

De
Construct
ion

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I'm reflecting on my tutorial notes etc. from BA Fine Art. I've found these to be the most interesting mementos I've collected from being a student. Looking back these notes set key foundations of my art practice. I've even made annotations that map out the differences between where I was roughly 10 years ago, and my thoughts now.

| | |
|---|--------------------------------------|
| Assessment Feedback Form | Level Four, Semester Two 2014 |
| Module Code/ Title: XXXXXX 4 Exhibition/Curation in Fine Art (15 credits) | |
| Student Jasmine Lee | |
| An ability to evaluate exhibition themes critically. unsatisfactory borderline satisfactory good very good excellent | |
| diary shows a serious and committed approach to the module with clear evidence of external exhibition visits and a critical reading of differing approaches to curating and exhibiting, shame you did not review your fellow students exhibition as this could have revealed your thinking on how to activate the exhibition space. | |
| An understanding of how the reception of art can be influenced by virtue of its being shown in differing spaces. unsatisfactory borderline satisfactory good very good excellent | |

Comprehensive evidence of external visits and a good attempt at a critical understanding of how to produce an exhibition, the curatorial devices used and how artwork can be used to create dialogues and the influence of differing environments can have on the reading of the said work. Would have liked to have seen a bit more of this critical analysis applied to your own work and to hear a bit more of your curatorial voice.

The problem with this is that it gets homogenised over time due to emulation, but that's also how social change & movements occur

using different spaces as a curatorial strategy

An ability to produce an exhibition catalogue.

unsatisfactory

borderline

satisfactory

good

very good

excellent

Overall the catalogue was good but would have benefitted from better paper stock and clearer images, be wary of using design devices that can verge on the novelty. A good attempt at a critical essay and commentary on your exhibition.

INDICATIVE GRADE: 64%

Date: May 2014

Assessors

[Signature]
(Module Manager)

[Signature]



Seminar 27.11.14

Tutor: ~~XXXXXXXXXX~~

Notes:

- (How other's perceive my artwork) Molecules- everything made up of atoms and molecules

- --> equation gets more and more complicated
- Contextualisation
- Political social research
- Science, that's ~~wrong~~
- Starting point- ambiguous = interesting
- --> Where, how to define a starting point
- Methodology- difference between scientist and artist
- Brackets- maths solve first (Rule of BODMAS/BIDMAS) [Differences in mathematical and chemical equations though]

- Analyse own methodology
- --> Forming order from chaos
- --> Way she 'should' behave ??
- Artwork exists about how artwork is produced
- Infinite amount of ideas [Possibilities]

becoming more of a
device for advertising
companies cherry pick ones that convince
consumers to buy their
product

The tension the art
between school and university

Lecturers
know this and
unwittingly take
it out on the
students

Make the viewers make sense but not to the point of spoon feeding - They have to work out of the case of themselves. Even the 'case' is becoming an illustration of meaning rather than actual elucidation

- Infinite amount of ideas [Possibilities]
- Maybe not meant to make sense
- Distance
- Formula no temporal factor
- Fringe- pseudo-science
- Arthur C. Clarke- hypotheses
- Science from films first [Chicken or egg scenario]
- Da Vinci - ^{They have it}
- Scientist and creative thinker
- Gerard Burns- theoretical, created a film meeting with thinkers, thinking about lockless monster
- --> Belief and desire- faith
- Carey Young- different models and how we function
- Artists to make artworks
- Simon Patterson- colliding systems
- --> Non sensical High Noon
- Status and defining things
- Equation that has failed
- Definitions of methodology
- Pie chart- how much time to make an artwork
- Equation for an audience
- --> What they do in gallery space + the psychological space
- --> Self-consciousness, mind
- --> The experience itself

10 years onwards and I hear this word from creatives all the time - It's getting a bit corny - Best solution is to create something so unmarketable and others can't emulate

I'm pretending to have it. Is it working?

Commodity fetishism Romanticising roles but it's actually clever marketing, monetising people's desire

Can't be replicated in art philosophical dilemma

students

Seminar 24.10.14

Tutor: ~~XXXXXXXXXX~~

Other students present: ~~Daniel, ...~~

Notes:

The polystyrene sphere-

- Model of universe/ obviously astronomy

- Bending time- slows and changes

- --> Temporal

- Interactive

- Make more of them

- Eye level- Getting in the way

- Want to interact with it but not designed for this purpose

- Gravity

- Paint= expressive and manic

- A lot of accident- chance, no control

- Geometric form- universal

- Give order to chaos- or vice versa? Chicken or egg scenario,

- --> Entropy, thermodynamics and quantum physics

- Attempt to trap something that's infinite

I used to be a dick in the BA. Still am internally but the cynicism mellows it

Internal model of the world

create it in a shop but have an invigilator role playing as a shop assistant tell the viewer off for touching the commodity

When does accident & strategy meet?

