

Relish the Lick

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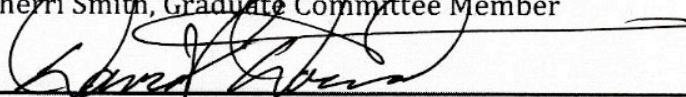
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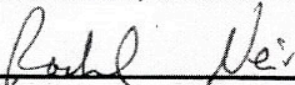
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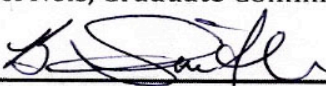
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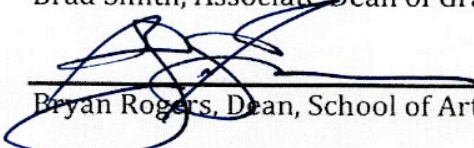
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Abstract

Relish the Lick is a series of collages of human and animal bodies that explore the emotional frictions of interpersonal relationships that begin around the kitchen table. The images' ambiguous narratives are revealed within the composition of the figures themselves, which are predominantly constructed of food imagery. This work calls into question how people physically and emotionally feed off each other. Archetypal relationships, hierarchies of power and vulnerability, beauty and the grotesque, as well as dinner and dessert play parts in this visual theater. Organized in nearly empty environments, providing the most minimal of contexts, these stories are anywhere and everywhere. This MFA thesis document discusses the images created for *Relish the Lick* and reflects on the artistic, cultural, and textual influences for this body of work.

Acknowledgements

This thesis would not be possible without the steady guiding hands of my committee. Thank you to Anne Mondro, Sherri Smith, David T. Doris, and Rachel Neis for their questions, critique, and encouragement throughout this process. Appreciation goes to my immediate and extended family for providing inspirational and boisterous dinners over many years. Additionally, thank you to my MFA and Museum Studies colleagues for the ever-lively conversations and the occasional trip to the bar. Finally, love and gratitude to my partner in the kitchen and in life, Tom DeLooza, whose patience, level headed advice, and humor has sustained me throughout graduate school.



Indecision, 2008, 11"x15"

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Introduction

Eating, although necessary for survival, often feels like a transgression. Desire and disgust mingle as I mull over the options of what to put in my mouth. Whether every bite is slowly savored, dancing over my tongue or quickly shoved in and swallowed, the inevitable result is an addition to my ass. I wish to own the fat that hangs over the edge of my jeans as it waxes and wanes with diet, exercise, and age. Additionally, I want to acknowledge the conflicting emotions my physical body evokes in me, such as shame, disappointment, beauty, and occasionally even happiness.

Dialogue about eating and weight is not solely internal, but is impacted by interpersonal relationships. As friends and family gather in the kitchen or around the table for a meal, food culture and behaviors play out like theater. *Relish the Lick* is a series of figural collages inspired by the relationships we keep with family, friends, and food. Narratives are told through the compositions of the figures themselves, which are comprised of food imagery. These figures live in nearly empty environments, forcing an emphasis and attention on the bodies and interactions within each piece. These collages are filled with humor, power dynamics, the grotesque, and the beautiful. They speak of access and denial, as well as pleasure and pain. The images are intentionally small, intimate representations of the nuanced habits, traditions, and collisions that occur over our bodies and our food, as well as within our families.

With Scissors and Glue

My process begins with making the figures. I flip through old cookbooks, *National Geographic* and *Smithsonian* magazines, and occasionally *Vanity Fair* or a clothing catalogue, searching for the perfect food, human, or animal components to coordinate the construction of a body. In their original contexts these images induce desire, showing glistening and carefully prepared meals or sleek elongated bodies in an advertisement; they may also be abhorrent, displaying raw meat or child labor in a developing nation. The displacement and then recombining of this imagery strips

away their original meaning, creating new surrealist compositions. An entire figure may begin and develop off a single component from these original sources: a split melon head, a slab of beef evocative of a torso, or a dollop of whipped cream that begs to be a breast. Pieces are combined and shuffled until a being emerges. Many decisions regarding the location of a component are formal, based solely on color or shape. They may also be strategically placed to further a narrative. For example, the visual repetition of the dual parfait heads in *Dressing*¹ indicates a familial relationship between figures. Additionally, careful attention is paid to how parts of the collage work together as a whole, particularly in regards to how parts are lit. Consistent lighting creates significant depth and generates the illusion that these figures are three dimensional rather than flat pieces of paper. Figures are initially created off the final page, living first as individual paper dolls, awaiting their counterpart to play out a scene.

