ANXIETY, POWER AND CONTROL

by

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vi</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2 IDEAL BEAUTY</td>
<td>3</td>
</tr>
<tr>
<td>3 FEMALE UNDERGARMENTS</td>
<td>7</td>
</tr>
<tr>
<td>4 THE GAZE, MATERIALITY, AND DISPLAY</td>
<td>10</td>
</tr>
<tr>
<td>5 SEXUAL CURIOSITIES</td>
<td>14</td>
</tr>
<tr>
<td>6 CONFESSIONAL ART AND FEMALE ARTISTS</td>
<td>16</td>
</tr>
<tr>
<td>7 ANXIETY, POWER AND CONTROL</td>
<td>20</td>
</tr>
<tr>
<td>8 CONCLUSION</td>
<td>31</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>32</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

Figure 1: Little Girls and Pink Frills, 2013. .................................................................5
necklace: nickel, brass, vitreous enamel, childhood dress

Figure 2: Booty Camp, 2014 .........................................................................................8
necklace: junior’s panties, vibrating ass blaster (copper, vitreous enamel, paint)

Figure 3: My Little Ponies, 2014 ....................................................................................9
pastie brooches: copper, vitreous enamel, 100% synthetic hair

Figure 4: Untitled, 2015 .....................................................................................................14
paddle: wenge wood, paint, garnets, pearls

Figure 5: My balls are bigger and better than yours., 2015 .............................................14
necklace: an unsuccessful attempt at feeling better (rabbit fur, rubies, wood, lacquer)

Figure 6: Collin Hargrave, 2004 (2016) ..........................................................................21
necklace: Personal values of my first boyfriend. (nickel)

Figure 7: The only gift Collin gave me., 2004 (2016) .......................................................21
sculpture: lead, trauma (lead, plastic)

Figure 8: Shame Bear, 1992-present (2016) ....................................................................22
sculpture: First remembered masturbatory experience. (cotton, poly-fil, thread)

Figure 9: I hope she betrays you., 2004-2015 (2016) .......................................................23
pin: The only woman you will ever love. (steel pin, 14k gold, Trojan condoms)
Figure 10: *A gift for your new girlfriend*, 2004-2015 (2016) .........................................................25

necklace and earring set: A piece of shit. (nickel, artist’s shit)

Figure 11: *Prince Charming*, 2004-2015 (2016) .................................................................26

cock ring: fake as fuck (silver, cz, jewelry box, list of lovers)

Figure 12: *Paddles for Matthew Benedict*, 2015 .................................................................27

sculpture: fire (charred box/crat, 4 charred paddles)

Figure 13: *My Paddle*, 2016 ........................................................................................................29

paddle: protection (steel pins, wood, hematite)

Figure 14: *February 14th, 2015 – Present*, 2015 .................................................................30

document: hurt (ink on paper)

Figure 15: *Anxiety, Power and Control*, 2016 .................................................................31

Display of thesis work
INTRODUCTION

I was trained as a jeweler. Throughout my time in graduate school my research has focused on the body as the location of art, the importance of the appearance of the body, anxiety of the body and the relationship to objects associated with the body. In my current body of work, *Anxiety, Power and Control*, I explore how materiality, feminine and masculine power symbols, contemporary media and the sex industry create issues of anxiety, confusion, and helplessness when developing a sexual identity for the self.

Writings on gender, femininity and sexual identity have shaped the foundation of my work due to its positive and negative portrayals of the female experience with sex and identity. A significant aspect of my research practice is based on the internet, I read articles and blog posts of women sharing their own stories of sex, shame, and relationships.