Sketch/ painting-

- Literal compared to the sphere piece
 - Vastness of space, brings in political issues
 - Space race — *humanity's problem with space ownership*
 - Lone individual
 - No. of different things
 - Cosmology
 - Control and manipulate time
 - Sense of compressed and stretched
 - --> gravity and time
 - Reconfigure time
 - What is a grid (~~reading on grids~~)
 - Perspective- fixed like time and gravity
 - --> Grid symbol derive meaning from rationality and order
 - Potent image in works
 - Solar system- hang more
 - Actual science to create artwork — *It's a fallacy to use science as a metaphor for one's own ideas*
 - Magnetism, tension around the 2 objects- quantum physics
 - Different types of graph paper
 - Complex venn diagrams- Maths and science jargon — *Sargons mystifies a field*
 - Making it interactive e.g. using magnets, actually applying theories into the art itself rather than representing it visually *Role confusion*

was intuitive enough to connect the topics but didn't have the experience to understand how they were connected

Tutorial 18.11.14

Tutor: ~~XXXXXXXXXX~~

Notes:

- Work about diagram- need clues to help viewer understand idea behind the piece
 - Use page in sketchbook of molecular structure ~~XXXXXXXXXX~~ with the text as an actual artwork i.e. don't take the text out
 - Thought process
 - Black background and silver pen = blackboard and 'scientist' notes in chalk
- Include made up equations to help people understand process better
 - Page from sketchbook more interesting than diagram
 - Whole wall displaying the page from sketchbook, maybe 3D version of the molecular structure utilising the space i.e. installation

It was the idea behind the work that made it charming than its execution

I remember feeling stubborn in the tutorial

The integrity of the sketchbook



FINE ART ~~THAT~~ TUTORIAL FEEDBACK RECORD

(This form can be downloaded from ~~the website~~ in digital form)

| | |
|----------------------------------|-----------------------|
| Student: Jasmine Lee | Date: 02.11.15 |
| Tutor: Michael | Time: 3:30pm |

Summary of Session

- We were discussing the self-assessment form that I filled out for the tutorial. ~~Michael~~ said it's good that I've written about improving the quality of my artworks because that isn't my area of strength. He suggested that I could try asking the technicians for advice, especially while I still have the opportunity to do so.
- I mentioned how my ideas seeming impulsive and arbitrary, and ~~Michael~~ said that it isn't a sign of a healthy practice - and I need to look back at the previous work I've done in this semester so that I learn from the errors from previous artworks. *+ tutorial notes*

- During the tutorial I realised that I've neglected on artist research
- "I try to compromise advice given to me in the seminars and tutorials. However I tend to research an artist mentioned in the critiques out of obligation rather than researching them out of interest." ~~XXXXXX~~ said that he found it interesting I research artists mentioned in the crits out of obligation and suggested that I could ask for a specific artwork research (as a starting point) that relates most to the work in question.
- "My attentiveness varies in the seminar depending on how interested I find the artwork" He recommended that I could devils advocate the person who created the artwork that I don't find myself particularly interested in and ask them why they find it interesting and why they think it's important to them.

to Pretending
to be a
good
student

It all
amalgamates in
the end

I research
better organically
by chance
Feels too contrived
to look at something
someone else suggested
- Makes them the driver
becomes

A healthy practice
validates itself
& doesn't need the
legitimacy of an
institution
or
its awards, it's
not something
meritocracy
can give

| | |
|--|--|
| Students Present: [REDACTED] [REDACTED] [REDACTED] Tutor (if present): [REDACTED] | Date: 8.10.15 Time: 2-5pm |
|--|--|

Summary of Session

- Plan and maquette, conceptual
- → Smaller in scale than expected
- 'Terms and Conditions' self referential- gave up reading the text
- Technical
- Doesn't visually draw the viewer in
- Ikea plan-instructions
- Assumption
- Makes the viewer question themselves

