



*What Makes?*

Certain pouty, open lips, sultry eyes, and blonde unmoving hair have come to be synonymous with the two words 'Marilyn Monroe'. When her name is uttered, there is a specific connotative value – both physically and characteristically – that is ultimately an abstraction of the woman herself. Even the words that define her – pouty, open, sultry – become an abstraction of the features to which they owe their namesake. Eventually the person herself evaporates and leaves behind the residual of an idea – a myth about femininity and our imagined past.

In this body of work, Monroe and various other blonde bombshells of the 1950s adopt a new context that communicates with the women themselves and, more so, with the culture that signifies, replicates, and consumes their unique image of femininity. Through manipulated color, line, and layers of mixed-media materials, I touch upon an implicit argument about culture, femininity, and eroticism during the early Cold War era. My work considers new connections between women and their voyeurs by mimicking and redefining what many early Pop Artists, such as James Rosenquist, revealed through forced parallels connecting seemingly unrelated text and mass-produced images.

In carefully constructed layered chaos I distort, abstract, and exaggerate features for visual appeal and, moreover, to create a dynamic conversation among objects. Ultimately, my portfolio outlines the tacit points of a discussion that might already exist and eventually formulates ideas about blondness, eroticism, and femininity that seem self-actualizing.