In the final images, the abstract figures command attention against nearly empty environments. Minimal use of graphite is the only indication of ground in many of my collages. Similarly, many of Hannah Höch's figures seem to move forward in nominally represented space due to their relationship to other parts in the image, even if they may in fact be behind that component, such as in *Love in the Bush*.² Höch's collaged figures existed in what Carolyn Lanchner called "micro theater".³ Höch's use of large colored paper swatches to indicate land is different than my images' vacant worlds. My collages' use of empty space feels charged because the vastness can seem to simultaneously expand or close in on the figures. The blank paper also allows the figures to be situated anywhere and everywhere.

In addition, empty space permits the viewer's focus to be on the construction and actions of the collaged figures. The appeal and power of collage is that it invites

¹ Figure 1

² Figure 2

³ Lanchner, Carolyn. (1996). "The Later Adventures of Dada's "Good Girl:" The Photomontages of Hannah Höch After 1933." Makela, Maria and Peter Boswell, organizers. *The Photomontages of Hannah Höch*. Minneapolis, MN, Walker Art Center: 131

the mind to connect fragments and make relationships between parts to construct a narrative whole. This combining occurs despite significant abstraction in my work. Very few human pieces are utilized in *Relish the Lick*, and yet humans emerge. The abstraction in Sarah Lucas' assemblages has influenced how I think about mixing imagery. Lucas' works employ objects such as furniture, bathtub faucets, food, and buckets to reduce genders to representations of their base physiological markers. Transformations of this kind occur in *Au Naturale*⁴ when a strategically placed cucumber and oranges on a mattress easily stand in for an aroused male. Likewise, I am concerned with the visual reduction of the body. For example, in *Girls Talk*,⁵ the figure on the right is comprised of only four main parts: a shapely steak body, thin human arms, bulbous peanut brittle legs, and a clamshell head, slit open as if speaking, with the clam serving as a large tongue. Despite the arms, this figure feels disgustingly edible as the mind shifts her back and forth between being dinner and being a human woman.

Edible Narratives

Dramatic action between figures dominates upon initial viewing of the collages, but other food stories are also being told within the composition of the individual figures. Singular bodies can be viewed as a meal unto themselves, combining fruits, vegetables, meat, and desserts. The combination of beef and cream, or the use of shellfish, is a personal recognition of my violation of *kashrut*, Jewish dietary laws, on a daily basis. Although I was not raised to keep kosher, a sense of disgust over what is fit and unfit to eat in combination was upheld in my household. The extensive use of pork, or the mixing of dairy and meat within figures, nod to the rules I follow as well as those I feel guilty about breaking. Occasionally, there is an acknowledgment of food I can not eat for medical reasons. In such instances the food's shape is retained and the piece is placed in an obvious position. This is the case of the peanut in *Court*,⁶ which is used as a brassiere.

⁴ Figure 3

⁵ Figure 4

⁶ Figure 5

The combination of food – succulent and raw, fresh and rotting – is parallel to the relationships on display. For example, the unsettling juxtaposition of cake frosting against raw chicken legs in *Emergency*⁷ reinforces the distress of the scene. Just as in the world we live in, confrontations are eminent, romance begins and ends, needs and desires are met or left wanting. In my collages parents dote or abandon; children can gently suckle or bite.