Imposter
syndrome

- Makes the viewer question themselves
- Is it a plan for the artwork or is the plan the actual artwork? Where is the actual piece?
- The idea of not paying attention — *The inattentive viewer is replaced with viewer with a phone*
- Artwork really demanding
- Miss-match of experience
- Language of deficiency — *Ads play on this as a desire*
- Something to do with power
- Compliance and authority, Stanford experiment
- Apple and Facebook- social and political — *Instagram AI — Tech companies based in Silicon valley Monopoly culture — it happens with creativity, where it gets cannibalised into the system*
- Politely abusive — *Contracts & hidden clause*
- Santiago Sierra- makes gallery an uncomfortable space- referencing the uncanny
- Expectations and behaviour
- Gallery space and social conventions- does operate
- Lawrence Weiner
- Milk and bowl- playful mechanisms
- Joseph Kosuth- physical chair and conceptual info. about the chair

- Perception of authority

~~FEEDBACK CRITIQUE GROUP RECORD~~ FEEDBACK CRITIQUE GROUP RECORD

| | |
|---|----------------|
| Students Present: XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX | Date: 18.11.15 |
| Tutor (if present): XXXXXXXXXX | Time: 10am-1pm |

Summary of Session

- Graphical image
- Tongue in cheek
- Medical reference
- Animation- slight bit of movement
- → Does my artwork come across as comedic?
- Julian Opie- reduction of information
- Observation
- Tension between detachment and reality
- Endoscopy- innards, detachment from self
- Wellcome Collection, already been but I will go again in February
- Fantastical Journey, 80's remake from 60's

Baudrillard -
Cartoon
Corporations
Lack of reference
to reality

Make it
deliberately
comedic - how
bad can it get?

