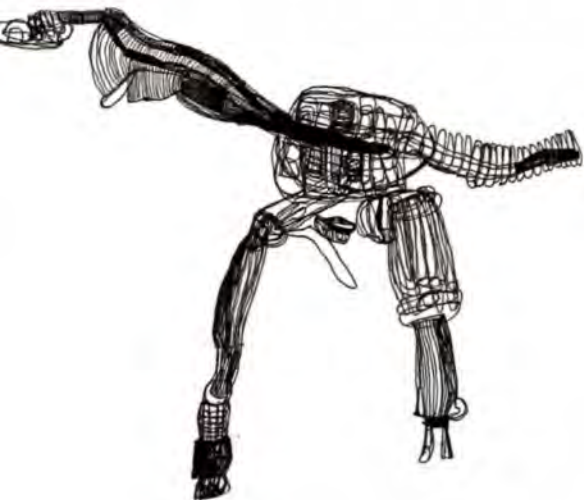


JOCELINE LEE

RENDERED BONES



JOCELINE LEE

ARTIST BIOGRAPHY

Joceline Lee is an artist based in Dingley, Victoria whose current body of work explores human structures, skeletal figures and anatomical studies.

Working mostly with ink on paper, she renders skulls, carcasses, rib cages in intricate detail, reimagining the basic frameworks of a diverse range of animal life.

Working from both photographs and physical models, Joceline reinterprets the anatomical forms creating new histories for animals considered prehistoric.

Joceline's studies of bone structure have been informed by her recent Artist Residency at the Palaeontology Collection at the Melbourne Museum.

Focusing on ancestral vertebrates, her work plays with form and scale to interpret fractions of mega fauna to paper.

Rendered Bones is Joceline's first solo exhibition.

A Brand New History

We live in an age of information technology. Never has it been easier to find facts, figures, images and writings on any topic imaginable. The power of the internet allows us to have whole libraries, universities and art galleries instantly available to us. When endeavouring upon a new artistic project, of any type at all, my first step almost always is a trip to the laptop and the ubiquitous 'Google'. There I find a vast quantity of works already completed on my topic of choice, articles written, films made, blogs posted and innumerable comments entered. It is incredibly easy to see what has come before.

What the internet does not help me with, and what it will never help me with, is the less quantifiable act of creation itself. In some ways, the vast array of information at my fingertips hinders me from creating anything at all. Hasn't everything already been done? Twice? It is here that the work of Joceline Lee stands out, for I believe it to be an example of truly original thought.

For at least eighteen months Joceline has focused exclusively on skeletons. From original sketches based on human bones she has ventured deep into the past and looked at the remains of animals that predate human existence. They are images that are well known to all of us, researched, dissected, drawn and redrawn by artists and scholars. In amongst this heavily populated field she has found room of her own. Joceline's interpretation of the form relies heavily on the gaps between the bones, the negative spaces, highlighting areas often left void. In doing this Joceline creates new creatures but ones that are intrinsically linked to their original.

I have had the privilege of working with Joceline for the past three years as both a collaborator and 'mentor', although in truth I feel that Joceline has taught me far more than I have done in return. Joceline is one of the most studious, dedicated artists I have ever met. She spends hours and hours of undistracted time working on a single drawing with unbelievable focus, a skill that I am far from mastering.

Joceline works from both three dimensional skeletons and photographs. At all times she has her model directly in front of her. She may spend four or five hours on a section no bigger than a 50cent piece laying intricate detail into a section of skeleton that at first glance seems bland and uninteresting. Then for the next hour she may fill complete pages with open, bold lines indicating whole limbs or tail sections. Her finished works are at once both like the models she draws from and, at the same time, abstract and oblique. Her 'Echidna' is obviously an echidna that we all know from wildlife encyclopedias, but her echidna is also unlike any animal I have seen before – a complete reimagining. Limbs shift, bones are added and removed, eyes are enlarged or even, in some cases, removed completely. The anatomy is original but the essence of echidna remains.

Article by: Rhian Hinkley

Image source: Arts Access Victoria

DRAWING ON THE PAST

A VISUAL TIME CAPSULE

Museum Victoria museum is home to over 16 million natural science and social history objects. Only a small proportion of these items are ever on public display. The rest are stored in various locations and can be accessed for research with special permission.

