

DIVA

A thesis presented to the faculty of the Graduate School of Western Carolina University in partial fulfillment of the requirements for the degree of Master of Fine Arts.

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ABSTRACT

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My work addresses the aesthetics of flamboyance, glamour, and attitude to express the “camp” sensibilities of the Diva in popular culture. These concepts are explored through the selection of various materials associated with fashion to create sculptural forms that underscore the campy dimension of Diva-ness. Fashion is represented through the use of luscious textures, monochromatic color palettes, and accoutrements that merge biomorphic forms with fabric. Fashion plays an influential role in the work through inspiration, material choice, compositions, and aesthetics. Through my practice and research, I have come to view Diva-ness as a subcategory of Camp or as its own category, “Diva Camp.” I have identified four categories in which the relationship between camp and Diva sensibilities run parallel: over-the-top aesthetics, the act of playing the role, self-parody, and gender performativity. The use of a monochromatic color scheme and flamboyant fashion materials associated with Diva costuming that are ostentatiously female fit the categories of over-the-top aesthetics and gender performance. The materials used in my work—feather boas and dresses laden with fringe and beads--are campy by their very nature. The forms themselves play a role; they evoke the spirit of Diva-ness through their poses and aesthetics. Self-parody is achieved through the use of the Doric pedestals to support some of the forms. The pedestals are a play on ‘low’ or cheap objects (plant stand) imitating ‘high’ classical Greek architecture. The sculptural pieces are abstract forms that have a human-like presence—each with its own personality, much like pop culture

divas themselves. My installations create a sensory experience of Diva campiness through glittery, flamboyant, and mock-glamorous excess.

INTRODUCTION

My work addresses the aesthetics of flamboyance, glamour, and attitude to express the “camp” sensibilities of the Diva in popular culture. These concepts are explored through the selection of various materials associated with fashion to create sculptural forms that underscore the campiness dimension of Diva-ness. There are four categories in which the relationship between camp and Diva are crystallized in my work. Fashion is represented through the use of luscious textures, monochromatic color palettes, and accoutrements to merge biomorphic forms with fabric. The fusion of form and fabric is achieved through sewing and pinning materials to the underlying armature. The decision to represent Diva using biomorphic forms is intended to distill the essence of Diva-ness and foreground camp. The sculptural pieces are abstract forms that have a human-like presence—each with its own personality, much like pop culture divas themselves. My installations create a sensory experience of Diva campiness through glittery, flamboyant, and mock-glamorous excess.

SECTION ONE: THE DIVA

Defining The Diva

The Oxford English Dictionary defines “Diva” as “a distinguished female singer, a prima donna” and “A person, typically a woman, who is self-important, temperamental, and extremely demanding.” The term “Diva” derives from the Latin term for “goddess” or “female divinity” (Oxford English Dictionary). According to Lister, the term “Diva” was used in the mid-nineteenth century to refer to the *bel canto* (beautiful singing) of soprano opera stars such as Maria Callas (Lister, 1). In the twentieth and twenty-first centuries, pop culture divas use performance (attitude and poses), beauty, and most importantly fashion to demand audiences’ attention. Like a peacock, Divas use fashion as a frame to proudly display their beauty and larger-than-life personas. For example, Cher’s opening number in her 2002-2005 *Farewell Tour* featured her emerging onto the stage wearing a full-length glittering robe trimmed with white fur complete with a headdress designed by Bob Mackie. (*Cher*, 2002-3 00:02:06-00:02:48). My perception of the Diva as a symbol of female empowerment exemplifies an important feature of camp: its “failed seriousness—not consciously trying to be camp (Bolton as qtd in . . .).”

Culture & the Diva

Divas are everywhere: social media, television shows, movies, radio stations, magazine covers, and everywhere in between. We admire and are inspired by them. Culturally, Divas, such as Cher, captivate us. The fans, also known as Diva worshippers (mega fans of a particular Diva), know every song, guest star appearance, interview, and magazine cover with “her” on it. We (the fans) faithfully purchase our Diva’s products. Divas are brands and we are the consumers. For example, I own Cher albums in various mediums (vinyl, cassette, CD, digital), Barbie dolls, sweatshirts, books, and movies.