This paper examines the evolution of my work based on themes of female sexuality, feminism, the autobiography, and confession. The work that is discussed in this paper will illustrate how the ideals of American society and consumer culture have impacted my own personal sexual experiences and how these experiences influence my artistic practice. Not only am I interested in researching cultural consumerism, I also focus on the female experience as portrayed through other female identified artists making work about sexuality, feminism, and femininity.
By discussing this topic openly through objects, I am participating in the dialog of women sharing their experiences. My current work has given me a sense of power with my own identity and sexuality as a woman. These admissions are not directly voiced from me, but are voiced through my objects in a provocative way, leaving room for the viewer to engage through their own experiences.
IDEAL BEAUTY

Clothing and accessories have become what many consider to be hyper-sexualized. The majority of teenage girl’s and women’s clothing has become sheer, thin, figure forming, tighter, shorter and over-all more revealing. There has been an increase in plastic surgery and photoshopping in advertisements to make women appear desirable. These unrealistic and unattainable trends and circumstances have created a sense of women feeling as though they need to compete with the standards set forth by the media and fashion industry. This potentially causes issues such as low self-esteem, anxiety in appearance, and an increase in eating disorders as women compete with each other and themselves to attain a form of beauty that is not healthy for them.

In addressing issues of femininity, my work looks at how contemporary women adorn themselves as well as addressing trends from the 1970s to present. When researching the history of how cultures express beauty, it is supposed to be hard to reach and nearly inaccessible because of constantly evolving ideals such as weight, age, hairstyle and body shape. Nancy Etcoff argues in *Survival of the Prettiest: The Science of Beauty*, that these standards of beauty are not just a learned behavior from society, but that the pursuit of beauty is also genetically engineered in us to seek out fertile and healthy partners.

The need to seek out beauty in partner as a Darwinian form of healthy genes is no longer necessary. This has turned ideas of beauty from being indicators for healthy reproduction, but for the need to create identity and prosperity. Rather than fighting or
punishing those who embrace beauty and invest in beauty, it is healthier to support this form of power that many women choose to accept for themselves.

Idealized beauty creates an indicator of average and expected qualities to make one desirable. These norms are in contrast with an exaggerated feature, such as strong cheek bones, beauty marks, scars, shapely body parts, etc., create a sense of beauty as it differs only slightly from the expected. According to Etcoff,

“Cultivating beauty costs money, takes up time, and can drain emotional resources, and we need to figure out for ourselves how much time and effort we want to give to it. Women are heavily rewarded for their looks in a way that they are not always rewarded for their other assets, and it is only natural that they put some of their resources into its cultivation. The idea that women would achieve more if they only didn’t have to waste time on beauty is nonsense. Women will achieve more when they garner equal legal and social rights and privileges, not when they give up beauty. Women need more sources of power and pleasure. All women will enjoy beauty more when they can see it as one of the many equally rewarded assets.”

Clothing and bodily decoration can be used to bring attention to erotic forms of the body, and can be used as an emotional transformation to those who seek it out. It is not an evil to engage the body for sexual desire or to attract those who feel similarly. What is of importance is understanding where the emotional desire to seek out beauty originates in order to avoid damaging the self.

During my pursuit of understanding attractiveness I realized the garments of my youth held a strength with their dramatic layers of satin and lace, the overabundance of
pinks, with the accents of puffy sleeves, sewn in pearl brooches, and the matching accessories that accompanied. *Little Girls and Pink Frills* 2013 is a collar made from materials of a dress from my childhood. It describes two moments in time dealing with my personal issues with idealized beauty: my childhood and my mid-twenties. I deconstructed a floral dress from my childhood. Layered the cut up pieces on top of each other and made a chain out of tying the material together. Protecting the layers of material, I put two pieces of lace pattern roller-printed nickel on their surface and fused a vitreous enamel on the nickel. I put this necklace together in the style of a peter pan collar to reference a time when I dressed the way I wanted to rather than feeling pressured to dress to please those around me. *Little Girls and Pink Frills* was the first piece I made that encompassed ideas of femininity and accepting them as a personal identifier for myself.

Figure 1. *Little Girls and Pink Frills*, 2013
FEMALE UNDERGARMENTS

Female undergarments have evolved from hard to wear girdles and corsets to stretchy soft bras and underwear. The selection of women’s underwear ranges from a variety of cuts and styles including the most popular: hipster, bikini, briefs, thongs, g-strings, and boyshorts. Most undergarments are made with color tones of blacks, grey, white, beige and reds with the materials varying from cotton, lush satin, silk and a polyester spandex blend. The majority of the big named retailers such as Maidenform, Hanes, and Victoria’s Secret, stick to similar designs of what the mass consumer describes as appealing and appropriate for all ages, along with the “sexier” side of their brand.

