

F E M I N I N E P E R S U A S I O N



Art and Essays on Sexuality

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Art and Essays on Sexuality

Edited by Betsy Stirratt and Catherine Johnson



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An exhibition in honor of the 50th anniversary of *Sexual Behavior in the Human Female*, February 14–March 14, 2003

Presented by The Kinsey Institute for Research in Sex, Gender, and Reproduction and
The School of Fine Arts Gallery, Indiana University

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When Alfred Kinsey's initial study of human sexuality, *Sexual Behavior in the Human Male*, was published in 1948, it caused a sensation with its statistical information about the sexual habits of American men. The publication of Kinsey's survey of American women was eagerly anticipated, and when *Sexual Behavior in the Human Female* appeared in September 1953, it immediately became a bestseller. Articles about the book appeared in most newspapers and in many mainstream magazines, including *U.S. News & World Report*, *Time*, *Redbook*, *Reader's Digest*, *Newsweek*, *Modern Bride*, *Life*, and *Cosmopolitan*.

Many Americans were surprised by Kinsey's findings, which indicated that women were much more sexually active than had ever been imagined. Of the nearly 6,000 women who were interviewed by Kinsey and his colleagues, 62 percent of women indicated that they had masturbated, approximately 50 percent had engaged in sex before marriage, 26 percent of women had participated in at least one extra-marital affair, and 13 percent reported at least one same-sex experience. It was apparent from September 1953 that female sexuality could no longer be ignored, and the world of men and women would never be quite the same.

We dedicate this book to Dr. Alfred C. Kinsey and to the women who shared their sexual histories with him.

C O N T E N T S

JOHN BANCROFT, M.D.

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Preface

This catalog and the exhibit it covers, *Feminine Persuasion*, are part of our 2003 celebration of the fiftieth anniversary of the publication of *Sexual Behavior in the Human Female*, by Alfred C. Kinsey, Wardell B. Pomeroy, Clyde E. Martin, and Paul H. Gebhard. That volume indicated an important shift in Alfred Kinsey's understanding of women's sexuality. When writing the male volume, published in 1948, he was still seeing the sexuality of women through 1940s male eyes. In the years that intervened between the two volumes, he was substantially influenced by a number of women scholars, including Emily Mudd, Alice Field, and Mary Calderone; in addition, he was confronted by his own data. His attempts, in the 1953 volume, to explain the striking differences he had documented between men and women, show him grappling with some important issues, not all of which he got right. I have no doubt that, if he had not died only three years after the female volume was published, he would have gone on to clarify these gender differences more correctly.

In the past fifty years in the United States, we have seen massive changes in the role of women in society, through education and employment; in the status of the traditional family, with increased divorce and substantial increases in less conventional family structures; and in the ability for women to control their own reproductive lives. All of this has been accompanied by changes in how women view and experience their own sexuality, reflecting a gradual lessening of the all-pervasive societal constraints on women's sexual expression, which have prevailed, in various forms, through long episodes of our history.

At the present time we are in the midst of an interesting phase. The extraordinary impact of Viagra on the sexual lives of men and their partners has led inevitably to the search for a drug with comparable impact on the sexual lives of women. This has revealed the extent to which women's sexuality and associated problems have been and continue to be conceptualized in male terms. The sexual lives of women are not going to be so easily transformed by a drug. Hopefully, though, in the process of a search for understanding, and through the controversy that has been provoked, we will end up with a better perception of women's sexuality.

Feminine Persuasion, the exhibit and the book, along with the rest of our fiftieth anniversary celebration, will make an important contribution to the growing practice of looking at sexuality through women's eyes, adding, in the process, to a practical understanding of sexuality that will benefit all women.

JOHN BANCROFT, M.D.
DIRECTOR, THE KINSEY INSTITUTE

Acknowledgments

We would like to offer our sincere gratitude to the many people who have contributed their time and effort to this project. June Machover Reinisch and Jean Robertson graciously agreed to write essays to enrich the catalog, and John Bancroft took the time to share his observations as well. The staff members of The Kinsey Institute are always willing to lend their assistance; we are especially indebted to Nancy Lethem, director of development and committee chair for the Institute's celebration of the fiftieth anniversary of the "female volume." Indiana University fine arts graduate students Chandra Ramey and Sarah Richmond contributed their efforts to this project; special thanks are given to David Staniunas, who researched the artists and helped to write the catalog entries for the works from the Kinsey Institute collection.

We are grateful to the artists who generously gave us permission to reproduce their works—Marianne Pathy Allen, Ghada Amer, Patty Chang, Judy Chicago, Renée Cox, Judy Dater, Nancy Davidson, Nicole Eisenman, Laura Hartford, Douglas Kirkland, Laura Letinsky, Vivienne Maricevic, Kiriko Shirobayashi, Linda Troeller, and Frank Yamrus. We also wish to thank the other individuals who gave us help along the way—Peg Brand, James Carroll, Terry Etherton, Peter Fetterman, Susan Johnson-Roehr, George P. Lynes II, Nickolas Meyer, Elizabeth Reis, and J. B. Rund. We would also like to express our appreciation for Elizabeth Schwartz of Deitch Projects, Anna Kustera of Tilton/Kustera Gallery, Anna O'Sullivan of Robert Miller Gallery, and Jenni Holder of Edwynn Houk Gallery, all in New York. We greatly appreciate the assistance we have received from the staff of Indiana University Press, especially Michael Lundell and Miki Bird. Our thanks also to Ric Cradick, Sharon Leigh, and Steve Weir at IU Photographic Services.

F E M I N I N E P E R S U A S I O N

Feminine Persuasion

BETSY STIRRATT AND CATHERINE JOHNSON

In the fifty years since Dr. Alfred C. Kinsey et al. wrote *Sexual Behavior in the Human Female*, the Kinsey Institute collection has grown impressively through generous donations from artists, collectors of erotica, and anonymous individuals. Ironically, at the time of the publication of the groundbreaking “female volume,” men were almost exclusively the producers of the objects, ephemera, photographs, and art that Kinsey acquired for the research collection. Many of the artists and collectors who eventually donated work were people Kinsey met in New York and other American cities, in the course of his research on sexuality. Some of these donors were active in the gay underworld, which explains the more male-centered outlook of the collections. In addition, in 1940s and 1950s America, very few women artists and photographers were addressing issues of sexuality in their work. It was not easy to be a female artist at that time, and depicting such socially charged subject matter in their work was a risk most women were unwilling to take.

In recent years, more works by women have entered the collection. Artists today are creating more art about sexuality than ever before. Since the early 1980s, there has been a surge of women artists exploring their sexuality in relation to race, gender, politics, body image, and popular culture through visual means. Art that addresses these ideas can be seen in all strata of the art world, from well-known museums and commercial galleries to community arts centers, art schools, and universities.

Feminine Persuasion is actually three separate, but related, exhibitions, intended to present the complexity of women's sexuality from different perspectives. The exhibits look to the past at the way women artists have communicated their thoughts and desires about sex, how male artists have depicted female sexuality in their work, and current artists' perspectives on the future of women's roles as sexual beings.

The first portion of the show, *Feminine Persuasion: Women Artists in the Kinsey Institute Collection*, features nearly two dozen works by artists from the United States, Europe, South America, and Japan. These donations have been added since Kinsey's death in 1956, with a few exceptions—several etchings by Clara Tice, a lithograph by Mariette Lydis, and a drawing by Dorothy de Vaulchier entered the collection during the Kinsey era. One other is a sketch depicting two lesbian couples that Leonor Fini inscribed to Kinsey in 1954. This exhibition reflects the limitations in selecting works by women from the Institute's collection. Because all new additions are acquired through donation, the collection is remarkably eclectic. This eclecticism nevertheless reflects a history of women's feminist and sexuality-based art-making over the past century.

The second portion of the show, *Feminine Persuasion: The Male Perspective*, features works from the Institute's collection by male artists depicting women's sexuality. Men have traditionally been prolific in producing works based on their fantasies about women's sexual activity, and the collection contains a number of examples. Many of the selected works are pieces that reflect the wide range of sexuality and physical attributes of women. Some also illustrate the concept of women taking charge of their own sexuality, depicting women's strength and desire to be responsible for their own pleasure. An example is a watercolor attributed to the nineteenth-century French artist Paul Gavarni that shows a woman masturbating alone on a bed (see pl. 16).

For *Feminine Persuasion: Contemporary Women's Sexualities*, we borrowed works from six women who have all emerged since 1990 as important artists, and have consistently addressed women's sexuality in their photographs, paintings, sculptures, videos, and installations. Each artist presents a unique contemporary view of women's roles as sexual beings in the world today.

When we began to organize this show, we discussed aspects of women's sexuality that we thought necessary to cover the complete spectrum of issues. Those aspects, which are interrelated, include body image; adolescence; aging; beauty and appearance; mechanics, including conception, reproduction and birth; and desire, which includes

Feminine Persuasion

LEONOR FINI (1908–1996),
ARGENTINA

Two lesbian couples, 1954

Ink

13⁷/₈" x 9"

845R F4985.1

Donated in 1954

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Society (ARS), New York/ADAGP,
Paris



pleasure and love. Outlining these concepts allowed us to examine some important questions and startling facts about female sexuality and how it is perceived in our culture. For instance, we found it difficult to find contemporary women artists who were producing work about birth.

Women today are understandably less interested in issues of reproductive rights because those rights were won a number of years ago. Yet women continue to give birth, and birth, as a natural progression from sex, is rarely addressed. The art world and market are not particularly interested in the issues surrounding birth and child-related ideas. Contrary to popular belief about women artists and the creativity of the conception and birth process, these issues are far removed from the focus of art and art-making today.

There is also very little about the aging process, although many women artists are addressing issues of adolescence. It is simply very unpopular to produce art depicting older women, because the public and the media have been conditioned to expect images of youthful and beautiful bodies. There is an abundance of young women artists making photographs, paintings, and installations about female adolescence. These seemingly popular images reflect our focus as a society. Contemporary female sexual empowerment seems to be focused on power through the young, attractive female who is in charge of her own sexuality and takes satisfaction from it. There is apparently little sexual satisfaction or power in the depiction of pregnancy and motherhood, or in portrayals of less-than-youthful bodies.

The methods that contemporary artists employ to depict women's sexuality and the contrast to what feminist artists created in the late 1960s and early 1970s are notable. Different visual tactics are used, although there are some similarities. The militant use of genitalia and blatant in-your-face sexuality that were employed by artists in the early 1970s are manifested in radically different ways in current women's artwork. Humor is used by a number of women artists now, a shift from the techniques used by early feminist artists. It is clear that women today don't feel that they have to take themselves too seriously. Empowerment of women through the use of pornography and other traditionally male-oriented subject matter creates a distinct shift away from victimhood. These artists are actively in charge of their own sexual experience.

Feminine Persuasion serves to outline, compare, and contrast the complexities of women's sexuality before and during the Kinsey era, as well as since Kinsey's death and the sexual revolution that followed. Many women artists today are fundamentally interested in their role in contemporary culture and how their sexuality and power as women

can be manifested. They are invested in communicating their relationship to our culture as humans, not just as women. Alfred Kinsey would be fascinated to see the changes that have occurred in the status and attitudes of American women in the half-century since his book appeared. However, it is likely that he would also observe that misconceptions about female sexual behavior remain, an indication that we have much more to learn about women's sexuality as we proceed into the twenty-first century.

Ideal Images and Kinsey's Women

JUNE MACHOVER REINISCH, PH.D.

If all our women were to become as beautiful as the Venus de' Medici, we should for a time be charmed; but we should soon wish for variety; and as soon as we had obtained variety, we should wish to see certain characteristics a little exaggerated beyond the then existing standards.

—Darwin, *The Descent of Man*

As we approached the anniversary of the publication of Kinsey's *Sexual Behavior in the Human Female*, I began to muse on the question of the identity of the women who participated in this groundbreaking survey. How was the woman of 1953 perceived and how did she perceive herself? What were the evolving visions of the “perfect” woman and how did real women try to achieve those goals? Where did her ideal come from and how did that journey inform the manner in which she wanted to be perceived physically and socially in the 1940s and 1950s when she was interviewed by Dr. Kinsey and his staff? Interviewees ranged in age from 16 to 90. Since the research began as early as 1938 and continued into 1951, the participants could have been born between 1848 and 1935 and would have been influenced by society's stereotypes of womanhood, femininity, and beauty during their formative years throughout the second half of the nineteenth and the first half of the twentieth centuries. I decided to consider how the women who were interviewed were ideally supposed to look and what they may have done to achieve this ideal as a consequence of the era in which they grew up. And it seemed reasonable to posit that ideals of appearance and ideals of behavior relate significantly to one another.

My investigation revealed that although the particulars have changed over the past 500 years, the underlying goals and desires regarding the ideal and alluring female have not. Most women across the centuries have aspired to be desirable and have been willing to work and suffer toward that end. Men, in a complex fusion of biology and

June Machover Reinisch, Ph.D.

sociology, have exhibited a preference for “whatever features are linked with status” (Buss 1994, 55), whether it is plumpness in times of scarcity or thinness in times of affluence. Buss believes these are evolutionarily informed preferences, but whether they have or haven’t emerged from our biology does not make the impact of these preferences less powerful.

The ideal Western woman’s appearance has been determined by the public presentation of her secondary sexual characteristics, primarily the bust, the waist, the hips and buttocks—not until the early twentieth

Called the “Girl with the Perfect Figure,” Bettie Page was one of the most popular pinup models of the 1950s. Although she retired from modeling in 1957, her appeal has continued to this day.

TM 2003 BMP Productions, Inc.
<www.BettiePage.com>.

**ANONYMOUS,
UNITED STATES**

Bettie Page, 1950s
Gelatin silver print
4³/₈" x 3¹/₂"
KI-DC: 26645
Donated in 1961



century, and particularly the 1920s, did the focus alight on women's legs. Breasts, being the most obvious feminine characteristic that could be seen (or not) in a clothed woman, have received the lion's share of interest and attention. Corsets, invented in the early fourteenth century, which supported women's breasts and confined their torsos, would alter the female shape from this time well into the twentieth century. The "Body," invented by the Spanish in the fifteenth century, was a truly formidable corset that sandwiched a woman's torso between two stiff leather or metal body-squeezing forms fortified by wooden or whale-bone slats attached by hinges at each side. This fashion traveled from the Spanish court to France and England during the 1500s. There were variations in design from country to country, but the pain and restriction of aristocratic women's movement and breathing resulting from these undergarments was universal (Yalom 1997).

By 1670, corsets were *de rigueur* for both the bourgeois and the nobility and were a sign of the affluent classes. Working and peasant women wore a *corselet*, which was shorter and less stiff, permitting physical work and, since it fastened in the front, a woman could dress herself. During Napoleon's reign (1804–1815), the Empire style of dress came into fashion all over Europe, with the waistline rising to just under the bust, thus emphasizing the breasts. Following the restoration of the French monarchy and the return to political conservatism, the waistline descended back to its natural position (*ibid.*). Ever seeking the stimulation of variety, as Darwin later noted, by 1816 breasts were considered best when separated, for which a padded triangle of metal was inserted, point up, into the center front of the corset. Although this was a fashion rage on both sides of the channel, the English went back to the shelf-like bosom within a few years. The waistline descended below the natural region in the 1840s and then back again to its normal position in the 1850s with the increased popularity of the crinoline and hoop skirt. The hourglass figure with a tiny waist was now favored and, in order to achieve the ideal 17- to 20-inch wasp waist (which, not incidentally, increased the appearance of one's bust size), women wore corsets that could be very tightly laced. Reportedly, some women died as a result of the restrictions of their undergarments.

As the nineteenth century progressed, American-made "French" corsets were manufactured and their use proliferated throughout the United States. The Sears, Roebuck and Co. catalog of 1897 advertised, among more than twenty other corset options, a "Corset Waist" for girls from eight to twelve years of age and a "Young Ladies' Corset," described as "just the corset for growing girls" (172). Breast size was also a focus



**BERT, NATIONALITY
UNKNOWN**

The Ideal Corseted Figure, undated
Watercolor
10¹/₈" x 5⁵/₈"
A001 B536
Donated in 1982

for change during this period. Falsies or “bust improvers” in Europe, or “Bust Pads” (Sears, Roebuck and Co. catalog, 1897) in the United States, were inserted in one’s undergarment to enhance the size of the bosom. Above the corset, cup-shaped structures within which the pads were placed were made from wire, flexible celluloid, or fabric pockets (Yalom 1997). During the nineteenth century, the ideal American silhouette changed significantly from the frail, willowy type before the Civil War to the voluptuous, buxom hourglass figure and then to the “athletic,” swaybacked, S-shaped profile of the Belle Epoque.

Thus, the image of the ideal woman was not defined by the breasts alone, as the derriere and the entire female silhouette were remolded through changing fashion. By the mid-1800s, petticoats had reached a peak of excess. “In 1856 the underclothing of a lady of fashion consisted of long drawers trimmed with lace, a flannel petticoat, an under-petticoat three and one half yards wide, a petticoat wadded to the knees, and stiffened on the upper part with whale bones inserted a hands-breadth from one another, a white starched petticoat with three stiffly starched flounces, two muslin petticoats, and finally the dress” (Ewing 1978, 69). The great width of skirts made the cinched-in waist, which was the current focus, look smaller in contrast.

