

BLOUIN modern painters

Inspirations

Entering *the Forest* Jesse Mockrin shares her sources

“This painting revisits the 1781 Portrait of Madame du Barry, by Elisabeth Vigée-LeBrun. It’s from a new series that depicts fragments excised and reinterpreted from French Rococo paintings and contemporary men’s high-fashion pictorials. Fluidity, transgression, and pleasure mark both styles. Gender differences collapse in images created 250 years apart that proliferate with flowers, leaves, floral prints, and feminine bows. Both Rococo paintings and fashion editorials excel at creating immersive fantasies, and that feeling of envelopment is one that I both love and find problematic. In *The Forest*, I cropped the face across the forehead under a powdered bouffant, topped with a spray of flowers nestled under a crown of feathers. The composition is off-center, as if a photographer accidentally shifted the camera skyward while taking a picture. The ornamented slice of figure that remains is reduced to nothing more than another element of the landscape. The truncation of the body is a source of both tension and humor in my work. In *The Forest*, the head, sky, and leaves all exist on one plane. The immersive illusion of the original image is transformed into something jarring; the fantasy collapses in on itself.”



Jesse Mockrin
The Forest, 2015
Oil on linen,
25 x 37 in.