Paying attention to how these brands target their customer base, I began to look at how multiple non-lingerie retailers targeted women. For a majority of clothing retailers the colors of pinks and purples, and whites became indicators of feminine products such as children’s toys, t-shirts, shoes, and scholastic materials. Victoria’s Secret college campaign is focused on the use of text and color. On pajamas, bras, and underwear printed text such as, “Wild,” “Naughty or Nice,” and “Trouble.” The Pink campaign that launched in 2002 came under criticism for the age demographic that the graphics targeted, girls between the ages of 12-22. Many felt that even though it was directed towards young college women in their early twenties, the graphics and color choices targeted young teenage girls.

*Booty Camp*, is a necklace I created commenting on how this type of product and over-sexualization is still present in young girl’s clothing retail stores. I chose a pair of
panties that I had found at Rue-21, a clothing retailer that refers to its customer base as "boys" and "girls", with the age range of the customers between 13-18, even though they market at 21+. I chose the pair of camouflaged printed junior’s panties with booty camp in pink written across the buttocks. For the necklace I cut out a metal tag in the exact print and size of the font found on the underwear. Selecting a sex toy I found on an adult website that is called the vibrating ass blaster, I cut out the silhouette of the toy 15 times to indicate the age this product is target towards. Playing with ambiguity in the insertion of the sex toy in the necklace was intended to show how products and brands conceal the overt sexual language found in their products.

![Booty Camp necklace and panties](image)

Figure 2. *Booty Camp*, 2014

Incorporating ideas of concealment, a whole area of my practice is devoted to the production of brooches that mimic lingerie pasties. The pastie came about during the 1920’s Burlesque scene as a way of following the laws of indecency during strip acts. To this day these small undergarments still hold their original purpose of concealing the nipple from exposure. They have also developed into adornment pieces as women wear
them to bring attention to their bodies. Using imagery from popular culture I created seven thematic jewelry pieces that mimic baby bottle nipples, *My Little Pony*, and *Pat the Bunny* in order to discuss how our culture creates hypersexualized clothing for girls.

Figure 3. *My Little Ponies*, 2014
THE GAZE, MATERIALITY, AND DISPLAY

The way women dress, perform, and are portrayed through the media is under the control of men. Because of men’s control of the media, women will always be portrayed as the spectacle and not the spectator. What Noah Berlatsky argues in his article, Beyoncé Doesn't Perform for the Male Gaze, these women are performing in order to explore their own sexuality and desirability as individuals. What these artists consider are their own bodies, their relationships to power, and how their sexuality can be used as a positive form of expression. This idea of women exploring female sexual fantasy through the scope of their own lives is an empowering idea for their female viewers to explore their own sexuality in a healthy positive way.

Ariel Levy’s, Female Chauvinistic Pigs, points out the progress that women have made in denying gender roles and stereotypes to create imagery of a strong independent and sexually liberated women through entertainment such as Buffy and Beverly Hills 90210. By the end of her novel she makes clear that a sex-positive woman cannot be a positive role model if she acts as a traditional female, one of the guys, or being sexually promiscuous. With this kind of conflicting mentality and tone, I am aware of the implications of using the color pink, lace, pearls, satin, black, and white within my own work. Because of this kind of attack on femininity in all forms, I feel that it is important to create a sense of “girlness” and femininity with my own work as it a personal choice and aesthetic that I strongly associate my identity with.
The pearl in jewelry, often viewed as a symbol of innocence and purity, is an irritant created from within the oyster. It transforms from a grain of sand to a unique pearl that can be easily crushed and destroyed. In my work, the pearl is often used to symbolize innocence and femininity. However, with most of my pieces, the pearls are glass and altered through crushing, painting, or sanding in order to reference an aggressive transformation. *Untitled* is a paddle made of exotic wood, that has been charred black, and coated in crushed up glass pearls and blood red garnets. This piece was meant to represent many of my conflicts with trust, vulnerability and desire. However, the beautification made it more approachable than a fearful object. It was unsuccessful at defining how these objects made me feel or my own understandings with sexual based imagery and experiences. It was the act of making the piece where I focused my aggression and frustrations, not the final image of the completed object. This piece did
not portray a sense of control as much as it did a sense of attraction to the beautified grotesque.