Although food is the principal element comprising figures, human body parts, such as arms, hands, and feet, refers the viewer back to a human narrative. Their expressive gestures play a vital role in conveying the action within the collages. Arms vacillate between tenderly reaching out and attacking, and motivations are ambivalent. This is true in *Offering*,⁸ with the free giving, or the use as a bribe, of a banana to a howling creature. Similarly, the chicken leg in *Sashay*⁹ may have been generously given by the little fowl, or selfishly snatched away by the giantess. The lack of clear motivation behind the action is intentional. Lines between peace and violence are thin, and are often transgressed; the viewer is left to imagine the outcome of each interaction.

Like gesture, posture too plays a role in determining narrative. Figures sit and lean into each other in *Pieta*,¹⁰ and in *Dressed Up*¹¹ the childlike figure's body is upright and open as if to say "Here I am!" In *Disappointment*,¹² two fish figures stand at a distance from one another; the larger fish is at the right edge of the image, turned away from the little one. Hands are clenched behind the back, and the head looks up as tiny graphite bubbles indicate an exhalation or sigh. The little figure is hunched over, looking down at her wrung hands. Space between figures and their body language indicate that the characters are at a moment of quiet pause.

⁷ Figure 6

⁸ Figure 7

⁹ Figure 8

¹⁰ Figure 9

¹¹ Figure 10

¹² Figure 11

Judgment looms over the little figure, endlessly awaiting her punishment or redemption; perhaps she is waiting to take on the frustrations of her elder counterpart's bad day.

Occasionally, a cultural association with a particular piece of food imagery dominates the narrative. Returning to *Offering*, the banana grasped at its stem and juxtaposed against a gaping hole easily functions as a sexual referent. Like the bath fixture turned upwards in Sarah Lucas' *Woman in a Tub*,¹³ the banana is a phallus, kept at a distance from its partner. As each interaction is frozen in either sculpture or collage form, possibilities loom, and consummation remains both unrealized and imminent.

Expressions of Power

For all the ambiguity and psychological disturbance in these images, they are also witty; bright colors, edible delights, and strange juxtapositions are everywhere. The humor in my work is hard to articulate, but it first and foremost functions as an invitation for close looking. In *Fly*,¹⁴ a beef kabob figure hangs on to a kite that happens to be pig in a raspberry skirt. Wit also aids in digesting the images' ambiguity, and allows me as an artist to approach uncomfortable subjects.¹⁵ Thus, when a viewer recognizes that the kite flyer's vibrant pink ice cream face is frowning – due to the trace of an ice cream scoop – the dark caste on the image is not as severe.

Power dynamics are the source of much darkness in *Relish the Lick*. This power takes multiple forms, including hunting, hoarding, and acts of control. Animals and children are particularly vulnerable to these demonstrations of power. In *Fly* the kabob's frown may be due to a crisis of conscience over the use of her porcine kite. Whether this is the case, or her frown in an indication of something more

¹³ Figure 12

¹⁴ Figure 13

¹⁵ For a full analysis of humor and wit used in this manner, see Sigmund Freud's *Wit and its Relation to the Unconscious* (1905)

mundane, questions of power relationships are visible. In *Inconvenient Prey*,¹⁶ a gas-masked and knife-wielding figure chases down an armadillo, which is at once helped and hindered by the wheeled bowl in which it sits, likely making his attempt at escape futile. In *Behind*,¹⁷ a girl with a crown of teeth is frantically rushing on bony bowed legs towards her caregiver. The adult figure is already mostly beyond the picture plane, and may or may not have left her charge back intentionally. In *Cornered*,¹⁸ Dinner, played by an artichoke-headed figure with a leafy greens-and-turkey body, is ready to throw down the cinnamon-bun-skirted Dessert. Armed with a stern finger and cake slicer, Dinner is clearly threatening Dessert's very existence. Here, the relationship between foods becomes an allegory for human relationships of power and intimidation. Only in *Arretez*¹⁹ do power relations remain ambiguous. Here, a Napoleonic papal figure sits on high, while below, a woman is held aloft on many hands as she holds her own arms up in what could be a gesture of victory or defeat. A riot or showdown is taking place, and both sides seem to hold great strength, either in position or number.