The term Diva alludes to having an exaggerated persona and is not limited to female performers. For example, drag queens often exude as much or more Diva-ness than, the Divas

themselves, regardless of whether they are imitating the Diva herself or emulating her through the creation of their own character/persona. There is a correlation between my work and the creations of drag queens: in addition to being performance artists, they are makers--many queens design and create their own costumes. The popular television series *RuPaul's Drag Race* seeks to find America's next drag queen superstar (*RuPaul's Drag Race*). An important aspect of *Drag Race* is that the queens design, create, and perform in costumes that they construct on the show; in a similar performance I create "costumes" for my sculptural forms that embody Diva-ness. Often cheaper materials are utilized in these creations. Similar to the conflation of low and high fashion in my work, Filipino-Canadian drag queen, Kyne also uses cheaper fabrics and materials such as zip-ties to create affordable fashions for queens on a budget. Kyne provides wig, makeup, and sewing tutorials on *YouTube* to over ninety-two thousand subscribers(OnlineKyne).

SECTION TWO: CAMP

Defining Camp

RuPaul's Drag Race and Kyne's yellow zip-tie outfit are perfect examples of camp. Other examples include: Tiffany lamps, *Swan Lake*, Bellini's operas, and women's clothes of the twenties (feather boas, fringed and beaded dresses, etc.), all of which are flamboyant and over-the-top (Sontag, 517). The word exaggerated is a key term in defining camp. Camp is the "[...] love of the unnatural: of artifice and exaggeration" (Sontag, 515). Susan Sontag's 1964 essay "Notes on Camp" has been critical to discourse on this sensibility for which she provided a name. The article "Campy Art and Why We Love it" neatly defines the complexity of the term used in Sontag's essay:

"...Camp is a mode of seeing the world in a certain way; it is a consistent sensibility that gives rise to certain taste. This taste translates into different practices from art to everyday representations and performances of the self. Thus, different objects can appear as 'campy' such as paintings, movies, people, buildings or songs. Instead of following aesthetic postulates and judgments on good and bad taste, camp provides a new set of standards according to which high and low art, or good and bad art does not exist, but the pleasure in observing them defines its value. Style takes primacy over content, context or morality..." (Anapur and Kordic).

I am naturally drawn to camp. I appreciate the "off" or "things-being-what-they-are-not" aspect of camp (Sontag, 518). Sontag cites Art Nouveau objects as examples; everyday objects of Art Nouveau morph into something else, such as a "lamp with a snake coiled around it"—pure decoration (518, 521; and discussed by Anapur and Kordic). Camp's main focus is decorative arts, in which there is an emphasis on: texture, sensuous surface, and style at the expense of content" (Sontag, 517; Anapur and Kordic). In a world full of "heavy" objects layered with meaning, it can be exhilarating to imagine a reversal that emphasizes style.

Culture & Camp

The Pop Art movement also aligns with camp sensibilities due to its interest in 'low' in high culture. The camp aesthetic does not distinguish between high and low or good and bad, instead it stresses the pure pleasure of experiencing the object (Anapur and Kordic). Andy Warhol is the epitome of camp; nearly every work he created evoked the spirit of camp (Anapur and Kordic). In my view, Warhol fits into the category of camp in three ways: low/high culture (Pop Art), gay identity, and campy aesthetics. Warhol was a leading figure in the Pop Art movement, which was fascinated with transforming 'low' objects into 'high' culture. Warhol's painting, *Green Coca-Cola Bottles* (1962)¹ is a prime example of taking mundane objects of popular culture and elevating their status by painting them, thereby claiming a place in the art world for the stuff of ordinary life. Warhol's gay identity also intersects with camp (Mesch, 130). Sontag mentions that camp is often associated with gay-culture: "The peculiar relation between camp taste and homosexuality has to be explained. While it's not true that camp taste *is* homosexual taste, there is no doubt a peculiar affinity overlap" (Sontag, 529). In the case of Warhol, I am instantly reminded of his *Self-portrait in Drag* (1981-82).² Warhol's performance of gender in this Polaroid image is very campy—from his stark white wig and complexion (that are almost the same color), piercing blue eyes, and the rosy red lipstick that perfectly matches his necktie. The relevancy of drag performance for the subject of camp was discussed above.

