

THESIS

BEING: IN BADGES

Submitted by

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## ABSTRACT

### BEING: IN BADGES

As a woman in contemporary society, I am often at odds with my physical appearance and comparing it to how I “should” look. Through *Being: In Badges* I use the format of the brooch to make visible my daily battle to love and accept my physical body. Using colored glass as a marker of emotion and silver as a marker of time, I depict an abstract record of my relationship with my physical appearance on a daily, or even hourly basis. I do this as a means to be honest about my experience as a woman who wants to love the body she’s in. Cognizant of societal pressures to exert women to hate how they look, I strive to love my body and my appearance.

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## BEING: IN BADGES

My artwork focuses on themes of women and the female body, both my own as well as broader generalizations about these topics. I am interested in many aspects of this discussion because not only does it affect me personally on a daily basis, but I also see related discussions taking place on social media and between women of all ages. Within my work, I challenge existing standards of beauty and question complacency. As a woman living in today's society, my relationship with my body and physical appearance is fraught. Throughout my life I have experienced varying degrees of anger and sadness towards my body because of the way that it looks in comparison to the way that I think it should look. This expectation of appearance comes from Western, Eurocentric, patriarchal and consumerist society where images of the body ideal are constant.<sup>1</sup> As a small child, I imagined that all little girls would grow up to be the beautiful women that characterized my interaction with mass media, not even realizing what a small amount of women existed in the "ideal." I constantly saw young, white, tall, thin women with large breasts, perfect makeup and long, straight hair. Television shows, movies, magazines and commercials showed me images that I knew were the standards of beauty that I should aspire to become and compare myself to, despite the fact that only 1 in 40,000 women fit this image.<sup>2</sup> Imagine my disappointment when I realized that I was not tall and skinny with flowing, straight hair. Because I did not meet those standards set first by our culture, and second by myself, I assumed that I was ugly and undesirable for the better part of my adolescence. I

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<sup>1</sup>, Barbara L. Fredrickson & Tomi-Ann Roberts. "Objectification Theory: Toward Understanding Women's Lived Experiences and Mental Health Risks," *Psychology of Women Quarterly* 21 (1997): 181.

<sup>2</sup> Ibid.

internalized this cultural standard and, in doing so, perpetuated the objectification of women by objectifying myself. Because of the visual media that I constantly saw, and still see, I was conditioned to think that my body was a representation of me as a person.<sup>3</sup> Looking back, I am saddened that I judged myself so harshly, but because of cultural attitudes I am not surprised by my experience. In fact, according Barbara L. Fredrickson and Tomi-Ann Roberts who co-wrote an article entitled “Objectification Theory,” which focuses on women’s lived experience, my experience is aligned with what most girls and women will be faced with to some degree, no matter their place in society or people they interact with.<sup>4</sup> This negative expectation is one of the main reasons I am promoting awareness of this subject and why I have been so devoted to this subject matter in my metalwork.

Metalsmithing and jewelry presents the opportunity to engage with the body in a very intimate manner. Adornment is a very personal process, one which all people engage with in different ways. Adornment is expression of the self to the outside world, and the foundation of adornment is the physical body of the person. In some of my earliest work in graduate school, I experimented with applying adornment to my body as a means to highlight the flesh rather than the piece being applied to it. This work was inspired by some of the work of Gijs Bakker in the early 1970s with his series entitled *Shaduwsieraad* or *Shadow Jewelry*.<sup>5</sup> In this series, Bakker adorned a model with a very simple yellow gold wire ring that fit very tightly on the

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<sup>3</sup> Ibid, 177.

<sup>4</sup> Ibid, 177.

<sup>5</sup> Yvonne Joris, *Gijs Bakker and Jewellery: Catalogue of Jewellery* (Arnoldsche Verlagsanstalt, 2005), 32.

body. When the jewelry was removed, an indentation was left on the skin (Fig. 1). This indentation became the jewelry, the art.<sup>6</sup>

