

IN THE MOOD:  
PHOTOGRAPHY AND THE EVERYDAY

Simona Bonanno, Goseong Choi, Noah Kalina, and Joann Pai

A group exhibition marking the 25<sup>th</sup> Anniversary  
of the Irene Carlson Gallery of Photography

#ulveveryday

Irene Carlson Gallery of Photography

April 20 – May 29, 2015

Tuesday, April 28

4:30 p.m. – Gallery Talk by curator Stacey McCarroll Cutshaw

5:30 – 7:00 p.m. – Reception with Refreshments

## IN THE MOOD: PHOTOGRAPHY AND THE EVERYDAY

### INTRODUCTION

My interest in photography and the everyday began in earnest in 2005 when I developed an exhibition, conference, and publication on vernacular photography in my then role as Director and Curator at the Boston University Art Gallery. The goal of that project was to focus on how photographic images are used—what functions they perform—in our daily lives. Published as a book in 2008, *In the Vernacular: Photography of the Everyday* (Boston: Boston University Art Gallery, 2008), demonstrates how co-curator Ross Barrett and I utilized one photography collection and the structure of the exhibition to plot a new way of thinking about the entire history of photography. Considering the vast range of use of photographic images across all manifestations of its production, that exhibition did not study how photography renders everyday life. This exhibition does. *In the Mood: Photography and the Everyday* considers how photography communicates the intimate experiences of daily life through the work of four international contemporary photographers: SIMONA BONANNO, GOSEONG CHOI, NOAH KALINA, AND JOANN PAI.

Beginning at the macro level, SIMONA BONANNO creates lush color photographs that play with our perceptions of the everyday environment. For the series, *Ordinary World* (2014), Bonanno photographs the mundane elements that surround her and turns the ordinary into extraordinary and mysterious visual landscapes. Familiar and perhaps unobserved domestic details (a cat's fur, for example) become seductively strange visual encounters (an alien prickly landscape). The photographer creates her alternate everyday reality with the simple strategy of photographing these intimate scenes of daily life through a macro lens. Creating another world from glimpses of the “real” world, Bonanno encourages us not only to perceive the visual delight around us, but also to appreciate the wonder and mystery contained in every day: if we only choose to look for it.

In his series, *Umma* [Korean for “mom”] (2011) from which the selection of images on view originated, GOSEONG CHOI creates an intimate portrait of one family's grief. The central subject in Choi's narrative is the photographer's mother and the series depicts the illness, death, and burial of her mother, and the photographer's grandmother. Choi photographed over three weeks when he returned home to his native South Korea to be with his family during the traumatic event. His is a most poignant, intimate, and sympathetic portrait of the stages of grief engaged daily by his mother, and a close visual observation of the experience of grief through a son's, grandson's, and photographer's eyes. Choi has taken the kind of familial experience often omitted from the family album and developed it into a considered photographic family drama.

In his *Bedmound's*, NOAH KALINA takes a domestic object encountered everyday—an unmade bed—and turns it into a sculptural creation to be photographed and also shared on Instagram. Kalina's #bedmounds project emerges from the photographer's longstanding interest in both the serial image and photography of the everyday. Separately, each *Bedmound* takes on an iconic, monumental stature that conjures the presence of the bed's recent inhabitant through their very absence. Seen collectively as in the grid in this exhibition—or the grid of images on Instagram—the #bedmounds reference the constellation of unmade beds encountered individually in our daily life or collectively when viewing the series on social media. Kalina makes the unremarkable and messy details of every day enigmatically fascinating through repetition, simplicity, and a photographer's attention to detail.

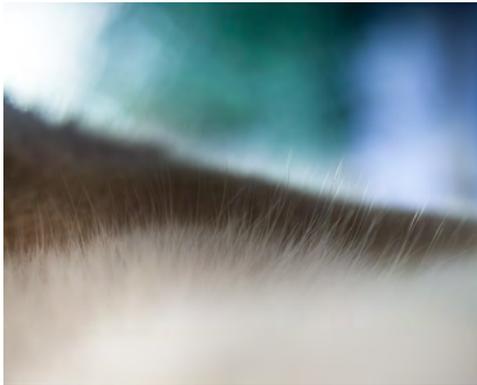
Food and travel photographer JOANN PAI was listed in *Forbes.com's* 2014 list of top five Instagram food photographers (@sliceofpai) and it was the positive response to her photography on the site that encouraged her to pursue her passion as a career. Pai's food and still life images capture the simple elements of a lovely meal and it is her attention to detail, composition, contrast, and color that attracted me as one of her many followers. Pai has taken the new photographic social phenomenon of sharing photographs of our food to a higher level. She captures the simplicity and beauty of an everyday meal, while stirring her followers to focus on the culinary possibilities offered every day. I always wish my food looked as good as her photographs.