Claudia Mesch includes Warhol's campy portrait of Marilyn Monroe (1962)³ in her discussion of camp (Mesch, 130). Monroe's campiness made her an icon in the gay community

¹ [Andy Warhol, *Green Coca-Cola Bottles*. 1962. Whitney Museum of Modern Art New York. www.whitney.org/collection/works/3253](http://www.whitney.org/collection/works/3253)

² [Andy Warhol, *Self-portrait in Drag*. 1981-82, The J. Paul Getty Museum, Los Angeles. www.getty.edu/art/collection/objects/106972/andy-war . . .](http://www.getty.edu/art/collection/objects/106972/andy-war...)

³ [Andy Warhol, *Gold Marilyn Monroe*. 1962, The Museum of Modern Art, New York. www.moma.org/collection/works/79737](http://www.moma.org/collection/works/79737)

and thus a natural subject for Warhol's work. (Mesch, 130). Warhol's portrait, *Gold Marilyn Monroe*, is a perfect example of campy aesthetics. A small bust of Monroe is placed in the center of an expanse of solid gold, evocative of both stardom as well as religious icon painting, thereby blurring the line between her status as a Hollywood diva and saint. In his 1965 film *Camp* Warhol directly responded to Sontag's essay by having the actors explain what camp means to them. (Anapur and Kordic.)

The enduring influence of Sontag's "Notes on Camp," written fifty-five years ago, is evidenced by the Metropolitan Museum of Art's announcement of its spring 2019 exhibition *Camp Notes on Fashion*.⁴ Andrew Bolton, head curator of the museum's Costume Institute notes the relevance of Sontag's in our present moment. "Bolton explains that he found Sontag's writings—in a nutshell, she argued that camp in the 'love of the unnatural: of artifice and exaggeration...style at the expense of content...the triumph of the epicene style'—so timely with what we are going through culturally and politically that, 'I felt it would have a lot of cultural resonance.'" (Bolton qtd in Bowles). Bolton goes on to describe the popularity gained by camp in the categories of political camp, queer camp, Pop camp, the fusion of high and low, and the idea that originality does not exist (Bowles).

Diva camp. In my opinion, camp and Diva-ness are two sides of the same coin. Just as Sontag describes camp as a mode of aestheticism or a specific lens through which to view the world, I argue that Diva-ness offers a similar frame. (Sontag, 516-17) Furniture, fashion, posing, facial expressions—all can be "Diva." Diva-ness is perhaps best understood as a subcategory of camp or its own category, "Diva Camp." According to Sontag:

⁴ *Camp: Notes on Fashion*. 9 May- 8 September 2019, The Metropolitan Museum of Art Costume Institute, New York. www.metmuseum.org/exhibitions/listings/2019/camp-notes-on-fashion

“Camp sees everything in quotation marks. It's not a lamp, but a "lamp;" not a woman, but a "woman". To perceive camp in objects and persons is to understand Being-as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of life as theater” (519).

Thus, a diva is not a Diva, but a “Diva.”

I have identified four categories in which camp and Diva sensibilities clearly overlap: over-the-top aesthetics, the act of playing the role, self-parody, and gender performance. In the case of over-the-top aesthetics, camp is all about the spirit of excess, the “too much,” and all things extravagant (Sontag, 515, 522-3). Sontag elaborates on this characteristic, stating, “Camp is a woman walking around in a dress made of three million feathers” (522). Divas are the embodiment of these qualities with their flamboyant costumes and “blingy” accoutrements. For example, Cher emerged onto the stage wearing a full-length glittering robe trimmed with white fur complete with a headdress (Cher, 2002-3, 00:02:06-00:02:48.) Secondly, the Diva is over-the-top not only in her physical appearance, but also in her attitude; she is notorious for her over-inflated sense of self-importance, mercurial temperament, and extreme demands (Oxford English Dictionary). This is a glorification of “character,” or playing a role, which is camp (Sontag, 519, 524). A quintessential Diva moment occurred in ABC News correspondent Cynthia McFadden’s interview with Madonna in 2012. McFadden asked Madonna: “They [the fans/public] want to know what you think about Lady Gaga?” This question was in reference to Gaga’s new single “Born This Way” and insinuations that it sounded too similar to Madonna’s single “Express Yourself” (ABC News, 06:25-07:08). Madonna replied coldly “It feels reductive.” McFadden pressed her by asking “Is that good?” (ABC News, 06:25-07:08). Madonna slowly picks up her teacup and just before she takes a sip, she sniped, “Look it up”—before proceeding to sip her tea and give the camera a fierce side-eye (ABC News, 06:25-07:08.) Madonna’s response is charmingly bitchy; she embodies the Diva persona and everything the fans of divas love. The third category is self-parody. This occurs when camp knows itself to be camp and is