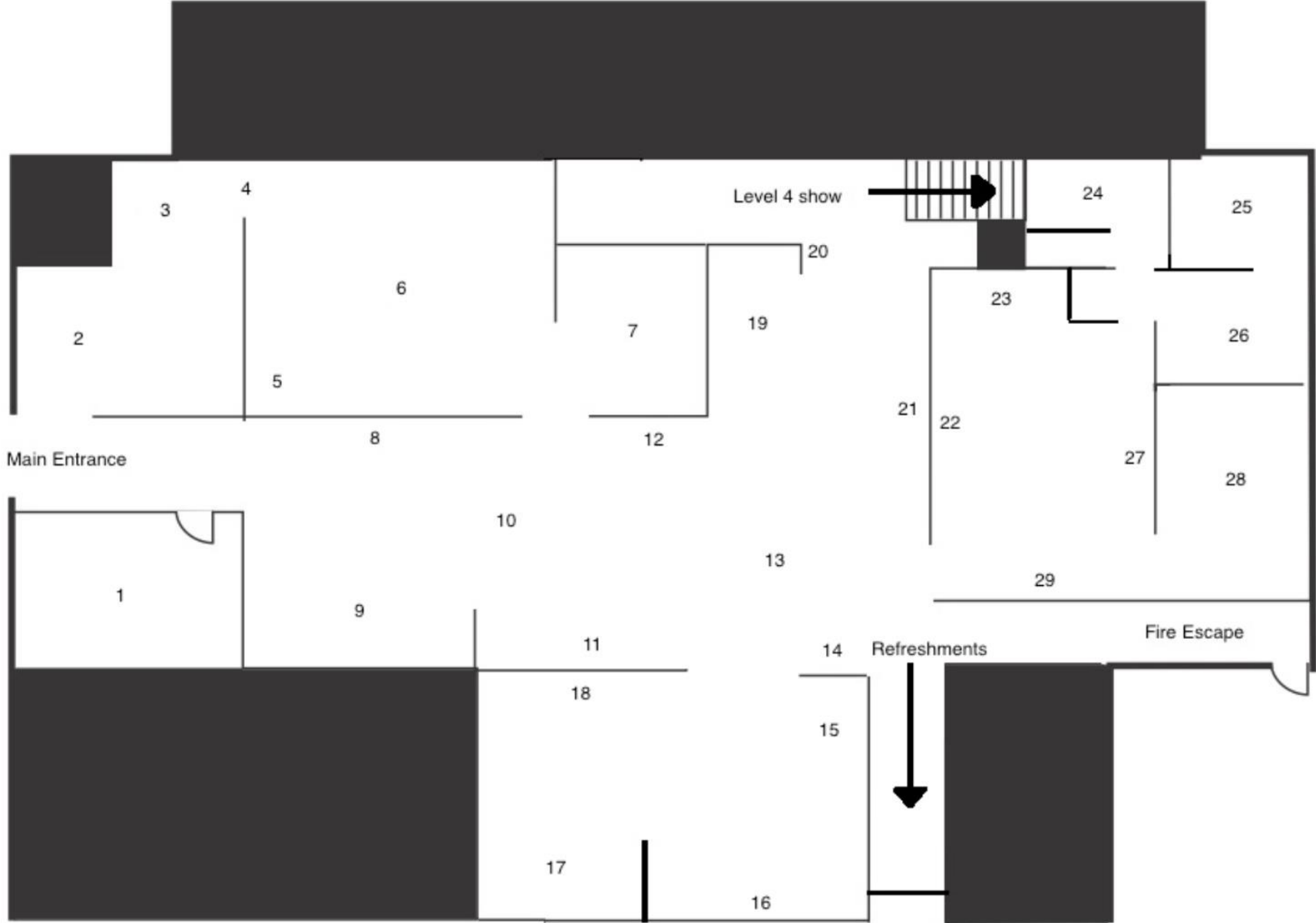
because it's
seen on a screen

Signs on logos
have been simplified
Since

Emojis on smartphones
are simplified versions
of emotions, but are
more emotive than the
Zombie humans who
type them when staring
at the screen

The art
exhibition is
on the phone
& not the
physical gallery

Smörgåsbord Exhibition - Level 5



Interview

Interviewer: ~~XXXX~~
Interviewee: Lee

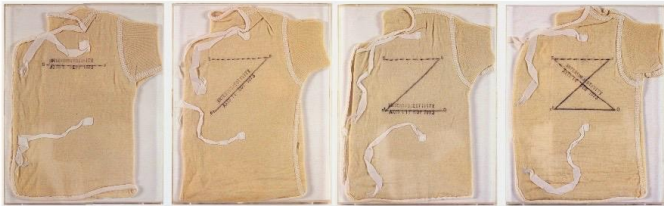
My friend interviewed me
Thankfully I got
out of having this mindset

~~XXXX~~ It seems that science has a major impact in the artwork you produce. Why is this a major influence?

Lee: I think science has a large impact in the artwork I make because I studied predominantly scientific subjects earlier on in education, plus the school I went to previously encourage a lot of science, as it was a specialized science college. I suspect this is also why I create and inspect my own artwork in a certain way. What interests me about science is the theoretical side more than applied science.

~~XXXX~~ Why specifically the theoretical side of science which interests you?

Lee: I personally find it amusing why I'm interested in the theoretical side of science because I find that what I'm interested in mimics my attitude towards my own artwork. I'm more interested in the concept behind my artwork more than the materials I use to construct it. It's getting to the point where I'm incorporating scientific and philosophical concepts into my work, this is similar to what Mary Kelly did, specifically in her postpartum document series where she incorporates Jacques Lacan's diagrams into her artwork.



Mary Kelly 'Postpartum Document: Introduction'

~~XXXX~~ Do you see your art practice as eclectic?

Lee: Yes in relation to materials because I tend to create artwork from a variety of mediums, not limited to traditional ones. It's similar in the conceptual side of things because I seem to unconsciously merge disparate components together in an artwork, much like Simon Patterson and how he links dissimilar elements together with the use of wordplay as well. I even compared my artwork called 'Molecular Structures of My Art Practice' with one of his artwork 'The Great Bear'.

Lee: I say unconsciously because most of the time I don't realise how the current artwork I'm making is related to my previous ones until I finish it, sometimes only after a certain amount of time has passed. Although it's getting to the point where this is becoming conscious- I'm presuming this is a result of an increasing awareness of my own art practice and how I actually create the ideas for my artwork, this has happened recently but my perception of my whole art practice has changed.

~~XXXX~~ Interesting, in what way did the perception of your own work change?

Lee: I would say that my artwork become more personal to me over time, suddenly in this case. I always viewed my work as something impersonal and not related to me at all, even though I produced it. I suspect this is the reason why I have attached my artwork to science so much, maybe as a defense mechanism. I can only describe this recent change of perception as being confronted by my childhood through the artwork I've made.

~~XXXX~~ How has this sudden insight into your practice affected your artwork?