Weapons or instruments of instruction play a significant role in my images. Power always rests with whoever is holding onto such an object. The knife in *Inconvenient Prey* and the cake slicer in *Cornered* are only two examples. The grass switch the instructor holds in *Lesson*²⁰ indicates authority as she keeps time for the turnip headed child. Aptly in *Discipline*,²¹ the large fish is holding a spoon, held at the end and pointed outwards at the children as if to punctuate her instruction. The spoon references the kitchen environs. Proper food behavior and manners are dished out to the shrimp ball siblings as they stare up at their elder, listening intently.

¹⁶ Figure 14

¹⁷ Figure 15

¹⁸ Figure 16

¹⁹ Figure 17

²⁰ Figure 18

²¹ Figure 19

Viewers are invited to interject their own personal narrative to sort through the ambivalence in each scene. This is particularly useful when considering the disenfranchised figures. Returning to the little fowl in *Sashay*, one might feel sympathy for the pathetic creature, or recognition of its stoic stance against its cane as the giantess glides away. Moreover in *Discipline*, questions arise as to what the shrimp ball siblings did to deserve such a lecture. These children obey the spoon-waving adult, but we do not know why. It remains uncertain as to whether rules were broken, or if a simple laundry list of instructions is being conveyed prior to a fun activity.

Feed Me Now

In my collages, mother/child relationships also lead to uncertain futures. In *Up*,²² a child demands attention; she reaches upwards, gazing at her mother, begging to be held. Unfortunately, her mother is looking straight across the vast field of negative space, holding her pie fan rather than her child. What the adult is looking at is irrelevant; she is ignoring the babe tugging at her skirt of beignets. Conversely, the mother in *Breastfeeder*²³ is picking up her monstrous child, but does not appear to want the toothy little meatball near her. In this collage the mother holds the child away from her large monkey breasts, as one would hold the scruff of a cat. The child's legs dangle lifelessly, lacking strength to fight the mother who is pulling away. It is entirely possible that the mother in *Up* is just about to put down her fan to embrace her child, and that the child in *Breastfeeder* will soon be held closer for a meal. In both collages we see children's dependency and vulnerability; we also see mothers' inabilities, or at least insecurities, about providing for their offspring's physical and emotional needs. The ambiguity regarding normal positive maternal behavior in these images subverts the viewer's social expectations of mother/child relationships.

²² Figure 20

²³ Figure 21

In his essay *The Object as Revealed in Surrealist Experiment*, Salvador Dali mused that intimacy between people and objects is reliant on an object physically becoming part of one's own body. This idea is interesting in considering the maternal aspects of my collages, as these children presumably were at one time inside their mothers, cellular objects feeding from within. In *Breastfeeder*, the child is out of the womb, but still trying to eat from her mother. As the mother resists her needy child, parent-child bonding and intimacy continues to be questioned.

Waiting Games

Our social rituals around food involve the animals we feed and love, and later eat. In *Fell off to Market*,²⁴ an animal composed of duck, deer, and a chunk of cured pork is seated on a cart; the wooden handle is up; the creature is about to be pulled away. The goat-type figure stares blankly out at the viewer, unaware that he is sitting on raw sliced meat and juicy cherries, forecasting the gluttony of the feast to come. There is a sense of foreboding in this image, as if the animal is being carted away for an extravagant sacrifice.

If *Fell off to Market* feels sacrificial, the animals' fates in *Heel* and *Good Bird* are more ambiguous. The dog-like animal in *Heel*²⁵ is in the process of jumping on its barbequed chicken legs, looking with its unusually large deer and cake head up at something or someone unseen. The dog's excitement is evident; as viewers our thoughts are tempered, wondering if a treat or punishment is in store for this animal. Meanwhile, we are taking the delicious looking dog apart with our eyes. In *Good Bird*,²⁶ a human hand, whose body remains outside of the image, approaches a caged animal. This animal, constituted of a burger deluxe and papaya on chicken legs, is looking at the hand. In *Heel* and in *Good Bird*, the animals' status as either pet or dinner remains a mystery. In my collages, animals inevitably wait on the whim of their owners.