therefore, participating in self-parody (Sontag, 522). An example of self-parody took place during a Cher concert that I attended during her 2014 *Dressed to Kill* Tour. She opened with a monologue in which she expressed her hesitation about going on tour because she had already done it all when it comes to performances and did not know if she audiences would be interested (Cher, 2014). She jokingly called herself a “transvestite piñata,” referring to costume, her aerial stage lifts, and popularity among the LGBTQ community (Cher, 2014). Lastly, the category of gender-bending performativity is perfectly summarized by Sontag:

“What is most beautiful in virile men is something feminine; what is most beautiful in feminine women is something masculine [. . .] Allied to the Camp taste for the androgynous is something that seems quite different but isn't: a relish for the exaggeration of sexual characteristics and personality mannerisms. For obvious reasons, the best examples that can be cited are movie stars. The corny flamboyant female-ness of Jayne Mansfield, Gina Lollobrigida, Jane Russell, Virginia Mayo...”
(Sontag, 519).

More recent examples include Lady Gaga in drag as the male character, Jo Calderone at the 2011 MTV Video Music Awards (Vena), or Cher dressed as Elvis in her music video “Walking in Memphis,” which is juxtaposed with scenes of Cher sitting on the steps of a bus wearing a mini dress, fish net stockings, painted nails, and her signature jet-black hair (Cher, 2016). The Diva aesthetic is most of the time flamboyantly female, but we do catch moments of Divas, like Lady Gaga and Cher playing outside of their feminine gender roles. By defining and providing examples of the four categories of: over-the-top aesthetics, the act of playing the role, self-parody, and gender performance, I have adequately proven Diva-ness fits perfectly into the Camp canon.

My work & camp. When I began to produce this body of work, I was aware of camp, but did not consider my work to be campy; however, in reality, that is exactly what it is. I thought that I was making a grand statement about Divas construction of power through costume and attitude but I

was unknowingly making a parody. With enormous earnestness, I took my work very seriously and thought the compositions and colors were beautiful and evoked empowerment. However, others viewed the work much differently, finding it cheap and amusing rather than conveying power. Unintentionally, I had created camp, in particular a type of camp that Sontag describes as “naïve” or “pure:” “In naïve, or pure, camp, the essential element is seriousness, a seriousness that fails... only that which has the proper mixture of the exaggerated, the fantastic, the passionate, and the naïve” (522). This discovery provided me with newfound freedom. I could interrogate the reason for Divas’ campiness and explore how this dimension could be further exaggerated in my work. At the core my work *is* camp, in all of its aggressive and excessive glory. My work understands itself to be campy and is therefore engaging in self-parody (Sontag, 522).

SECTION THREE: BARBIE, MACKIE & ME

A major source of inspiration in my work is drawn from the American fashion of designer Bob Mackie, who has been dubbed the Raja of Rhinestones (Bob Mackie Has). My first introduction to the work of Bob Mackie was through Barbie in the early 1990's. My mother purchased the annual designer holiday Barbie each Christmas from the Barbie Collector catalog. Receiving this catalog in the mail each month was very exciting for me—I quickly tried to locate the newest Bob Mackie Barbie within the glossy pages of the catalog. Mackie's Barbie dolls had a very distinctive look as compared to the other dolls in the catalog. Every aspect of the doll: her facial expression, hair color, and of course her costuming screamed campy Diva. If anyone understands the intersection of Diva and Camp, it is Bob Mackie.