Lee: At first I was struggling whether to change the content of my artwork or to consciously use science as a distancing method. In the end I decided to choose the latter because changing the content would be too overwhelming and personal for me to deal with, I prefer having the memories of my childhood displaced to science and sublimated through art. This is, in some ways, similar to the history paintings Keith Tyson has produced, which stems from his previous experience of gambling addiction. He uses something from his past as a source of inspiration for the series.

~~XXXX~~ From what you've talked about, was there a particular artwork that triggered this insight?

Lee: I wouldn't say there was a specific artwork that triggered this awareness, I think it was a combination of the previous artworks I've done in the past. Interestingly, I noticed a technique I've used that kept recurring in my work. The handprints and the paint splatters- my interpretations of this evolved from visual aesthetics to something very deep seated. I'm currently trying to move away from that, although some of my current ideas involve using the same technique again.



Don't think I grew out of this mindset actually. There's something about engaging in these topics that makes my internal monologue sound like a dick intellectual aggression (maybe I just need to accept that I'm not that evolved. The amygdala is more primitive than the frontal cortex). If Jung was alive and here, he would have suggested that it was the animus (logos) that is opinionated and rude. It's incompatible with the current cultural climate (which is good because a compassionate society is better than k!lling people off as capital punishment for being socially awkward).

| | | |
|---|--------------------|-------------|
| Assessment Feedback Form | Level 4 Semester 1 | 2013/14 |
| BA100254 Fine Art Studio Practice Introduction | | (30credits) |
| Student: Jasmine Lee | | |

| The ability to use materials and processes with confidence and relevance to your practice. | | | | | |
|---|------------|--------------|------|-----------|-----------|
| unsatisfactory | borderline | satisfactory | good | very good | excellent |
| <p>The Level 4 Assessment team celebrate the energy and enthusiasm that you have brought to your practice during semester 1. You have adopted an interesting strategy that sets out to explore the visual correspondences that can be encouraged between hard scientific data and (quasi) accidental occurrences.</p> <p>In common with good scientific practice, your art-based studio work would be improved markedly if only one variable changed at a time. Additionally you would place yourself in a stronger position (critically) if you worked in series more – this will help you to evaluate your work more concisely, which will in turn enable you to set ambitions for future practice based on the comparative analysis of the artworks already produced.</p> <p>The extremely large drawing made of handprints is interesting – it is both human in scale and simultaneously beyond human comprehension - because it seems to infer the scale of the universe. The small photos of you interacting performatively in a scientific costume are worthy of further refinement – this might require you to give better guidance to the camera operator, perhaps concentrating more on careful framing and the use of pushed lighting.</p> | | | | | |

The ability to contextualise your developing studio practice.

unsatisfactory borderline satisfactory good very good excellent

You have sensibly drawn-out association between your URCA research and your developing studio practice, by so doing, this has helped you tease out the contrast between rational and irrational phenomena.

There is scope to cast your contextual net a bit wider – have a look at the work of; **Peter Fischli & David Weiss** – start with their video piece '**The Way Things Go**' a rambling essay in cause and affect driven by underlying, scientific principles. **Vija Celmin's** carbon - images of the universe based on 1:1 scale star chart images – delivered as drawings that mimic the conventions of a standard 10 x 8 photo print. The Turner nominated artist - **Keith Tyson** could be of interest also, have a look at the **Tate Shot** video on his work – I'm sure you will find a lot of common ground in his approach to making art that sets out to reveal underlying systems.

The ability to discuss and debate ideas related to your work - supporting work, research & sketchbooks.

unsatisfactory borderline satisfactory good very good excellent

You have made a good attempt to capture your intentions in writing. The territory you have chosen to make work about is complicated, there is a lot more background reading to do in relation to your understanding of the interplay between art and science (have a look at the shared ethical dimension). There is some work to be done in relation to your reflective writing – more could be written in relation to evaluation – you need to lay down markers of good and bad practice for yourself. Your presentation is wide ranging in its scope – there is scope to slow things down a little, there is scope to dwell with fewer artworks and to produce with greater intensity.