The implications of luxurious materials such as fur, leather, glass, silver and gold play an important role in understanding how desire affects the way we interact with objects. Using these widely accepted and available expensive materials to create “fetish” art pieces is meant to elicit a sense of touch and desire from the viewer. I am interested in creating a personal dialog with the viewer by making them imagine what these objects feel like, but also creating a distance by the implications of how the object is meant to function. On a personal level, this kind of interaction portrays my own personal experiences with sexuality, an almost voyeuristic attitude of it being okay to look at and think about but not actually okay to engage in.

Through display I provoke a sense of voyeurism found in many lingerie and sex shops. I incorporate the same strategic planning and executing used in merchandise display. I am more interested in the viewer wanting to feel as though they can approach and engage with the work, rather than feeling distanced as you would in a gallery set up. I am interested in creating an environment and display that pleases the viewer. My pieces are intended to create a sense of anxiety but by using the same merchandising techniques of retail environments such as Victoria’s Secret and Claire’s, I create a sense of pleasure or welcoming for the viewer in order for them to feel as though they are in position to select what they want from the work.

Knowing what influences the decision making in my work, I am not only interested in appeasing others by creating a sense of viewing pleasure for them but also creating work that brings me pleasure visually, through touch or fantasy. I cannot expect
to seduce others if I cannot seduce myself. With this in mind, the choices of placing myself visually in the scheme of my work as a character of my own desire conflicts with my own past experiences and conflicting attitude about sex-positivity, sex that is safe and consensual with area for experimentation with a focus on pleasure to create a healthy attitude towards sexual acts.
When I first started making BDSM inspired sex toys in February 2015, I was not entirely sure what the personal significance was for making these pieces. Immediately, I had to decide on whether the ideas of realistic functionality was important in the work. After careful consideration of my own frustrations and the frustrations of others, it felt appropriate to make these objects entirely ornamental, but still important to address that these objects have function. Traditional BDSM sex toys are often aggressive in their appearance and intended use, an important facet of the BDSM objects I was making was the idea of power play.

Figure 5. My balls are bigger and better than yours., 2015
The work that came out of this research was a neckpiece made of two wood spheres, charred with a torch, coated in burgundy paint and gold lacquer, with 145 rubies imbedded in the surface. The large link chain is made of burgundy rabbit fur that is also embedded in the crease of the balls. *My balls are bigger and better than yours.*, was created to reference ornamentation of the genitals as a form of power. The chain is made so that the pendant hangs between my legs, forcing the gaze of the viewer to take notice of the genitals, in order to reference the male phallic power symbol. This piece references a form of aggression and attack. Emphasizing my attempt at using adornment and the object as a way to grow and heal. After the completion of this piece, I became interested in expanding the ideas of aggression, arrogance and how anger can be used as a positive and appropriate form of emotional expression in an object. What I gained from research, investigations, and finished pieces was a better understanding of how these pieces functioned in a larger culture context while still maintaining their importance of the individual.

The BDSM and power pieces that I created in 2015 were made with the intention of pleasing those around me. It became apparent that my work was derived heavily from the male gaze. What a male found attractive about the piece while focusing on what he wanted in the work had become my primary goal. Without realizing at the time who my intended audience was, I played out the expected stereotypes of creating male dominated work.
CONFESSIONAL ART AND FEMALE ARTISTS

The autobiography plays an important role in my work because of the cathartic act of revealing the truth from emotionally abusive sexual experiences. Many female confessional artists confess to their viewers their own experiences of what has happened to them. Artists such as Nan Goldin and Tracey Emin, turned themselves into the subject matter of their own work, countering what society considers of the ideal women: beautiful, quiet and passive.

There is much criticism on how auto-biographical and confessional art promotes negative personality traits such as narcissism. Heather Dubois argues in her dissertation *Confessional art: Working through conflict in constructed female identity*, that this idea of narcissism is a construct of western Christian patriarchy. This criticism is a result of subjecting women to lower class citizens in order to keep them objectified and from reaching their true potential. Dubious argues that the importance of confession with female artists helps create an identity that is authentic to who they are and not an idealized version of what historically men deem to be appropriate. Regardless of the criticism that many female artists receive for making themselves the subject matter of their own work, these women have set into place ideas of how women represent themselves creates change with those who view the work and how they view women.

