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BECOMING PEGGY
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Becoming Peggy was a Master of Architecture I thesis, completed May of 2011.

"Becoming Peggy" is written in three parts as an intuitive narrative progression through Finding Peggy, Becoming Peggy, and Inhabiting (a)place.

This thesis examines the intimate relationship between woman and her architecture, focusing on the importance of the patron's identity to an existing building. In particular, Peggy Guggenheim and the museum created for her personal art collection, the Palazzo Ventidieci Leoni in Venice.

My intention within this volume is to show that "Becoming Peggy" I have taken my knowledge of Peggy Guggenheim and her experiences and translated it into made objects: a collection of dresses. The dresses are not just static objects; they are meant to be worn, touched, and observed. Peggy Guggenheim intrigued me. I want to make dresses for her, to feel what it would be like to be her, and to understand her on a deeper emotionally by wearing them. The experience of making and wearing them helped inform me of her narrative as well as what
is about: the moments within, the movement
and the connection to.

table artifacts that blend fiction and
biography and autobiography, and the public
life of Peggy. As Christa de Carouge states in
that, it is an "erotic play of clothing in order
disguising in order to explain, which is the
visual desire in seeking the presence of
To wear the dresses was to discover the visual
play of clothing in order to relate to Peggy's
lip to her palazzo.

and inhabiting of her narrative is embodied
posing the layers of her identity in six moments.
The undressing motion begins to blur the
between Peggy's public and private identity. In
moment she is left in her slip which still hides her
unmentionable, private self. "In this process of distancing,
the memory of the body is replaced by the memory of
the object, a memory standing outside the self and thus
presenting both a surplus and lack of significance. The
experience of the object lies outside the body's experience-
it is saturated with meaning that will never be fully
revealed to us." Susan Stewart, On Longing: Narratives of
the Miniature, the Gigantic, the Souvenir, the Collection

From Left to Right
1. the white formal gown: identity of her collection
2. (blur)
3. the red party dress: identity of her lovers and artists
4. (blur) the black business dress: identity of her correspondences
5. (blur)
6. the slip: identity of her self