Mackie has worked in the fashion industry since the 1960's, designing costumes for the world's top Divas: Cher, Madonna, Tina Turner, Dolly Parton, Whitney Houston, and, of course, Barbie (Bob Mackie Has). He is known for creating over-the-top fantasy fashions using sequins, beads, feathers, furs, and jewels, all items found in the Camp canon. Sontag specifically cites some of the same materials used by Mackie: "feather boas, fringed and beaded dresses" (517). Mackie's work has been a major source of inspiration in my sculptural work. In fact, my work is more closely aligned with his fashion designs than the work of fine artists

SECTION FOUR: FORM & PROCESS

The shape or form of my sculptural works is best described as biomorphic. “Biomorphism comes from the Greek words *bio*, meaning life, and *morphe*, meaning form [...] it means the tendency to exhibit the appearance or qualities of a living thing” (The Role of Biomorphous Shapes). By the turn of the nineteenth century a shift occurred; traditional sculpture - portraiture busts and statues fell out of favor and abstraction crept into the art scene (A Short History). The term “biomorphic” did not enter the art world’s vocabulary until 1936 as described in the article “The Role of Biomorphous Shapes in Abstract Art”:

“Though it sounds scientific, the earliest use of the term was to describe biomorphous art in the Cubism and Abstract Art exhibition of 1936 at MoMA. Written by Alfred H. Barr, the catalogue for that exhibition defined biomorphism as, “*Curvilinear rather than rectilinear, decorative rather than structural and romantic rather than classical in its exaltation of mystical, the spontaneous and the irrational.*” Barr coined the term to explain to viewers the nature of a certain type of abstraction that had been showing up in modern art since the early part of the 20th Century. Biomorphous abstraction incorporates a visual language based on biomorphous shapes—bulbous, lush, sumptuous looking forms—that are neither representative nor geometric, but that are uncannily familiar; people recognize them and connect with them on a primal level, though they have never seen them before.” (The Role of Biomorphous Shapes).

Jean Arp was the first biomorphous abstract sculptor; his forms are described as organic and naturalistic (The Role of Biomorphous). Arp’s work was part of the Dada and Surrealism movements; he worked in multiple mediums including: sculpture, paintings, drawings poems and collages (A Short History). He referred to his sculptures as organic abstractions “Although non-representational, his work is firmly rooted in nature...” by the representation of nature through the use of plant or humanistic figures (A Short History). Arp saw potential in his forms,

“... new shapes are "discovered" out of essential biomorphic forms. This assumption also corresponds to a philosophy which holds that all natural shapes are modifications of a few basic forms.” (Landay, 17).



Figure 1. Jean Arp, *Configuration in Serpentine Movement I*. 1950. The Metropolitan Museum of Art, New York. © [2019] Artists Rights Society.

When I study Arp’s sculptures, I see spontaneity, which resonates with my approach to carving the sculptural forms in my thesis exhibit. Each sculptural form starts out as a large foam block from which I subtract material by cutting, carving, and sanding. I have a vague plan for the size of the form, but not the topography of the sculpture. In some ways, this process is an impromptu performance. The shape of the sculpture is biomorphic in nature. The forms are

meant to be abstract, yet they are organic and seem to refer to the familiar, as mentioned above. Like viewing clouds on a spring day, the longer a viewer gazes at the sculpture, the more that familiar forms begin to emerge. The forms of the sculptures are decorative; the decision to stop working is determined purely by aesthetics.

After I am satisfied with the shape, I begin to pin fabric onto the form, much like a fashion designer would pin fabric to a mannequin. The shape of the bare sculpture determines the way the fabric or material interacts with the form. For instance, a protruding bump becomes the perfect place to add a series of ruffles to further exaggerate its volume, while a curve provides a nesting place for a bouquet of Marie Antoinette-sque ostrich feathers.

Sketches & Prints

First, I sketched each form for a general shape. I used a Sharpie to create bold lines to clearly outline the shapes. I did not expect the sketches to be so visually interesting; they were originally meant to be a blueprint for the sculptural forms. However, the line work from the Sharpie created a graphic drawing, which I translated into screen prints. Both the screen prints and preliminary sketches look like fashion sketches. It is interesting to see the translation from sketch to sculpture to print. This interplay between paper and object gives spectators a chance to see the progression of the sculptures.

