

Early career Banff Artist in Residence- Summer 2025

<https://www.banffcentre.ca/programs/visual-arts/early-career-banff-artist-residence-summer-2025>

Dates:

- Application Deadline: Feb. 26, 2025
- Program Dates: July 22 - Aug. 21, 2025

Requirements:

- Completed formal training in visual arts at the post-secondary level
- Catered to visual artists at the early stage of their artistic careers
 - Professional development

Eligibility:

- Must be 18+
- Domestic and International applications are welcomed

How to Apply:

Step #1 Online Form

Step #2 Pay Application Fee (\$65)

Step #3 Upload your materials

1. Resume
 2. Letter of Intent
 3. Project Proposal
 4. Resource Request
 5. Portfolio
 6. Financial Assistance
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JOSEPHINE LEE

| 778-893-3414 | yjlee.josephine@gmail.com | <https://www.linkedin.com/in/yjleejosephine/>

Summary of skills

- Experience working with students aged 5-17 years old
- Comfortable leading classrooms and workshops
- Organizational skills and workshop management
- Conducted inventory and ordered supplies when necessary
- Experience maintaining and supervising art studio and storage spaces

Education

- 2019— current **University of British Columbia, Vancouver**
- Bachelor of Fine Arts, Major in Visual Arts; Minor in Art History
- Sept. 2023—
July 2024 **Ewha Womans University, Seoul**
- Student Exchange Program, Fine and Studio Arts
 - Peace Buddy program, Ewha Korea Living Experience Supporters (EKLES)

Select Projects / Coursework

May 2023- Present	Seeing Duple <ul style="list-style-type: none">▪ An ongoing digital photo gallery▪ Different portraits that explore the artist's identity and different interests
Jan. 2024- June 2024	Ceramic Sculpture 1(21182) , Professor Jihye Kim, <i>Ewha Womans University, Seoul</i> <ul style="list-style-type: none">▪ Executing various ceramic hand-construction techniques▪ Working construction strategies relative to dimensional perspective and societal relevance▪ "Rabbit ", 18 x 12 x 8 inches, ceramic sculpture▪ "Mother", 40 x 24 x 18 inches, ceramic sculpture
Jan. 2024- June 2024	Mixed Media(34200-01) , Professor Jongku Kim, <i>Ewha Womans University, Seoul</i> <ul style="list-style-type: none">▪ Explore various techniques, materials, and forms of Contemporary Art▪ Thorough in-depth research into critical aspects of contemporary art▪ "공생", 45 x 45 x 12 inches, rocks, moss, acrylic panel, board marker
Mar. 2024- Present	Untitled Photoshoot, Seoul, South Korea. <ul style="list-style-type: none">▪ Working with several international artists, designers, production crew, and model▪ Managing rented studio space, keeping up with inventory▪ Organizing group scheduling, budgeting supplies, and documenting the progress of the

	shoot
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Relevant Experience

Sept. 2021- Current	Marketing & Communications Lead (VASA), University of British Columbia, Vancouver <ul style="list-style-type: none"> ▪ Led the media team of graphic designers and Social media Coordinators for the visual arts club ▪ Create graphic designs and promotional content for the clubs' social media platforms
Dec. 2021- Current	Art Instructor, Treenest Studio, Coquitlam, B.C. <ul style="list-style-type: none"> ▪ Responsible for teaching and creating lesson plans for youth (5-18 yrs.) ▪ Record student participation, and monitor progress on art portfolio
Mar. 2024- July 2024	English Instructor, Heykiddo, Seoul, South Korea <ul style="list-style-type: none"> ▪ Teaching and monitoring students' reading and writing skills ▪ Tailored lesson plans and maintaining weekly feedback with parents
Sept. 2022- June 2023	Information Technology Service Desk, Museum of Anthropology at UBC <ul style="list-style-type: none"> ▪ Greet and provide information on Museum wayfinding, exhibitions, and offered programs ▪ Maintain the information desk space and stock up on supplies when necessary
Aug. 2022- Apr. 2023	Mackin House Museum, Coquitlam Heritage Society <ul style="list-style-type: none"> ▪ welcomed patrons to events at the Museum and larger public community events; such as "Afternoon Tea Tours at Mackin House" ▪ Maintaining regular communication with the Events Coordinator
Dec. 2021- June 2023	Gallery Attendant, Hatch Gallery, University of British Columbia, Vancouver <ul style="list-style-type: none"> ▪ Communicate gallery tours/exhibits, and special event information to visitors ▪ Assist the exhibition lead and help install and deinstall equipment ▪ Collaborate with the director, contributing to the exhibition development
Dec. 2021- Aug. 2023	Art Instructor, Treenest Studio, Coquitlam, B.C. <ul style="list-style-type: none"> ▪ Teach and Create lesson plans for youth (5-18 yrs.) ▪ Record student participation, and monitor progress on art portfolio
Sept. 2015- July 2018	Secretarial Services, TJ Autobody Shop, Surrey <ul style="list-style-type: none"> ▪ Identifying and organizing digital files of client insurance data and maintenance information ▪ Front desk customer relations experience and managing client calls

