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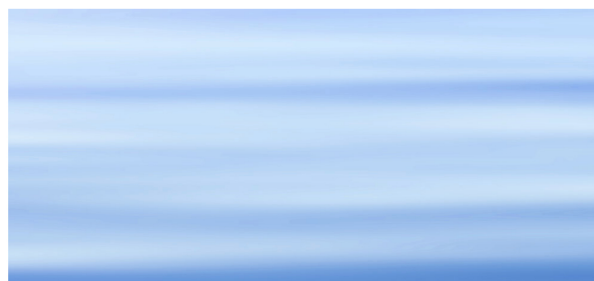


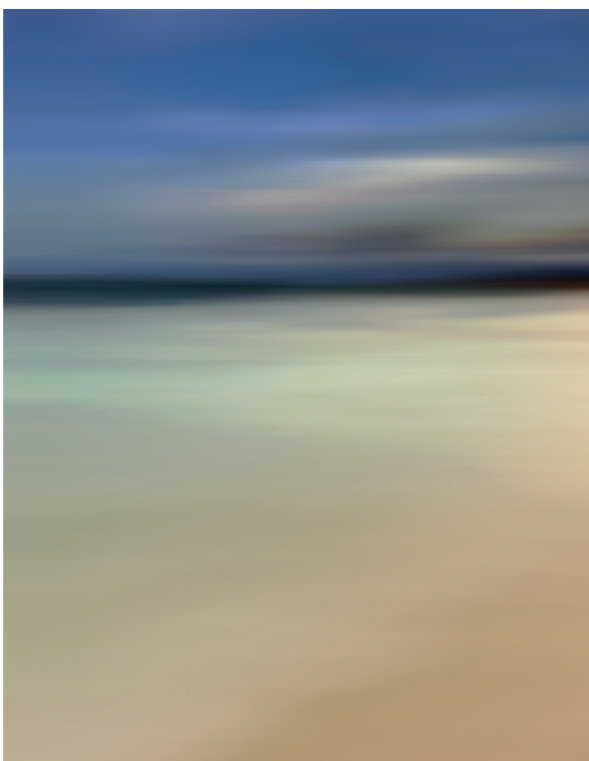
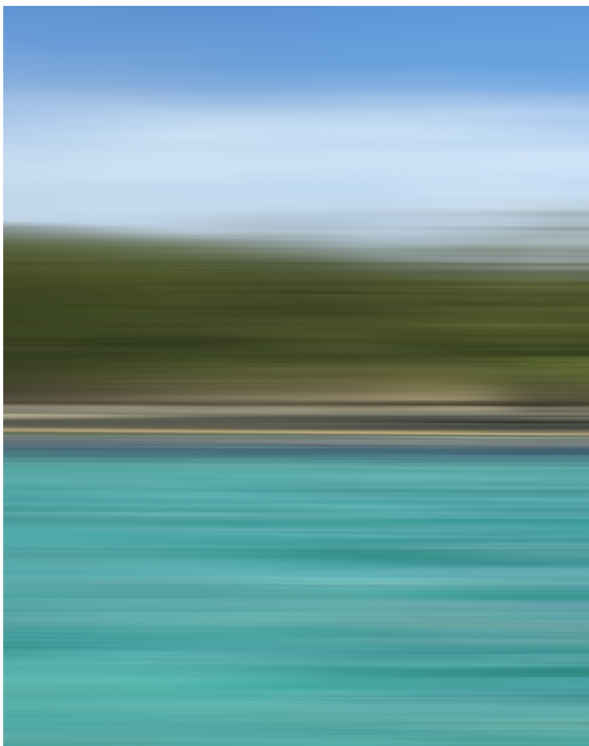
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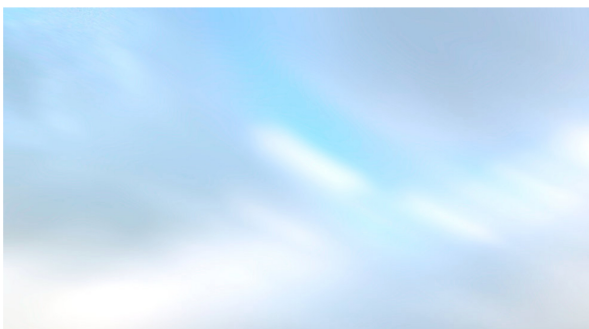