²⁴ Figure 22

²⁵ Figure 23

²⁶ Figure 24

Grotesque Beautiful

A bizarre proportional shift is at play in my images. The heads of many figures are excessively large. In *Heel*, the dog's head is approximately the size of its body, as is the turnip head on the child in *Lesson*. Likewise, bodies are wide, such as the beef torso in *Girls Talk*. The chicken breasts and hips are grossly disproportionate on the seated figure in *On y va*.²⁷ Her companion's pancake breasts are also huge, and their downward angle feels binocular rather than chesty. These figures are odd and grotesque, desirable as well as repugnant.

I feel a kinship between my grotesque figures and Wangechi Mutu's earlier works in which she uses collaged bodies as evidence of desire and repulsion. Mutu's women employ methods of seduction, engaging through direct eye contact or a popped hip that beckons the viewer. Flowing hair and large lips lead down to bloody limbs; these bodies are beautiful, but damaged and violated. In *Pin Up*,²⁸ the woman is either unaware of her broken body, or defiant, confidently putting herself on display. In regards to being a woman representing female figures in a manner that is grotesque, Mutu accurately states, "...as a woman, that deep and wonderful churning connection and disconnection with your body is very real and often extreme. It is for this reason that I turn the body inside out, extending and reconfiguring it."²⁹ When related to food, this ambivalence about body image is, I think, also a salient feature of my work.

Exposure

Whether my collaged figures are clothed or naked is a question in many *Relish the Lick* images. The large fish in *Discipline* and the rotisserie chicken woman in *Girls Talk* appear to be wearing themselves, as if a mink wore a mink coat. In *Sashay*, the giantess' cured pork body and whipped cream breasts feel fleshier than the human skin she has on her arms and legs. A similar juxtaposition occurs in

²⁷ Figure 25

²⁸ Figure 26

²⁹ Singleton, Douglas, ed. (2008). *Wangechi Mutu, A Shady Promise*. Bologna, Italy, Damiani: 21.

Draggin,³⁰ where the mushroom's soft, voluptuous gills seem more palpable than the image of the human chest it is collaged against. *Draggin*'s nut face takes on a pockmarked quality, a little bitter and worn. The legs in the foreground of *Pieta* are at once flayed or burnt, or possibly even covered by leggings. The food feels stark naked, even more so than the human flesh, making the figures increasingly exposed.

I repeatedly use full pastry skirts against questionably nude torsos; this motif is relatable to Hannah Höch's Dada dolls.³¹ The dolls appear clothed on their lower halves and arms, and yet their pert nipples are clearly visible. These nipples dominate the viewer's attention, despite the fact that the dolls' big bead eyes are the approximate same size. Höch frequently used images of women as dolls and mannequins to explore the ironies of modern femininity;³² it has been suggested that the Dada dolls were intended to subvert the common baby doll.³³ In the final analysis, it is irrelevant how much clothing it is perceived that Höch's or my figures are wearing, as they will always seem naked. Exposure of the flesh is inescapable for these figures; they have nothing to hide behind.

The confusion regarding my figures' level of dress is also influenced by my former employment as an artist's model. Modeling is a situation in which nudity is an empowering choice. Skin becomes armor when on the stand, and one's flesh is something to admire, rather than be ashamed of. The modeling context affords a woman's body, regardless of shape or size, to be exposed but strong. On the model stand, the figure exudes confidence rather than discomfort, such as with the giantess in *Sashay*.