Letter of Intent

As early as I could remember I always felt this magnetic pull towards arts. And since then, my personal, academic, and professional experiences have always centered around these creative pursuits, exploring the interconnectedness between art and people.

I am particularly excited about this opportunity because it aligns with my commitment to fostering enriching experiences for... and will help bridge my artistic practice if I ever pursue a graduate programs. My academic background in art history and professional experience in teaching have furthered my interest in storytelling... unique perspective that needs to be shared, and that I would love to take part in and contribute to.

In my works, I explore themes that push the boundaries of reality and perception by choosing mediums and structures that invite engagement but also resist direct interpretation. Throughout my practice, my interests have led me to work with mediums such as ceramic and text, as they offer a unique way to explore this intersection. Ceramics, with its grounded materiality, is inherently tied to reality, through manipulation its form is altered through abstraction making the familiar material strange and unsettling. Text, on the other hand, is associated with communication. However, by using poetic language my aim is to blur meaning, shifting text from a medium of direct understanding to one that invites contemplation. Together, these forms create a dialogue where reality and perception interweave, challenging viewers to question both their assumptions and their sensory experiences. Currently, the materials and mediums I use depend heavily on the concept.

My interest in ceramics and text was first sparked after I formally studied Goryeo ceramics and their intricate plantain designs. Dating as early as 1071, the Song and Ming dynasties shared close trade with the state of Goryeo and the Joseon Dynasty. With various contacts made, the experiences of both cultures reflected in aspects of their material art culture and also their differences. In China, plantain designs were connected with the literati, bearing many poetic qualities, these cultural symbols were applied mostly in their paintings, with meaning such as the impermanence of life. Plantain designs while difficult to ascertain their meaning were a source “for scholars overflowing with literary vital energy.”¹ Nonetheless, over time the perception of these symbols would expand and reflect the “ideological background of the Goryeo people’s way of thinking.”² In Goryeo, these designs were also connected with the literati and Buddhist scriptures and were used to create poetic imagery in the spatial sense.

I believe that choosing these mediums significantly influences how viewers perceive my work. Ceramic sculptures, with their grounding physicality, evoke a sense of familiarity and tradition that can be disarming when juxtaposed with abstract or unconventional forms. Text, too, appeared in free form or incomplete phrases that suggest meaning without providing closure. By using these mediums, I hope to shape an experience that feels immersive yet open-ended.

The themes of uncertainty and unfamiliarity in my work are intended to resonate with both myself and the viewer. Personally, these elements reflect my experiences of grappling with identity, situatedness,

¹ Lee, Jun-Kwang. 2021. “Plantain Designs on Goryeo Celadon, How They Developed, and What They Meant.” *Review of Korean Studies*. 48.