In the mid-1860s, when the oldest members of the Kinsey cohort were reaching puberty, the cage-crinoline, a lighter, structured under-skirt that replaced heavy, layered-on petticoats, was being mass-produced. In an age when class distinction was increasing, the upper classes altered this fashion by flattening the front of their skirts, which then began to flare in the back, presaging the bustle. The new style “accentuated the bust, defined the waist very closely and then showed every curve of the hips” (Ewing 1978, 78). Corsets became stiffer and tighter as dresses were drawn more tightly over the front of women’s figures. During the early 1870s, the bustle reached down to the back of the knees. Artificial enhancements of the bosom became more important as women’s bodies were constricted more and more by tighter and tighter lacings. The ideal woman was now stout but with a tiny waist, a combination that hardly exists in nature. The beauty of the delicate ladies of earlier in the century was being challenged by a much more amply padded, voluptuous woman with heavier breasts, hips, and legs. Actresses such as Lillian Russell, whose figures were appreciated as reflecting those presented in high European art, were copied even by bourgeois and upper-class women. At the height of this fashion in the 1880s, “young U.S. women worried about being too thin. They used

padding and they ate" (Mazur 1986, 285). A contemporary observer reported: "They are constantly having themselves weighed and every ounce of increase is hailed with delight" (quoted in Banner 1983, 106).

By this time, the bustle had grown to a size large enough to hold a tea tray. Dresses were pulled tightly back from waist to knee. As an indication of the male interest in the bustle's simulated steatopygia, Darwin wrote admiringly of the naturally endowed African women he observed on his travels: "[W]ith many Hottentot women, the posterior part of the body projects in a wonderful manner" (cited in Rudofsky 1972, 100). In England during this period it was thought by some that the "possession of a slender waist is a question of race," and that a corset offered the promise of a "refined" figure (Steele 1985, 202). During the last three decades of the nineteenth century, the ideal figure was that of the mature woman: "[A] well-developed bust, a tapering waist and large hips are the combination of points recognized as a good figure" (Ewing 1978, 86). The mono-bosom reigned supreme: a rounded pillow-like form with no cleavage nor any indication that two breasts dwelt therein.

Protests against the constraining corset, which had begun in the mid-eighteenth century, increased. Criticism came not only from the medical profession, philosophers, and clergy, but also from leaders of the business community. American economist Thorstein Veblen suggested in *The Theory of the Leisure Class* (1899) that wearing a corset resulted in a woman who was weak and unfit for work. She was dependent on her husband and the servants he provided and was perceived as an emblem of her husband's financial success. He wrote: "The corset is, in economic theory, substantially a mutilation, undergone for the purpose of lowering the subject's vitality and rendering her permanently and obviously unfit for work. It is true, the corset impairs the personal attractiveness of the wearer [referring here to the naked figure], but the loss suffered on that score is offset by the gain in reputability which comes of her visibly increased expensiveness and infirmity" (172). In other words, this made her a nineteenth-century version of the late-twentieth-century trophy wife.

Between 1890 and 1910, women's magazines began to address the erotic elements of feminine beauty. Although there was no reference to sex appeal, as there would be in the 1920s, the importance of personal magnetism, fascination, and charm were emphasized, denoting the ability to attract others, particularly eligible men. As the Edwardian period began to fade, the former distinction between "'true' inner beauty

June Machover Reinisch, Ph.D.

This photograph was retouched at some point to make the woman's waist appear even smaller than the corset could make it.

**ANONYMOUS,
NATIONALITY UNKNOWN**

Woman in evening gown, c. 1910

Gelatin silver print

5⁷/₁₆" x 3¹/₄"

KI-AA: 220

Donated in 1982



and its 'false' and artificial counterpart" (Steele 1985, 213) became fainter and fainter. The seduction of one's husband, the wearing of revealing and dainty lingerie, and even the potential for sexual satisfaction within marriage were being gently addressed. Nonetheless, the

remnants of Edwardian fashion still demanded a restricted and unnatural shape. The desire for a tiny waist was maintained and women continued lacing up their new corsets as tightly as they had their hourglass-shaped ones. The result was a new distortion of women's figures, since the new straight and rigid front support projected the breasts forward and threw the hips and buttocks far back, producing the S-curved, swayback profile seen on the "Gibson Girl," who represented the ideal type of this era. The discreet use of face powder, rouge, and lip color, as well as hair dyes and false hairpieces built up over padding, creating a luxurious crown of abundant hair, added to the Gibson Girl look. In 1900, New York's curvaceous Floradora chorus girls, who were chosen for their closeness to the beauty ideal of that era, averaged 64 inches in height and weighed 130 pounds (Banner 1983). For the last time between then and now, fashion was focused on the voluptuous mature woman who displayed a lavish bust that hung low over a small waist and ample hips. Youth was seen as skinny, bony, and without curves.

By 1907, the era of mature, even matronly, beauty as an ideal was almost over and the century of the idealization of feminine youth had truly begun. Within a few years the distorted S-shape disappeared in favor of the straight figure in which the hips came back into natural alignment, the waist was not as restricted, and the bust was less prominent. Petticoats disappeared and the skirt narrowed. "For the first time the fashionable woman stood upright and stood free" (Ewing 1978, 114). The leg was declared fashionable, as it was outlined for the first time by a very narrow skirt, which by 1911 actually prevented the wearer from taking a full stride. Women's legs and, in general, the torso below the waist had essentially been hidden throughout past history by layers and layers of fabric. As a result, unlike the breasts and the waist, no consensus had been formed as to what the standards of leg beauty should be, since comparisons among women were not possible. The Gibson Girl had occasionally revealed her long legs, with curved calves and slender ankles, when wearing a bathing costume or sportswear, but it wasn't until the leg-revealing short dresses of the late-1920s flapper that this body part became the focus of fashion and femininity.

As always, behavior followed fashion and fashion followed behavior. Although the corset remained a must until after World War I, by this time it had begun to follow a more natural shape. Women's lives were changing. The image of the leisured trophy wife was losing ground to the busy middle-class woman, active within her home and even beginning to work in the outside world. Another major factor was the arrival in America of the "Tango" dance in 1911. It became the rage everywhere

and demanded freedom of movement and therefore the loosening and shortening of corsets and the end to the very narrow “hobble” skirt. Soon, other dances, including the “Turkey Trot” and the “Bunny Hug,” influenced fashion on both sides of the Atlantic.

The dictatorship of the corset also waned as a new undergarment—the brassiere—was developed, which, instead of holding the breasts up from below, lifted them with straps from above. Originally designed for home wear only, a model that has a modern appearance was being sold in France by 1907. By the 1920s, bras could be found that were devoid of boning and other constrictions and left the midriff free. During this same period, the high Edwardian neckline gave way to a more relaxed round one followed by the appearance of the Peter Pan collar and a shallow V-neck for daytime dress. In Europe, women actively joining the war effort hastened the change toward more comfortable and looser attire. The tight, straight skirt was abandoned for fuller lines without crinolines, which permitted easier movement; and a less constricted bodice accompanied the wearing of brassieres instead of long corsets. Soon, French magazines suggested a new ideal of beauty that contrasted sharply with the plump woman of the past. She was young and thin: “At present the thin woman seduces us with her disquieting and alert glamour. . . . Nothing rejuvenates like thinness, and . . . youth is *a priori* thin” (Steele 1985, 230).

The ideal of the twenties was as far from the earlier matronly ideal as a woman could get. She was young, thin, and childlike, with a shape that minimized the maternal bosom and dresses that exposed the legs just like little girls. “The twenties represent one of those historical anomalies when women sought to minimize their chests. Flappers strove for plank figures that would allow their long pearls to fall perfectly straight over their tunic-like dresses” (Yalom 1997, 176). Although the look has been characterized as boyish, it was really more youthful or girlish (Steele 1985). The silhouette was flat: no breasts, no waist, no hips. It was also a time when legs became a major fashion statement for the first time, with skirt lengths regularly rising and falling every few years. Slim was in. The fashionable ideal was designed for and reflective of youth. The evaluation of physical attractiveness now concentrated upon a woman’s face (on which she used a multitude of cosmetics), and her exposed legs, while the torso was presented as a more or less smooth cylinder. Some have suggested that as women got the vote and entered first the war and then the workplace in ever-greater numbers, fashion dictated a more androgynous look that instead of exaggerating secondary sexual characteristics suppressed them.

In the 1920s, corsets were replaced by lingerie that disguised the curves of the female form.

ANONYMOUS, FRANCE

Woman wearing lingerie, 1922

Gelatin silver print

5⁷/₁₆" x 3⁷/₈"

KI-PC: 186

Donated in 1959



But not all women were comfortable either physically or aesthetically with the flat girlish look and, as early as 1925, the first brassiere with the suggestion of natural curves and a separation of the breasts was produced. Breasts started their return to visibility before the end of the 1920s, and bras that shaped, separated, and lifted the breasts were

developed as this garment evolved from a flattener to a controller. By the 1930s, fashionable women embraced the underwear that has continued into the twenty-first century: the bra and panties. Natural curves were fashionable, and comfort and ease were important. Movie stars were sleek and sexy like Marlene Dietrich and Jean Harlow. In 1933, *Esquire* magazine introduced illustrations of the new ideal type drawn by George Petty. In addition to her slender flapper shape, the Petty Girl had firm rounded breasts with an absolutely flat stomach. But the real focus was her long, muscular, and shapely legs with calves flexed by high heels or pointed toes (Mazur 1986). Legs, which became clearly visible in the 1920s, didn't disappear entirely beneath the calf-length skirts that characterized the 1930s. Short skirts for tennis and ice-skating, short shorts for cycling and other sports, and abbreviated swimsuits became more and more fashionable and acceptable. Flesh-colored stockings were seen on whatever length of leg was revealed by fluctuating hemlines. New fabrics caused a revolution in "control underwear," while contours softened and figures became more natural. And after centuries of the worship of alabaster skin—emblem of the woman who didn't have to work in the fields—sunbathing and the consequent tan became the sign of the person who did not have to work in a factory all day. The affluent could even have a tan in winter. The cult for open-air, sun-seeking activities encouraged the baring of skin as never before, with sleeveless dresses and clothing sporting necklines that revealed the throat, shoulders, and upper chest during warm-weather holidays.

The primary beauty focus of the 1940s was the leg. One of the most popular World War II pinups was Betty Grable, featured in a one-piece bathing suit exhibiting her "million dollar legs" for the camera, with her back turned as she looks over her shoulder. The re-emergence and steady increase of the bust also began in the early 1940s, as reflected in the drawings of *Esquire's* new illustrator Alberto Vargas. He essentially enhanced the Petty silhouette with larger and larger breasts as the 1940s turned into the 1950s. Movie stars with idealized busts included Jane Russell, Rita Hayworth, and "sweater girls" like Lana Turner. Newly developed stitching techniques made possible the creation of the cone-shaped bra cup, and brassieres molded the modern breast into the shape of a torpedo- or bullet-head—separated, raised, and pointed. Since the ideal shape of this era was based on the "Hollywood rule, which requires that the bust measurement be one inch greater than that of the hips" (Yalom 1997, 177), padded bras first introduced in the mid-1930s, inset foam pads introduced in 1940, and even pneumatic inflatable bras became very popular.



ANONYMOUS, UNITED STATES

Woman revealing her legs, 1947

Gelatin silver print

6¹/₂" x 4³/₈"

KI-DC: 14727

Donated in 1953

While during the first half of the 1940s women took over much of the work of men who were overseas, and the wearing of trousers became acceptable, they were simultaneously wearing heavier makeup than had been the practice of “nice” women of earlier generations. Post-war, the curvaceous sweater girl remained the ideal of most Americans. Although the normally proportioned Marilyn Monroe (see pl. 19) was

to become the ascendant sex icon of mid-century, it was in the 1950s that the enormous bust was enthusiastically celebrated, as exemplified by women of extreme proportions, including Jane Mansfield and Anita Ekberg and the increasingly top-heavy Playboy models. At a British meeting of the Corset Guild, it was reported that three out of every four women were using something to enhance the size of their breasts. The unprecedented interest in large breasts may have been a reflection of society's desire that women return to home and maternalism, as men returned to the job market.

The middle-class woman of the late 1940s and early 1950s was pushed out of the workplace and seduced back into the home by every available cultural force, from Doris Day movies and women's magazines to the full energy of the advertising industry. In order to make room for the returning soldier, the marketing of marriage, motherhood, and homemaking to fill women's lives was in full force when *Sexual Behavior in the Human Female* was published. The book's information threatened the foundations of contemporary America's societal demand for women to be married and to stay in the home. Conformity was the emphasis of the 1950s and "fashion images . . . were sharply age- and gender specific, such as the wife, the teen-ager, and the man in the gray flannel suit" (Steele 1985, 213). The overriding attitude of the media, and those with access to it, including politicians and celebrities, reflected the prevalent cultural belief in the naturally muted sexuality of the American woman at mid-century and the reimposed centrality of her traditional role in the home and society.

"Authorities" intoned their indignation by declaring that the "bold and brazen" who participated in the survey could hardly be representative of the "reticent, well behaved" (Palmer, *Catholic News*, 18 July 1953)—or in other words, the "average"—American woman. "Believe me, Dr. Kinsey," lectured the prominent writer Kathleen Norris, "the women who told you of such girlhood and postmarital experiences were of an easily recognizable sort; the sort who wrote themselves letters from imaginary lovers in high school days and have gone right along into womanhood fabricating sensational affairs" (*Life* magazine, 24 August 1953).

The message of Kinsey's critics, whether real, like anthropologist Margaret Mead or the actress Joan Blondell or a fictitious character like

**GEORGE PLATT LYNES,
UNITED STATES**

Woman in a wedding gown, for
Modern Bride, 1951

Gelatin silver print

9" x 7½"

KI-GPL: 374

Donated in 1954

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Lorelei Lee (“An imperturbable blonde partisan of soft lights and soft touches addresses a letter to the doctor and asks a few questions of her own” [*New York Times*, 30 August 1953]), in cartoons, or in Congress (the congressional record eventually included the comment of a congressman that Kinsey’s study of American sexual behavior was “paving the way for a communist take-over of the United States”), was usually the same—whomever were the subjects Kinsey reported on, these dreadful things couldn’t be true of the women *we know* and certainly not of *us*. Of course there were those, even in the popular culture, who recog-

June Machover Reinisch, Ph.D.

nized the positive watershed of enlightenment regarding female sexuality that Kinsey's book represented. Noted author Fannie Hurst (*Life* magazine, 24 August 1953) suggested that the female volume would lead to better understanding among the sexes. But as Hurst went on to report, "America still rocks with the novelty of it."



CARL ROSE, UNITED STATES

"Who do you want to believe—
Dr. Kinsey or a girl like I?" 1953
Newspaper clipping from the *New
York Times*, 30 August 1953
5 1/2" x 9 1/2"
Kinsey Library Print Media
Response Collection
Acquired in 1953

By the time the youngest of the women included in the Kinsey volume were passing through adolescence, much of the artificial distortion of women's bodies into preferred but unnatural shapes—for the first time in 500 years—was largely at an end. However, what had been the responsibility of control undergarments was now replaced by the demand that women diet and exercise. It is important to remember that while the ideal woman's body shape changed dramatically between the 1840s and the 1950s—from fragile, delicate, and even sickly, with sloping shoulders; to a robust, heavy, curvaceous hourglass; to an S-shaped form with overhanging bosom; to one with a flat chest, no curves, and slender legs; and finally in the 1940s and 1950s, to one with a bosom that grew ever larger and legs that stretched longer—the bio-

logical woman underneath was essentially the same. With her body hidden or exposed, portions pushed forward or pressed back, enhanced or minimized, made rigid or released, the generations of women included in the Kinsey report were bombarded with imposed images, which could not fail to tempt women to see themselves accordingly.

As we consider the Kinsey volume and view the artworks exhibited in *Feminine Persuasion*, it behooves us to remember that what is judged sexy and beautiful, how women are perceived by artists, scientists, men, and the culture at large, and how they view themselves, is reflected in the mirror of contemporaneous fashion. When attempting to decipher the cultural forces that shaped the women who answered Kinsey's questions, understanding how the ideal woman was envisioned in each era can be enormously revealing and helpful. Sainly or naughty, matronly or girlish, the visible outside likely affected the feelings inside, as the image in public likely influenced behavior in private. Exploring the ideals of perceived womanhood in the one hundred years during which the subjects in *Sexual Behavior in the Human Female* lived enriches and deepens our understanding of Kinsey's revolutionary findings.

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Artistic Behavior in the Human Female

JEAN ROBERTSON, PH.D.

Alfred C. Kinsey and his team of researchers conducted face-to-face interviews with six thousand women to collect the data reported in the volume *Sexual Behavior in the Human Female*, published early in the repressed 1950s when no one was openly discussing sex. Kinsey was ahead of his time in bringing sex into public discourse and academic debate; moreover, he was radical in asking women to voice our own observations about our sexuality. The six thousand Kinsey interviews were revolutionary not only for the explicit information they uncovered but because the interview process itself was anchored in the tacit assumption that women possess knowledge that matters; analysis and publication of the interviews helped to establish that women are sexual subjects, not just objects. There have been dramatic, ongoing changes over the ensuing fifty years in how women have understood and expressed sexuality and sexual issues, but chief among the changes was surmounting that initial barrier of repression—cultural repression that hindered women from gaining a public voice in the arena of human sexual behavior. Thanks in part to the pioneering efforts of Kinsey and The Kinsey Institute, women claimed the right (and the power) to sexual subjectivity, to say aloud that we too are sexual beings and intend to express our sexuality from our point of view.