In my series entitled *Frames*, I focus on parts of my body that I, and our culture, consider to be flaws. Each frame is made of thin but rigid steel rod. The pieces hug these specific parts of my body while also retaining their original shape. They hold me tightly and push my flesh out around the metal to showcase my body's "flaws" (Fig. 2). I choose to expose parts of my body that make me feel uncomfortable because of their undesirable nature in our culture. The steel structures literally frame them, presenting them in a way that makes them the piece of art. While the bulges, folds and skin textures are not abnormal in a general sense, their negative treatment within contemporary media might lead one to believe they are. The stiffness of the steel frames creates a contrast to the softness of my skin. One can read this intersection as somewhat masochistic, but I welcome this point of view. The masochistic reading parallels the overarching theme of the female body in our culture and what women are willing to do try to fit the ideal that is represented by the media. These pieces can also be seen as the embodiment of the mental bondage that I deal with, fighting between accepting the beauty of my body versus the thought that my body is flawed and I will never be able to see it as beautiful. Although those areas of my body are perceived as flaws, they become the adornment in this work. They are parts of me that I should celebrate.

As I thought more deeply about mental bondage associated with my own body image, I started work entitled *Self Portrait Series*. I was inspired by Janine Antoni's series *Gnaw* and her

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<sup>6</sup> Helen W. Drutt English and Peter Dormer, *Jewelry of Our Time: Art, Ornament and Obsession* (Rizzoli International Publications, Inc., 1995), 106.

use of the cube as subject. The cube is essentially associated with Minimalism and, in turn, with maleness or the masculine.<sup>7</sup> Throughout art history, women have been excluded or ignored and Minimalism was not an exception. Minimalism was largely dominated by men and was considered to be very cerebral and void of emotion.<sup>8</sup> Antoni took this sacred minimal object, the cube, and brought to it a post-modern feminist viewpoint by having the cubes constructed out of the unconventional materials of chocolate and lard.<sup>9</sup> She undermined the masculine associations of Minimalism further by adding humanity to the form, literally using her mouth to carve into each cube.<sup>10</sup> These pieces were intriguing to me because of her physical interaction with the form. She implies the body without having the body present in the piece. The viewer can see her teeth marks that raked the hard chocolate as well as her nose and chin marks in the soft lard (Fig. 3).

In my own *Self Portrait Series*, I use Antoni's iteration of the cube as inspiration to investigate the effects that body insecurity has on women. Using a ring, bracelet, brooch, and pendant/necklace as the devices, I composed a series that, again, became a reflection of me. All four pieces have a sterling silver face, a lead backing, and nickel components (Fig. 4). The silver face of every piece is a direct cast of a specific area of my body. I chose parts of my belly and back for each of the casts because these are areas of my body that I struggle to accept as parts of me. I am uncomfortable with these areas because of societal pressures, and those pressures

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<sup>7</sup> Laura Heon, "Janine Antoni's Gnawing Idea," *Gastronomica: The Journal of Critical Food Studies* 1 (Spring 2011): 5.

<sup>8</sup> Heon, 5.

<sup>9</sup> Anthony Iannacci, "Janine Antoni," *Kunst Bulletin* (June 1994):16.

<sup>10</sup> Iannacci, 16.

manifest as me hating parts of my body. Sometimes, it feels as if those parts don't belong to my own image of myself, and yet every time I look in the mirror they are facing me. Each piece in this series is wearable in theory, but extremely uncomfortable in reality. Lead is an important material in this work because of its tremendous weight, as well as its extreme toxicity. All four pieces are visually heavy from an aesthetic standpoint, but one cannot know the true weight of the pieces until they are placed on the body. In this way, only the wearer can feel the weight of insecurity and the poisonous weight of societal pressures that are presented through mass media to look a certain way. In this sense, this series mirrors the mental baggage that I project on to these parts of my body as a means to illustrate the daily struggle of trying to be comfortable in one's own skin. For me, it literally weighs heavily on my mind and even though I understand that these thoughts are toxic and can become a cycle of negativity, somehow I can't just let them go. This work is the physical manifestation of a mental weight and baggage.

Moving into my most recent work, I knew that the discussion of my relationship with my body had not been concluded. Through my artwork, I strive to promote myself as a voice of empowerment for women, but I feel that I cannot do so genuinely and truthfully without discussing my constant struggle to maintain positivity about my own appearance. I endeavor to be this beaming embodiment of positivity in the face of the patriarchal objectification of women, but because of the state of our society and my own mental baggage, this goal sometimes seems unattainable. I've come to realize that this, too, is an important discussion to have. In being cognizant of the aims of our consumerist culture that cultivates insecurity and self-consciousness, I try very hard to put forth the effort to love my body and the way that it looks. This process is literally a daily effort. Sometimes it can even become an hourly battle.