³⁰ Figure 27

³¹ Figure 28

³² Lavin, Maud. (1993). *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*. New Haven, Yale University Press: 135

³³ Makela, Maria. (1996). "By Design: The Early Work of Hannah Höch in Context." Makela, Maria and Peter Boswell, organizers. *The Photomontages of Hannah Höch*. Minneapolis, MN, Walker Art Center: 66

Body Mind Awareness

In the previous sections, I discussed the dichotomy of empowerment and shame that surrounds body size, context, and gender. In *Reach*,³⁴ the figures are aware of their own physical predicament. The lounging figure, with scalloped potato legs, fish filet torso, and frighteningly pointy eggplant breasts, is extending a curious hand to the vaginal cut in the fish abdomen of the standing figure. Inside this raw, wounded opening is another human hand. Both figures have large squash faces: one is intact, while the other is a cross section with seeds showing. The standing figure being touched is visually, and perhaps emotionally, more open. These figures are in the process of studying and comparing each other's bodies, and thus themselves.

Likewise, weight and the psychology of the body are explored in Erwin Wurm's "Fat Portraits." A piece such as *Me/Me Fat*³⁵ has the recognizable but awkward duality of before-and-after images on makeover television shows or in print ads. Wurm's posture is similar in both photographs, with his arms relaxed at his sides. His clothing worn when thin appears very casual, while the ensemble worn as a fat man is more buttoned up. As viewers we scrutinize his faces, outfits, and paunches for clues or indicators of physical and emotional comfort. The side-by-side comparison of Wurm thin and heavy begs the question: do our changing waistlines change who we are as people?³⁶ In my opinion, one's self image is more important than how one is perceived by others.

Images and ideas of beauty shift over time, even within a single culture; these changes are not without psychological or physical impact on the individual. In my lifetime I have witnessed the aerobicized body of Jane Fonda shrink into the waif-like frame of Kate Moss, which then ballooned into the morbidly obese bodies of men and women frantically working to reach a normal weight on shows such as *The*

³⁴ Figure 29

³⁵ Figure 30

³⁶ Pfaller, Robert. (2006). "Splendor and Secrets of the Evident: Psychoanalysis and Philosophy in the Work of Erwin Wurm." Museum Moderner Kunst Stiftung Ludwig Wien, ed. *Erwin Wurm: The Artist Who Swallowed the World*. Ostfildern, Germany, Hatje Cantz Publishers: 286

Biggest Loser. Our society signals to us what is an appropriate body size, but its definitions are not always clear or change quickly; there are always those who do not naturally conform to the fashion of the times, creating conflict. There are many visual cues in *Relish the Lick* that nod to such historical moments. The cinched waists and wide skirts in *Dressing* evoke America in the 1890s, when it was perfectly acceptable to attract a suitor by showing off a thin physique achieved through the use of corsets or other restrictive garments.³⁷ Children in a number of my collages, such as in *Breastfeeder* and *Disappointment*, echo the early twentieth century, when malnutrition was more of a concern than overeating. This is the era that yielded beautiful baby contests, which only ended in the 1940s when fat babies were seen as leading to fat adults.³⁸ The confrontation between Dinner and Dessert in *Cornered* suggests a later historical moment. With the proliferation of family planning in the middle of the twentieth century, and sex occurring more for pleasure than procreation, overindulgence was viewed as evidence of sexual promiscuity and lack of self-control. In such a cultural environment, dieting was seen as a new form of self restraint.³⁹ With this in mind, the Dinner of *Cornered* embodies dieting discipline.

Conclusion

In constructing the figures and interactions in *Relish the Lick*, I often felt like a theater director planning scenes of past and future dramas. I have lived many of these scenarios; others I have observed; some I have completely fabricated. Together, they interrogate how humans and animals literally and emotionally feed off each other for survival and pleasure. They also explore where and how power is expressed in these relationships, and questions how that power is wielded. In these collages the assembled bodies, like the people they represent, are fractured and whole, insecure and secure.