Artistic explorations of sexuality are closely connected to the sexual politics of the wider culture. “Your body is a battleground,” proclaims a

text in a 1989 artwork by Barbara Kruger. Kruger was referring specifically to the pro-choice movement and the struggle by women for reproductive rights, but the slogan more generally encapsulates the notion that the body, including its expression in sexuality, “is one of the great political arenas of our times,” as Thomas Laqueur puts it.¹ The rise of the feminist and civil rights movements, widespread awareness of sexual violence, including rape, incest, and domestic abuse, the sexual revolution, and the enormous expansion of pornography and the sex industry have all influenced debates about the nature of sexuality and its representation in art and other areas of visual culture, including movies, television, magazines, and the Internet. The charged issue of women claiming control over our (own) bodies, including how and by whom we are depicted, has fueled an explosion of powerful—one might even say mind-altering—art by contemporary women. With any gain in power, of course, there are inevitable disagreements: Even as women artists have taken control of the representation of female sexuality within the art world, they have disagreed and varied in their concepts and artistic strategies.

Body images and sexual identities are culturally and psychologically constructed and encoded. In 1953, the same year as the publication of *Sexual Behavior in the Human Female*, Simone de Beauvoir’s groundbreaking book, *The Second Sex*, was published in English. De Beauvoir famously wrote, “One is not born a woman, but, rather, becomes one,” claiming that sexual identity depends primarily on cultural conditioning, not biology.² How women (and men) see ourselves and others as sexual beings, how we define our sexual identities, and even our erotic responses to stimuli are formed, according to de Beauvoir (and the many others who have worked from related hypotheses), by social experiences and political events. Sexual behaviors, preferences, and attributes encode social values. Your body is not your own. It belongs, in a very real sense, to society, for it is within the context of society that meaning is encoded and communicated. At the same time, as researchers in a wide swath of fields (from genetics to physical anthropology) have proposed, facets of sexuality are biological and instinctual. Working in parallel fashion, women artists have debated, through both verbal and visual means, how much of sexuality is based on corporeal impulses rather than intellectual concepts that are negotiable.

A GLANCE BACK Sexuality is a preeminent theme in art by women today, yet fifty years ago it was strangely absent in women’s art, at least in the mainstream. Of course it could be argued that the most critically acclaimed

art of the postwar era was abstract rather than representational and that male artists were not representing sexuality explicitly either. But famous male figurative artists, including Pablo Picasso and Salvador Dali, remained highly visible and active in the 1950s, and were creating erotic fantasy images of females. Even some of the male Abstract Expressionists occasionally ventured into concoctions of a sexualized nature, most famously Willem de Kooning with his ferocious *Woman* paintings. Beginning in the late 1950s in Paris, Yves Klein performed his *Living Brush* paintings, applying Klein blue paint to the torsos of nude female models and directing them to imprint their bodies against a canvas on the floor. With the rise of Pop Art in the 1960s, renditions of eroticized females by male artists became a staple, from Andy Warhol's many paintings of the Hollywood sex goddess Marilyn Monroe to Tom Wesselmann's *Great American Nude* series to Mel Ramos's kitsch paintings of voluptuous pinup girls.

Representations of female sexuality have occurred throughout the history of Western art, but until very recently they were almost invariably authored by male artists (so much so that we might argue that depictions of bare naked ladies function as tropes of male sexual potency—reflected glory, as it were). The female nude was a long-standing artistic subject but not one permitted to women artists. Prototypical male depictions of the female form and female sexuality were objectified, with women rendered in a state of total passivity as objects to be exploited for male sexual gratification (and as sources of energy to power the turned-on male id). Female sexual desire, when it was shown at all by male artists, tended to be debased in the figure of a fallen woman, a temptress associated with carnal sin who led men astray—Eve, Salome.

Only a few brave women dared to introduce issues of female sexuality into artistic practice, to engage directly with female sexual identity and desire, male voyeurism, or feelings of sexual vulnerability and anxiety. These women tended to work outside the mainstream, known only within small circles in their heyday. For example, working in Paris between the two World Wars, Romaine Brooks painted portraits of lesbians and Claude Cahun staged photographs exploring gender ambiguity; both artists only achieved widespread fame late in the twentieth century, well after their deaths. Louise Bourgeois (born 1911) is acclaimed today for her tortured expressionistic sculptures embodying sexual themes, but she worked at the fringes of the art world for the first three decades of her career.

From the late 1960s, artistic expressions of sexuality by women surfaced overtly and dramatically. The importance of the burgeoning

women's liberation movement in encouraging women artists to explore sexual themes cannot be overstated. In tandem with the consciousness-raising and activism of the political movement for women's rights, pioneering feminist artists claimed women's experiences, emotions, dreams, and goals as legitimate subject matter for art. Female sexuality was a major category they addressed from the outset, along with many other topics, including women's history, women's spirituality, and issues of equal access to education, jobs, and income. Pioneering feminist artists explored a liberated sexuality through a range of media and techniques, from painting and sculpture to newer media including photography, video, installation, and performance.

Because women's voices as sexual beings had been so repressed and unacknowledged, at the outset shock therapy was employed to claim female sexuality as a legitimate theme. Women artists breached the boundaries between the hitherto private realm of female sexuality and public display in sensational fashion. In some cases women artists of the 1960s and 1970s, including Carolee Schneemann and Hannah Wilke, flaunted their own hyper-sexualized bodies in erotic performances that celebrated their newfound sexual agency. These works have been characterized as narcissistic and exhibitionistic by critics who are disturbed by overt displays of female sexuality, but the approach was effective in asserting an active libido and a subjective, embodied presence for women's voices. At the same time, there was a great deal of activist work that used autobiographical experiences of sexual oppression as a lens to examine larger political issues of being a woman in contemporary society. Faith Ringgold, Judy Baca, Michele Wallace, and other artists of color struggled to make visible issues of racial difference that affected sexual politics.

A famous, widely publicized achievement of this era was the 1972 exhibition *Womanhouse*, organized by Judy Chicago and Miriam Schapiro, and created by them and their students in the pioneering Feminist Art Program at the California Institute of the Arts.³ Working in a house in Los Angeles, the women created installations within the domestic spaces, exuberantly displaying tampons, underwear, and other items that referred directly to biological functions particular to women's bodies, including menstruation and childbirth; various sections of the exhibition and accompanying performances raised issues of sexual violence, the psychic confinement of traditional women's roles, and restrictive social standards of feminine beauty. Judy Chicago's collaborative installation *The Dinner Party* (1974–1979) was another landmark. Besides recovering women of distinction from the dustbins

Artistic Behavior in the
Human Female

**JUDY CHICAGO (1939–),
UNITED STATES**

The Dinner Party, 1979

Mixed media

48' x 42' x 3'

Collection of The Brooklyn

Museum of Art, Gift of The

Elizabeth A. Sackler Foundation

Copyright © 1979 Judy Chicago

Photograph © Donald Woodman

of history, the iconography of *The Dinner Party*—famously, the use of vulva designs on the plates—was a clarion call to rescue the female body from Western male stereotypes. Indeed, the use of “cunt imagery” (to use Chicago’s terminology) from the 1970s on has been a recurring strategy for resisting male voyeurism and asserting a female sexuality that is positioned (and must be expressed from) within a female center. A recent extension of this approach is Mona Hatoum’s video installation *Corps étranger* (Foreign body, 1994), which features projections of images of the interior of the artist’s body recorded by endoscopic and coloscopic cameras. As Amelia Jones writes, “Here the naked female body is all vagina dentata, all hole, with nothing phallic/fetishistic left to palliate the male gaze.”⁴



A central area of analysis as feminist theory and practice that evolved was the concept of “the gaze,” which established the decisive role of the viewer as the person with the power to assign value and meaning to what is looked at. The concept of the gaze was given a feminist elaboration by Laura Mulvey, who argued that the gaze is gendered and that Western visual representations of females typically assume a male spectator gazing at the female as a passive object.⁵ Further, the gaze is voyeuristic when the female is seen as a pleasurable sexual object. In the 1970s, women artists resisted the male gaze by asserting the presence of a consciousness and answering with a gaze of their own. In the 1980s, a great deal of effort went into revealing masculinist values embedded in the process of looking—a process in which looking flows into scopophilia—by deconstructing how female objects of the gaze are stereotyped in art history and visual culture generally.

In the 1980s, artists and critics increasingly focused on the social and psychological manifestations of sexuality rather than on its biological, corporeal qualities. Ideas from the theoretical discourses of post-Freudian psychology, Marxism, poststructuralism, and postmodernism, articulated by writers and theorists such as Hélène Cixous, Julia Kristeva, Luce Irigaray, Griselda Pollock, Lisa Tickner, and Kate Linker exerted a strong influence on feminist artists. There was a move away from personal, vernacular work based on autobiography toward more conceptual simulations of female identity communicated through gender-coded attributes—stereotypes that could be deconstructed and their artificiality revealed. Some women artists rejected any display of the fleshy, needy, organic female body, preferring to examine the social, political, and psychic systems that constructed (and constricted) female sexuality. As Fiona Carson explains, “The physicality of the female body began to disappear under the weight of its own history in the early 1980s, becoming almost a taboo subject for image-makers because one would add to the overwhelming pile of objectified and stereotyped representations in the dominant culture. As its physical representation became increasingly problematic, the female body dissolved into a flux of shifting signifiers and tangential references. . . . What mattered was to deconstruct its ideological meanings, the interrogation of signs across its surface.”⁶ Some artists used metaphorical objects such as beds or articles of clothing as symbols that substituted for the absent female body. Numerous artists selected photographic media over traditional fine art media, considering the latter to be male-dominated and compromised. Performances for the camera, including the well-known work of Cindy Sherman, replaced the physicality of live performance.

Works in which text often rivaled image for dominance (“scriptovisual” work) by Barbara Kruger, Mary Kelly, and others received widespread critical attention.

The increasingly sophisticated analysis of female sexuality and sexual issues brought attention to the diversity of sexuality. Artists addressed aspects of sexuality that had been particularly repressed and hidden, including lesbian and transgender sexualities, and racial, ethnic, class, and national differences. Artists in the 1990s continued to confront issues of marginality, adding to their critique the absence of aging and disabled women from mainstream representations of sexuality.

The 1990s saw a renewed emphasis on physical displays of female potency in art with a tactile presence, although young feminist artists tried to emphasize corporeal aspects without compromising new theoretical insights. In general, there was resistance to the coolly didactic feminist art prescribed as “correct” feminism by 1980s poststructuralist critics. In the wake of a set of exhibitions in 1993–1994 in New York, Los Angeles, and London, all entitled *Bad Girls*, a new group of women emerged who were making very visceral works with often explosive sexual content, including Janine Antoni, Rachel Lachowitz, and Nicole Eisenman (works by Eisenman are represented in pls. 40–42). The women named are politically savvy and have tried to assert the visceral presence of female sexuality while sustaining opposition to a patriarchal ideology. On the other hand, a group of so-called postfeminist bad girl artists also emerged in the 1990s, women who have benefited from the political freedoms gained by their predecessors, but who reject the label “feminist” for themselves, including Cecily Brown, Tracey Emin, Sarah Lucas, and Vanessa Beecroft. The political positions of postfeminists are not clear-cut, and some present sexually titillating, provocative work without conceptual grounding.

SEXUAL THEMES It would strain the classification-making abilities of Dr. Kinsey himself to categorize the rich diversity of ideas about female sexuality that are expressed in contemporary art by women. Following are four thematic topics among the numerous possibilities: sex and violence, body image and appearance, sexual identity and diversity, and sexual pleasure and desire. There is much crossover and volatility among the topics. Of course, that the motifs of art created by women are heterogeneous and resistant to clearly articulated boundaries is more proof that women’s knowledge about sexuality contains content that is altogether too slippery for any single, or even a few, grand narratives.

Sex and Violence

From the beginnings of the feminist movement, women artists represented painful sexual experiences as well as pleasurable ones. Women have created works revealing and examining the relationship between sexuality and violence, depicting the physical and psychological traumas women experience from rape, battery, murder, and sexual harassment, and in some instances critiquing the social milieu that enables and tolerates sexual abuse. There are many examples from the past forty years. In the early 1960s Yoko Ono performed her *Cut Piece*, inviting audience members to come up on stage and cut off pieces of her clothing; the performance revealed viewers' willingness to watch and even participate in a ritualistic violation of a woman's body. *Ablutions* (1972), performed through the CalArts Feminist Art Program by Judy Chicago, Suzanne Lacy, Sandra Orgel, and Aviva Rahmani, dramatized the trauma of rape, and included a tape of women's voices recounting individual real-life experiences of assault. Suzanne Lacy and Leslie Labowitz collaborated on *In Mourning and in Rage* (1977), a public performance in Los Angeles critiquing the political structure that permitted sexual violence against women. Sue Coe's painting *New Bedford Rape* (1983), based on an actual rape in Massachusetts, shows a woman pinned on a pool table while men line up to take a turn. Barbara Kruger has made many works since the early 1980s spotlighting ways in which language is used as an instrument of power by reinforcing stereotypes that facilitate violence against women as well as against gays, blacks, and other minorities. Sue Williams's painting *A Funny Thing Happened* (1992) couches rage about sexual violence inside a cartoonish technique. In a startling reversal of the power dynamics of most sex crimes, Nicole Eisenman made several paintings in the 1990s depicting women castrating men.

For feminists, violence against women and girls has everything to do with social and political power structures that normalize, even naturalize, male assumptions of power. In a patriarchal society, females are viewed as lesser—as helpers, followers, and servants of men; an unequal balance of power that opens the door to exploitation, mistreatment, and abuse. Women's art about sexual violence often functions as visual consciousness-raising, demonstrating the prevalence of abuse and suggesting causes and solutions. Still, women artists have an uphill climb in their efforts to represent sexual violence because of the weird (and wildly profitable) conflation of violence and glamour in our mass media. Western popular culture is obsessed with violence, often pairing

violence with glamorous young women and sensuality. In contrast, the victims of violence represented in art by the women mentioned above are neither glamorous nor erotic; they are diverse, vulnerable, in pain, and angry, as in real life.

Body Image and Appearance

Every culture constructs images of sexual attractiveness: Certain body types are favored as the ideal objects of sexual desire and they dominate advertising, movies, and other areas of visual culture, while other body types are denigrated and characterized as sexually undesirable. In Western culture today, the sexual ideal for women is defined within incredibly narrow parameters: young, thin, fit; and there is enormous pressure on women to strive for the prescriptive appearance, however unrealistic the goal. As Ynestra King writes (discussing disabled women in particular), “It is no longer enough to be thin; one must have ubiquitous muscle definition, nothing loose, flabby, or ill defined, no fuzzy boundaries. And of course, there’s the importance of control. Control over aging, bodily processes, weight, fertility, muscle tone, skin quality, and movement.”⁷

Over and over we find women artists making works that critique the restrictive ideals of beauty and sexual attractiveness that stunt women’s perceptions of their own sexual potential. Some artists, among them Hannah Wilke, Joanna Frueh, Laura Aguilar, Jenny Saville, and Jo Spence, challenge the assumption that the “perfect” body of commercial capitalism is normative by representing women who are aging, large, disabled, or scarred, and who are also erotic. Other artists, including Martha Wilson, Janine Antoni, and Maureen Connor, explore the psychic stresses that accompany eating disorders, excessive plastic surgeries, restrictive clothing, and other self-punishing attempts at bodily upkeep and control. Some, including Lorna Simpson and Barbara Kruger, break apart the conventions of various visual media in order to show that media-promoted body images are artificial ideals rather than inherent ones and also to “lay bare the ideological underpinnings (including sexism, ageism, and racism) of ideals of beauty.”⁸

A strategy with particular currency today is to use humor, parody, and excessiveness to subvert stereotypes of an ideal body image. Drawing on the work and terminology of the Russian literary critic Mikhail Bakhtin, feminist writers and artists use notions of carnival and the grotesque body to discuss works that borrow “tropes from the traditions of the carnivalesque, the tradition of licensed subversion in which hierarchical rank and prohibitions are suspended via vulgar humour, pro-

fanities, and costumes and masks.”⁹ For example, with high humor, Nancy Davidson inflates giant weather balloons, which she “carves” with fetishistic props such as fishnets, corsets, and G-strings into camp versions of voluptuous female buttocks and breasts (pls. 37–39). Davidson says, “I am interested in humor, excess and the gigantic woman. It comes from being a longtime feminist and being aware as a woman, feeling powerful. When you feel in control, you can take a risk. You can play the part of the clown or the fool.”¹⁰

“Grotesque” bodies break through boundaries and other attempts at control, providing a spectacular contrast to the sanitized, frozen bodies promoted by advertising. Grotesque bodies are embedded in physical processes and are allowed to change over time—they ooze, bleed, sag, and age. In some of her photographs, Margi Geerlinks plays with the visual oddness of attempts to freeze time in a quest for eternal youth by depicting elderly women whose wrinkles have been digitally erased (images that anticipate the confusions about age that may emerge as botox injections become increasingly commonplace).