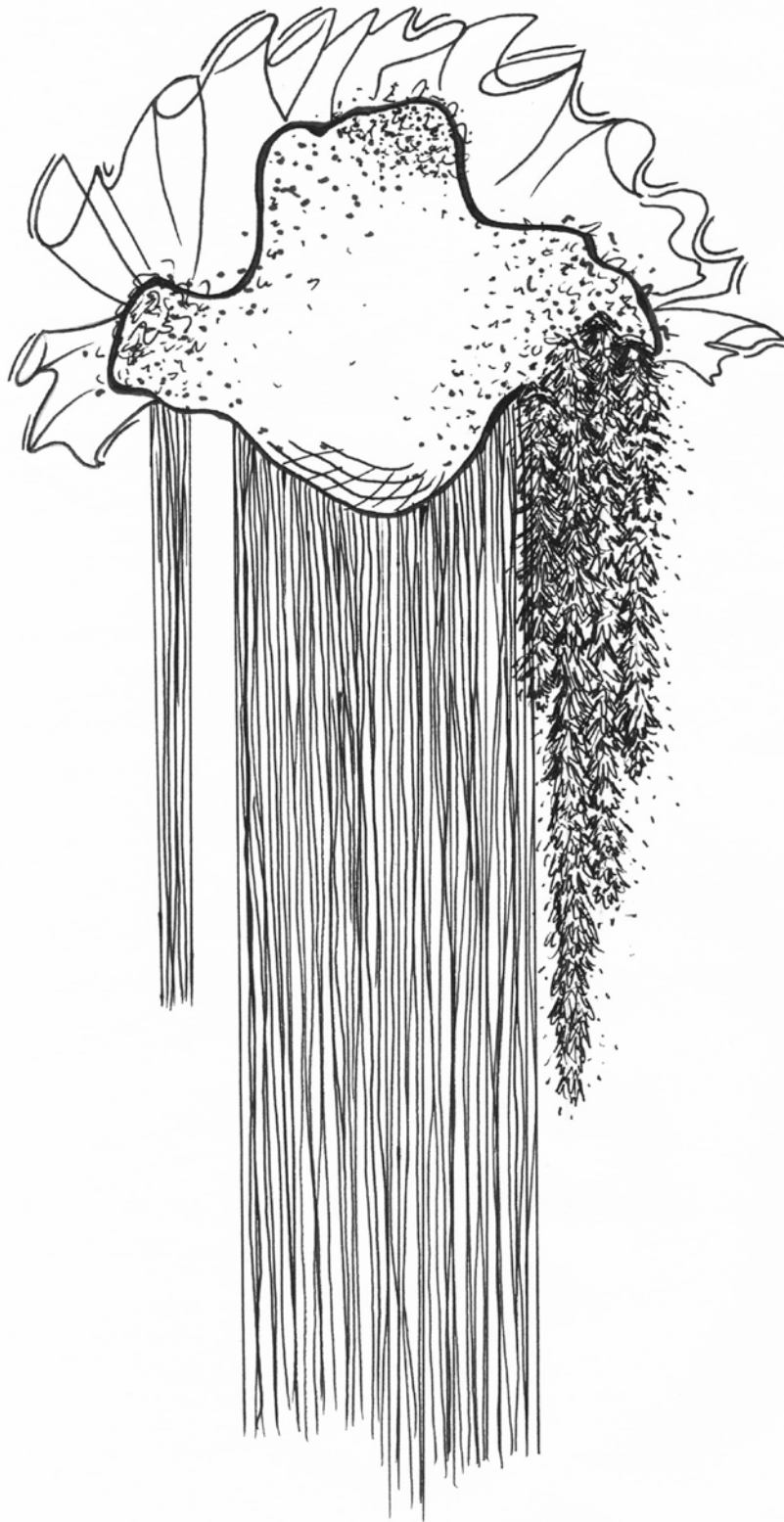


Figure 2. Lauren A. Medford, *Diva Sketch 2*, 2019. Courtesy of the Artist.

SECTION FIVE: MATERIALS

My materials include foam, various fabrics, dressmaker pins, sequins, glass beads, feathers and other odds and ends. Foam has been the best material to create free forms and also allows me to freely fold and pin materials to the base. I use various textured fabrics including: tulle (used to make veils and dresses), organza (another thin, airy material), synthetic-silk, and faux furs. These materials have been described as “cheap.” Camp does not, however, distinguish between high [expensive] and low [cheap]; rather, it is the simple pleasure taken in the object, which confers its worth (Anapur and Kordic). I do not view the materials as “cheap” or tacky. My selections are made based on the way the material folds, catches the light, or provides a “sensuous surface” (Sontag, 517). I focus on what catches my attention through material exploration. The composition and arrangement of these materials on the forms reference fashion, such as a headdress, hair extensions, boa, or the folds of a gown, without the presence of the human figure. The materials (various fabrics, sequins, feathers, etc.) are all organized by color. Each sculpture is dressed monochromatically. The monochromatic color space emphasizes the texture of the fabrics and further pushes the over-the-top-ness with the overuse of the same color that creates an overwhelming visual sensation. This excessive use of the same color achieves campiness because of the exaggerated use of color and texture.