Some mornings I smile at my naked image in the mirror and know that I love my body. This feeling can last all day and pour over into the following day, but more often than not, I have to remind myself to reaffirm these positive feelings throughout the day. Other days it is not even worth the effort to build myself up because I will immediately tear myself down. I feel fat and ugly and helpless in the face of our cultural standards and I resign myself to the fact that I will not like what I see when I glance in the mirror. All I can do on these days is to remind myself to be kind, to not judge myself so cruelly, and even then I may not be successful.

To put this concept into physical form I began taking note of my feelings towards my body. On a daily basis, I checked in with myself and documented my emotions and experiences that I was having in regards to my appearance. I then recorded these notations in a journal format that varied greatly from day to day. Some days I would write one sentence; on others, I would fill a page with varied text size and distinct emphasis. In this way I could physically map my emotional process regarding my daily thoughts towards my body. My emotions ranged greatly, from anger to shame to sensuousness to love. It was surprising to me, when looking back at the entries, how extreme the range of my emotions were from one day to the next. Sometimes something as simple as weighing myself on a bathroom scale would send me into a downward spiral of anger and sadness. It was as if I were hijacking myself for no other purpose than to spend the day feeling guilty for not being more attractive according to societal standards. On the other end of the spectrum, the good days were very good, and I started to notice a pattern. When I was happy with my body and my appearance I wrote about how my mental image of how I thought I should look was aligned with my actual physical appearance. This meant that on the negative days the reality of my body fell short of the expectation I had

for myself. Unfortunately, these expectations were incredibly arbitrary when reading them after the fact (it is sad that I can whittle away my own confidence by taking issue with my pants fitting too tightly, as if it is consequential). Through the journaling and mapping of emotion, I began to reveal to myself how challenging it is to maintain positivity when I have been trained since childhood to strive to “look better.” In fact, the socialization of young girls often leads them to believe that wanting to change their appearance to be more in line with the predetermined standards of physical beauty is a choice made freely, even naturally, and I was not an exception.<sup>11</sup> When I bombard myself with constant negative thoughts, it is no wonder I have issues with my own body.

To showcase this process in the form of jewelry, I decided to engage the concept through the format of the brooch. The brooch form is particularly important to my thesis work. The brooch can operate as a sculptural form off of the body, as its only recognizable bodily application is that of a subtle pin, as opposed to a long chain of a necklace or the circular form of a bracelet or ring. When the brooch is worn, it functions differently than most other forms of jewelry. Where a bracelet, earrings, or necklace accentuate the slimness of the wrist, the length of the neck and the architecture of the collarbone and cleavage, respectively, the brooch can accentuate an area of the body, but that largely depends on the wearer and how the wearer wishes to highlight their appearance. From a conceptual standpoint, the brooch functions differently from most jewelry because it penetrates as opposed to merely resting on the wearer. A brooch can also be interpreted as a badge because of its frontal nature. Where a

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<sup>11</sup> Fredrickson & Roberts, 177.

necklace or bracelet can be hidden from view by clothing, a brooch sits atop of and on the exterior of clothing, making it command attention. Badges are a visible symbol to inform people about the wearer. A police officer uses a badge as a sign of authority. A military officer is decorated with medals as signs of accomplishment and honor in their field. Brooches are layered in meaning and reflect the wearer in ways that other jewelry cannot. Even if their meaning is elusive, the placement of a brooch on the body allows for questions and conversation surrounding the significance of the piece to the wearer.

A wonderful example of the power of a brooch or pin is the engagement of this influence by Madeleine Albright, the former US Secretary of State. Albright has an extensive collection of brooches that range from fine jewelry to the handiwork of her then five-year-old daughter.<sup>12</sup> This adornment became a staple in her wardrobe as well as in her diplomatic career. Albright wore the pieces as an outward signifier for her mood and how it pertained to the topic at hand.<sup>13</sup> She says, “On good days, I wore flowers and butterflies and balloons, and on bad days, all kinds of bugs and carnivorous animals. I saw it as an additional way of expressing what I was saying, a visual way to deliver a message.”<sup>14</sup> These non-verbal messages were well-received by audiences they were intended to address. On one occasion, after the staff discovered a listening device in a conference room near her office that was placed by the Russians, Albright wore a large bug pin at their next meeting to represent the “bug” that was

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<sup>12</sup> Megan Gambino, “Madeleine Albright on Her Life in Pins,” *Smithsonian Magazine*, June 2010, (accessed 23 February 2016). <<http://www.smithsonianmag.com/arts-culture/madeleine-albright-on-her-life-in-pins-149191/?all&no-ist>>.