² Lee, Jun-Kwang. 2021. “Plantain Designs on Goryeo Celadon, How They Developed, and What They Meant.” *Review of Korean Studies*. 79.

and overarching existential questions that probe my thoughts. The ambiguity and unpredictability in my work mirror the uncertainties I perceive in my own life and practice. At the same time, I hope to create a shared sense of unfamiliarity for viewers, where they are invited into this space of questioning. My intention is not to impose my perspective but rather to offer a framework where viewers can connect with their uncertainties. I recognize that maintaining an open-ended approach can present challenges, particularly in ensuring that openness doesn't turn into ambiguity that feels unproductive, this is where I struggle the most.

Project Proposal /Resource Requests

- Undecided at the moment
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Portfolio

#1: *Untitled* 30 x 26 x 18 inches, ceramic sculpture, Seoul

My final ceramic sculpture features a double-headed horse, a powerful symbol drawn from my family's history and the struggles faced by immigrant generations. This piece is deeply personal, as it represents my grandfather, who was born in the Year of the Horse. Through this sculpture, I explore themes of identity, resilience, and the interwoven experiences of past and present.

The double-headed horse embodies the duality inherent in the immigrant experience: the tension between the past and the future, the old and the new, the familiar and the foreign. Each head looks in opposite directions, symbolizing the perpetual balance between honoring one's heritage and forging a new path in a different land. This dichotomy reflects the lives of many immigrants who strive to maintain their cultural roots while adapting to new environments and opportunities. Also, the effects of generational trauma within immigrant families: can manifest in various forms including anxiety and depression. The children and grandchildren may also inherit not only stories of their ancestor's struggles but also experience firsthand, the emotional and psychological aftermath.

The horse, as an emblem of my grandfather, carries profound significance. Horses are known for their strength, endurance, and grace—qualities that mirror the spirit of those who have endured the hardships of immigration. My grandfather's journey, marked by perseverance and determination, serves as the foundation for this sculpture. The Year of the Horse in the Chinese zodiac signifies not only his birth year but also the qualities he embodies: energy, passion, and an unyielding drive to overcome obstacles.

The ceramic medium itself is intentional, representing both fragility and durability. Like the immigrant experience, ceramics undergo a transformation through fire, emerging stronger yet retaining a delicate nature. This paradox captures the essence of my grandfather's struggles and triumphs, as well as the broader narrative of immigrant resilience.

This piece invites viewers to contemplate the complex legacy of immigration. The double-headed horse stands as a tribute to the sacrifices and contributions of immigrant families, acknowledging the pain of separation and the joy of new beginnings. It reflects the ongoing journey of finding one's place while staying connected to one's origins.

#2: *Mother*, 40 x 24 x 18 inches, ceramic sculpture

My artwork, "Mother," captures the delicate essence of a hare and pheasant bird hybrid, a creation born from a dream about my mother.

In my dream, I am visited by my mother and aunt who shared that she's been assaulted, in an armchair limped, with my head on her lap I grieve with her. In the room an over-curious and skittish pheasant leaps from furniture to floor, darting in and out of the room. Only when I lay still does the bird take a rest on my chest and fall asleep. In the next few sequences, as I navigate through the dark hallways of a building, I am greeted by a scene, of what I believe is the same pheasant just having given birth to this beautiful hare and pheasant hybrid. This piece explores the spiritual and emotional realms, reflecting the connection between nature, dreams and maternal influence.

In my dream, the grim atmosphere turns over into the nurturing presence of a pheasant that's given birth to a hare intertwined with the vibrant curiosity of the pheasant. The hare represents new life, representing comfort, vulnerability, and the intimate bonds we share with loved ones. Its soft body and gentle demeanor evoke a sense of safety and warmth, in contrast, the pheasant's feathers symbolize freedom, transformation, and the courage to explore the unknown.

Through this piece, I aim to invite viewers into a world where the lines between the physical and the ethereal into a melancholic blur. This hybrid creature is a testament to the profound impact of dreams and memories, illustrating how they shape our perceptions and inspire our creations. By merging the rabbit and pheasant into a singular entity, I celebrate the duality of our existence. "Mother" is not just a visual representation of a dream; it is an homage to my mother and to the universal experience new beginnings.