Now I want to see what you look at every day. Share it with us: #ulveveryday

Stacey McCarroll Cutshaw  
Visiting Professor of Photography

SIMONA BONANNO (MESSINA, ITALY)

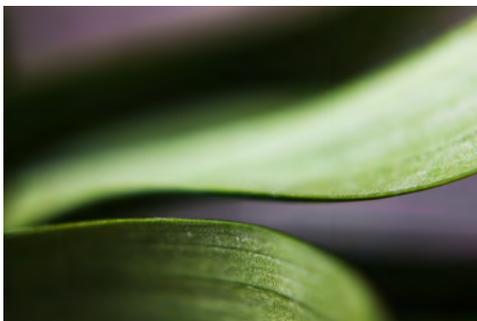
Simona Bonanno was born in Messina, Italy, in 1974, to a family involved in the arts. She received her first camera from her mother when Bonanno was studying photography at the School of Arts in Reggio Calabria, Italy. She has also lived and studied in Paris where she still frequently works. Her photographs have been included in several exhibitions in Europe and abroad. Bonanno's first solo photography exhibition was at Galerie Focale in Nyon, Switzerland, in 2013. She was a finalist in several photography competitions, and is the recipient of three prestigious awards: The 2013 International Fine Art Photography Competition (Grand Prix de la Découverte/Abstraction), the 2011 British Amateur Photographer of the Year, and the 2010 Julia Margaret Cameron Award. She currently lives in Messina, Italy. <http://www.simonabonanno.com>



*Ordinary World #1*, 2014  
16 x 20 inches  
Pigment print on Hahnemüle Photo  
Rag® 308gr (100% cotton paper)



*Ordinary World #6*, 2014  
13.25 x 20 inches  
Pigment print on Hahnemüle Photo  
Rag® 308gr (100% cotton paper)



*Ordinary World #7*, 2014  
13.25 x 20 inches  
Pigment print on Hahnemüle Photo  
Rag® 308gr (100% cotton paper)



*Ordinary World #8, 2014,*  
13.25 x 20 inches  
Pigment print on Hahnemüle Photo  
Rag® 308gr (100% cotton paper)



*Ordinary World #10, 2014*  
13.25 x 20 inches  
Pigment print on Hahnemüle Photo  
Rag® 308gr (100% cotton paper)



*Ordinary World #15, 2014*  
13.25 x 20 inches  
Pigment print on Hahnemüle Photo  
Rag® 308gr (100% cotton paper)

GOSEONG CHOI (BROOKLYN, NY)

Born and raised in Sungnam, South Korea, Goseong Choi currently resides in Brooklyn, New York. Choi's work has been exhibited at several museums including the Philadelphia Museum of Art, the Cleveland Museum of Art, and the New Mexico Museum of Art, as well as international photography festivals including Les Rencontres d'Arles (France), Guate Photo Festival (Guatemala), Filter Photo Festival (USA), and the Photobook Melbourne Festival (Australia). He received an M.F.A in Photography from Pratt Institute. <http://goseongchoi.com>



*Graves, 2011*  
16 x 24 inches  
Archival pigment print



*Graves, 2011*  
16 x 24 inches  
Archival pigment print



*Graves, 2011*  
16 x 24 inches  
Archival pigment print



*Graves, 2011*  
16 x 24 inches  
Archival pigment print



*Graves, 2011*  
16 x 24 inches  
Archival pigment print



*Graves, 2011*  
16 x 24 inches  
Archival pigment print

NOAH KALINA (NEW YORK, NY)

Noah Kalina is a photographer living and working in New York. In 2006, his video, *Everyday*, a chronological montage of daily self-portraits created a sensation on YouTube, becoming one of the first viral videos. Now in its fifteenth year, the project continues and Kalina still photographs himself every day. He has exhibited at numerous international venues including the Musee de l'Elysse, Lausanne, Switzerland; the Torrance Art Museum, Torrance, California; Forma, Milan, Italy; the Corcoran Gallery, Washington, D.C., the Center for Creative Photography, Tucson, Arizona, as well as many other galleries and museums. In addition to his fine art photography, Kalina also produces advertising and editorial photography. He earned his B.A. in photography from the School of Visual Arts in New York. <http://www.noahkalina.com>



*Bedmound (20150208)*

13 x 19 inches

Pigment ink print

#bedmounds



*Bedmound (20141107)*

13 x 19 inches

Pigment ink print

#bedmounds



*Bedmound (20150309)*

13 x 19 inches

Pigment ink print

#bedmounds



*Bedmound (20150301)*

6 x 6 inches

Pigment ink print

#bedmounds

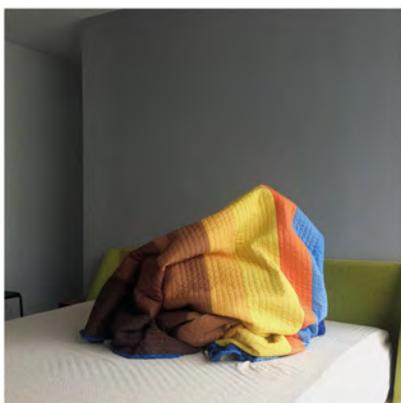


*Bedmound (20150215)*

6 x 6 inches

Pigment ink print

#bedmounds



*Bedmound (20140425)*

6 x 6 inches

Pigment ink print

#bedmounds



*Bedmound (20140804)*  
6 x 6 inches  
Pigment ink print

#bedmounds



*Bedmound (20140916)*  
6 x 6 inches  
Pigment ink print

#bedmounds



*Bedmound (20140408)*  
6 x 6 inches  
Pigment ink print

#bedmounds



*Bedmound (20150305)*

6 x 6 inches

Pigment ink print

#bedmounds



*Bedmound (20140514)*

6 x 6 inches

Pigment ink print

#bedmounds



*Bedmound (20141114)*

6 x 6 inches

Pigment ink print

#bedmounds

JOANN PAI (VANCOUVER, BC)