³⁷ Stearns, Peter N. (2005). "Fat in America." *Cultures of the Abdomen: Diet, Digestion, and Fat in the Modern World*. Forth, Christopher E. and Ana Carden-Coyne, ed. New York, Palgrave Macmillan: 240

³⁸ Gilman, Sander L. (2008). *Fat: A Cultural History of Obesity*. Cambridge, England, Polity Press: 63

³⁹ Stearns 246

Ambiguity and ambivalence are at the core of *Relish the Lick* imagery, and in turn they determine how viewers interpret the work. The audience is clearly left to decide outcomes of actions, as well as if these figures are beautiful or grotesque, desirable or repulsive, edible or vile, or all of the above simultaneously. When *Relish the Lick* leaves my studio, I relinquish narrative control to viewers, who must sort through the images without my presence in the gallery. As painter Mark Rothko once said, "...the instant [art] is completed, the intimacy between the creation and the creator is ended. He is an outsider. The picture must be for him, as for anyone experiencing it later, a revelation, an unexpected and unprecedented resolution..."⁴⁰ The viewer is going to complete these images by bringing their own stories to the work, discovering resonance and deciding upon resolutions previously unconsidered by myself. I hope the collages that comprise *Relish the Lick* will compel viewers to reconsider their personal histories that have unfolded in their own kitchens, dining rooms, and fitting rooms. May my collages be as funny, sad, and enlightening to view as they were for me to construct.

⁴⁰ Elger, Dietmar. (2007). *The Abstraction of Landscape : From Northern Romanticism to Abstract Expressionism*. Madrid, Fundación Juan March, Editorial de Arte y Cienc: 186

Image Appendix



Figure 1 - *Dressing*, 2009, 22"x 15"



Figure 2 - Hannah Höch, *Love in the Bush*, 1925, 9"x8.5"
page 85 in *The Photomontages of Hannah Höch*



Figure 3 – Sarah Lucas, *Au Naturelle*, 1994
page 81 in *Sarah Lucas* (2002)



Figure 4 - *Girls Talk*, 2008, 22"x15"



Figure 5 - *Court*, 2008, 22"x15"



Figure 6 - *Emergency*, 2008, 11"x15"



Figure 7 - *Offering*, 2008, 22"x15"



Figure 8 - *Sashay*, 2008, 22"x15"



Figure 9 – *Pieta*, 2008, 15"x11"



Figure 10 – *Dressed Up*, 2009, 22"x15"



Figure 11 – *Disappointment*, 2008, 15"x11"



Figure 12 – Sarah Lucas, *Woman in a Tub*, 2000
page 70 in *Sarah Lucas* (2005)



Figure 13 – *Fly*, 2008, 22"x15"



Figure 14 – *Inconvenient Prey*, 2008, 22"x15"



Figure 15 - *Behind*, 2008, 11"x15"



Figure 16 - *Cornered*, 2009, 22"x15"



Figure 17 - *Arretez*, 2008-2009, 22"x15"



Figure 18 – *Lesson*, 2008, 22"x30"



Figure 19 – *Discipline*, 2008-2009, 15"x11"



Figure 20 – *Up*, 2008, 22"x30"



Figure 21 – *Breastfeeder*, 2008, 22"x15"



Figure 22 – *Fell off to Market*, 2008, 22"x15"



Figure 23 – *Heel*, 2008, 22"x15"

