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5-18-2013

# Disclosure of the Producer of Style

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### Recommended Citation

Takeuchi, Yoony L., "Disclosure of the Producer of Style" (2013). *CGU MFA Theses*. Paper 63.  
[http://scholarship.claremont.edu/cgu\\_mfatheses/63](http://scholarship.claremont.edu/cgu_mfatheses/63)

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In my paintings and digital collages, I enter the uninhabited space of fashion images and dwell in this territory by making visual alterations with a punk aesthetic. The state of current electronic media affords analytical entrance into advertisements both psychologically and physically. My insatiable interest in fashion leads me to actualize my desire and investigate why I am so taken by this industry. While its celebratory index of texture, color, cultural reference and the like empowers and persuades, fashion propaganda tends to dismiss the power of certain populations. I play with tropes inherent in this visual culture and offer a message personal affirmation alternative to the one that the market provides.

Looking upon the ever-present fashion discourse, my sense of adequacy is chipped away at as I pine for the unattainable. I slip into the role of unacknowledged laborer of a psychological product, the object of envy, a carefree identity of extreme relevance. While sweatshop workers in remote locations are set aside, a denial of the reality of self seems requisite. Moreover, a refusal to recognize my Producer, an Omnipotent Being, is to collude in the illusion of the existence of none. The projection of desire onto products, and ultimately onto human flesh, is contingent on this fallacy.

I invoke an affirmation of the producer, as artists have done in the past, especially in regards to the woman, bearer of humans, on whom the psychic shroud is doubled down. Cindy Sherman outlined the bizarre position of women in our culture by asserting her gender-questioning presence as an artist in her photographs of common cinematic scenes. Pictures generation compatriot Sherrie Levine highlighted presumptions of authorship in re-photographing classic photos, amplifying her feminist voice. These artists utilize given constructs and reconfigure the discourse. My method of appropriation speaks to the global flow of information that welcomes a dialogue with the viewer materially (as in the availability of photos) and mentally. The images I construct may be taken and changed in turn.

The non-hierarchical exchange of recast photos allows for the possibility of upturning established codes of visual hegemony. Using postmodern devices, such as non-sequitur juxtaposition, I speak the dialect of esoteric styles. This democratic exchange is similar to the stance of approval that is embodied by the Spirit incarnation of a Divine Power. Just as the Holy Spirit communicates acceptance through people speaking in tongues, the use of a visual language by artists, such as myself, challenges the self-reproach associated with the fetishized human body.

Fashion is intriguing in that it is a kind of ritual based on the concealment of this seemingly perpetual shame. Suppression of the reality of the Laborer of origin allows for the believing in the lie of discriminate knowledge. The psychological mask of style remains an agent of socially precipitated narcissism and grows ever more elaborate as the guilt about it stokes the fire. In my work, I pour water on this fire by aiming to mediate it with a spirit of respect in the handling of visual material. While I repudiate the deceptive attitude of fashion, I won't deny simultaneously seizing the joy of faulty glamour.

There comes a particular satisfaction in the lifting of rejected culture, and its transformation into exquisite specimens of communication. I am inspired by the bricolage aesthetic of the punk genre, which shines in the "naïve" drawings of Tracey Emin. She upholds acceptance of human frailties, specifically female, with a postmodern eloquence. Jesus Christ, the Divine Incarnation of putrid humanity offers redemption in the form of faith in His resurrection. In a corresponding way, beauty thrives on the make-do of its bankrupt beginnings.