<sup>13</sup> Gambino.

<sup>14</sup> Gambino.

found.<sup>15</sup> She says “they got the message.”<sup>16</sup> Pieces of jewelry, and brooches specifically, definitely wield power.

Another integral part of this series is the incorporation of broken pieces of stained glass. When I began this series, I was looking for a way to encapsulate emotions and fragility. Metal as a material is strong and resistant, which is conceptually heavy and relevant in this work. But I needed to incorporate a material that begged to be considered more carefully, and that had a delicate nature. Glass was the perfect material to connote this delicate and fragile quality. Furthermore, stained glass allows me to convey a range of emotion through differing colors, textures and transparencies. Glass is a very common material that we interact with on a daily basis, which paralleled my creative process through interacting with and mapping my feelings in a daily journal. Presenting my emotions and fragility in my work is made more evident through the actual shape of each piece of glass. The pieces are not carefully cut and snapped, but instead are deliberately shattered with force, which results in different size shards. The shards are made to represent broken pieces of a whole, where the whole is my unwavering confidence in my body. In this way, the work speaks about my condition as a woman in which I tear myself down but also try to build myself back up. The pieces are not made to look like they fit together in any discernable way, but rather they all exist as small, intricate parts of a larger whole. Their variety of shapes, colors and textures is the variety of my emotions in my relationship with my body.

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<sup>15</sup> Gambino.

<sup>16</sup> Gambino.

To promote wearability, I have ground down the sharp edges of the shards of glass to make them less violent and smooth to the touch. The softened edges of the shards parallel the softness of my body. In some of the brooches the pieces of glass overlap and interact which can be interpreted as emotional complexities. Another important conceptual layer is that when the brooches are off the body in a sculptural form the intricacies of the glass are realized through their interaction with light, but when the pieces are worn, the detail is stifled. This implies that only the wearer can know the true complexity of the piece. In this way, the brooches, which are modeled through a deeply personal process of emotional mapping, become a secret with the potential to be revealed for the wearer.

Outside of the use of glass, silver as a material is also important to this series. The shards of glass take on the emotional aspects of my journaling process, while the silver takes on my trajectory through time. The white-gray color of the metal calls to mind a certain sterility that is a stark contrast to emotion. The material itself is traditionally associated with fine jewelry, thus helping to identify the brooches as objects to be worn. Silver also connotes value and preciousness. Silver is comfort for me in my studio practice. Sterling silver is tough. It needs to be coaxed into a desired form, and once it is in place, it is strong and beautiful. When it is polished, it reflects the world around it, becoming part of the scenery while simultaneously taking it in. It is just enough parts ordinary and extraordinary to provide a strong basis for my thesis work. It marks the passage of time by literally showing the time taken to fabricate the pieces through technical aspects while also engaging the calendrical shape of a rectangle or grid.

Just as my emotions are important to this work, time and its passing are specifically represented to indicate my emotional trajectories throughout this process. I chose the geometric format of the rectangle and/or square, represented in sterling silver, to be the marker of time passing. These rectangles could represent hours, days, months, or minutes. I made this choice because of the stark contrast to the organic shape of glass shards, but also because of more practical reasons. In our modern culture, when referencing calendars and schedules, our perception of time is in little boxes on the screens of our phone or computer. We move from right to left through these boxes and create lists within them across and up and down. Our culture's connection to time is couched in this linear fashion, so it is important to me that this aspect be included in this series.<sup>17</sup> Not only can each brooch be read in this way, but when installed in the gallery space, the line of brooches along the gallery wall indicates this concept as well.