Sexual Identity and Diversity

In mainstream Western culture, binary oppositions are the central way of structuring sexual difference: “Male” and “female” are understood as clear opposites, and heterosexuality is viewed as the normative sexual identity. But in actual lives as well as in the realms of art and theory, sexual identities are more complicated, more ambitiously open to change and debate. Although radical within their historical moment for making female voices active voices, women artists in the 1960s and 1970s who gained art world visibility were overwhelmingly heterosexual (there were significant exceptions, among them the lesbian-identified artists Harmony Hammond and Tee Corinne). Philosopher Judith Butler’s influential book *Gender Trouble*,¹¹ along with the emergence of queer theory in the early 1990s, helped make people aware of the heterosexual bias of previous feminist theory and practice, and brought new visibility to the work of lesbian artists. Since then artists increasingly are representing the great diversity of sexual identities in our midst: heterosexual, lesbian, gay, bisexual, and transgendered; registering desires that cross old boundaries of age, race, class, disability, nationality, and ethnicity. Among the many contemporary women artists representing diverse sexual orientations are Catherine Opie, Holly Hughes, Nan Goldin, and Nicole Eisenman.

Various artists interested in issues of sexual identity are working with gender instability as an area of particular interest. Sexual differ-

ences are encoded visually: We learn to “read” a person’s gender and sexual orientation by noting stereotyped visual clues such as hairstyle, clothing, pose, and gesture. Artists who wish to subvert social stereotypes of masculinity and femininity employ props, masks, makeup, and costumes to represent bodies of uncertain gender that resist classification by viewers. Those who have created artwork depicting transvestism and other means that blur gender boundaries include Cindy Sherman, Collier Schorr, Nancy Burson, and Mariette Pathy Allen (the latter’s documentary photographic work with transgender communities is represented in the Kinsey Institute collection—see pl. 1). On a fundamental level, such transgressions do more than question gender stereotypes; they undermine the whole notion of a stable, consistent gender identity. Such renditions suggest that sexual identity and gender roles are cultural products that are multiple, fluid, and open to constant renegotiation and change.

In addition to sexual orientation and gender codes, artists have examined ways in which sexual identities are coded and stereotyped by race and national origin. The critique has evolved beyond revealing the voyeurism of the male gaze to countering the Eurocentric gaze in particular. According to this critique, the norms of Eurocentric aesthetics pervade Western representations of women, holding up white women as socially acceptable objects of desire while women of color are portrayed as racially and sexually “other,” outside the discourse of sexual normality. Although cast as sexually taboo (for the presumed white male viewer), women of color are frequently stereotyped as sexually promiscuous and erotically exotic. Thus women of color are not only objectified as are white women, but endure the added pain and shame of finding themselves the targets of extreme fetishization and pornographic voyeurism.

Postcolonial theorists such as Rasheed Araeen, bell hooks, Trin T. Minh-ha, M. A. Jaimes Guerrero, Ella Habiba Shohat, and Kobena Mercer trace these attitudes back to the power dynamics of colonialism, when European conquerors justified slavery, rape, and other forms of oppression and violence by stereotyping their captives as wild, overly physical beings, without any subjectivity of their own, who had to be controlled by extreme measures. Racist voyeurism toward colonized women also stems from the patriarchal attitudes of Western medicine, anthropology, and ethnography. In the nineteenth century, colonized people were deemed “specimens” to be studied, and were measured, photographed, and put on actual display in public spectacles to feed the curiosity and stoke the fantasies of Western audiences.

Visual artists who have made works about the legacy of colonialism and scientific voyeurism on women's sexuality include Adrian Piper, Coco Fusco, Sonia Boyce, Mona Hatoum, Kara Walker, Adriana Varejão, and Renée Cox. Cox photographs the black female nude body (often her own) in poses that sometimes mimic historical Western renditions of women, shaking up assumptions of whiteness in Western ideals while also asserting the proud subjectivity of her model, who gazes back assertively at the camera (pl. 36). Nevertheless, the critic B. E. Myers has argued that despite the power of her images and political intentions, Cox, like other female artists of color, has a daunting task in trying to overcome viewers' blind conditioning, which automatically assigns black women to a fixed category of sexual identity. Myers argues that "part of what makes Black women's audiences unable to recognize them as fully human is the fact that their dark bodies are over-determined. The bodies themselves signify too greatly because they are heavy with history, and audiences come to understand these historical memories through at least two voices: through a scientifically-laden analytical lexicon; as well as through the wordless and very neurotic push of desire."¹²

Finally, even well-intentioned Western feminists can and do direct a Eurocentric gaze at sexual practices and politics elsewhere in the world. Ella Shohat writes about "Western feminists' imperial fantasies of rescuing clitoridectomized and veiled women,"¹³ suggesting that the tendency to see white Western values as universal is not limited to men. For instance, the films and photographs of Shirin Neshat, which show Iranian women garbed in the head-to-toe black chador, are typically assumed by Western viewers to be unambiguous critiques of the practice of veiling in a Muslim country. Neshat's own view is more open to the negotiations of context; the artist recognizes, for instance, that veiling may even serve as a protest against Western hegemonic influence. In contemporary Western culture it is deemed important to have nothing "veiled," including female sexuality, but is that necessarily an unequivocal social value?

Sexual Pleasure and Desire

A significant area in which women artists have claimed sexual subjectivity is the expression of sexual desire and pleasure. Instead of appearing as passive, eroticized objects, women represented in art by women register frank sexual needs and desires of their own. As with other sexual themes, the representation of eroticism has evolved over time. At first, emancipated women artists expressed conventional forms

of heterosexual eroticism; their breakthrough was in asserting a female libido and in reversing the gaze to show their desire for men. Gradually women gained the confidence to cross the forbidden territory of cross-gender or cross-racial desire. Today, younger women artists are even more transgressive, giving visual form to multiple, complex aspects of sexual pleasure and lust, leading in some cases to a no-holds-barred crossing of the public/private divide and representations of fetishism and erotomania. For example, Tracey Emin's installation *Everyone I Have Ever Slept With 1963–1995* (1995) features a tent embroidered inside with the 102 names of people the artist has slept with (but not necessarily had sex with). Annie Sprinkle, a former worker in the sex industry, achieved notoriety in the 1990s for performances in which she invited audience members to examine her cervix through a speculum. Lisa Yuskavage and Nancy Davidson play with our culture's fixation with breasts by rendering excessively enlarged versions. In a series begun in the mid-1990s, Ghada Amer took images from sex magazines of women masturbating and remade them in embroidery thread adhered on painted canvases (her signature technique) (pls. 28–30). Marlene Dumas likewise has used pornographic images as source material. The now routine depictions of explicit sexual acts in films and other forms of popular visual culture may be forcing women artists to up the ante in the shock tactics they employ in order to get viewers to recognize the presence of female perspectives about sexual issues.

Artists and writers have also examined the ways in which erotic response, like other forms of sexuality, is culturally constructed. For example, the work of Laura Letinsky provokes an analysis of the visual codes of eroticism. Letinsky photographs staged intimate encounters between real heterosexual couples: The gap between the ordinary details and awkward poses of an actual encounter and our romantic expectations based on Hollywood fictions creates a rupture that reveals the artificiality of the conventional ideal (pls. 43–45).

Not surprisingly, the expression of female eroticism in visual art is highly controversial. Some feminists, including the artist and writer Mary Kelly, are wary of pleasurable representations of female sexuality, particularly displays of an erogenic female body. According to this argument, because mass-media renditions, which continue to situate the female body as the target of the (objectifying, libidinous) gaze, are so pervasive, they compromise (even pre-determine) how viewers see images of female eroticism in a fine-art context. Renée Cox has made erotic photographs of herself in, for instance, fishnet stockings or a leather corset, posed in a sexually alluring way. Do viewers see these

photos as Cox's liberated expression of erotic fantasies or do they gaze pornographically? At issue is whether viewers perceive such images in a voyeuristic way that maintains and reinforces old patriarchal power structures, no matter how empowered the artists may believe their viewpoints to be.

Many contemporary feminists are ambivalent about the issue of expressing pleasure, recognizing that if an artist wants to articulate truthfully what it means to inhabit a female body she should not repress her own sexual desires. As Amer says about her attraction to pornography, "At first I lied to myself because I was worried about my family's reaction. I thought I was using sewing because it is a submissive act, and the women showing their bodies in the magazine is a submissive act, so the work was about double submission. Instead, in my work there is an indication of women's pleasure. I think women like to show their bodies and men like to look at them. There is an allusion to masturbation for women, to pleasure."¹⁴

Women artists striving to reclaim subjectivity in sexual expression and representation seek two, often competing, goals: how to advance freedom of sexual expression and how to repel the voyeuristic, controlling scrutiny of patriarchy. One strategy is to embrace ambiguity. For instance, Patty Chang makes videos that convey mixed messages about sexual pleasure and erotic response. In one video included in the exhibit *Feminine Persuasion*, Chang sits dressed in schoolgirl attire, contorting her face and body as something writhes under her white blouse, leaving wet spots; as Chang squirms, we glimpse her panties beneath a short black skirt. In fact, unseen by us, large live eels are inside the artist's blouse. The scene is creepy and erotically charged; the expressions on Chang's face do not tell us clearly if she is experiencing erotic arousal or disgust (see pl. 31 for still image).

The power that seeks to define female sexuality is pervasive, residing in laws, mass-produced images, and religious and social moral codes. These sources are often at war with one another—scenes of sexy teenage girls in tight clothes on television clash with religious prohibitions against premarital sex, for instance—but all of them turn females into the object of someone else's scrutiny and control. Women artists who represent female eroticism in ways that are simultaneously attractive and alienating, arousing and anxiety-producing, may be deliberately reflecting the confusion about sexuality in contemporary culture. They are exploring the morally uncertain terrain between being a good feminist and a bad girl. They are wrestling against the dictates of a society in

which women's sexuality is a Pandora's box: We are damned if we open it, and damned if we don't.

The twenty-first-century world has changed in ways that were unimagined even twenty years ago: The impact of AIDS has cast a pall over the freedoms of the sexual revolution; developments in reproductive medicine, genetics research, cosmetic surgery and procedures, and mood-altering drugs have raised new philosophical and ethical questions about the role of culture in mediating sexuality; and the growth of the Internet has posed new issues about the nature of sexual identity in a world of virtual sex and cyborg women. An entirely "post-biological" body is no longer the province of science fiction alone. Contemporary sexuality is complex and fluid rather than containable. Like Alfred Kinsey, the best contemporary women artists embrace sexual variety in all its complicatedness.

NOTES

1. Thomas Laqueur, "Clio Looks at Corporal Politics," in *Corporal Politics* (Cambridge, Mass.: MIT List Visual Arts Center, 1992), p. 14.

2. Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (New York: Knopf, 1953), p. 249. The book was first published in France in 1949 by Gallimard.

3. For a history of the Feminist Art Program written by one of the key participants, see Faith Wilding, "The Feminist Art Programs at Fresno and CalArts, 1970–75," in Norma Broude, Mary D. Garrard, and Judith K. Brodsky, eds., *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (New York: Harry N. Abrams, 1994), pp. 32–47. For a discussion of *Womanhouse* in particular, see Arlene Raven, "Womanhouse," in the same volume, pp. 48–65.

4. Amelia Jones, "Survey," in Tracey Warr, ed., *The Artist's Body* (London: Phaidon, 2000), p. 43.

5. See especially Laura Mulvey's influential essay, "Visual Pleasure and Narrative Cinema," *Screen* 6, no. 3, 1975, pp. 6–18, reprinted in Mulvey, *Visual and Other Pleasures* (Basingstoke: Macmillan, 1989).

6. Fiona Carson, "Sculpture and Installation," in Fiona Carson and Claire Pajaczkowska, eds., *Feminist Visual Culture* (New York: Routledge, 2001), p. 62.

7. Ynestra King, "The Other Body: Reflections on difference, disability, and identity politics," *Ms.*, March/April 1993, p. 74.

8. Quote from Amelia Jones, ed., *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History* (Los Angeles: UCLA/Armand Hammer Museum of Art and Cultural Center in association with University of California Press, 1996), p. 257.

9. Jessica Evans, "Photography," in Fiona Carson and Claire Pajaczkowska, eds., op. cit., p. 114.

10. Quoted in Lauren Parker, "Inflated Desire," *Smock* 2, no. 1 (Winter 2002), p. 75.

11. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London and New York: Routledge, 1990).

12. B. E. Myers, "What Is My Legacy? Transient Consciousness and the 'Fixed' Subject in the Photography of Renée Cox," in Salah M. Hassan, ed., *Gendered Visions: The Art of Contem-*

Jean Robertson, Ph.D.

porary Africana Women Artists (Trenton, N.J., and Asmara, Eritrea: Africa World Press, 1997), p. 32.

13. Ella Shohat, "Introduction," in Shohat, ed., *Talking Visions: Multicultural Feminism in a Transnational Age* (New York: New Museum of Contemporary Art, and Cambridge: MIT Press, 1998), p. 12.

14. Quoted in Marilu Knode, "Interview with Ghada Amer," *New Art Examiner* 27, no. 4 (Dec./Jan. 1999/2000), p. 38.

FEMININE PERSUASION

WOMEN ARTISTS IN THE KINSEY INSTITUTE COLLECTION

PLATE 1

MARIETTE PATHY ALLEN (20TH CENTURY–),
UNITED STATES

Last Gender Free Moment, 1977

Gelatin silver print

16" x 20"

2002.14.1

Donated in 2002

COPYRIGHT © 2003 MARIETTE PATHY ALLEN. ALL RIGHTS RESERVED.

Although Mariette Pathy Allen received her MFA in painting (from the University of Pennsylvania), she soon switched to photography. Her earliest series is the amorphous *People with Art*, an ongoing project featuring scenes of people making art, surrounded by art, or ignoring art. Allen's epiphany came during Mardi Gras in 1978, when she photographed a group of crossdressers she met at her hotel; since then she has devoted herself to documenting the lives of members of the transgender community. *Transformations: Crossdressers and Those Who Love Them*, featuring Allen's photographs, was published in 1989. In 2002 her photographs were featured in *Southern Comfort*, a documentary film about a transgender community in rural Georgia.

This image is one of a series of photographs taken by Allen in the 1970s to document the birth process. Although for many women pregnancy and childbirth are closely linked to sexuality, there are few representations of these two subjects in fine art, compared to the countless images of women as sexual beings.



PLATE 2

SUZANNE BALLIVET (20TH CENTURY), FRANCE

Two women in a passionate embrace (book illustration), c. 1943

Lithograph

8¼" x 6"

2002.16.2

Donated in 2002

Little is known of the origins of one of the few female erotic artists of the mid-twentieth century. A graphic artist who was active in Paris from the 1930s through the 1950s, Suzanne Ballivet illustrated La Fontaine's *Contes* (1953), Pierre Louÿs's *Les aventures du roi Pausole* (1945), and composed her own erotic sequences, including *Initiation Amoureuse* (1943). Though the innocence implied in her figures' infantile curves has reminded some viewers of Renoir's bathers, Ballivet's women have a pronounced and simplified round geometry quite unlike Renoir's softly voluptuous figures.

This depiction of two young women in a moment of passion is one of sixteen color lithographs that Ballivet created as book illustrations, most likely for Louÿs's *Les chansons de Bilitis*, published in Brussels in 1943.



PLATE 3

JUDY DATER (1941–), UNITED STATES

Larry and Eloise, 1964

Gelatin silver print

7½" x 9½"

Unnumbered

Donated in 1965

COPYRIGHT © 2003 JUDY DATER. ALL RIGHTS RESERVED.

Born in Hollywood, Judy Dater began her art training in Los Angeles before moving to San Francisco to study photography with Jack Welpott. In 1964 she met the renowned photographer Imogen Cunningham; their friendship led to the creation of one of Dater's best-known images, *Imogen and Twinka* (1974).

In this photograph taken at the beginning of her career, Dater shows us a woman in her eighth month of pregnancy sharing a moment of intimacy with her husband. Although pregnancy has an obvious connection to sexual behavior, The Kinsey Institute's art collection contains almost no representations of pregnant women.



PLATE 4

LEONOR FINI (1908–1996), ARGENTINA

Les chats (Cats), 1968

Etching

6⁷/₈" x 6⁷/₈"

845R F4985.3

Donated in 1985

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NEW YORK/ADAGP, PARIS

Born in Buenos Aires to an Argentinian father and an Italian mother, Leonor Fini spent her childhood in Trieste, where she was raised by her mother. Here she acquired cosmopolitan manners and was exposed to the art of Klimt, Beardsley, and the Pre-Raphaelites. At age seventeen she left for Paris, where she met Georges Bataille and Max Ernst. A self-taught painter and printmaker, Fini became a renowned and prolific illustrator, working on editions of Shakespeare, Rabelais, de Sade, Verlaine, Poe, Baudelaire, and Genet. Although she participated in group exhibitions with the Surrealists, she never really joined the predominantly male movement. Eager to explore various media, Fini also designed costumes and sets for the stage. Her works often reveal a preoccupation with androgyny and a mystical fascination with cats.



Learn Fin'

PLATE 5

LAURA HARTFORD (1966–), UNITED STATES

Eric with Flowers, 2002

Archival inkjet print

11" x 14"

2002.18.1

Donated in 2002

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Laura Hartford received her BFA in 1992 from the University of Louisville and has shown her work in a number of Louisville academic and commercial spaces. Hartford, along with Vivienne Maricevic and Leanne Schmidt, is one of a small number of women photographers whose artwork reflects her interest in the eroticism of the male body under the female gaze. Hartford's most recent work, represented here by *Eric with Flowers*, explores the ways in which "media, myth, and popular culture assign gender identification to objects, gestures, and the act of looking."