I had the recent privilege of meeting Joceline during the time she was undertaking her artist residency at Museum Victoria's Vertebrate Palaeontology collection store.

After walking down what felt like an endless corridor, I came across Joceline and her mentor hard at work, sitting at a very long table located in an area between an imposing rank of floor-to-ceiling storage cabinets.

The table was covered with a number of articulated specimens that had been chosen as "life models" for Joceline's drawing program.

Art and science have long shared a direct association. Well before photography, artists were essential to science.

They provided an empirical eye and the capacity to accurately record images of the natural world. By the mid 19th Century, scientists and naturalists actively employed artists to draw the unique and diagnostic features of new species.

These images enabled scientists to publish their findings in texts that could be shared with colleagues around the world. Scientists and artists also share a wide variety of methods to examine specimens. Even in the age of digital technologies, scientists continue to value drawing over other means of image capture to describe their specimens.

The most critical of these methods is careful observation. Watching Joceline's work epitomises this technique. Viewing with the naked eye, Joceline's methodical rendering of lines slowly but surely build into the skeletal structure of the prehistoric creature she is observing in front of her.

On first impressions, I found myself watching the apparent unpredictability about where Joceline would make her next mark. But as I watched, I began to notice her exceptional precision working in the style of a museum Preparator who is in the process of articulating a series of apparently unrelated bones that eventually form a recognisable whole.

Joceline's observations take on an X-ray quality as she examines into and around each element of the specimen, and her lines begin to capture the 3D form and energy of the skeletal structure.

Deep in concentration, first looking for an extended period at the specimen on the table in front of her then casting her gaze onto the drawing paper she then renders her observation in a most confident line.

Observing Joceline's exceptionally quiet, deeply considered process gave me time to ponder how we so readily pass over details and therefore miss so much that is extraordinary in our world.

From time to time, Joceline is gently guided by her mentor Rob, who sits next to her, also drawing and occasionally providing a gesture towards an element of the specimen to facilitate further focused attention.

Although dinosaurs lived on earth over 65 million years ago, it is only in the early 19th Century that their fossil remains began to be accurately named and identified.

For centuries before, the fossilised tangible evidence of these extinct creatures were thought to be ancient monsters, flying dragons, devil's toenails and serpent stones.

Joceline's drawing far exceeds the illustrating of a past life; her keen observation and beautiful renderings lead us towards illuminating less quantifiable aspects of ourselves and we are asked to reflect on the wonder that exists in the world around us.