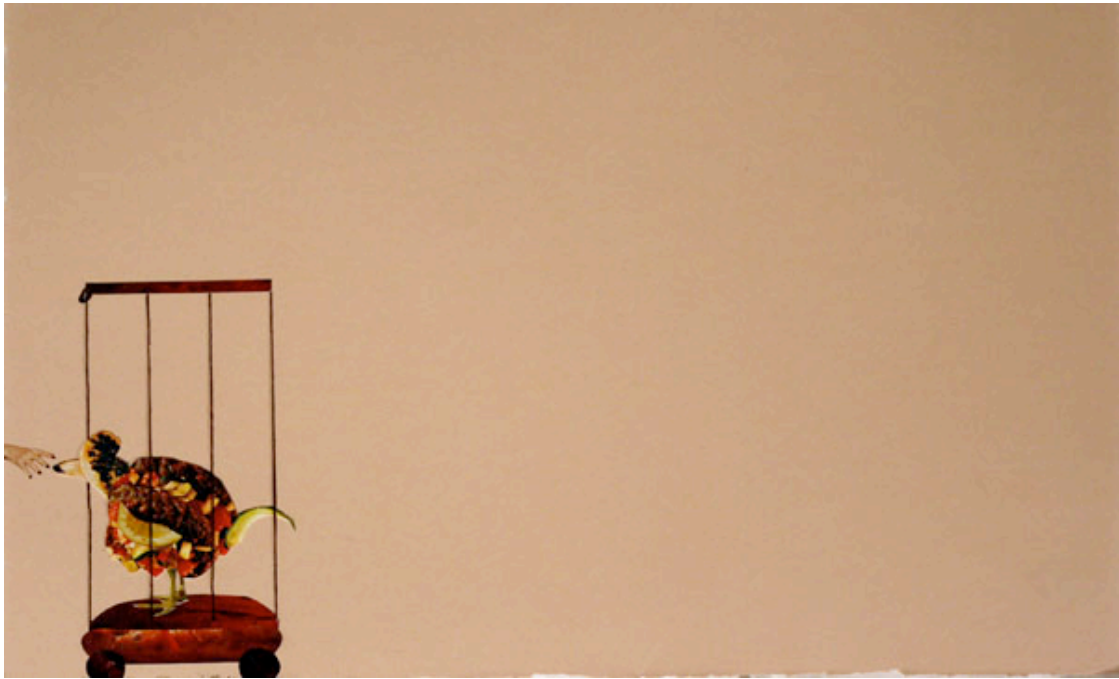


Figure 24 – *Good Bird*, 2008-2009, 22"x15"



Figure 25 – *On y va (Let's Go)*, 2009, 22"x30"



Figure 26 – Wangechi Mutu, *Pin Up*, 2001, 13"x10"
page 68 in *Wangechi Mutu, A Shady Promise*



Figure 27 – *Draggin*, 2008, 15"x11"



Figure 28 - Hannah Höch, Dada dolls, 1916
page 15 in *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*



Figure 29 - *Reach*, 2008-2009, 22"x15"

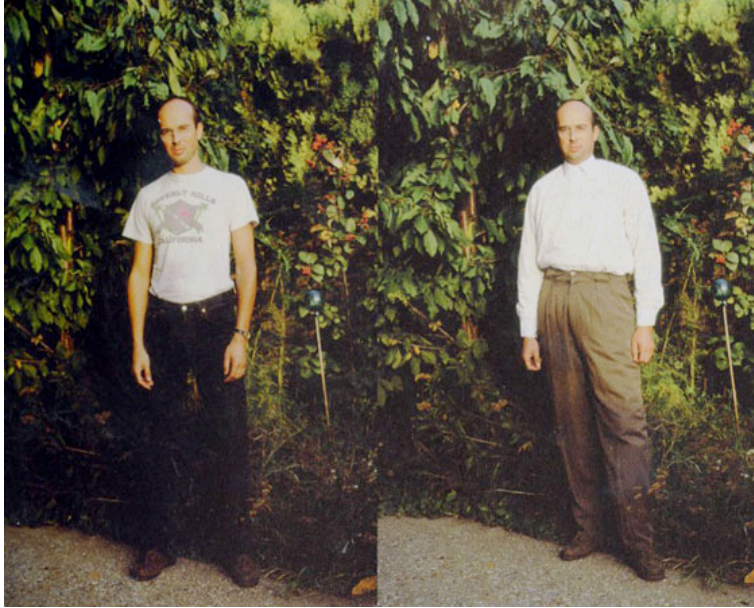


Figure 30 – Erwin Wurm, *Me/Me Fat*, 1993
page 151 in *Erwin Wurm I Love My Time, I Don't Like My Time*

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