PLATE 6

VIVIENNE MARICEVIC (20TH CENTURY–), UNITED STATES

Dolores, Male-to-Female Transsexual, 1986

Gelatin silver print

10" x 8"

2000.17.1

Donated in 2000

COPYRIGHT © 2003 VIVIENNE MARICEVIC. ALL RIGHTS RESERVED.

Vivienne Maricevic's primary subjects have been members of the transvestite, transsexual, and sadomasochist communities. Her book *Male to Female* features portraits of New York City transvestites, drag queens, and transsexuals, and her work depicting the activities at S/M parties has appeared in magazines such as *Nerve* and *Secret*. She is also intrigued by the erotic potential of the male body for the female viewer, and is currently the owner of a Web site, sheshootsmen.com, which is an online gallery of her male nudes, provided "for women by a woman."

Transsexuals are individuals whose gender identities do not agree with their physical sex. A male-to-female transsexual is a person who considers herself to be a woman, although she was born with male genitalia and developed the physical characteristics of a man. Not all transsexuals have surgery to reconstruct their bodies; some of the physical characteristics of a female body may be obtained through hormone therapy.



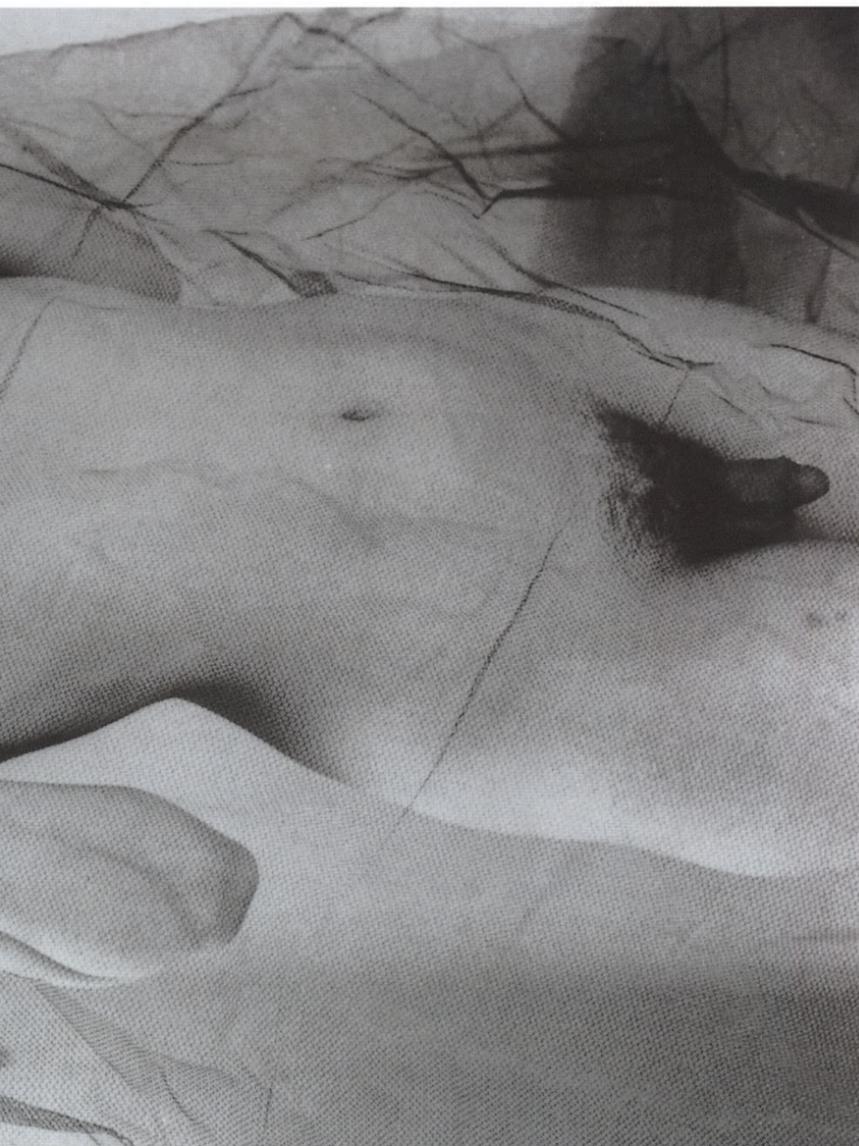


PLATE 7

KIRIKO SHIROBAYASHI (1971–), JAPAN

Untitled #15, from *Sublimation* series, c. 1998

Type C-print

30" x 40"

98.8.2

Donated in 1998

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Born in Osaka in 1971, Kiriko Shirobayashi earned her MFA from the School of Visual Arts in New York. Shirobayashi's lyrical abstractions of the human form are meant to inspire the viewer to envision what cannot be seen in the photograph; she believes that "small details expand the imagination to eternity." Shirobayashi prefers to photograph women's bodies because she finds little enjoyment in viewing most photographs of women taken by men. By photographing other women, she is able to express her own feelings about female sexuality and beauty.



PLATE 8

CLARA TICE (1888–1973), UNITED STATES

Man kissing a woman's breast, 20th century

Etching

5⁷/₈" x 4³/₈" (image)

630R T5553.25

Donated in 1950

Clara Tice was born in Elmira, New York, and studied painting with Robert Henri in New York City. A prolific illustrator loosely associated with New York Dada—she wore a steam radiator outfit to several Greenwich Village fancy-dress balls—she showed her work in the 1910 Independents Exhibition. She gained notoriety in 1915 when the Society for the Suppression of Vice tried to confiscate some of her erotic drawings. From 1915 to 1921 she provided numerous illustrations for *Vanity Fair*. Here her loose and economical style and gift for implying movement allowed her to caricature the foppery and pretense of her own circle. She had at least seven one-woman shows in her lifetime, did erotic work for the Pierre Louÿs Society, and illustrated various children's books. Known at one time as "The Queen of Greenwich Village," she died in 1973 at age eighty-four.



PLATE 9

LINDA TROELLER (1949–), UNITED STATES

Bridal Rite, 1975

Gelatin silver print

5" x 5"

Unnumbered

Donated in 1976

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New York–based photographer Linda Troeller approaches the image as a therapeutic tool. From her *TB-AIDS Diary* to her images of women in water, there is an innate faith that—like a spa—pictures have medicinal value. Shortly after the destruction of the World Trade Center, Troeller created *Spa Picture Archive*, a collection of soothing images intended to help heal the victims’ families. She is also known for her *Erotic Lives of Women*, a book of photographs and interviews with twenty-two women from various parts of the world, intended to define the essence of female Eros.

Bridal Rite is from a portfolio of photographs titled *Greenhouse and Beyond*, completed by Troeller in 1975. Troeller had begun photographing women in greenhouses two years earlier—she found that the greenhouse became “a special place where inner voices escape from the unconscious and emerge into consciousness.”



PLATE 10

ANONYMOUS, FRANCE

Two women engaged in oral sex, 20th century

Etching

5³/₄" x 3³/₄" (image)

397R A006.2

Donated in 1969

The Kinsey Institute has twenty-four original etchings by this anonymous artist, identified as a French woman by the person who donated the pieces in 1969. Possibly produced as illustrations for an erotic text, the majority of the prints feature explicit scenes of either lesbian or heterosexual sex. One cannot make assumptions about the sexual orientation of the artists who created sexually explicit illustrations, as the lesbian images that are common in these erotic publications were provided for the enjoyment of the men who were the primary consumers of these books.



FEMININE PERSUASION

THE MALE PERSPECTIVE

PLATES 11 AND 12

ALBERT ARTHUR ALLEN (1886–1962), UNITED STATES

Two views of a nude woman, with physical and
character analysis, 1920s

Gelatin silver prints, paper

6" x 4" (prints), 7½" x 5" (analysis)

KI-DC: 25041, 25038

Donated in 1959

The 1920s saw great changes in the status of women in the United States. Women earned the right to vote at the beginning of the decade, and many began to experience a sexual freedom that would have been unimaginable a few years earlier. The turn-of-the-century fashion for curvaceous female figures molded by tight corsets that greatly restricted movement gave way to the short, loose dresses, flattened breasts, and bobbed hair that were better suited for women who wanted the physical freedom to dance the “Charleston” in a speakeasy. This modern woman inspired the photographer Albert Arthur Allen to document this “new” female body. To emphasize his “scientific” approach to photographing the female nude, he recorded the measurements, physical characteristics, and even the personality traits of his models.



Series No. 13, Part 3

Physical and Character Analysis, scientifically made and compiled in condensed records by Albert Arthur Allen, to be used in conjunction with the photographic plates included in this container marked Series No. 13, Part 3, "THE HUMAN FIGURE."

Subject	— M
Name	— Addie Mae McCall
Age	— 18
Height	— 5 ft., 3 in.
Weight	— 118
Neck	— 13
Chest	— 30
Bust	— 32
Waist	— 25½
Hips	— 35½
Thigh	— 21
Knee	— 14
Calf	— 14
Ankle	— 8¾
Arm	— 9
Type	— American
Race	— Caucasian
Descent	— Scotch
Sex	— Female—Normal
Sexine	— Virgin
Pubic Hair	— Growth—Very Heavy

CONSTRUCTION — Head construction long—face convex upper and concave lower profile. Neck short—shoulders square and strong—chest medium in width and depth. Breast position low—glands well matured, nipples in medium position. Waist wide and muscular—pelvis wide. Legs long and very strong construction. Back long and broad in upper section, rather straight. Hips narrow and muscular.

HABITS—LIFE—Irregular. Governed by traveling. Strong masculine tendencies, especially in vocation. Mechanically inclined. Pleasing personality, though rather strenuous. Strong development physically.

PLATE 13

JOHN ALEXANDER SCOTT COUTTS (1902–1962),
ENGLAND

Woman in boots, 1936

Gelatin silver print

4½" x 6½"

KI-DC: 46008

Donated in 1959

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The renowned fetish illustrator John Alexander Scott Coutts (better known by his pseudonym, John Willie), was born in Singapore but spent his childhood in a London suburb. As a boy he became fascinated by the fantasy of rescuing damsels in distress; he also developed an attraction for women in high-heeled shoes. After a forced resignation from the Royal Scots regiment and his subsequent move to Australia, Coutts worked at a variety of odd jobs while trying to start a bondage magazine. Following the Second World War, Coutts moved to Canada and then to the United States, where he was able intermittently to publish *Bizarre*. His most famous work, the serial comic *Sweet Gwendoline*, was briefly included in the mainstream cheesecake magazine *Wink*. In the late 1950s Coutts settled in Los Angeles, where he lived on profits from bondage photographs and completed *Sweet Gwendoline*.

The woman in this photograph is Coutts's Australian wife, Holly. She shared Coutts's interest in bondage and high-heeled shoes, and often posed for his photographs. Although she chose not to accompany her husband to North America, they remained married until his death from a brain tumor in 1962.



PLATE 14

OTTO DIX (1891–1969), GERMANY

Antwerpen (Antwerp), 1922

Etching

19⁵/₈" x 17¹/₈"

402R D6196.2

Donated in 1950

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BILD-KUNST, BONN

A genius of portraiture and caricature, Otto Dix began his career in Gera as an apprentice to a decorative artist. He later moved to Dresden to continue his art training. In 1914 he volunteered for the army and served as a field artillerist in the First World War. Upon armistice, he continued his studies at the Düsseldorf Academy from 1919 to 1922. The corruption and despair that he observed in postwar Germany are clearly evident in his work. He often chose prostitutes as his subject matter, first painting the women who lived and worked in his neighborhood and later translating these works into prints. Not surprisingly, Dix was not admired by the National Socialist Party, which came to power in 1933. He was dismissed from his teaching position at the Dresden Academy, and was banned from exhibiting his work. Eight of his paintings were included in the Nazis' infamous Degenerate Art exhibition in 1937, and he was briefly jailed in 1939 for having tenuous connections to a plot against Hitler. During the Second World War he served with the *Volkssturm* (German home guard) and was taken prisoner by the French. After the war, Dix abandoned his soldiers and prostitutes to paint religious allegories.



PLATE 15

MICHEL FINGESTEN (1884–1943), GERMANY

Moment musical (bookplate), 1941

Etching

12¹/₈" x 9⁷/₈"

402R F4793.47

Donated in 1981

Though known for the humorous erotic drawings he produced for the 1915 collection *Psycho-analytische Glossen* (*Psychoanalytic Caricatures*), Fingesten devoted much of his career to creating a wealth of erotic bookplates. The architect Mantero was Fingesten's most enthusiastic patron, requesting two hundred drypoint etchings, some (including *Moment musical*) well over the standard ex libris size. His other patrons included George Bernard Shaw, Franklin D. Roosevelt, and Benito Mussolini. Fingesten, who was of Jewish descent, left Germany in 1935 and settled in Milan. In 1940 he was arrested and sent to an Italian concentration camp. He died during the war, having developed a post-surgical infection.



36/50

Fernand Léger

PLATE 16

ATTRIBUTED TO PAUL GAVARNI (1804–1866), FRANCE

Woman masturbating, c. 1840

Watercolor

7½" x 6"

397Q G2791.5

Donated in 1947

Often compared to Daumier, Paul Gavarni was one of the most admired and prolific lithographers in mid-nineteenth-century France. He began his career as both a fashion and fiction book illustrator. Gavarni's thousands of works for satirical magazines such as *Le Charivari* lampooned French manners and private life. Following a visit to London in 1847, he turned toward depictions of the urban and rural poor. His preoccupation with the domestic lives of bohemian women reveals an affinity with the artistic movement known as Romanticism.

This depiction of a woman giving herself sexual pleasure is too explicit for a work of art intended for public viewing, especially in the nineteenth century. The artist probably created this work for a private audience, either on commission or for his own enjoyment.



PLATE 17

ERIC GODAL (1899–1958), GERMANY

Two women inspecting three men, mid–20th century

Watercolor, pencil

10¹/₈" x 13³/₈"

630R G5771.56

Donated in 1948

Eric Godal, who also worked under the pseudonym Guy de Laurence, was born in Berlin but later moved to the United States. While still in Germany in the 1920s, he found himself in trouble with the authorities when they seized some of his erotic artwork. He later worked as an illustrator and a political cartoonist, tackling such topics as religious and racial discrimination and labor issues.

This caricature of an aristocratic woman admiring the displayed genitalia of three young men derives its power from class, racial, and sexual stereotypes. In an era when women were expected to be sexually submissive, the woman in this image is the aggressor—it seems that she is actively seeking a sexual partner for her own pleasure. This is a woman of wealth and privilege enjoying her position of power over the naked, and nearly naked, young men. Playing on the belief that skin color and body size determine the size of the penis, Godal endowed the well-built black man on the left with the largest sexual organ, while the very pale and puny man in the center has much less to offer.



PLATE 18

KATSUSHIKA HOKUSAI (1760–1849), JAPAN

Couple in coitus, from *Models of Loving Couples* series, c. 1811

Woodblock print

9⁵/₈" x 14⁷/₈"

250Q H7218.11

Donated in 1985

Hokusai, a painter and draughtsman of prodigious output and longevity, was born in Katsushika, Shimosa province, close to old Edo. He began to draw as a young child, learned woodblock printing at the age of ten, and at eighteen was apprenticed to Katsukawa Shunsho. Possessed of a ravenous intellect, he studied the major styles of his nation, as well as Chinese brush-painting techniques and the works of Dutch landscape artists. Around 1792, both Hokusai's young wife and his master Shunsho died. Shortly after this he began to paint landscapes, the genre of his most well-known works: *Thirty-Six Views of Mount Fuji*, *Journey to the Waterfalls*, and *Eight Views of the Ryukyus*.

In Hokusai's erotic woodblock prints (*shunga*), men and women are shown as equal sexual partners. He was able to treat sex instructionally, and in a light-hearted manner—as in this print that depicts a couple who have paused in the midst of their lovemaking to clean up a bit. Few works in Western art acknowledge the fact that sex can be a messy activity.



PLATE 19

DOUGLAS KIRKLAND (1934–), CANADA

Marilyn Monroe, 1962

Type C-print

15" x 19½"

Unnumbered

Donation date unknown

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Born in Toronto, Douglas Kirkland began his career as a photographer in New York City. In his early twenties he worked for *Look* and later for *Life*. These positions gave him access to many of his most famous subjects: Judy Garland, Coco Chanel, Elizabeth Taylor, Marlene Dietrich, and Marilyn Monroe. In the 1970s, Kirkland moved to Los Angeles, where he has worked as a still photographer on the sets of numerous motion pictures. Kirkland's film credits include *Butch Cassidy and the Sundance Kid*, *Out of Africa*, *Titanic*, and *Moulin Rouge*.

Marilyn Monroe has continued to radiate sex appeal far beyond her untimely death in 1962. Kirkland's evocative portrait of Monroe has become one of his most recognized images.



PLATE 20

ATTRIBUTED TO GASTON LEROUX (1868–1927), FRANCE

Two women engaged in oral sex, undated

Ink

10⁵/₈" x 7¹/₄"

A001 L332.2

Donation date unknown

Though now best known for *The Phantom of the Opera*, Gaston Leroux completed a number of novels and serialized tales during his career. After his baccalaureate, he studied for the bar and dabbled in poetry. In 1889, his father left him a million francs, which were quickly spent on wine and women. After a decade on the road as a traveling correspondent for *Le Matin*, Leroux turned to the novel, publishing roughly one a year. His works were printed in newspapers and hawked in metro stations. Although he was not known as an artist, Leroux's pen-and-ink drawings in the Kinsey Institute collection show a great deal of proficiency. This work is one of a series of drawings depicting an imagined night in a Moorish harem.