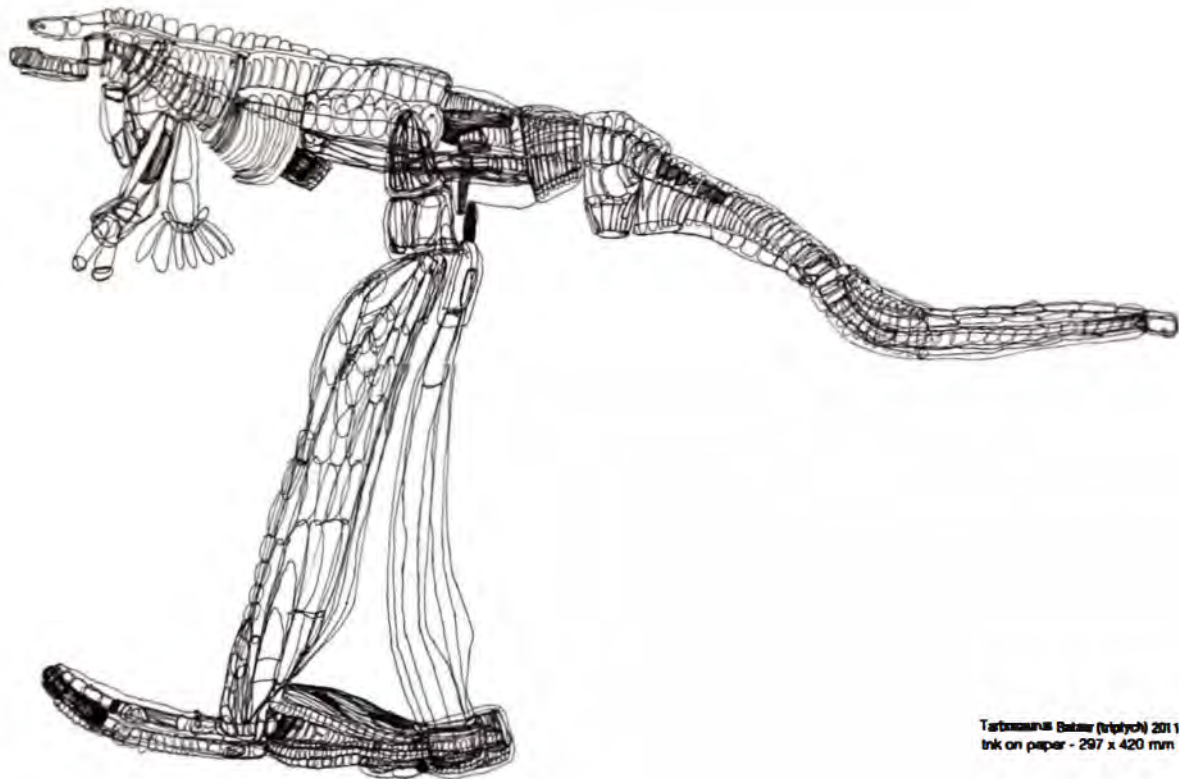
Article by Sarah Edwards

“ The faculty of creating is never given to us all by itself. It always goes hand in hand with the gift of observation. ”

Igor Stravinsky



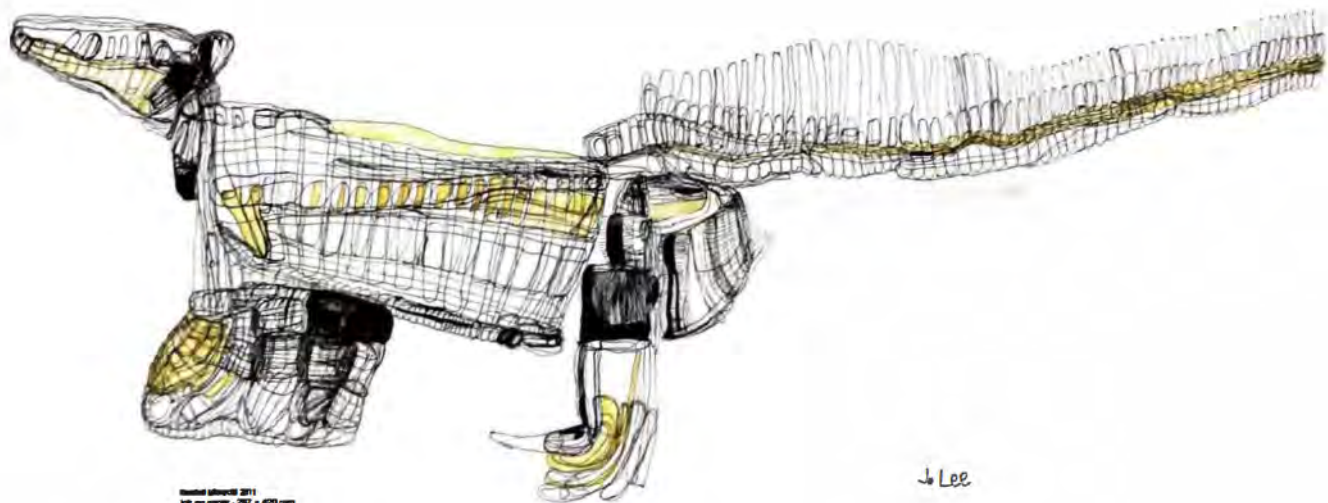
page 10000 Natural Museum of Victoria



“ The faculty of creating is never given to us
all by itself. It always goes hand in hand
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Igor Stravinsky

Tardigrade Baiser (trilich) 2011
ink on paper - 297 x 420 mm



Revised sketch 2011
100 cm paper - 200 x 400 cm

Lee

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