The format of these brooches take several different forms, which all engage with the concept of mapping in different ways. The beginning of this process of taking my journaling to a realized form in silver and glass was characteristic of my regimentation and anxiety about the process as a whole. I made the first seven brooches of the series with much strategy in mind, which looking back was overt, clinical, and without much emphasis on emotion. With these brooches, I started with three colors of stained glass and labeled each color to match a general feeling. The purple glass represents positivity, the green is neutrality and the blue shows negativity. The format of the brooches directly follows my daily journaling about my body,

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<sup>17</sup> That being said, it is important to mention that this view of linear time is not shared by many cultures and people. For me it made the most sense for this work.

which I would label with an overarching feeling. Each brooch encompasses somewhere between four to eight sequential days. Each title shows my emotional movement through the month of October (ex. *10:15-20*). The pieces of glass are held in place by a high-walled sterling silver bezel into which I have sawed small tabs. These tabs secure the glass from both the front and the back, creating stability for the wearer while also maintaining the transparency of the glass. The bezels are soldered together in a line with small pieces of wire linking one to the other. When one looks at these brooches, it is clear that there could be some type of linear progression at play although it is not explicitly clear until the concept is explained (Fig. 5). These first brooches really represent a starting point in the process of this series. Because of how fully coded these pieces are, they lost some of the emotion that I set out to achieve.

At this point I began to allow myself to keep my initial ideas and concepts in mind, while also letting the process of creating these brooches become more fluid. In other words, I tried not to push conceptual meaning on every aesthetic decision that I made, but instead find aesthetic pleasure in creating work that is beautiful to look at and wear. I decided to engage with the glass in a very different way. Instead of encasing the shards, I let them exist more freely on the forms. This decision led to an iteration of brooch design that is incredibly simple (Fig. 6). In this design, a sterling silver chain can move freely between jump rings, giving the wearer the option of moving the pieces of glass up and closer to the steel rod they are soldered to, or down and away from it. The concept behind this iteration is that the height of each piece of glass corresponds to an emotional response to my body. The interactive quality makes this choice fluid and implies that a change in mood regarding my body can happen at a moment's notice and push me to change the visual quality of the brooch at will. These pieces are both

kinetic and auditory due to the mobility of the chain and the proximity of the glass to the other pieces. The resulting sound and movement makes the wearer constantly aware of the brooch and, subsequently, its overall meaning.

Being able to successfully work in this way, hovering between the conceptual and the formal, is very much owed to jewelers and metalsmiths of the past. The architectural structures that I have introduced in many of the brooches of this series call to mind the stability of the material as well as the beauty of the structure itself, in all its functionality. This utilitarian way of working in craft was born of the Bauhaus. The Bauhaus school and its tenets brought about the design aesthetic that we recognize as Modernism. The Modernist point of view focused on creating objects that were based on materials as well as simple design elements with nothing extraneous. A jeweler who fully embraced this point of view was Margaret De Patta. In her search for a perfectly designed wedding ring in 1929, which apparently did not exist, she realized that she could apply her education in the Modernist, architectural aesthetic to pieces of jewelry, so she began her study of metalsmithing.<sup>18</sup> De Patta's style of jewelry reflected the canon of Modernism with her emphasis on material and structure. She created simple pieces that underscored color, light and line (Fig. 7).<sup>19</sup> The materials that she used influenced her design choices, rather than using them to accentuate her design. She let her metal stand as structure in her pieces, choosing when and where to add negative space to create formal interest. She used stones and gems to add shadow and light to her work as a way to highlight

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<sup>18</sup> Montreal Museum of Decorative Arts, *Messengers of Modernism: American Studio Jewelry 1940-1960* (Flammarion, 1996), 62.

<sup>19</sup> Ibid.

the form as well.<sup>20</sup> Although her design aesthetic seems familiar today, as if they could be contemporary pieces, these works were done in the 1930s through the 1950s. De Patta's influence in my own work might have been subconscious at first but that is only because of how prolific and engrained her style has become in the field of jewelry. Outside of the conceptual aspects of my brooches, the structural quality of the individual pieces as well as the interplay with light and color are a direct decedent of Margaret De Patta's design ambitions.