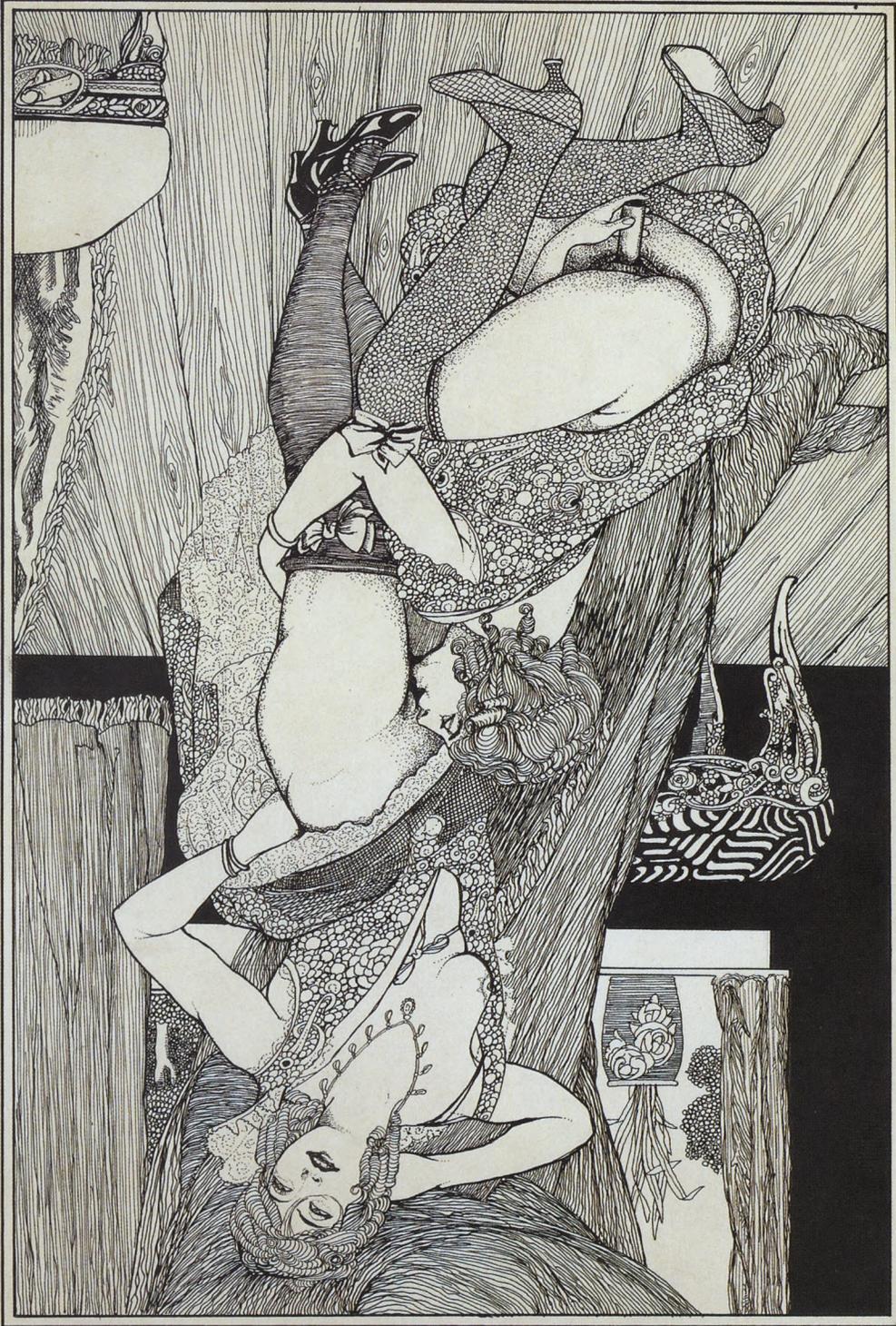


PLATE 21

MARCANTONIO RAIMONDI (C. 1470/82–C. 1534), ITALY

Adam and Eve, c. 1512

Engraving

9³/₄" x 7¹/₄" (image)

474M R1536.1

Donated in 1959

Born near Bologna, Raimondi received his early art training from the goldsmith Francesco Francia. His imitative skill was so refined that he was able to sell copies of engravings by the renowned German artist Albrecht Dürer as original works. Raimondi's engraving after a work by Michelangelo so impressed Raphael that the master often gave him unfinished sketches to engrave, trusting him to complete the compositions. The man and woman in *Adam and Eve* are thought to be based on figures drawn by Raphael. In 1524 Raimondi produced a series of erotic engravings based on designs by Giulio Romano; as a result of this work, Pope Clement jailed Raimondi for obscenity. After the sack of Rome in 1527, Raimondi is said to have fled to Bologna, leaving his engraved plates and wealth in Rome.

According to Christian theology, Eve committed the original sin, when she disobeyed God and ate the fruit of the Tree of Knowledge. She then tempted Adam to taste the forbidden fruit, an act that led to their expulsion from the Garden of Eden. The Church Fathers viewed women as tainted by the sin of Eve; they were temptresses eager to lead men astray. The belief that women were inherently evil is emphasized here by Raimondi's depiction of the serpent as a reptilian creature with the head of a woman.



PLATE 22

ATTRIBUTED TO NICOLAS-FRANÇOIS OCTAVE TASSAERT
(1807–1874), FRANCE

Four women, c. 1870

Oil

15" x 9¹/₄"

Unnumbered

Donated in 1947

Little is known about Tassaert's life except that he was born in Paris and achieved a modest amount of success as an artist in mid-nineteenth-century France. In the Salon of 1845, Tassaert was represented among genre painters by his painting of the Virgin and Christ beneath a crown of flowers and putti.

The Kinsey Institute's painting is one of several erotic works believed to be by Tassaert. Although the Institute's canvas is not signed, the Louvre Museum in Paris has a small oil sketch featuring the same composition that is attributed to Tassaert. As with Courbet's *The Sleepers* (1866), another work with lesbian imagery, this piece may have been painted as a private commission. Its explicitly sexual content would have prevented Tassaert from exhibiting the work at a public venue.

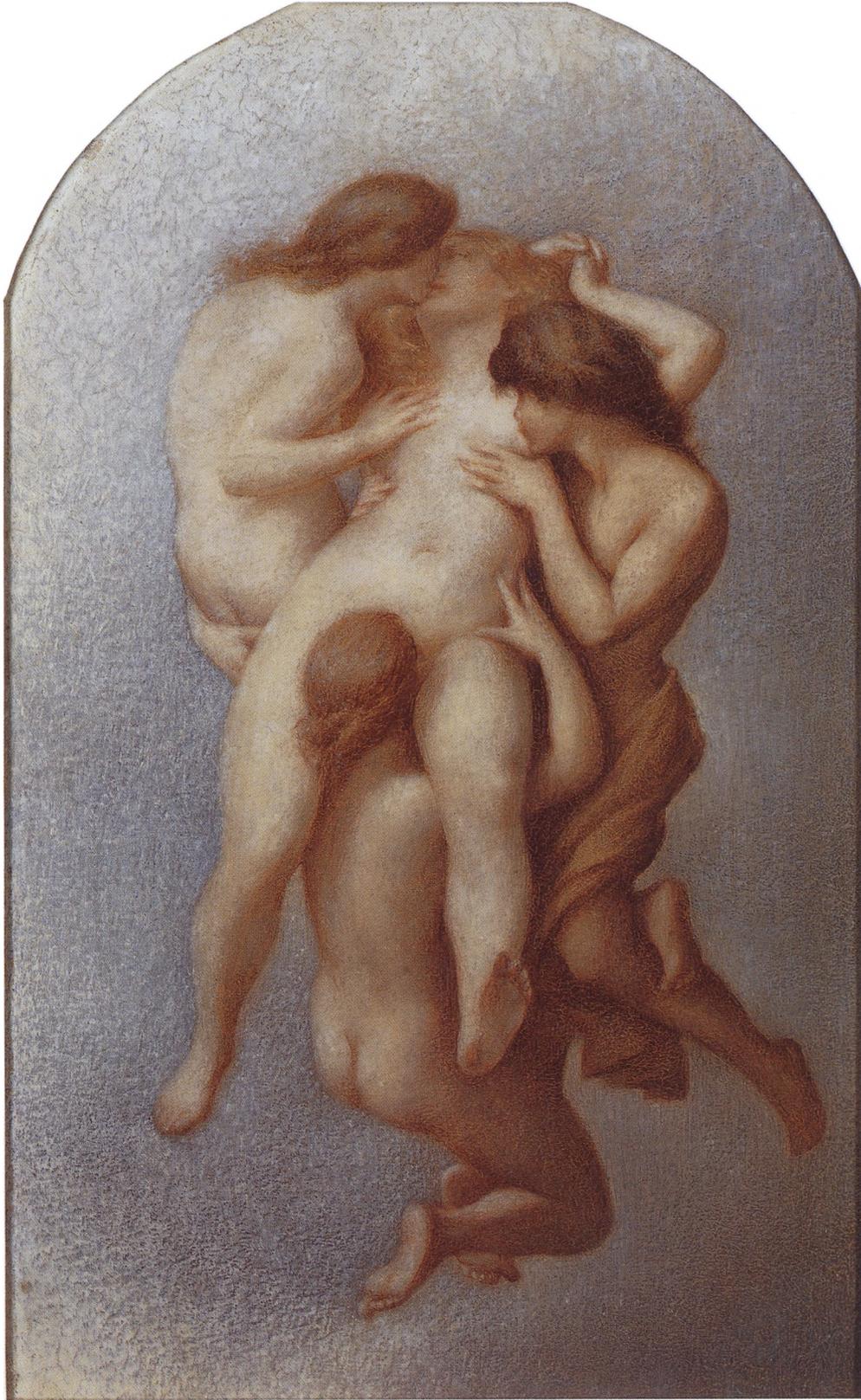


PLATE 23

PAVEL TCHELITCHEW (1898–1957), RUSSIA

Nude woman on the grass, mid–20th century

Gouache

29" x 16"

290R T2515.105

Donation date unknown

Born to an aristocratic family, Pavel Tchelitchew was privately tutored in drawing and later studied ballet in Moscow. His family fled the country after their estate was seized during the Russian Revolution, and in 1923 he settled in Paris, where he began his career as a painter and set designer for the ballet. Tchelitchew moved to New York in 1934, where he developed a style that became known as magic realism. His major work *Hide and Seek*, in which children's heads change into vegetable shapes, was prominently displayed at the Museum of Modern Art, New York City, in 1942. From 1949 he lived in Italy; he died in Rome in 1957.

Although the Kinsey Institute collection includes more than one hundred works by Tchelitchew, this is one of the few pieces that features a female figure. The majority depict male nudes or homoerotic scenes.



PLATE 24

ENRICO VANNUCCINI (1900–1990), ITALY

Flos Florum . . . (bookplate), mid–20th century

Etching

5½" x 3½" (image)

474R V2713.1

Donated in 1981

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Born in Cortona, Enrico Vannuccini later moved to Rome, where he frequented the same café as the artists Giorgio de Chirico and Arturo and Alberto Martini, and sketched portraits of them. Though he was also a painter and a writer, his erotic bookplates were widely collected and commissioned. In 1945 he moved to Griante, Italy. Vannuccini died in 1990 after a brief illness. One of his friends memorialized him by repeating Vannuccini's stance on women: "Women are not made to think, because their bodies are built for making sons."



Waverley

PLATE 25

VISET (1899–1939), BELGIUM

Two women engaged in oral sex (illustration from
Lettres à la Présidente), c. 1927

Etching

6½" x 4⅛"

A397R V8297.8

Donated in 1980

Théophile Gautier's *Lettres à la Présidente*, originally published in the mid-nineteenth century, contains sixty-five letters written by Gautier to Madame Sabatier, a famous Parisian courtesan. Her salon was a popular gathering place for bohemian artists, writers, and musicians. In 1927 a limited edition of Gautier's book was published with illustrations by Viset (a pseudonym for the Belgian artist Luc Lafnet). This etching of a woman making love to another woman on the edge of a bed is one of the more straightforward images in the book. Many of Viset's other illustrations are more fanciful—one features cannons shaped like gigantic phalluses, while another depicts a nude woman high in the air, about to descend onto the enormous penis of a man dressed only in leather boots, a plumed hat, and a sword.



PLATE 26

FRANK YAMRUS (1958–), UNITED STATES

Untitled (Del), from *Rapture* series, 2000

Gelatin silver print

24" x 20"

2001.21.4

Donated in 2001

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Frank Yamrus is a California-based photographer whose works have been widely exhibited and published over the past decade. His recent project, *The Portrait Series—Rapture*, is a collection of twenty photographs of men and women, taken over a four-month period from October 1999 through January 2000. His subjects agreed to be photographed while masturbating to orgasm; the photographs do not necessarily depict the point of climax, however, as Yamrus wanted his images to reveal the “intimate and honest moments of rapture” experienced by each person, rather than simply to document a series of orgasms.



PLATE 27

HEINRICH ZILLE (1858–1929), GERMANY

Three views of a 26-year-old factory worker, undated

Pencil, crayon

8⁵/₈" x 11"

402R Z695.4

Donated in 1948

Heinrich Zille grew up poor in Berlin, the son of a goldsmith who was routinely in debtor's prison. Zille became a lithographer's apprentice and continued to work in the profession into his middle age, creating his own artworks in his spare time. At age sixty-six, he was inducted into the Prussian Academy of Arts. Zille's collection of prints *Hurengespräche gehört* (Whores' conversations overheard, 1913) intersperses text among the images, allowing a group of lower-class women to explain why they became prostitutes. His work typically dealt with the mundane and the proletarian; he depicted sexual activity as an accepted part of everyday life for people who lived in close proximity to one another.

The text that accompanies these three drawings identifies the model as Charlotte, a twenty-six-year-old unmarried factory worker from North Berlin. At the time she posed for the artist, she had given birth to three children at Berlin's charity hospital, and all three were residing in an orphanage.

26 Jahr

Fabrikarbeiterin Berlin N.
Charlotte P. Wochenlohn 12 Mark
In Schlafstube bei Wollau,
unverheiratet, bis
jetzt 3 Kinder, entbunden
meh in elterliches
Kinder Waisen-
haus.



H. Jille.

Kann ich Sie mal zeichnen?

Ja, aber von mir verdienen wir ganz gerne mal ein
Thaler!

FEMININE PERSUASION

CONTEMPORARY WOMEN'S SEXUALITIES

GHADA AMER (1963–), EGYPT/UNITED STATES

Waiting for J., 1999–2000

Acrylic, embroidery, and gel medium on canvas

72" x 70"

Private collection

Ghada Amer was born in Cairo, Egypt, in 1963; she currently lives and works in New York. She studied in France at the Institut des Hautes Etudes en Art Plastique and received BFA and MFA degrees at the Ecole des Beaux-Arts in Nice. She utilizes embroidered images and text to address the complex thoughts that contemporary women have about their own sexuality. Her works refer to feminist embroidery from the 1960s and 1970s, but ask more current questions about female pleasure and the roles women have as sexual beings. In these pieces, images of women pleasuring themselves, taken from pornographic sources, are repeated across the abstract canvas. Her works reference both male-oriented abstract expressionistic painting and women's traditional stitched handwork, positing the idea that today's women have an altogether different view of the role of sexual pleasure in their lives.



PLATE 29

GHADA AMER (1963–), EGYPT/UNITED STATES

Waiting for J. (detail), 1999–2000

Acrylic, embroidery, and gel medium on canvas

72" x 70"

Private collection



PLATE 30

GHADA AMER (1963–), EGYPT/UNITED STATES

The Sad Painting, 2001

Acrylic, embroidery, and gel medium on canvas

52" x 50"

Collection of the artist, courtesy of Deitch Projects, New York



PLATE 31

PATTY CHANG (1972–), UNITED STATES

Untitled (Eels), 2001

Video

16:00

Courtesy of the artist and Tilton/Kustera Gallery, New York

Patty Chang was born in San Francisco in 1972. She has performed and exhibited her works throughout Europe and the United States. Chang addresses complex issues of body image, sexuality, and pleasure through comedy, poignancy, and quiet violence in her video works and photographs. The ambiguous quality of her video and performance pieces allows the viewer to wonder about the artist's intention until realization dawns. Control, or lack of it, is evident in *Untitled (Eels)*, 2001, in which the artist displays emotions ranging from abhorrence and disgust to sexual titillation. Chang herself is almost always the sole subject of her video works. While fully in control in the 1998 video *Melons (At a Loss)*, the artist surprises and shocks the viewer with her marginally violent actions. Chang's works have a positive and lighthearted side to them, but notions of abject deprecation in many of her works, including *Fountain*, 1999, create a disturbing commentary about contemporary women today. Chang's works refer to early feminist artists such as Hannah Wilke and Carolee Schneeman, but provide a purely postfeminist perspective on vulnerability and sexual roles.