Tracey Emin’s work encompasses a variety of materials and methods to convey her own experiences. *My Bed*, was her actual bed with empty liquor bottles, trash, newspapers and dirty clothes that she put in gallery setting. Her intention of exposing her bed was a way of dealing with a failed relationship and to show the center point of where
her work comes from. It is often deemed that the lack of traditional art materials in Emin’s work results in it being criticized as bad art or for not being art at all. One of the issues that many female artists face is that their material choices have often pushed them into the crafts and have not been taken as serious pieces of work. By not incorporating the rules of modern art, female artists who imposed materials related to femininity such as clay and fiber, and using these materials displaying their intended aesthetic, creates the criticism that there is a lack of talent in craftsmanship and visual interest.

Performative art by feminists of the 1970s also came under this same scrutiny because it lacked the expectations of what major galleries and publications considered to be “good art.” Feminist artists from the 1970s consciously used their own bodies in their work, often referred to as body art, to dictate themselves as the subject. This often led to disapproval that their work was to not being taken seriously because of the artists over involvement with the work and issues of just wanting to showcase their beauty and vanity. It was often the women not deemed traditionally attractive who had an easier time navigating the realm of performance art compared to those who were physically attractive and beautiful. The act of women showcasing women in erotic stereotypical poses wearing traditional lush lingerie costume, leads to heavy criticism of appropriating the sexist gender roles imposed by male artists. However, it is more common for women to show their own bodies in body art, whereas men are more likely to show the bodies of women rather than themselves.

Sexuality is often a primary topic for many feminist artists as the female social experience is often based off of sexual desires. From an early age, women are taught how to exploit their looks in order to better their appearance. This concept is often critical in
discussion of the male gaze as many products directed towards women were invented by men. Sexuality plays a major role in a western woman’s daily experience leading to contemporary issues of sexism in the media, victim blaming in rape culture and women’s reproductive rights. The ever present political and societal issues of women in modern western culture has led to the reenactment of many performance based art from the 1970s into the resurgence of performance through photographs and internet based art today.

Ann Hirsch’s article, *NO ONE WANTS TO SEE THAT!*, blatantly criticizes contemporary feminist artists Molly Soda and Jennifer Chan because of their imagery and medium of the internet. Her article reprimands young feminist artists for being “uncreative” because feminist performance art has already been done and feminists have won the art battle. Hirsch further criticizes the women at Columbia University who rolled around in egg yolks, pointing out that no one can take them seriously because they are skinny, attractive, and over-sexualizing themselves. It is apparent that even in our contemporary culture, the same issues of sexism exist in art criticism because of the lack of traditional art materials that exist. Hirsch is projecting the same attitude of no longer needing feminism because of the ongoing issue of the feminist movement being over. This mentality reinforces ideas that women should not be showing their bodies in work and should not be doing so on the internet because of the inherent mentality that it has already been done. What is worse about this attitude, is that it reinforces ideas that only a select few are able to make work about the female experience.

Artists using their own body within their work strengthens the artist’s body from being that of an object to the subject. Under direct criticism, female artists who make work that reveal their bodies are often criticized and scrutinized, in the same societal
sexual shaming manner, to often cover up as they are exploiting themselves. A woman who showcases her body as a form of beauty in the same manner a man does, is often criticized as being narcissistic and self-satisfying. It becomes less about what the imagery is or why the artist showcases a personal aspect of them, as it becomes an aggressive act by female artists. This in turn no longer lets the work act as a fetishized form of beauty to be gazed upon, but a straight forward blow from the artist.

