

FRAMES

DELEENHEER · DIETHELM · GANGL · I'ANSON · JEON · KORTA · SAINT · WALKER

VOLUME 12



BEYOND ONE

TOXIC TALES

Diana Nicholette Jeon

As an undergraduate, my artistic journey was diverse, encompassing photography, printmaking, painting, and sculpture alongside my primarily digital studies. The landscape was quite different when I applied for my MFA in 2002. Digital programs were scarce, and many schools hesitated to recognize digital art as a legitimate artistic expression. They preferred to categorize applicants like me as “painters,” “sculptors,” or “photographers,” disregarding the realm of digital creativity. At UMBC, I found solace in the photography department, where I could explore territories new to me within the medium and continue to delve into the world of imaging that had initially sparked my passion.

Though my comfort zone is in digital and photographic work, I don’t confine myself to a photographer label. I am an artist who utilizes photography rather than defining myself solely by it. I’m not drawn to studio photography or commercial assignments; I create fine art that evokes emotions and tells stories. I’m more inclined towards simplicity, favoring humble cameras over complex ones. A pinhole camera holds more allure for me than an expensive lens. In fact, I’ve been an advocate of mobile photography since before the advent of the iPhone, using my old chocolate-bar-style phones as cameras. Due to their unique capabilities, I keep my old iPhones and use them as interchangeable lenses.

All the knowledge and skills I’ve acquired throughout my training shape how I approach and conceptualize my work. For me, the message always comes before the tools I employ. Degas once said, “Art is not what you see, but what you make others see.” While many photographers may find this statement sufficient, I interpret it as “Art is not what you feel, but what you make others feel.” I’m drawn to art conveying raw emotions; as such, I expose my inner self via my work. My creations often carry a sense of forlornness and melancholy as they delve into deeply personal aspects of my life.

Conceptualization is at the heart of my artistic process. I tackle each project by asking myself, “What do I need to do? What materials should I use? How should I present it?” to effectively communicate my message. This approach allows me to transcend the boundaries of specific mediums and integrate various artistic forms. This ongoing project, *Toxic Tales*, exemplifies that. While it originates from photography, it refuses to be confined by it. I combine photo, collage, digital painting, and inkjet transfers and meticulously hand-varnish the final works. *Toxic Tales* speaks as an ambiguous commentary on the behaviors fostered by social media. Through self-portraiture, compositing, and digital painting, I provoke contemplation about the way we portray ourselves in the online realm. *Toxic Tales* is a work in progress, with each image evolving and transforming until the final series is completed.

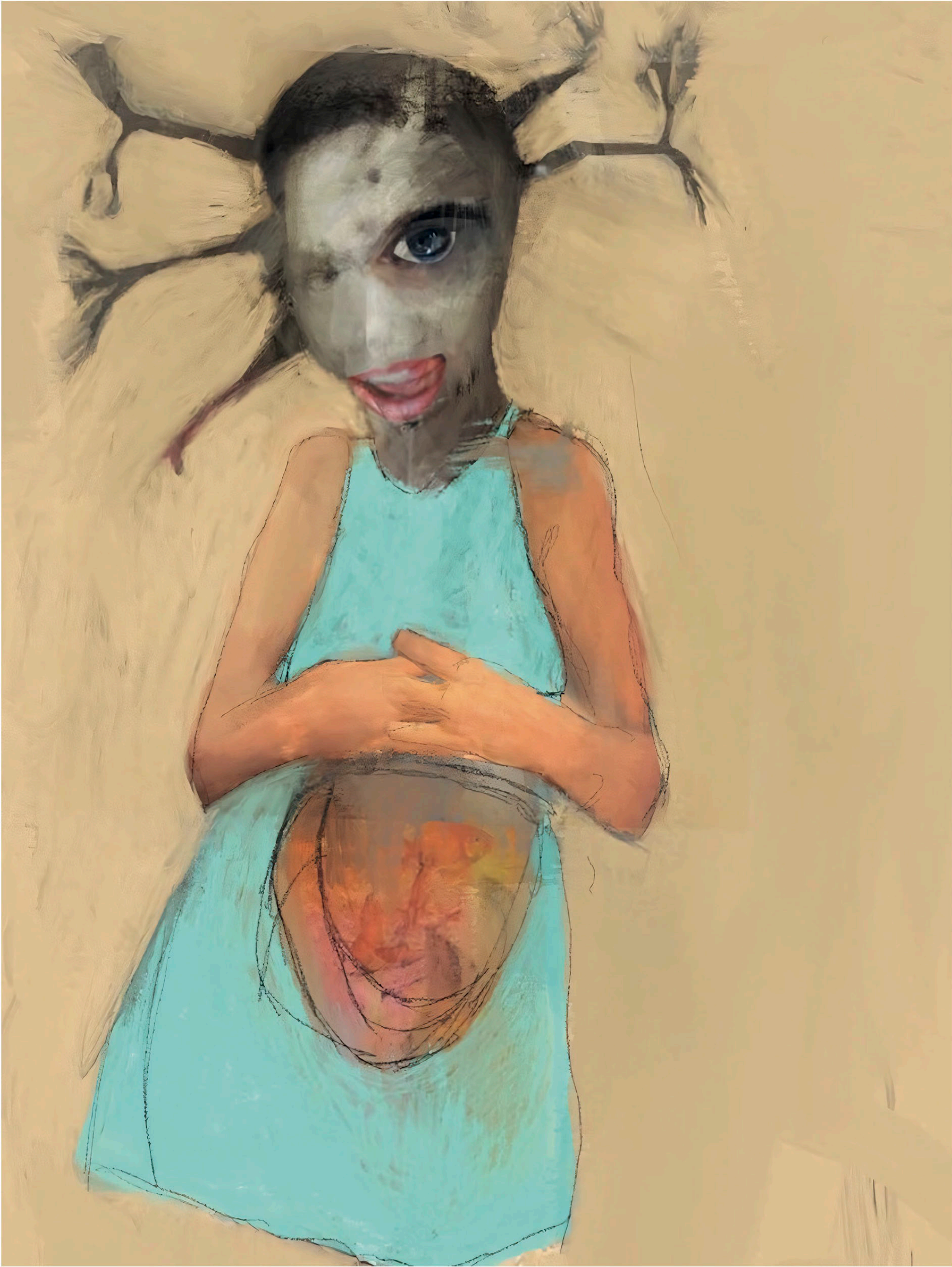
By breaking free from conventional limitations and merging diverse artistic techniques, I strive to create thought-provoking pieces that transcend boundaries and challenge perceptions.



Incredulity
Diana Nicholette Jeon



Claws First
Diana Nicholette Jeon



Cat Fishing
Diana Nicholette Jeon



Fakeness
Diana Nicholette Jeon



Lurking
Diana Nicholette Jeon



Cattiness
Diana Nicholette Jeon

DIANA NICHOLETTE JEON

Diana Nicholette Jeon brings a sense of her personal history and experimental processes to her lens-based art. She uses beauty as a conceit to engage viewers with challenging subject matter. She believes media has mana and often uses it to underscore the conceptual underpinning of a series.

www.diananicholettejeon.com