When I look at the work of Steffi Gotze I see a looser version of the strict Modernist architecture that De Patta was famous for. Although her use of color differs in that she uses enamel rather than stones, her intersecting planes, wire work, and grid-like patterns call to mind a contemporary approach to the constructivist mindset. There is definitely structure in her pieces, but it feels light and playful, rather than somewhat void of emotion as De Patta's work can seem. I really enjoy this intersection of the emotional quality with the architectural and it is something that I have been chasing after in my thesis work. Gotze speaks about this intersection as an experiment in contrasts or opposites and how these ideas can possibly relate to one another. She takes on the future and the past as well as the inside versus the outside.<sup>21</sup> She even goes as far as explicitly investigating the connection between the maker and the observer, which I believe all jewelry, let alone art, does in some way.<sup>22</sup> Overall, she says, "I am interested in the connection of two concepts and the undefined space in between them."<sup>23</sup> While I do not consider my relationship to my body and its trajectory through time to be

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<sup>20</sup> Ibid., 63.

<sup>21</sup> Steffi Gotze, "Statement," Steffi Gotze, (accessed 24 February 2016). <<http://www.steffigoetze.com>>.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

opposites, I do enjoy the dialogue between these concepts as disparities. Gotze's jewelry shows the intersection of emotional and formal elements, which feels both clean and messy, or maybe chaotic and systematic (Fig. 8). I relate to this juxtaposition conceptually and I push this feeling in my series of brooches.

Another iteration in my series combines a cage-like structure with the shards of glass. In this work I begin by fabricating a grid pattern out of 20 gauge, sterling silver wire. All of the cages vary slightly and can hold differing amounts of glass pieces. Each of the structures mimic the appearance of a grid which connects to the visual representation of a calendar (Fig. 9). This calendar form calls to mind the process of mapping. Inside the grid or cage forms, pieces of glass sit loosely, giving them the ability to subtly interact with one another when the wearer moves. The cage forms can also be seen as the confines of my struggle with my body and body image. Again, the grids are not backed with a solid piece of metal, but instead with more wire which allows for the full transparency of the glass.

I continue to combine the geometric shape of a rectangle with the organic shape of the shard in varying ways. Some brooches feel loose and less controlled while others feel clean and succinct. It is interesting to consider how I started this process and series in comparison to the work presently. In the beginning, I had set out specific rules and strategies to follow that I felt would make the work mean something more. This initial approach became too strict and by ultimately letting go of much of the regimentation that I originally placed upon myself, I have become closer to the work. I listen to myself in the moment and break my own rules. I am literally engaging in time and emotion as I make each brooch instead of merely coding it as such. Because of this, the architecture of the brooch is a pleasure to create while also serving a

conceptual function (Fig. 10). The interaction of the line quality, the geometries, the color and the shadows are just as important as the concepts that they reinforce because making beautiful and wearable pieces of jewelry is important to me as well (Fig. 11 & 12). Through relaxing my thought process, I choose to make aesthetic and formal aspects the emphasis of these brooches. When I let my mind clear and I start to let go of the baggage that initially drove this body of work, the aesthetic qualities move fluidly through my technical abilities which has contributed to the cathartic quality of this series as a whole. In this series I set out to make brooches that explained my relationship with my body and in doing so, the reality of this personal relationship has become more comfortable and less loud in my own mind. The bad days still exist, but I understand that another good day is coming soon.

My focus on this subject matter is very important to me. It saddens me that I have judged my body and my physical appearance so harshly for so long. Not only that, but it has been proven that in our culture it is normal for women to be overly critical and feel shame regarding their appearance for fear of judgment and scrutiny from our society as a whole.<sup>24</sup> Our culture has such a narrow image of what it means to be physically attractive that it is impossible for all people to fit that mold. In fact, some psychologists argue that what Western Eurocentric culture perpetuates as the female body ideal is actually a myth that is “unrealistic and virtually impossible to attain.”<sup>25</sup> Moreover, why should we want to fit that narrow definition of beauty? Why not strive to feel comfortable in our own skin without scrutiny from ourselves and others? We are all individuals with different personalities and unique ways of being, so why should our

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<sup>24</sup> Fredrickson & Roberts, 181.

<sup>25</sup> Ibid.

bodies not reflect that as well? I should love my body because it is me. It is not narcissistic to want to enjoy my physicality instead of trying to “make it better” by constantly working towards a goal that is impossible to reach. I have a jiggy belly and my inner thighs rub together when I walk. This does not determine my value as a woman. I should not be made to apologize for looking like me instead of our cultural standard of beauty. It is my hope that through the process of making these badges I will continue to reveal to myself the ebb and flow of my own thoughts and their significance, or lack thereof, as well as what it might mean to be a woman who strives to feel empowered by accepting my body as it is in a culture that makes it nearly impossible to do so.