#3 *Untitled*, 2024, 00:13:00, video documentation

Proposal:

; a dual-split video of our model from a slight aerial view (so we can capture the costume), from two perspectives: 1) the view of them walking away and 2) in front of the model, capturing her walking forward.

This past year, my creative pursuits have led me to work with several international artists and stakeholders, including designers, models, and a production crew on an ongoing project. This project was initially led by myself and my co-partner, as we explored our different experiences as foreigners in Seoul. Working with such a diverse group of artists in a location like South Korea has given me a deeper understanding of other cultures and more importantly creative processes. Having had this experience, I have gained a deeper global perspective that has allowed me to be a more people-oriented leader, someone who can communicate clearly and make efforts to learn and collaborate dynamically. As one of the co-leaders, I organized and documented our progress, coordinating with both designers and our model on shooting dates while ensuring that all members were motivated and looked after. Leading meetings also meant, monitoring budgets and maintaining the studio space, including keeping up with inventory and ordering more supplies when needed. Our approach to this project is based on collaboration and community, and together we hope to fulfill our vision of a broader art community.

#4

"Immortal Persimmon" is a meditation on the cyclical nature of life, memory, and heritage. The artwork draws upon the life cycle of the salmon, a creature that returns home; to give new life. From an egg to a fetus, and ultimately to the final transformation of a persimmon, the piece captures the interconnectedness between life's transitions and cultural memory.

The persimmon holds a special place in my personal and cultural landscape, deeply tied to the memories of my grandparents and the Korean heritage they passed down to me. The persimmon symbolizes the autumn season and the many ways we try to preserve them and eat with family. Just as the salmon instinctively navigates the river back to its birthplace, the persimmon embodies the start of autumn and the end of winter, but also the passage of time.

This work reflects the enduring legacy of family and the fluid bond between past and present. It serves as a reminder of my "mortality" through the flow of seasons, the persimmon acts to nourish both body and soul.

By merging the life cycle of the salmon with the symbolism of the persimmon, the piece becomes a testament to life's ongoing process of growth, return, and renewal.

#5

In my work, *A Chance of Life* (2024), 31x18x19 in., I explore the relationship between material and transformation, using the concept of "deliberate destruction", a concept I came across while researching Chinese avant-garde artist, Huang Yong Ping and the "Dadaism of Xiamen" movement. The movement strives to defy conventional structures in art production and the "impossibility of truth".

In my work, rather than an "end", the act of destruction or death becomes a source of disruption and renewal. The process through which the material and the artwork are redefined. Central to my exploration, is the elk hide, a material deeply connected to both nature and tradition. The process of tanning the hide, mirrors a form of rebirth, as the raw material undergoes a series of transformations, almost as if it's evolving; the process of de-fleshing, soaking, and drying, gives way to new life. This labor-intensive process is not simply utilitarian but in some ways re-awakens into a new form, revealing its material beauty. The allure of its matter lies in its capacity for change, becoming something beyond its original state.

In *A Chance of Life*, the hide is not simply a consumable good to be adorned or for collected purposes, as it's usually intended. But is now an active participant in the narrative of transformation. Each marking and scar carries with its' history of both its death and regeneration, embodying the tension between its mortality and resilience. By embracing the process of its destruction, I challenge the notion of perfection in art, instead focusing on the "imperfections" within the material; and where its true power is. The elk hide, through its transformation, becomes a symbol of defiance against traditional hierarchies in art, where materials are often in service to form.

The conscious choice to place the elk hide over a chair was made so as to reinforce the elk hide agency. By doing so, it allows the material to occupy space that suggests its autonomy as if it holds a presence beyond just being a passive thing. The chair becomes a form of support for the hide, but the hide itself commands attention as if it is choosing to survive, rest, and assert its place amongst us.

A Chance of Life rewrites the narrative of transformation. Instead of displaying the hide as a byproduct of human-nature intervention, it suggests that the material maintains itself even after death. The hide is no longer something to be controlled or used; rather, it actively engages with

the space and the viewer, defying traditional expectations. But also allows viewers to consider the possibilities that arise when the act of making includes undoing.