Joann Pai is a food and travel photographer who splits her time between Vancouver, B.C. and Paris, France. She has journeyed all over the world and her travels and experiences have played an important role in influencing her unique visual style. Pai started taking photographs as a way to document small moments in life—mostly surrounding food—and continues to explore how food brings people together and keeps them connected. In 2014, she co-founded *Acorn* magazine, an online publication focused on telling visual stories about food culture. <http://www.sliceofpai.com/about/>



*Tomotes*, September, 2013  
17 x 22 inches  
Archival pigment print



*Cold Brew*, June, 2014  
22 x 17 inches  
Archival pigment print



*Sunday Morning, August, 2014*  
17 x 17 inches  
Archival pigment print



*An apple a day, October, 2014*  
22 x 17 inches  
Archival pigment print



*Breakfast in Provence, September, 2014*  
22 x 17 inches  
Archival pigment print



*Basque Gathering, September, 2013*  
17 x 22 inches  
Archival pigment print



*Wednesday Morning, November, 2013*  
17 x 22 inches  
Archival pigment print



*Tuscan Summer, July, 2014*  
22 x 17 inches  
Archival pigment print



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### EXHIBITION TEXT PANEL

Imagine all the visual impressions you perceive every day. Every detail you look at and every thing you see emerges from the flow of ideas, activities, and interests that swirl about in your daily life. What do you think about every day? What do you feel, do, and eat? What experiences motivate you? Have you ever thought about the many ways that photography is implicated in all the common and special moments of your life?

That person you are missing: do you look at a picture of him and recall his smile? Do you evoke a sensation of her—or that photograph of her—in your mind’s eye? Do you remember the soft sticky feeling of cake between your fingers at your fifth birthday party? Or is it the photograph of you as a five-year-old child licking cake off your fingers that lives in your memory? Do you know where you were on 9/11, or is it one of the iconic photographic or still images from that historic day that is imprinted on your mind forever? Do you tell friends about the intimate details of your day through the snaps you just shared on Snapchat? In these ordinary moments, as in so many others, we use photography to decipher the daily conditions of our life. Now that we are thinking about it, the relationship between photography and the everyday is boundless.

*In the Mood: Photography and the Everyday* poses a consideration of the myriad ways that photographs transcribe the experiences, ideas, and events of everyday life. The images collected here by four international contemporary photographers—Simona Bonanno, Goseong Choi, Noah Kalina, and Joann Pai—observe the conjunction of photography and the everyday. You can read more about the photographers, their photographs, and the inspiration behind the exhibition at the beginning of this catalog. For now, I invite you to experience the exhibition, and the images, by walking around and really looking at the photographs on view.

As you discover each photograph, consider the thoughts, feelings, ideas, and experiences evoked. The images may seem familiar, or strange, or even a little of both. Are you reminded of any of the visual imagery you encounter every day through your Instagram feed, while surfing the Internet, in your family album, or in your own pictures? Share your experience of—and response to—this exhibition, and develop your own visual narrative of the relationship between photography and the everyday, by creating and posting your own photographs to Instagram and identifying them with the exhibition hashtag: #ulveveryday

Stacey McCarroll Cutshaw  
Visiting Professor of Photography

## IN THE MOOD: PHOTOGRAPHY AND THE EVERYDAY

### EXHIBITION PRODUCTION

*In the Mood: Photography and the Everyday* was organized by Visiting Professor of Photography, Stacey McCarroll Cutshaw, who is grateful for the support and collegiality of the entire Photography Department. In particular, she would like to thank Professor of Photography, Gary S. Colby, for giving her this opportunity to contribute to the vibrant academic fabric on campus. Anita Bunn, Senior Adjunct Professor of Photography, offered helpful insight on the exhibition and installation.

Photography Department Manager, Kevin Bowman, was instrumental to exhibition production and installation. Assisting him on the installation were photography students (Nick) Kaung Myat Tun and Amanda Duvall. Kevin also designed the exhibition postcard.

Dr. Cutshaw is grateful to the photographers included in the exhibition—Simona Bonanno, Goseong Choi, Noah Kalina, and Joann Pai—for lending their photographs, and their perspective on photography and the everyday, to the Irene Carlson Gallery of Photography. She also thanks a thoughtful circle of photography colleagues including Kate Palmer Albers, Rebecca Senf, Todd Tubutis, Leslie K. Brown, and Ariel Shanberg, who graciously offered suggestions that were instrumental to the evolution of the exhibition.