PLATE 32

PATTY CHANG (1972–), UNITED STATES

Melons (At a Loss), 1998

Video

3:44

Courtesy of the artist and Tilton/Kustera Gallery, New York



PLATE 33

PATTY CHANG (1972–), UNITED STATES

Fountain, 1999

Video

5:28

Courtesy of the artist and Tilton/Kustera Gallery, New York



PLATE 34

RENÉE COX (1960–), JAMAICA/UNITED STATES

Garter Belt, 2001

Archival digital c-print mounted on aluminum, No. 1/3
60" x 48"

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Courtesy of Robert Miller Gallery, New York

Renée Cox has emerged as an important photographer since receiving her MFA from the School of Visual Arts in New York in 1992. She uses images of her own body in her works to address ideas of racial and sexual identity from a very current feminist perspective. Cox adeptly and confrontationally deals with ideas of female pleasure and power, as can be seen in the works *Garter Belt*, 2001, and *Fur*, 2001. While Cox has made a number of works portraying her own body as powerful sexual object, in *Mother*, 2001, the artist is clearly comparing and contrasting her life as woman and sexual being with that of her mother. The two photographs, one contemporary, one vintage, show both women posed in similar ways. Cox refers in her self-portrait to her own sexual freedom and individuality and her right to express herself. The contrasting photograph of her mother is more ambiguous, with the juxtaposition of the two images posing questions about sexual and racial repression of the time.

Cox has considered a number of resources for her sexuality-based works, including John Alexander Scott Coutts's (a.k.a. John Willie) publication *Bizarre* for inspiration for some of her photographs. Photographs by Coutts exist in large numbers in the Kinsey Institute collection (for one example, see pl. 13).



PLATE 35

RENÉE COX (1960–), JAMAICA/UNITED STATES

Fur, 2001

Archival digital c-print mounted on aluminum, No. 1/3
60" x 48"

COPYRIGHT © 2001 RENÉE COX. ALL RIGHTS RESERVED.

Courtesy of Robert Miller Gallery, New York



PLATE 36

RENÉE COX (1960–), JAMAICA/UNITED STATES

Mother, 2001

Gelatin silver print (*left*) and archival digital c-print (*right*)

6³/₄" x 4⁷/₈" (*left*) and 6³/₄" x 5" (*right*)

COPYRIGHT © 2001 RENÉE COX. ALL RIGHTS RESERVED.

Courtesy of Robert Miller Gallery, New York

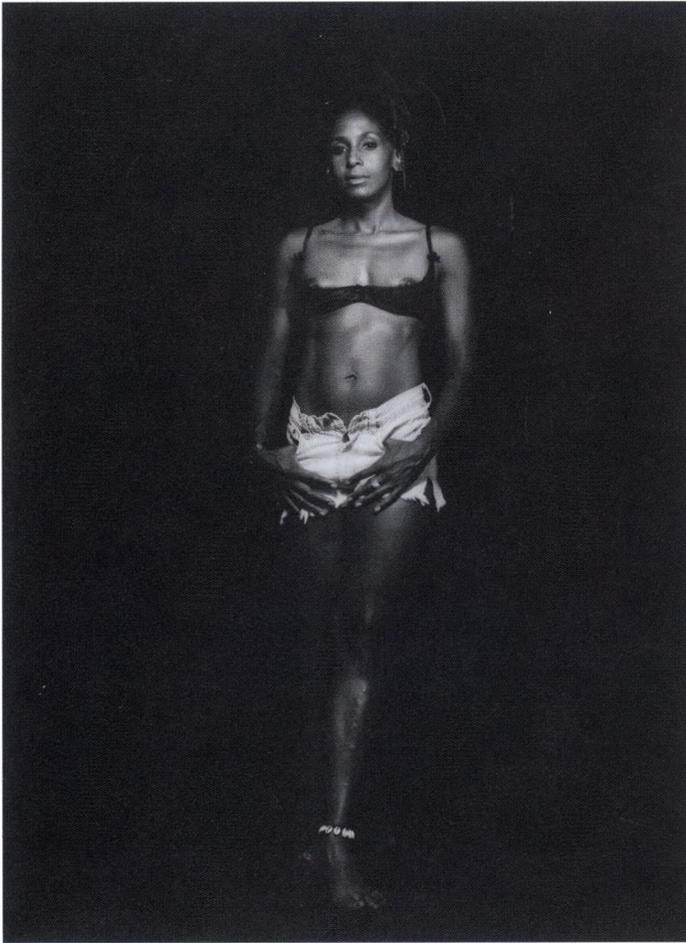


PLATE 37

NANCY DAVIDSON (1943–), UNITED STATES

Crystal Blue Persuasion, 2001

Latex, fabric

144" x 180" x 180", height variable

Courtesy of the artist

Nancy Davidson was born in Chicago, Illinois, and resides in New York. She has been exhibiting her seductive, humorous sculptures nationally and internationally for a number of years. The pieces utilize bulk and mass to present a completely fresh perspective on the ideas of body image, sensuality, sexuality, and pleasure. The forms allude to desire and sex and power, and are unabashedly feminine. In *Crystal Blue Persuasion*, Davidson piles body parts on top of one another to create a fleshy mound. The graphic embellishments on the bulbous forms allude to body parts and lingerie stretched over taught flesh. In *Neither Bigugly Nor Smallnice*, 1995, Davidson creates a faceless, feminine cliché with her humorous addition of hair. This piece is impossibly silly with its references to youth, cheerleaders, and girlhood. With its netting and frills, *Netella*, 1997, is at once a sexy confection and a dark-humored joke. The vaguely threatening black netting, woven into spiderweb designs, is stretched over two round buttock-like forms. The pieces beg us not to take them too seriously, reflecting a current perspective on feminism and body image that is at once healthy and contemporary.



PLATE 38

NANCY DAVIDSON (1943–), UNITED STATES

Neither Bigugly Nor Smallnice, 1995

Latex, cotton, rope, rubber

60" x 96" x 60"

Courtesy of the artist



PLATE 39

NANCY DAVIDSON (1943–), UNITED STATES

Netella, 1997

Latex, fabric

55" x 90" x 60"

Courtesy of Robert Miller Gallery, New York



PLATE 40

NICOLE EISENMAN (1965--), FRANCE/UNITED STATES

Behavior (installation view), 2002

Mixed media

11' x 30', depth variable

Courtesy of the artist and Tilton/Kustera Gallery, New York

Nicole Eisenman has produced sexuality-based drawings, paintings, and installations since the early 1990s. Her work is based on solid draftsmanship and skilled painting techniques, which she combines with a loose and street-savvy cartoon-like style in her comprehensive works. She arranges photographs, objects, drawings, and paintings in a variety of styles to address ideas of gender and sex roles, often with a perverse underground view of the world. An ongoing theme is the depiction of the Amazon, the strong man-eating woman, which Eisenman exploits as a typical feminist stereotype. As seen in portions of her installation *Behavior*, 2002, Eisenman depicts female and male bodies in what may or may not be sexual activity. These views illustrate the ambiguity of sexuality within her works, in which she allows herself latitude and freedom.

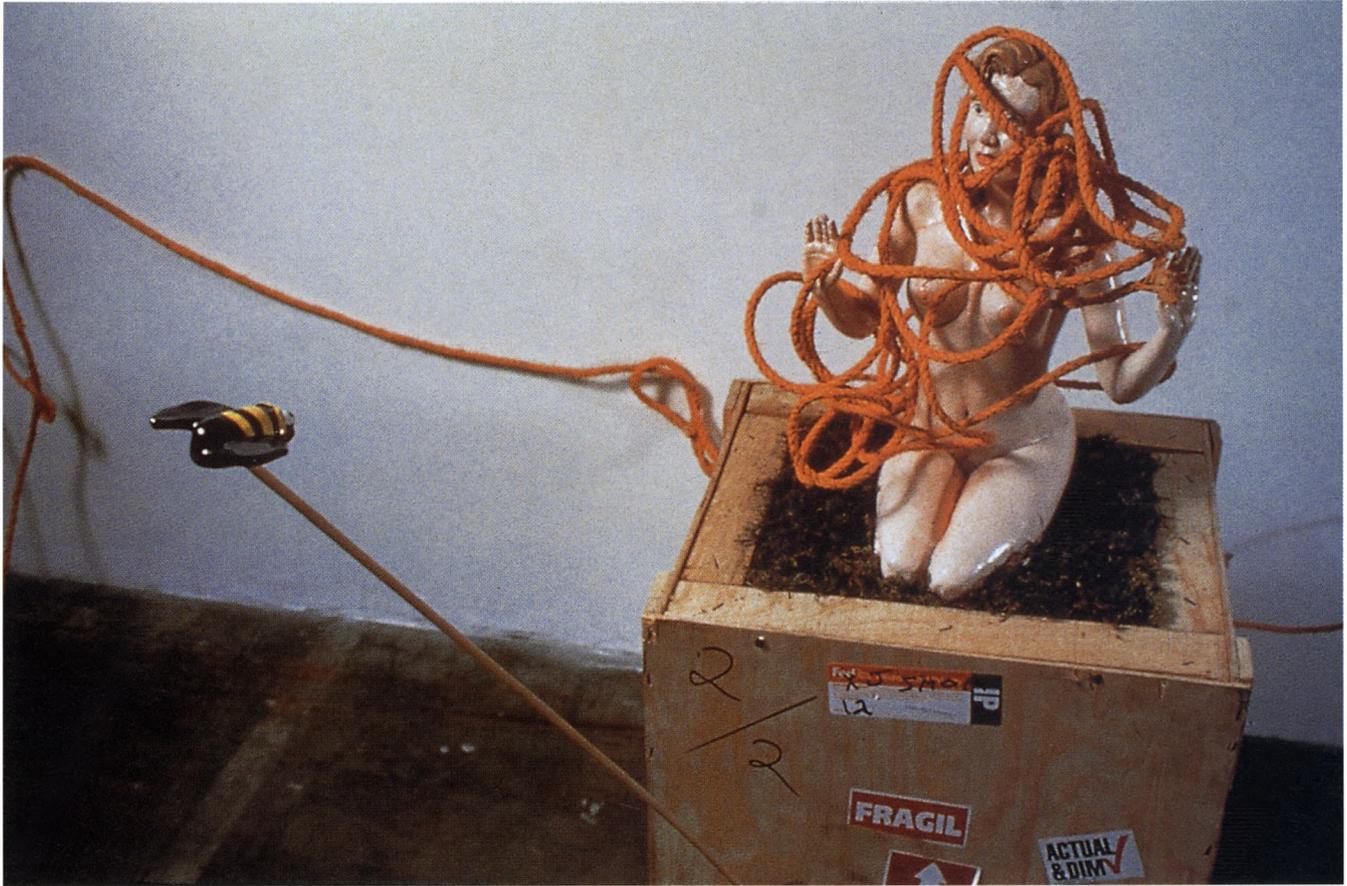


PLATE 41

NICOLE EISENMAN (1965–), FRANCE/UNITED STATES

Behavior (installation view), 2002

Mixed media

11' x 30', depth variable

Courtesy of the artist and Tilton/Kustera Gallery, New York



PLATE 42

NICOLE EISENMAN (1965--), FRANCE/UNITED STATES

Behavior (installation view), 2002

Mixed media

11' x 30', depth variable

Courtesy of the artist and Tilton/Kustera Gallery, New York



PLATE 43

LAURA LETINSKY (1962–), UNITED STATES

Untitled (Charlotte and Larry and baby), from *Venus Inferred* series, 1995

Type C-print

20" x 24"

Courtesy of the artist and Edwynn Houk Gallery, New York

Laura Letinsky received her MFA in photography from Yale University in 1991 and is an assistant professor at the University of Chicago. In this series of photographs entitled *Venus Inferred*, she creates intimate pictures about love and relationships. While these photographs are aesthetically beautiful, they are also images of the reality of contemporary lovers. The images reflect the normal and the average within a loving relationship, as can be seen in *Untitled (Charlotte and Larry and baby)*, 1995. The couple glances toward the toddler with looks of resigned exhaustion in their eyes, a feeling familiar to any parent. Letinsky uses light and color in her photographs to enhance the aesthetic quality of the everyday. In *Untitled (Ruth and Robert—string)*, 1994, Letinsky beautifully depicts a contemporary bedroom with normal clutter and two lovers. The artist depicts the honesty and reality of a normal sexual relationship by including the woman's tampon string in the image. A sensitive depiction of sex can be seen in *Untitled (Dawn and Scott—coitus)*, 1994. The couple maintains eye contact and is at ease, creating an image that allows the viewer an intimate glimpse of this very personal act. Letinsky's series of photographs illustrates a heterosexual woman's view of sexuality, with all of its complications.

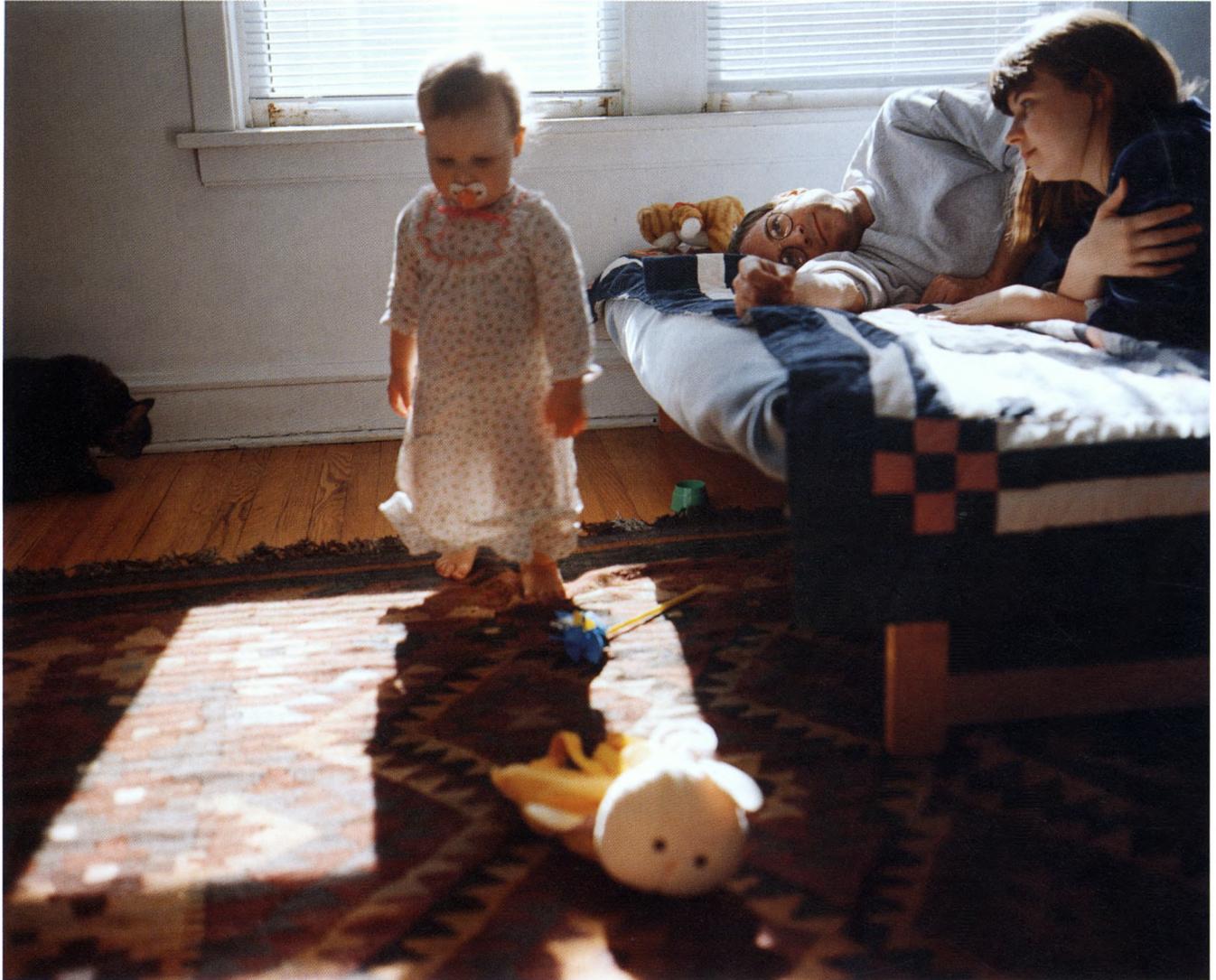


PLATE 44

LAURA LETINSKY (1962–), UNITED STATES

Untitled (Ruth and Robert—string), from *Venus Inferred* series, 1994

Type C-print

30" x 40"

Courtesy of the artist and Edwynn Houk Gallery, New York



PLATE 45

LAURA LETINSKY (1962–), UNITED STATES

Untitled (Dawn and Scott—coitus), from *Venus Inferred* series, 1994

Type C-print

20" x 24"

Courtesy of the artist and Edwynn Houk Gallery, New York



Exhibition Checklist

Many of the items in this exhibition were donated to The Kinsey Institute, and often little is known about their provenance. We apologize for any missing or inaccurate information in the checklist that may result from incomplete or incorrect documentation in our item records. If known, the following information is given for each piece: artist, artist's dates of birth and death, country or area of origin, title or description of artwork (titles are in italics), date, medium or format, dimensions, Kinsey Institute collection number, and donation date.

