

## ARTIST'S STATEMENT

Jean-Luc Godard posited that all he needed to make a movie was a girl and a gun. To put the gun in the hands of the girl may be a way to cut out the middleman and to maximize commercial potential by providing something for everyone.<sup>1</sup> In the 70s television shows like *Charlie's Angels*, *Policewoman* and *Get Christie Love* presented to the TV-viewing public a stereotypical sexy female crime fighter. Over thirty years later "jiggle TV" (and film) still lives. There is a discrepancy between the sexy myth of female crime fighters and criminals and the multifaceted reality. As a pubescent child in 1976 I did not comprehend the sexist moniker of "jiggle tv" and the campy depiction of violence seemed genuine to me. The tag line for the 1960s movie *Five Bold Women* was 'They Used a Weapon No Badman Could ... SEX!. This idea is echoed in the article "Drug War Feminized" by Damien Cave; he wrote on Mexico's fascination with feminized crime. Young, attractive women in Mexico are working as drug mules, killers, or as "la gancha" (the hook), using their beauty to attract male kidnapping victims.<sup>2</sup> Mexico's obsession with women and violence extends to literature as well with such novels as The Queen of the South, a book published in 2005 by Arturo Pérez-Reverte, focusing on a woman's ascent to the top of a drug empire. The re-examination of retro television juxtaposed with real feminized violence served as the catalyst for this body of artworks.

"It's no longer enough to be a mean girl, to destroy the enemy with sneers and gossip: you now have to be a murderous one. That, at any rate, seems to be what movies like "Hanna," "Sucker Punch," "Super," "Let Me In," "Kick-Ass" and those flicks with that inked Swedish psycho-chick seem to be saying. I like a few of these in energetic bits and pieces, but I'm leery of how they fetishize hyper-violent women. Part of me thinks the uptick in bloody mama and kinder-killer movies is about as progressive as that old advertising pitch for Virginia Slims cigarettes, meaning not very. You've come a long way, baby, only now you're packing a gun and there's blood on your hands (or teeth)."<sup>3</sup> In watercolor paintings, hand-sewn hair drawings, and wall installations, I present images which question the prevailing concept of sexy chicks with guns. There is something disfiguring about a woman holding a weapon. The sight runs counterintuitive to 'mom & apple pie'. The veracity of the pose belies the notion of sexiness and the form of the female figure becomes contorted with a sense of the uncomfortable. In my artwork women are vulnerable in their nudity yet at the same time project an impression of empowerment. The artwork in this series is a thoughtful look at the correlation between violence, the sexy and femininity.

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<sup>1</sup> Darigis, A.C. Scott and Manohla, "Gosh, Sweetie, That's a Big Gun", NY Times, April 27, 2011

<sup>2</sup> Cave, Damien, "Drug War Feminized", NY Times, August 13, 2011

<sup>3</sup> Darigis, A.C. Scott and Manohla, "Gosh, Sweetie, That's a Big Gun", NY Times, April 27, 2011