Hannah Wilke’s portraits were often criticized because of her appearance being that of a cover girl. Her attractive physical features often became the conversation point of her work, rather than the provocative vaginal imagery she made in her feminist artwork. Feminist artists use their bodies and intelligence to bring attention to cultural issues. Using their own experiences to talk about their bodies, their work reflects their culture and the standards in which they are expected to portray. By breaking these expectations, feminist artists during the 1970s made it possible for women after to express their political and societal concerns through art and writing in order to create cultural change to positively impact the majority of women.
ANXIETY, POWER AND CONTROL

My thesis work, *Anxiety, Power and Control*, reflects direct relationships to objects, people and experiences that have reinforced the sexual anxieties I have experienced in my early 20s. My work turns these experiences and emotions into pieces for others to visually experience.

The first body of the work, *Collin Hargrave*, is a piece about my high school boyfriend and first relationship. This piece is placed at the beginning of the installation because it marks the catalyst relationship that resulted in seeking out negative partners and associating memory of my relationships with trauma. I chose to represent Collin through an enlarged image of a cross necklace. He was religious and I was not, and would wear a cross necklace every day. I recreated an enlarged version of a cross out of nickel, a metal known to cause rashes, allergen reactions, toxicity and carcinogenicity with over exposure, and the reasons for the break-up through a handwritten note.

Conceptually, I chose to label the materials of this piece as “Personal values of my first boyfriend.” in order to emphasize the fact that he wanted a religious girlfriend.

The accompanying piece, *The only gift Collin gave me.*, is a vibrator cast in lead. During my relationship with Collin, the only gift he gave me was a vibrator on Valentine’s Day in 2004. This piece is meant to show the hypocrisy in our relationship. I was encouraged to engage sexually with him and when I voiced my interest, I was rejected and shamed because of his religious beliefs about what he found desirable in a partner.
Figure 6. Collin Hargrave, 2016

Figure 7. The only gift Collin gave me., 2016
My first memorable sexual experience is portrayed in *Shame Bear*. Before the age of seven I had a stuffed bear that I rubbed my body all over. What I recall from this experience is a feeling of shame and secrecy from the event. It is uncertain how accurate the feeling of shame was in that moment in time, or if I am projecting my current emotions of sexual shame onto a past memory. I created this bear to be close in my adult height as I wanted to symbolically show the bear as a conceptual appendage of myself. I chose a seductive and soft red velvet to represent shame. I kept the stomach large in a similar visual manner of the first bear, and altered the arms and legs to mimic male genitalia. Incorporating the X into the bear’s facial features, I have sewn the eyes with the representative cartoon characteristics of death. I did this to represent my ongoing struggle to put to rest my learned sexual shaming of myself and others.

![Image of Shame Bear](image)

Figure 8. *Shame Bear*, 2016
The next pieces describe the angry emotions and fantasies directed at past partners that began with Collin Hargrave and ended with Matthew Benedict. In *I hope she betrays you*, I created a steel pin with a solid gold tip. This piece is meant to be displayed next to a stack of 2 condoms. Both condoms reference two partners who took advantage of our friendship in an attempt to sleep with me. Both of these men treated me as though I was disposable as a result of engaging sexually with them. This piece is what I would consider a vengeful piece in that I am wishing ill on my former partners at the hands of the only woman they will ever love. The piece is not necessarily to be literal in the sense of me hoping that their future partners will jab an actual hole through a condom, but that the condoms represent protection and trust. The pin represents malicious intent on their future partner or the lack of caring directed towards them as they directed towards me. I
am wishing on to them the same hurt I experienced as a result from their emotional manipulation, lack of caring or respect for my well-being.