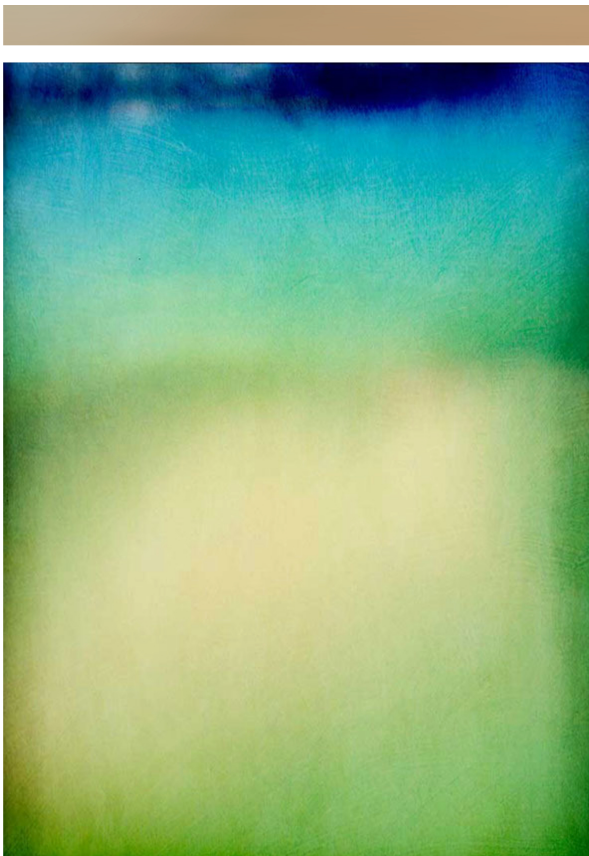
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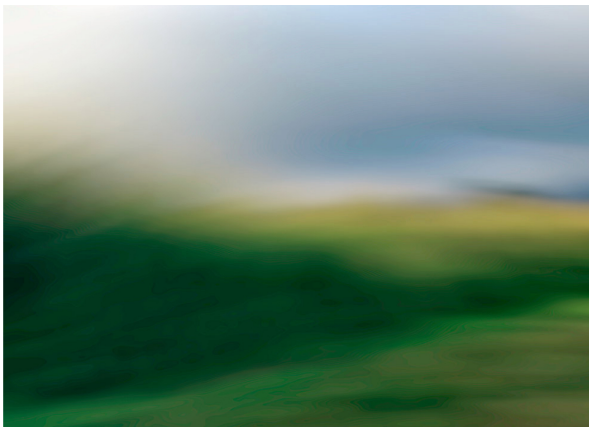
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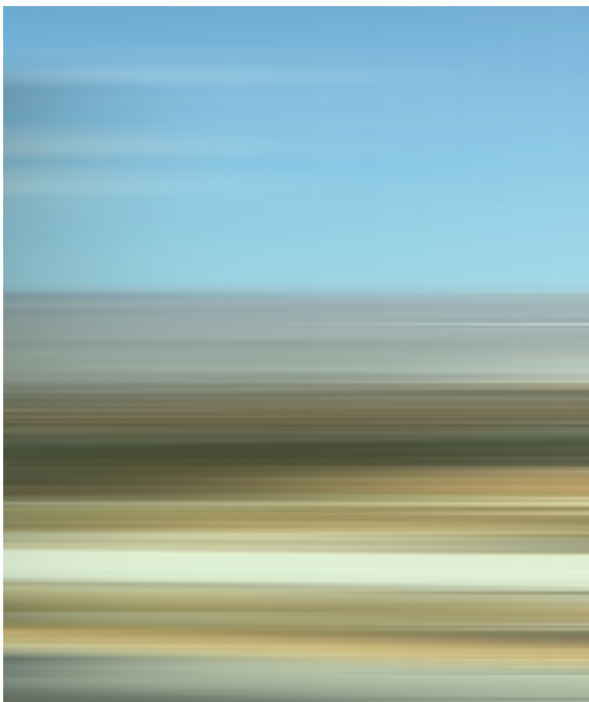
Diana Nicholette Jeon