CHRISTINE BORLAND,

STANLEY KUBRICK ~ 2001 (SPACE ODITY)

INDICATIVE RESULT 59%

Date: Dec 2013

| | | | | | |
|--|-------------------------|--------------|------|-----------|-----------|
| ASSESSMENT FEEDBACK FORM | LEVEL 4 SEMESTER 2 2014 | | | | |
| Module Code: [REDACTED] | | | | | |
| Module Title: FINE ART INDEPENDENT STUDIO PRACTICE AND CONTEXT (STUDIO) | | | | | |
| Student: Jasmine Lee | | | | | |
| THE ABILITY TO USE MATERIAL, EQUIPMENT AND PROCESS WITH INCREASED COMPETENCE AND RELEVANCE TO YOUR OWN PRACTICE. | | | | | |
| Unsatisfactory | borderline | satisfactory | good | very good | excellent |
| <p>Good work across the semester in terms of exploring a variety of materials and approaches to display. Image and the physicality of space, appears to be really the basis for the majority of the practice and in this respect the application of material, equipment and process has been to good effect. The assessment panel discussed the usefulness and successes as being particularly; the Dispatches project where, initial steps into installation explored the use of space; the time-lapse video (pursue this further) and the resulting video stills - the image showing the control panel editing with the image was intriguing and is something that maybe worth returning to? Also, the stills with the hand mark on the print such as the red ring encircling the "UFO". – As well as the paint splattered photographs of yourself painting. These thoughts and analysis after the event, - a revisiting and assessment - hold promise towards your interest in the <u>pseudo-scientific</u> – Attempts to pin-down, measure, calibrate etc. from (inconclusive?) evidence. <u>Art & social sciences</u></p> <p>You have worked with an energy and exuberance this year, resulting in the successful outcome of the final installation piece for the end of year exhibition. The painting fitting into and across the walls and floor of the space was a culmination of much of the work leading up to it. The promise of depth compromised by the hand-made edge, being a <u>meeting of illusion and concrete material</u>.</p> | | | | | |

THE ABILITY TO CONTEXTUALISE YOUR STUDIO PRACTICE.

Unsatisfactory

borderline

satisfactory

good

very good

excellent

→ My life is parody. I didn't know I was a performance artist

There is engagement with contextual, but it is not embedded to support your own practices.

Some of your artist references connect through merely slight visual similarities. Also, there is no evidence of extended research into science. If you are aiming to make comment or mock through parody, you really need to do the research – if you are genuinely interested.

When researching artists, explore what it is that drives their work. What is their research project?

What issues are they dealing with? – How do these matters manifest themselves in the resulting artworks?

→ I think my work in the first year of art school was pretending to be an art student. In reality, I was just someone who came straight from the school system & didn't understand it.

Suggested artists for research: –

Susan Hiller

Keith Tyson

Mike Nelson

And, if you haven't seen it – the Stanley Kubrick film "2001: A Space Odyssey"

THE ABILITY TO DEVELOP AND BROADEN THE DISCUSSION AND DEBATE OF IDEAS RELATED TO YOUR WORK.

Unsatisfactory borderline **satisfactory** good very good excellent

There is plenty of scope arising with regard to develop and broaden the discussion and debate. But this is often only done by your lecturers and not by yourself. The assessment panel unearthed many intriguing lines of thought and discussion suggested or hinted at in your practice. You need to initiate your own analysis and take this much further.

THE ABILITY TO DEMONSTRATE CRITICAL AWARENESS OF YOUR DEVELOPING PRACTICE.

Unsatisfactory borderline satisfactory **good** very good excellent

Good in terms of taking on board previous critique and feedback – and you have acted upon this to good effect. There has been an extension of exploring methods and possibilities. For example – the Dispatches project and working with video, as well as the end of year installation piece. However, these are not linked in your own written recording. – If links are identified and acted upon, then sophistication should emerge.

THE ABILITY TO DISCRIMINATE IN THE SELECTION AND PRESENTATION OF WORK IN AN EXHIBITION CONTEXT.

Unsatisfactory

borderline

satisfactory

good

very good

excellent

Good - in the choice of exhibition space and layout. The considerations arising whilst tackling the practicalities of working an image into installation space - being something you have never done before – brought all sorts of extra considerations to the fore and proved to be a very useful experience.

The uncertainties of whether to include the extra set of photographs and their possible placement however, left you in a state of confusion and showed a need for you to develop your strengths of analysis and own critical feedback. – This should resolve itself once sturdy and extended research into your chosen areas of subject matter develops.

INDICATIVE (TOTAL) MARK: 64 (%)

STUDIO: 65% (70% of Total Mark)

THEORY: 62% (30% Of Total Mark)

Date: May 2014