_A gift for your new girlfriend_, operates in a similar manner as _I hope she betrays you_, in that it is meant to be a vindictive and revenge driven piece. However, it differs from the pin in a few ways. The necklace and pair of earrings are made out of nickel silver and the “stones” are made from my feces. This piece is meant to show bitter recognition for a former partner’s new girlfriend. I have made a non-beautified necklace and earring pair to show my discontent and disconnect from a bad relationship. The chain and the nickel silver represent the hurt still felt while giving off the visuals of being chained down. I am asserting my hand in acting out a vengeful act, whereas the pin is a vengeful act performed by the new girlfriend. The necklace is also meant to act as a talisman and warning for the new girlfriend. I labeled the materials, “A piece of shit.” as a tactic to portray warning about my experiences with their new boyfriend. These pieces are not directed towards one particular individual, but portray angered emotions to the majority of these men as a whole.
Figure 10. *A gift for your new girlfriend.*, 2016
Overarching themes of the pursuit of love and an intimate relationship is portrayed in *Prince Charming*. It Ironically plays on the ideas of trying to find the perfect fit in the similar manner that the Prince in *Cinderella* tries to find the foot that fits the glass slipper. The ring references an enlarged and dramatized faux silver cock ring with a large faux diamond on top and atop a black faux leather pillow. The material for this piece is listed as “fake as fuck” to show that often the external image of the men I have been with were not who they were behind closed doors. The size of the cock ring is meant to symbolize my pursuits of personal perfection and never being able to find that in a partner. The importance of this piece in this body of work is to show the time period in which I sought out repetitive and negative patterns with men. It is a reminder of how I accepted many of the relationships that I was approached with and how 2015 marks the year in which I altered and changed my perception of what I wanted from an intimate and personal relationship. Even though I consider everything about this piece as “fake”, the handwritten note in the lid reveals the real names of all my former partners, making it the most honest of all the work.

![Image of the piece](image)

*Figure 11. Prince Charming, 2016*
In *Paddles for Matthew Benedict*, I created a box/crate out of plywood in order to create the person the paddles were meant for. I sloppily glued the box together and burned it in order to describe the carelessness with the situation and the irreconcilable feelings that resulted within me. Because of my feelings of disgust and frustration, this piece is meant to be displayed carelessly with a crucifixion of the paddles I had made in 2015, for all to see. This display method creates a sense of damage and unimportance compared to its accompanied pieces meant to appease me: *My Paddle* and *February 14th, 2015 – Present.*

![Image of the artwork](image)

*Figure 12. Paddles for Matthew Benedict, 2015*
*My Paddle* followed much of the same criteria that I set forth in my past works. By focusing on how this piece represents a form of protection from the paddle, I covered the surface with hematite beads, symbolic of healing. The pins create physical barrier from the paddle itself as representation of an emotional barrier. The surface appears soft and is made from the burnt ashes of the previous paddles as a reminder of the hurt I experienced after I had completed my first set of paddles. This paddle is a reminder of my failed relationship and the means it takes in order to heal and protect myself from similar situations encountered in the past. I made a piece that I wanted to make for myself and not for anyone else. *My Paddle* has several layers to keep the physical paddle at a distance, even if those layers are capable of causing pain, a reminder of what happened.
Figure 13. *My Paddle*, 2016
From May 2015 - September 2015, I did not create work but recorded the emotions dealing with all of my sexual experiences in a free conscious diary. With my increased interest in confessing how I felt, I transferred on one piece of paper all of my writings about Matthew Benedict, the one who my paddles pieces are about. I overlapped the words to the point that the entry is illegible except for the final words, “I want him to go away. I want him out of my head.” *February 14th, 2015 – Present*, describes the act of remembering and gradually forgetting because of the building and layering of these emotions over time. I chose to display this piece framed after destroying the original diary. It is sacred to me and needing to be protected as it was a crucial element in how I dealt with my emotions during a time when I felt isolated from my work.

Figure 14. *February 14th, 2015 – Present*, 2015
CONCLUSION

The accumulation of my research over the last three years and the work from *Anxiety, Power and Control* lead me to consider display as the final part of the work. I decided to use a linear timeline focusing on two specific relationships. The pieces in between reflect the primary emotions I felt. I wanted the display to conceptually reflect an emotional death associated with the pieces inside. I built a large open shadow box with 4 separate frames that is approximately 7 1/2’ in length and 6 1/2’ in height. Each section has been cut into the average size of a casket of 22” x 78”, that could comfortably fit my own body. I interpret the display to be a representation of myself. I chose to use pastel pink as the primary choice of color to create tension with the work, but to also play on a color I self-identify with. The black frame suggesting a withholding of my emotions.

![Display Image](image-url)

Figure 15. *Anxiety, Power and Control*, 2016
REFERENCES


*To What Extent Women Are Controlled And Guided by the Look As Is Reflected In Mainstream Culture*. http://www.tulane.edu/~femtheory/journals/paper7.html