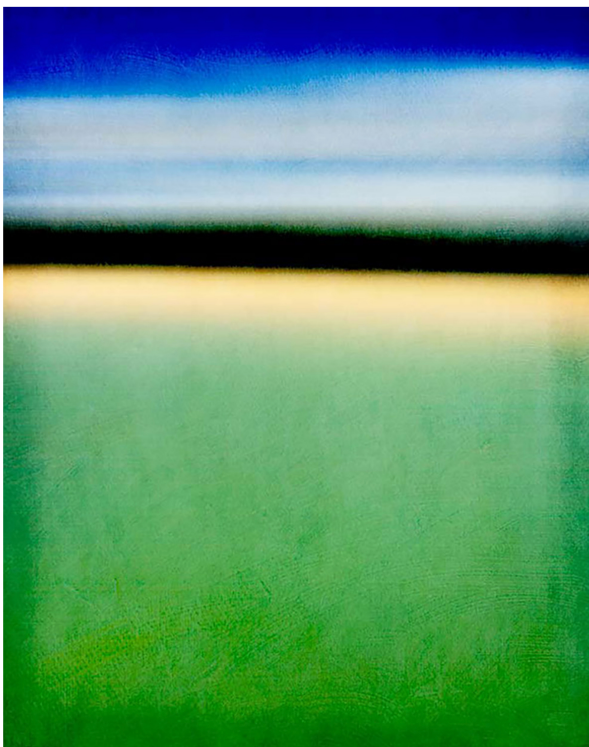
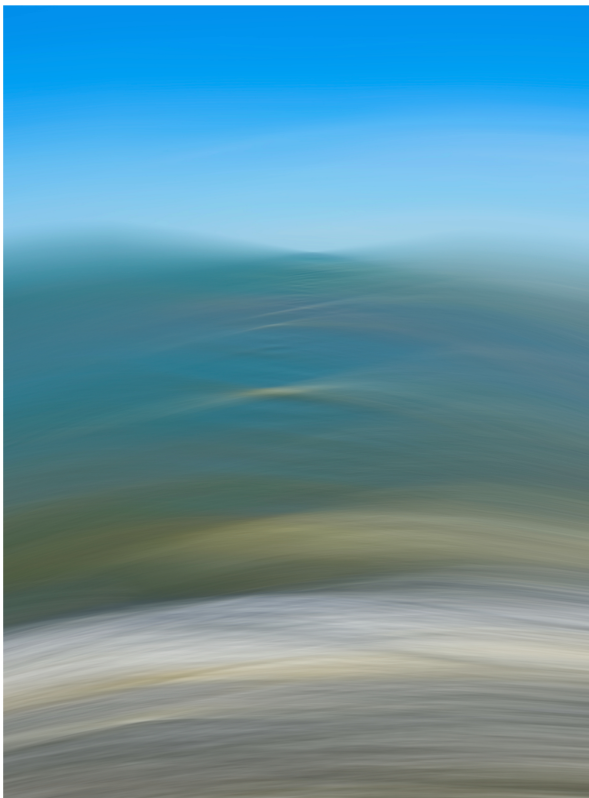
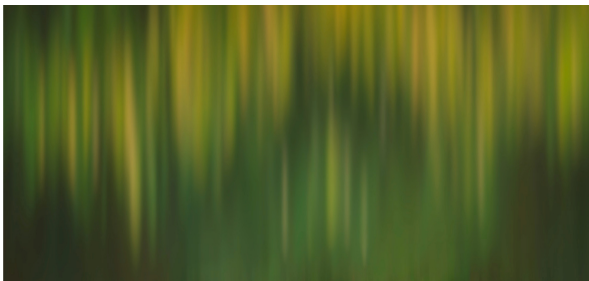


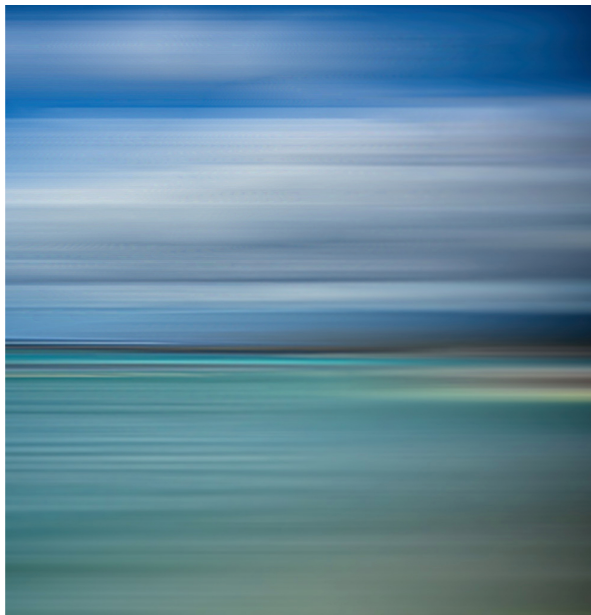












1. Where are you from and where are you living right now?

I was born in Massachusetts and also lived in California. Since 1995, I have lived and worked in Honolulu.

