



Justin's Artist Statement

My practice encompasses various materials and different forms of art. They engage different medias, such as drawing, painting, video, digital art and photography. In the major of my artworks, the medium is determined by the concepts. Recently, most of my works has involved the concept of I-Ching, and I-Ching has become my major philosophy in both art and life.

In order to introduce the philosophy in an efficient and effective way, I break down the process of life cycle into four sectors, which are birth, growth, death, and resurrection. Each sector will be the main theme of my projects. So far, I am working on the theme of death, and the reason why I choose to work on with the theme of death is because death is the most basic life procedure we may experience in our life (and we may all experience the matters of death in our own life, such as attend a funeral, a lovely devoted pet pass away ...etc.) Death gives such strong affects to all of us, also it involves with more sensitive ethical and moral issues than the other sectors of life cycle, it would be a good for me to challenge with this theme first, then bring the working and learning experiences from challenges into other sectors of life cycle, I believe I can defined the issues and meanings of other three themes more accurately, and be more acceptable by the western cultures.

During this series of my artworks, I frequently use colour photography as the medium. It is different from painting; we can't shoot the objects from our own creation of fantasy, and also gives the viewers the ideas of "seeing is believing."

The composition, colours, of the characters within one image is the essential elements of the storyline of an artwork. Since I am dealing with the theme of death so far, it is quite challenge for me to deal with this kind of sensitive subject. Everyone has different feeling and experience on death, and everyone may perceive death on millions of way. To me, death is just part of life, it goes on and on, I should be more optimistic to look on this subject 's matters. However, how many viewers would feel the same way? In order not to confuse my viewers or not let the viewers twist the meaning behind my artworks but to get the emotion respond I expected, I should consider about how to push the viewers to engage with my characters correctly. Since I am using colours, and cloning characters to express my philosophy, the relationships between the characters in my images and the audience become really important.

I am trying to understand how the audiences perceive the set of original elements from my image (such as the colour of the costumes and facial expressions from the cloning figures,) how do my audiences access to my characters' actions and what they may feel and know from them, and last but not least, it is important for me that to analyze the allegiance pertains to the moral evaluation of characters by the spectators.

Justin Lee
Vancouver, 2008

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Justin Lee, Endless Funeral/Death, 24"x16" Colour Photograph, 2007

Murray Smith says: “I want to propose that fictional narrations elicit three levels of imaginative engagement with characters, distinct types of responses normally conflated under the term ‘identification’ Together, these levels of engagement comprise the ‘structure of sympathy’. In this system, spectators construct characters. Spectators are also provided with the visual and aural information more or less congruent with the available to characters, and so are placed in a certain structure of alignment with characters. Focusing on how to follow the structure of sympathy may help me to build up the communicating bridge between my audiences and my works. I am trying to understand how the audiences perceive the set of original elements from my image (such as the colour of the costumes and facial expressions from the cloning figures,) how do my audiences access to my characters’ actions and what they may feel and know from them, and last but not least, it is important for me that to analyze the allegiance pertains to the moral evaluation of characters by the spectators.



Justin Lee, Death Series: Suicide, 24"x16" Colour Photograph, 2007

In the future, I will still work the rest of themes of life cycles, which is birth, growth, and resurrection. I believe these themes are interesting to work on, but the considerations I have been made from above, I may be more aware on them, because that's part of the reason and intention for me to make artworks is to show them to the audience. If they don't get the story and concepts, I can't spread out the philosophy of I Ching through my works to the audience who are not belong to Chinese culture, then the whole thing would be meaningless.



Justin Lee, Death Series: Falling Death, 24"x16" Colour Photograph, 2007

CURRICULUM VITAE:

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Born in 1983, Taipei, Taiwan
Currently lives in Vancouver, Canada

EDUCATION

2001~2005

2005~Present

Bachelor of Fine Arts, Emily Carr University of Art + Design + Media, Vancouver, Canada (Forthcoming 2009)

2001~2005

Bachelor of Commerce degree, University of Calgary, Calgary, Alberta, Canada

SOLO EXHIBITION

2000

Yung Ping High School, MATTERS OF TIME! , Taipei, Taiwan

GROUP EXHIBITION

2000

Yung Ping High School, OUR GRAD SHOW, Taipei, Taiwan



Justin Lee, Death Series: Gun Suicide, 24"x16" Colour Photograph, 2007



The Work of Justin Lee