Fig. 1, Gijs Bakker, *Shadow Jewelry*, 1973, yellow gold.



Fig. 2, Cara Coder, *Frames: Back*, 2014, steel welding rod.



Fig. 3, Janine Antoni, *Gnaw*, 1992, 600lbs of chocolate and 600lbs of lard, 24 x 24 x 24".



Fig. 4, Cara Coder, *Self Portrait Series*, 2015, silver, lead, nickel, steel, various sizes.



Fig. 5, Cara Coder, 10:15-20, *Being: In Badges*, 2015, sterling silver, stained glass, 5 x 2.5 x 0.25".



Fig. 6, Cara Coder, *Hanging Glass, Being: In Badges*, 2015, sterling silver, steel, stained glass, various sizes.



Fig. 7, Margaret De Patta, *Ring*, 1947, sterling silver, tourmaline in quartz, Oakland Museum of California.



Fig. 8, Steffi Gotze, *Brooch: Untitled, Inside Outside series*, 2015, silver, copper, enamel, 8 x 1.5 x 9cm.



Fig. 9, Cara Coder, *Cage, Being: In Badges*, 2015, silver, glass, 3.5 x 2.5 x 0.25".



Fig. 10, Cara Coder, *Grid, Being: In Badges*, 2016, silver, glass, 2.75 x 1.75".



Fig. 11, Cara Coder, *Frame, Being: In Badges*, 2016, silver, glass, 3 x 2".

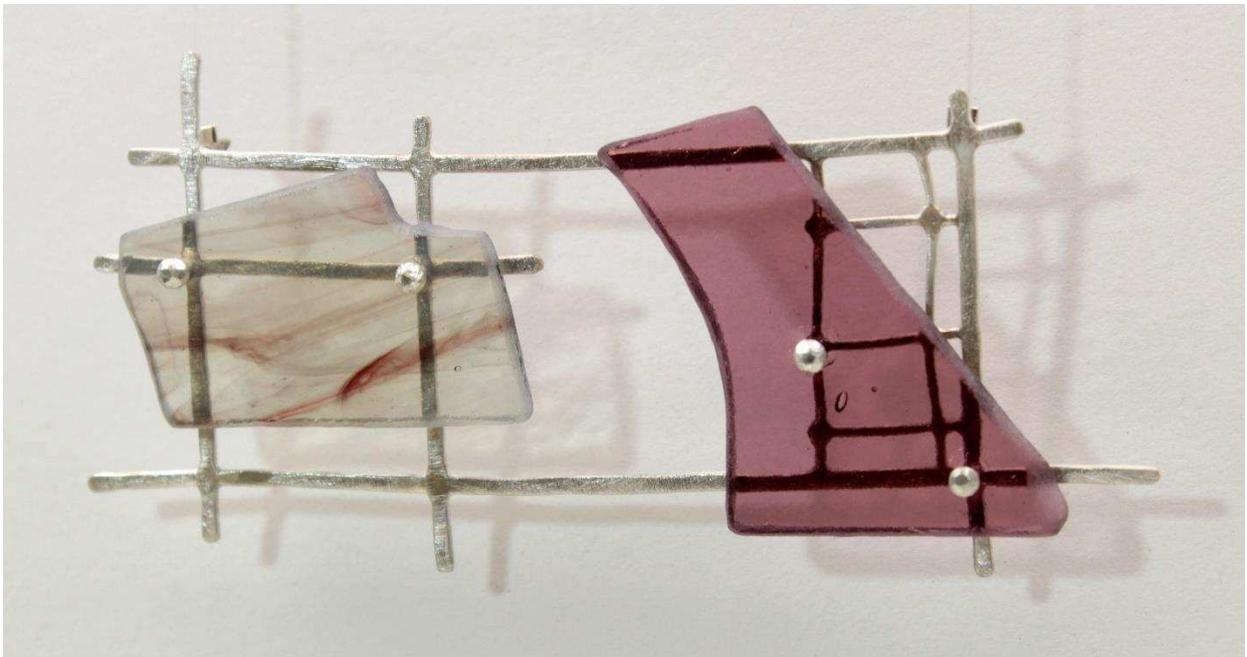


Fig. 12, Cara Coder, *Intersection, Being: In Badges*, 2016, silver, glass, 3 x 2".

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