2. Does the place you live in affect your art and practice?

Most definitely, and in several ways. The colors here affect my palette choices, sometimes I embrace them and sometimes I choose to negate them entirely, so as not to look so "postcard-y." But also I think it has just been affected by the cultural values here, as well. Additionally there are cultural issues within Hawai'i that are specific to this place, it's history, and how the Native culture here has been romanticized, idealized, and appropriated by people who are not Native Hawaiian. Ways of looking at culture by locals here is different than how someone from the mainland looks at the same issues; I found that out the hard way when I was doing work about my Hawai'i home during my graduate schooling in Maryland. I also married a local man and have a "hapa" (mixed race) son. All of this impacts my world view...and this does come out in the work, both in the look and in selecting some of the ideas I work with. On the other hand, although there is a conceit of beauty I do use to inform some of my work, I run 180 degrees from the super-saturated, beautiful tourist souvenir landscapes that are quite ubiquitous here.

3. How does being a female photographer influence your work? Do you encounter any challenges in your practice related to that?

My work is mainly taken from my life experiences. As a person who has solely identified as being of the female gender, it plays a prominent role in what I make art about, how I think, and what the end result looks like and achieves. I have done several projects about the experience of women in contemporary American society, beginning with a mixed-media installation project in 2003 which was exhibited at Gallery on the Pali in Honolulu. That was about my experience trying to juggle all the roles and the expectations others had of me had for me at that point in my life. At that time, I had a husband who worked a zillion hours, a toddler son, and hence was a wife, mother, student, friend and a FT art student who was exhibiting quite extensively in group shows locally and nationally. I also chaired the first statewide juried exhibition of digital imagery at the same time. I was stressed to the max! I was living on coffee and wine and water to get through the week, and used those media as part of the work.

4. Do you want to share something about your body of work? What are you working on right now?

I usually work on several projects at the same time. Currently, I am working most on more "volumes" for the Nights as Inexorable as the Sea series, but I also am slowly adding more "women" to my Self-Exposures series, as well as developing more imagery for the series shown here, Legally Blind.

5. How do you get inspiration? Who do you admire?

Great art and photo by others, a good cry, a bad fight, a conversation, seeing something that made me think a new way, social issues, video techniques, travel, classes, cooking...it all finds its way into my thinking, somehow. Usually I look at a LOT of work, and I do both online videos on techniques, and online classes or videos on ideas. Laura Valenti's classes have been helpful to me, because they are concept-based rather than content, she is willing to give tough feedback if you ask for it and are ready for it, and her classes are very affordable. As far as work that I admire...Oh my gosh, it's every type of art from so many different people. In 2001, Enrique Martinez Celaya was a visiting artist in HI. I was a (re-entry) community college student at that time. I went to his public lecture with a friend who was then an MFA student, and had my artistic "Aha!" moment when he spoke about the mana of media as he used it in his work back then. It impacted my work from that time on. I also am a huge fan of Ann Hamilton and her takes on "process" to the point that one of my grad profs told me that he felt process was clearly evident in the work I was doing at that time. Basquiat has definitely influenced my ways of painting into and over some of my photos. I love very contemporary and manipulated photo, alt process, camera less and pinhole/plastic works. I choose not to

name names of living people in this space, because there are so many whose works I admire that I would have to leave out some people or the article would be pages of names, and I don't want to hurt friends and acquaintances feelings if they had to be left off, but they know I love their work. For deceased folks, I am interested in a wide range of people, including the imagery of Francesca Woodman, Walker Evans, Richard Avedon, and Dorothea Lange and the technical virtuosity of Ansel Adams.

6. Do you shoot mostly color or black and white? Why?

It's funny you ask this question right now. Last week I was at Medium Portfolio Review, and one of my reviewers stated, "I think it is so interesting that you are from HAWAII but shoot black and white. (The portfolios I brought with me were B/W.) I didn't really understand why they felt that way. It seemed sort of a strange statement to me, but I ventured a guess back to the person asking if most of the work they had seen from Hawai'i reflected the colors of the land and sea, which the person affirmed. Honestly, though, I don't think about that as something I lean to one way or the other. I define what I do by the ideas I am working with for a given project. I am known for works with riotous color as well as black and white or monotone. The most important thing, for me, is that the media and the color (or lack thereof) support the content and thesis of the work. I start with the idea, and then figure out what I need to bring it to fruition, to make it say what I want it to say.

Follow her work here: <https://diananichollettejeon.com>

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3 notes

27 October, 2018



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