York
- 2017 *Faculty Exhibition*, Fine Art Center, Northern Kentucky University, Kentucky

2016	<i>A Good X Cuse</i> , Gandee Gallery, Syracuse, New York
2016	<i>Coverings, 2016</i> - The Global Tile & Stone Experience, McCormick Place, Chicago
2016	<i>Taking Shape</i> , Clayscapes, Syracuse, New York
2015	<i>Contemporary Ceramics</i> , Edgewood Gallery, Syracuse, New York
2016	<i>Pottery Plus</i> , Delavan Center, Syracuse, New York
2016	<i>Pottery Fair</i> , Stone Quarry Art Park, Cazenovia, New York
2016	<i>SPCA- Potter for pets</i> , Syracuse, New York
2014	<i>Salt City Clay</i> , Everson Museum, Syracuse, New York
2014	<i>Pottery Plus</i> , Delavan Center, Syracuse, New York
2013	<i>Faculty show</i> , Art Gallery @ Reisman hall, Cazenovia, New York
2013	Flower Kellogg Gallery, Chautauqua, New York
2013	<i>The eNth Degree</i> , 25CPW Gallery, New York, New York
2013	<i>The eNth Degree; MFA2013</i> , SU Art Gallery, Syracuse, New York
2013	<i>Synchronized Mélange</i> , XL Projects, Syracuse, New York
2012	<i>Water and Dream</i> , Smith Gallery, Syracuse, New York
2012	<i>I like America, America likes me</i> , XL Projects, Syracuse, New York
2011	<i>Breathe</i> , Bird Library, Syracuse, New York
2011	<i>Journeys</i> , XL Projects, Syracuse, New York
2010	<i>Playing man (Homo Ludens)</i> , Jeonbuk Province Art Museum, Jeonbuk, Korea
2010	<i>Intellect & Sensibility</i> , Sejong Cultural Center, Seoul
2009	<i>2009 Woman Power-</i> International Project, Hanjoen Plaza Gallery, Seoul, Korea
2009	<i>Colorful Daegu Festival</i> , Shincheon, Daegu, Korea
2007	<i>The 12th Contemporary Expressions of Young Korean Artist</i> , Insa Art Center, Seoul
2006	<i>6th Grand Art Exhibition of Song Eun</i> , Mixed-media, Insa Art Center, Seoul
2006	<i>Choeng-Gye Cheon Art Festival</i> , Choeng-Gye square, Seoul
2006	<i>A Dream of a Fish</i> , Hyundai Department Store Mokdong, Seoul
2006	<i>EHS Project</i> , Sejong Cultural Center, Seoul
2006	<i>The Gallery next to the Park, the Zoo in the Gallery</i> , Suwon Art Gallery, Suwon
2005	<i>Alice in Wonderland</i> , Korea Sori Culture Center, Junju
2005	<i>A Dream of a Fish</i> , Boillak Gallery, Pusan
2005	<i>A Dream of a Fish</i> , See&Sea Gallery, Pusan
2005	<i>05 Intellect and Sensitivity</i> , Sejong Cultural Center, Seoul
2005	<i>Spring</i> (the 4 th exhibition of the Small Room group), Gallery Cafe Spring, Gwachun
2003	<i>Pleasure Factory</i> , Seoul Museum of Art, Seoul
2003	<i>Generation Bridge</i> , Gallery Inn, Seoul
2002	<i>Room</i> (the 3 rd exhibition of the Small Room group), Gallery Dong Dong, Seoul
2001	<i>Seeing ()</i> , <i>For the Blind Project</i> , National Seoul Blind School, Seoul
2001	<i>A Rest</i> , Sungkok Art Museum, Seoul

Publications

2021	Rivers Connect: Unstoppable Forces in Contemporary Ceramics Catalog, 8-13p
2021	Article on Korean Monthly Ceramic Art, <i>NCECA Review 2021</i> , Published in June 2021
2019	Article on Korean Monthly Ceramic Art, <i>NCECA Review 2019</i> , Published in July 2019
2019	Northerner – March 28, 2019, by Josh Kelly
2018	Northerner – January 22, 2018, by Jude Noel
2016	Women of Upstate New York Magazine – Jan/Feb 2016 issue
2014	500 figures in Clay, Volume II – A Lark Ceramics Book

Permanent Collection

2022	Starworks, Ceramic Residency, North Carolina
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FDA Sabbatical Evaluation Form for Deans

Instructions: Please print or type in the following form. Comment length is limited to this page.

Forward a copy to Faculty Senate Benefits Committee c/o Grace Hiles hilesq1@nku.edu

Faculty applicant name: JeeEun Lee

Evaluations are based on criteria as defined in the Faculty Handbook **11. FACULTY DEVELOPMENT PROGRAMS** sections 11.1 through 11.4.

Indicate your assessment of the following items from very low to very high:

	Very low	Low	Neutral	High	Very high
Overall quality of proposal					x
Ability of applicant to carry out project					x
Overall value of project					x
Value to the college					x
Value to student learning					x

General comments:

Prof. JeeEun Lee plans to use her year-long sabbatical to create ceramic sculptures and large-scale installations for solo exhibitions and juried shows. She is a prolific artist who already has several solo exhibitions to her credit, so I am very confident in her ability to complete her planned work. These larger scale projects will take large amounts of dedicated time that a sabbatical would allow and the sabbatical's timing is perfect. It will follow her time as a selected artist in residence at Baltimore Clayworks, allowing her to immediately use her developed ideas in the creation of her sculptures. That she will be creating this work on NKU's campus means that our students directly benefit from witnessing work by a professional artist in their midst. I am excited by this important and unusual opportunity for our students. Her students will also benefit as JeeEun develops her skills further in mixed media – skills she can later use to enhance her teaching upon her return to the classroom. As well, JeeEun's work on nature and humanity has important timing for society overall. For all these reasons, I enthusiastically recommend this sabbatical application.

Specific comments on any category ranked neutral, low, or very low:

Diana McGill

10-08-22

Name (typed or signed)

Date

College: Art and Sciences

FDA Sabbatical Evaluation Form for Chairs

Instructions: Please print or type in the following form. Comment length is limited to this page. Forward a copy to Faculty Senate Benefits Committee c/o Grace Hiles hilesg1@nku.edu

Faculty applicant name: JeeEun Lee

Evaluations are based on criteria as defined in the Faculty Handbook **11. FACULTY DEVELOPMENT PROGRAMS** sections 11.1 through 11.4.

This individual qualifies for the proposed project (tenured/tenure track, sufficient semesters of teaching (12) will have elapsed since last sabbatical):

Yes X No

Indicate your assessment of the following items from very low to very high:

	Very low	Low	Neutral	High	Very high
Overall quality of proposal					X
Ability of applicant to carry out project					X
Overall value of project					X
Value to the department					X
Value to student learning					X
Value to the field of study					X

General Comments:

JeeEun Lee's work is incredibly detailed and incredibly time-consuming to produce. The results engage the viewer in the thoughtful content surrounding identity through our relationship with nature. Current events and circumstances also show up in her work as with the installation at the Weston Art Museum - a human response to the pandemic. Despite the time-intensive nature of her work, Professor Lee has continued to create complex installations that resonate with the viewer and inspire her students. With the time afforded by a sabbatical leave, Professor Lee will be able to take her work to the next level in content and execution. Should this sabbatical leave be awarded, SOTA will support Professor Lee's efforts as future budgets and priorities allow.

Specific comments on any category ranked neutral, low, or very low:



10/9/22

Name (typed or signed) Matthew Albritton, SOTA Director Date

Department: SOTA / Art & Design