Mother Stands for Comfort, 2017
Collage triptych, paper on inkjet stock, construction paper

Perhaps no Western mother has been more influential than the Virgin Mary, and it is with her story that my collage begins in the Left Panel. Here, a narrative in the shape of a “V” highlights significant moments in Mary’s life as the mother of Christ: Annunciation, the aftermath of the Passion, and her Assumption. The range of feeling in Mary’s life through her relationship with her son resembles the multifaceted existence all mothers share with their children: moments of elation, heartache, and fulfilment abound. I sprinkled images of strawberries, roses, lilies, and the swan—all symbols of Mary—in this work to imbue it with a sensory depth that echoes the profound influence held by the Virgin on Western conceptions of mothers.

White roses spill into the Central Panel of my collage, where I present an expanded view of mothers with careful attention to their interactions with their children. Physical closeness and a downward gaze characterize these arrangements, which, despite their secularity, command a religious level of veneration in their authoritative postures of care and triangular situation on the panel. I wanted this area of the collage to exude the warmth of motherly intimacy in these images, so I chose backgrounds and accent flowers colored in reds, oranges, yellows, and pinks to make this feeling of love permeating and consistent.

It is flowers that link once again as this part of the collage feeds into the Right Panel. Here, I wanted modern, less abstract conceptions of motherhood to fill the space. The idea of Mary still exists in this temporality, but there is marked distance between her effusive holy serenity and the bodied physical struggles that unfold below. The breathless speed of change and progress in the 20th century (as well as its associated problems) lingers behind some of these images. Special attention to pregnancy is given in this part of the collage, emphasizing the spectacle of contemporary motherhood. I also make room for understandings of motherhood that may not be necessarily ideal, but are rooted in love nonetheless—insufficient love, excessive love, and misdirected love are represented in the cinematic depictions of unconventional mothers. The top right of the panel features an image of my own mother, whose abundant love has nurtured in me not only an unending admiration for the gift that is motherhood, but also an appreciation of her exemplary standard, which I hope to someday emulate in my own life.

The exterior wings of my triptych reveal the title of the piece placed over calendar pages that depict the city of Seattle. As the place of my birth, these images symbolize the beginning of my relationship with my own mother and my participation in the matchless and complex system of love that comes from having, in any form, a mother.
Elements of the following works can be found in the *Left Panel*

- Illuminated South Portal of Amiens Cathedral, c. 1220
- The “Golden Virgin” of Amiens Cathedral, c. 1220
- The “Black Madonna” of Chartres Cathedral, c. 1200
- *Annunciation* (Leonardo da Vinci), c. 1475
- *Pietà* (Michelangelo), 1498-99
- *The Virgin and Child with Saint Anne* (Leonardo da Vinci), c. 1503
- *Great Piece of Turf* (Albrecht Dürer), 1503
- *Assumption of the Virgin* (Titian), 1516-18
- *The Gloomy Day* (Pieter Bruegel), 1565
- *Pietà* (El Greco), 1571-76
- *Roses dans un verre* (Henri Fantin-Latour), 1877
- *Still Life with Fruit Dish* (Paul Cézanne), 1879-80
- *Still Life: Vase with Pink Roses* (Vincent van Gogh), 1890
- *Nymphéas* (Claude Monet), 1897-98
Elements of the following works can be found in the Central Panel

- *Woman Reading a Letter* (Johannes Vermeer), 1663-64
- *Family Group* (Rembrandt van Rijn), 1666-68
- *Marie Antoinette and Her Children* (Élisabeth Louise Vigée Le Brun), 1787
- *Mother and Child* (Frederic Leighton), c. 1865
- *Maternal Admiration* (William-Adolphe Bouguereau), 1869
- *Arrangement in Grey and Black No.1* (James McNeill Whistler), 1871
- *Charity* (William-Adolphe Bouguereau), 1878
- *Madame Georges Charpentier and Her Children, Georgette-Berthe and Paul-Émile-Charles* (Auguste Renoir), 1878
- *Roses in a Bowl* (Henri Fantin-Latour), 1883
- *Maternité* (Mary Cassatt), 1890
- *Roses in a Stemmed Glass* (Henri Fantin-Latour), 1890
- *The Child's Bath* (Mary Cassatt), 1893
- *Death and Life* (Gustav Klimt), 1915
- *The Japanese Footbridge, Giverny* (Claude Monet), c. 1922
Elements of the following works can be found in the Right Panel

- *The Garden of Eden with Two Depictions of Adam and Eve* (attributed to Jan Breughel the Younger), c. 1620
- *Mother and Child* (Pablo Picasso), c. 1901
- *Migrant Mother* (Dorothea Lange), 1936
- *Guernica* (Pablo Picasso), 1937
- Still from *Psycho* (dir. Alfred Hitchcock), 1960
- *Sylvia Plath with Frieda and Nicholas* (Siv Arb), 1962
- *Flowers* (Andy Warhol), 1970
- *Untitled (Mother and Children)* (Cindy Sherman), 1976-89
- Still from *Friday the 13th* (dir. Sean S. Cunningham), 1980
- *More Demi Moore* on the cover of *Vanity Fair* (Annie Leibovitz), 1991
- *Mommie Dearest* DVD art, c. 2000
- Kim Kardashian at the Met Gala, 2013
- *Tropico* EP cover art (Lana Del Rey), 2013
- Beyoncé Knowles-Carter Instagram pregnancy announcement, 2017
- Photograph of the artist’s mother, 2017
MOTHER
STANDS FOR

DEJAVIS

BOSKET
COMFORT