Once completed, each form is given a feminine Diva-like name. Each color becomes its own personality. For example, the orange form’s name/title is *Aldonza*. I deliberately avoided selecting names of actual Divas to avoid evoking stereotypes associated with particular Divas. The organic forms of the sculptures make it easy to conjure human characteristics and personalities that aided in selecting names for them.

SECTION SIX: MODES OF PRESENTATION

DIVA is an installation that captures the essence and aesthetics of flamboyance, glamour, and attitude to express the “camp” sensibilities of the Diva. Collectively the colors of the forms reference excess and spectacle. Some of the Diva forms rest upon plaster store-bought pedestals that are made to look like miniature Greek Doric columns. The mock Greek Doric columns or pedestals are commonly purchased as part of home décor, frequently used to support a plant. The use of the Greek Doric pedestals subtly reference the origin of the word “Diva.” The term “Diva” derives from term “goddess” and Greek goddess statues and Doric columns are products of Greek architecture and art (Oxford English Dictionary). I quite literally placed some these forms or “Divas” on pedestals. In doing so, I am proclaiming its significance, but in a way that employs humor and (campy). The column is not made of precious marble, but plaster; the column is not carved by hand, but is mass-produced from a mold, characteristics that underscore the element of ‘low’ objects posing as high art. In contrast to forms resting on pedestals, the other forms hang on the wall. These standing Divas are posing—the variety of “poses” exaggerate certain features, such as the long red strands and feathers of the piece, *Viviana*. The Diva forms have a great deal of presence, thus I wanted to allow plenty of space between them.

Select Works

Viviana has a smaller body or base, but her long strands and feathers compensate or rather over-compensate. She is crowned with a feathered fan that serves as a headdress. The ruby sequins resemble the red beaded/sequined Mackie gown on the cover of Frank DeCaro’s book *Unmistakably Mackie*.

Adira demands attention, both by her stature and color. Her large scale acts as a gravitational pull, much like the fans flock to their chosen Divas. She is the largest form and two

columns must be placed under her. The double columns are similar in appearance to high-heels. A pronounced ruffle on the top of the form further outlines her gawkish shape. A fringed skirt is also used to outline her bottom fullness. Neon yellow sequin fabric is distributed throughout the form to add interest and showcase her topography.

Aldonza is completely saturated in fluorescent orange and sits comfortably on a column. Her pinned fabric looks like folds of an evening gown; her feathers reference the flamboyance of Marie Antoinette or a fabulous showgirl, and the tails on the lateral ends reminds one of hair extensions.



Figure 3. Lauren A. Medford, *Aldonza*, 2019. Courtesy of the Artist.

CONCLUSION

In conclusion, these works express Diva and Camp primary through biomorphic sculptural forms, but also through sketches and prints. Through my practice and research, I have discovered Diva-ness is a subcategory of camp or its own category, "Diva Camp." I've also identified four categories in which the relationship between camp and Diva sensibilities are parallel. The works fit into my four categories of camp and Diva sensibilities: over-the-top aesthetics, the act of playing the role, self-parody, and gender performativity. The use of a monochromatic color scheme, flamboyant fashion materials associated with Diva costuming which are flamboyantly female encompass the categories of over-the-top aesthetics and gender performance. The materials used in my work are campy by their very nature (for example, "feather boas, fringed and beaded dresses" (Sontag, 517). The act of playing a role is constructed by the forms themselves; they evoke the spirit of Diva-ness through their posing/compositions and aesthetics. They are playing the role of a Diva. Self-parody is achieved through the use of the Doric pedestals to support some of the forms. The pedestals are a play on 'low' or cheap object (plant stand) imitating 'high' monumental architecture (Greek ruins). Fashion plays an important role in the work through: inspiration, material choice, compositions, and aesthetics. *DIVA* is an installation that creates a sensory experience of Diva campiness through glittery, flamboyant, and mock-glamorous excess.

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