Feminine Persuasion: Women Artists in the Kinsey Institute Collection

MARIETTE PATHY ALLEN
(20TH CENTURY–), UNITED STATES
Last Gender Free Moment, 1977
Gelatin silver print
16" x 20"
2002.14.1
Donated in 2002

KAREN BALDNER
(1952–), UNITED STATES
Untitled (study for *Privacy* series),
1990
Gelatin silver print
6½" x 9"
2002.21.3
Donated in 2002

SUZANNE BALLIVET
(20TH CENTURY–), FRANCE
Two women in a passionate embrace
(book illustration), c. 1943
Lithograph
8¼" x 6"
2002.16.2
Donated in 2002

JUDY CHICAGO
(1939–), UNITED STATES
Butterfly Vagina Erotica, 1975
Lithographs
11¼" x 11" (title sheet),
10" x 10" (four prints)
2002.19.1–5
Donated in 2002

JUDY DATER
(1941–), UNITED STATES
Larry and Eloise, 1964
Gelatin silver print
7½" x 9½"
Unnumbered
Donated in 1965

OLIVIA DEBERARDINIS
(1948–), UNITED STATES
Two women, 1974
Mixed media
9⅞" x 8"
2001.20.7
Donated in 2001

LEONOR FINI
(1908–1996), ARGENTINA
Les chats (Cats), 1968
Etching
6⅞" x 6⅞"
845R F4985.3
Donated in 1985

LEONOR FINI
(1908–1996), ARGENTINA
Personnage à la quenouille (Figure
with distaff), 20th century
Gouache
16¾" x 13⅜"
845R F4985.7
Donated in 2002

LEONOR FINI
(1908–1996), ARGENTINA
Two lesbian couples, 1954
Ink
13⅞" x 9"
845R F4985.1
Donated in 1954

LAURA HARTFORD
(1966–), UNITED STATES
Eric with Flowers, 2002
Archival inkjet print
11" x 14"
2002.18.1
Donated in 2002

MARIETTE LYDIS (1887–1970), AUSTRIA
Two women in a landscape, 1936
Lithograph
16" x 31½"
364R L9834.1
Donated in 1949

VIVIENNE MARICEVIC
(20TH CENTURY–), UNITED STATES
Dolores, Male-to-Female Transsexual,
1986
Gelatin silver print
10" x 8"
2000.17.1
Donated in 2000

MANUELA LAVINAS PICQ
(1977–), FRANCE/BRAZIL
Hands On, 2002
Computer-generated print
11" x 8½"
2002.10.2
Donated in 2002

MANUELA LAVINAS PICQ
(1977–), FRANCE/BRAZIL
Pride, 2002
Computer-generated print
11" x 8½"
2002.10.1
Donated in 2002

SARAH RICHMOND
(1978–), UNITED STATES
Iron Instrument (sculpture), 2000
Gelatin silver print documenting artist
wearing steel sculpture
16½" x 25⅛"
2002.12.1
Donated in 2002

LEANNE SCHMIDT
(1940–), UNITED STATES
Woman in water, 1995
Gelatin silver print
16" x 20"
98.6.2
Donated in 1998

KIRIKO SHIROBAYASHI
(1971–), JAPAN
Untitled #15, from *Sublimation* series,
c. 1998
Type C-print
30" x 40"
98.8.2
Donated in 1998

CLARA TICE
(1888–1973), UNITED STATES
Man kissing a woman's breast,
20th century
Etching
5⅞" x 4⅞" (image)
630R T5553.25
Donated in 1950

CLARA TICE
(1888–1973), UNITED STATES
Two women kissing, 20th century
Etching
3⅞" x 4¾" (image)
630R T5553.2
Donated in 1950

CLARA TICE
(1888–1973), UNITED STATES
Two women seated on a bed,
20th century
Etching
3⅞" x 5⅛" (image)
630R T5553.1
Donated in 1950

CLARA TICE
(1888–1973), UNITED STATES
Woman kissing a man, 20th century
Etching
5⅞" x 4⅞" (image)
630R T5553.24
Donated in 1950

LINDA TROELLER
(1949–), UNITED STATES
Bridal Rite, 1975
Gelatin silver print
5" x 5"
Unnumbered
Donated in 1976

DOROTHY DE VAULCHIER
(20TH CENTURY–), UNITED STATES
Lepidoptera Kinsensis, c. 1955
Pencil, chalk
21½" x 14½"
630R V3742.1
Donated in 1955

ANONYMOUS,
FRANCE
Two women engaged in oral sex,
20th century
Etching
5¾" x 3¾" (image)
397R A006.2
Donated in 1969

Feminine Persuasion: The Male Perspective

ALBERT ARTHUR ALLEN
(1886–1962), UNITED STATES
Two views of a nude woman, with
physical and character analysis, 1920s
Gelatin silver prints, paper
6" x 4" (prints), 7½" x 5" (analysis)
KI-DC: 25041, 25038
Donated in 1959

ALBERT ARTHUR ALLEN
(1886–1962), UNITED STATES
Woman seated in camp chair, from
Vacation series, 1920s
Gelatin silver print
10" x 8"
KI-DC: 25003
Donated in 1947

MARQUIS FRANZ VON BAYROS
(1866–1924), AUSTRIA
The Five Senses: Sight, from *Pictures
from the Boudoir of Madame CC*,
c. 1912
Engraving
6½" x 6¼" (image)
364R B3617.2b
Donated in 1983

PAUL-EMILE BECAT
(1885–1960), FRANCE
Couple in coitus (illustration from
Fanny Hill), 20th century
5⅛" x 3½"
Offset print
397R B3881.1
Donated in 1969

PAUL-EMILE BECAT
(1885–1960), FRANCE
Couple in coitus on a chair (illustra-
tion from *Fanny Hill*), 20th century
5⅛" x 3½"
Offset print
397R B3881.3
Donated in 1969

AARON BOHRD
(1907–1992), UNITED STATES
Female nude, c. 1936
Ink
12⅝" x 7⅞"
630R B6777.1
Donated in 1951

MARC CHAGALL
(1887–1985), RUSSIA
*Abdullah the Fisherman & Abdullah the
Merman*, from *Four Tales from The
Arabian Nights*, 1948
Lithograph
10⅞" x 14⅜"
290R C4333.1
Donation date unknown

ÉDOUARD CHIMOT
(1890–1959), FRANCE
Woman masturbating, c. 1930
Lithograph
10½" x 7¾"
397R C5385.2
Donated in 1969

LUCIEN COUTAUD
(1904–1977), FRANCE
Orpheo nile, 1946
Engraving
5" x 3⅛" (image)
397R C8711.1
Donated in 1949

JOHN ALEXANDER SCOTT COUTTS
(1902–1962), ENGLAND
Woman in boots, 1936
Gelatin silver print
4½" x 6½"
KI-DC: 46008
Donated in 1959

JOHN ALEXANDER SCOTT COUTTS
(1902–1962), ENGLAND
Woman in harness, 20th century
Gouache
13½" x 10¾"
371R C8717.25
Donated in 1959

OTTO DIX
(1891–1969), GERMANY
Am Spiegel (At the mirror), 1922
Etching
19⅝" x 17⅛"
402R D6196.4
Donated in 1950

OTTO DIX
(1891–1969), GERMANY
Antwerpen (Antwerp), 1922
Etching
19⅝" x 17⅛"
402R D6196.2
Donated in 1950

MAYNARD DIXON
(1875–1946), UNITED STATES
Woman performing fellatio, 20th
century
Ink, watercolor
5½" x 7½"
630R D6216.1
Donated in 1951

Exhibition Checklist

HARRY ENGEL
(1901–1970), UNITED STATES
Leda and the Swan, 1942
Oil
8" x 10"
630R E573.3
Donated in 1950

MICHEL FINGESTEN
(1884–1943), GERMANY
Moment musical (bookplate), 1941
Etching
12¹/₈" x 9⁷/₈"
402R F4793.47
Donated in 1981

ATTRIBUTED TO PAUL GAVARNI
(1804–1866), FRANCE
Woman masturbating, c. 1840
Watercolor
7¹/₂" x 6"
397Q G2791.5
Donated in 1947

ERIC GODAL
(1899–1958), GERMANY
Two women inspecting three men,
mid–20th century
Watercolor, pencil
10¹/₈" x 13³/₈"
630R G5771.56
Donated in 1948

CHARLES GUYETTE,
UNITED STATES
Two women engaged in sadomaso-
chistic activity, c. 1936
Gelatin silver print
6" x 4"
KI-DC: 64303
Donated in 1959

KATSUSHIKA HOKUSAI
(1760–1849), JAPAN
Couple in coitus, from *Models of
Loving Couples* series, c. 1811
Woodblock print
9⁵/₈" x 14⁷/₈"
250Q H7218.1I
Donated in 1985

KATSUSHIKA HOKUSAI
(1760–1849), JAPAN
Man masturbating a woman, from
Models of Loving Couples series, c. 1811
Woodblock print
9⁵/₈" x 14³/₄"
250Q H7218.1F
Donated in 1985

J. B. HUET
(1745–1811), FRANCE
La Toilete en d'esordre, undated
Engraving
15" x 11"
397Q H8886.1
Donation date unknown

ALVA D. HURST,
NATIONALITY UNKNOWN
Illustration for *Happy Tears*, 1930s
Ink, gouache
12⁷/₈" x 10¹/₄"
Unnumbered
Donated in 1951

WALTER KIRCHHOFF
(1879–1951), GERMANY
The Bridegroom, c. 1940
Ink, crayon
10¹/₂" x 8¹/₈"
402R K5826.27
Donated in 1950

DOUGLAS KIRKLAND
(1934–), CANADA
Marilyn Monroe, 1962
Type C-print
15" x 19¹/₂"
Unnumbered
Donation date unknown

UTAGAWA KUNISADA
(1786–1864), JAPAN
Man masturbating a woman,
mid–19th century
Woodblock print
3⁵/₈" x 4⁷/₈"
E712 A1 6
Donated in 1954

CLARENCE JOHN LAUGHLIN
(1905–1985), UNITED STATES

Desire, 1959
Gelatin silver print
13³/₈" x 10³/₈"
Unnumbered
Donation date unknown

R. LEFTWICK,
ENGLAND

Woman dancing on a table,
mid–20th century
Watercolor, ink
7⁷/₈" x 10"
371R L4957.6
Donated in 1960

RUDOLF FRANZ LEHNERT
(1878–1948), AUSTRIA

ERNST HEINRICH LANDROCK
(1878–1966), GERMANY
Nude woman standing near a wall,
c. 1914
Sepia-toned heliogravure
KI-DC: 24547
Donated in 1960

ATTRIBUTED TO GASTON LEROUX
(1868–1927), FRANCE

Two women engaged in oral sex,
undated
Ink
10⁵/₈" x 7¹/₄"
A001 L332.2
Donation date unknown

GEORGE PLATT LYNES
(1907–1955), UNITED STATES

Fashion image for *Vogue*, 1948
Gelatin silver print
9" x 7¹/₂"
KI-GPL: 369
Donated in 1954

HENRI MATISSE
(1869–1954), FRANCE

Persane à la Croix (Persian woman
with crosses), c. 1929
Lithograph
18¹/₄" x 15¹/₄" (image)
Unnumbered
Donated in 1977

ARUNDEL HOLMES NICHOLLS,
UNITED STATES

Nude woman seated on a rock, c. 1920
Gelatin silver print
9¹/₄" x 7"
KI-DC: 25213
Donated in 1954

MARCANTONIO RAIMONDI
(C. 1470/82–C. 1534), ITALY

Adam and Eve, c. 1512
Engraving
9³/₄" x 7¹/₄" (image)
474M R1536.1
Donated in 1959

TERRY VAN REES,
NATIONALITY UNKNOWN

Illustration for *A Fascinating Tyrant*,
c. 1930
Ink
11³/₈" x 8"
Unnumbered
Donated in 1951

PAUL RENE,
FRANCE

“Cherie! nous n’avons pas besoin
d’homme pour nous aimer” (Dearest!
we do not need a man for our love),
undated
Watercolor
5¹/₂" x 4"
397R R3996.1L
Donated in 1947

FÉLICIEN ROPS
(1833–1898), BELGIUM

*L’entr’acte ou l’anglaise du nouveau
ballet* (The intermission or the new
ballet of the Englishwoman), c. 1880
Etching
5³/₈" x 4" (image)
366Q R7857.17
Donated in 1949

MAURICE SEYMOUR
(1900–1993), RUSSIA

Sally Rand with bubble, 1933
Gelatin silver print
7¹/₂" x 5¹/₈"
KI-DC: 24955
Donated in 1959

AUSTIN OSMAN SPARE
(1886–1956), ENGLAND
Psychopathia Sexualis, 1923
Pencil, chalk
14¹/₄" x 10¹/₂"
371R S7363.41
Donated in 1963

ATTRIBUTED TO NICOLAS-FRANÇOIS
OCTAVE TASSAERT (1807–1874),
FRANCE
Four women, c. 1870
Oil
15" x 9¹/₄"
Unnumbered
Donated in 1947

PAVEL TCHELITCHEW
(1898–1957), RUSSIA
Nude woman on the grass,
mid–20th century
Gouache
29" x 16"
290R T2515.105
Donation date unknown

ENRICO VANNUCCINI
(1900–1990), ITALY
Flos Florum . . . (bookplate),
mid–20th century
Etching
5¹/₂" x 3¹/₂" (image)
474R V2713.1
Donated in 1981

VISET
(1899–1939), BELGIUM
Two women engaged in oral sex
(illustration from *Lettres à la
Présidente*), c. 1927
Etching
6¹/₂" x 4¹/₈"
A397R V8297.8
Donated in 1980

SAM WANG
(1939–), CHINA
Reclining Figure on Fallen Beech,
c. 1992
Cyanotype
12" x 20"
99.4.2
Donated in 1999

LASZLO WILLINGER
(1909–1989), HUNGARY
Woman with bare breasts, 1935
Gelatin silver print
5" x 7"
KI-DC: 24964
Donated in 1953

JOEL-PETER WITKIN
(1939–), UNITED STATES
Portrait of Nan, 1984
Gelatin silver print
11" x 11"
Unnumbered
Donated in 1990

FRANK YAMRUS
(1958–), UNITED STATES
Untitled (Del), from *Rapture* series,
2000
Gelatin silver print
24" x 20"
2001.21.4
Donated in 2001

MIHALY VON ZICHY
(1827–1906), HUNGARY
Bon Souvenirs, undated
Etching
7¹/₂" x 5¹/₂" (image)
470R Z642.1
Donated in 1983

HEINRICH ZILLE
(1858–1929), GERMANY
Three views of a 26-year-old factory
worker, undated
Pencil, crayon
8⁵/₈" x 11"
402R Z695.4
Donated in 1948

**Feminine Persuasion:
Contemporary Women's
Sexualities**

GHADA AMER
(1963–), EGYPT/UNITED STATES
Gray Lisa, 2000
Acrylic, embroidery, and gel medium
on canvas
30" x 30"
Private collection

GHADA AMER
 (1963–), EGYPT/UNITED STATES
The Sad Painting, 2001
 Acrylic, embroidery, and gel medium
 on canvas
 52" x 50"
 Collection of the artist, courtesy of
 Deitch Projects, New York

GHADA AMER
 (1963–), EGYPT/UNITED STATES
Waiting for J., 1999–2000
 Acrylic, embroidery, and gel medium
 on canvas
 72" x 70"
 Private collection

PATTY CHANG
 (1972–), UNITED STATES
Come with Me, Swim with You, 1998
 Video
 2:01
 Courtesy of the artist and Tilton/
 Kustera Gallery, New York

PATTY CHANG
 (1972–), UNITED STATES
Fountain, 1999
 Type C-print
 40" x 60"
 Courtesy of the artist and Tilton/
 Kustera Gallery, New York

PATTY CHANG
 (1972–), UNITED STATES
Fountain, 1999
 Video
 5:28
 Courtesy of the artist and Tilton/
 Kustera Gallery, New York

PATTY CHANG
 (1972–), UNITED STATES
Melons (At a Loss), 1998
 Video
 3:44
 Courtesy of the artist and Tilton/
 Kustera Gallery, New York

PATTY CHANG
 (1972–), UNITED STATES
 Untitled (Eels), 2001
 Video
 16:00
 Courtesy of the artist and Tilton/
 Kustera Gallery, New York

RENÉE COX
 (1960–), JAMAICA/UNITED STATES
Black Leather Lace-Up, 2001
 Archival digital c-print mounted on
 aluminum
 60" x 48"
 Courtesy of Robert Miller Gallery,
 New York

RENÉE COX
 (1960–), JAMAICA/UNITED STATES
Fur, 2001
 Archival digital c-print mounted on
 aluminum, No. 1/3
 60" x 48"
 Courtesy of Robert Miller Gallery,
 New York

RENÉE COX
 (1960–), JAMAICA/UNITED STATES
Garter Belt, 2001
 Archival digital c-print mounted on
 aluminum, No. 1/3
 60" x 48"
 Courtesy of Robert Miller Gallery,
 New York

RENÉE COX
 (1960–), JAMAICA/UNITED STATES
Mother, 2001
 Gelatin silver print (*left*) and archival
 digital c-print (*right*)
 6³/₄" x 4⁷/₈" (*left*) and 6³/₄" x 5" (*right*)
 Courtesy of Robert Miller Gallery,
 New York

RENÉE COX
 (1960–), JAMAICA/UNITED STATES
Uprising, 2001
 Five gelatin silver prints
 5¹/₂" x 6³/₄", 5¹/₂" x 7³/₈", 5¹/₂" x 7³/₈",
 5¹/₂" x 6³/₄", and 5¹/₂" x 7³/₈" (*left to right*)
 Courtesy of Robert Miller Gallery,
 New York

NANCY DAVIDSON
 (1943–), UNITED STATES
Crystal Blue Persuasion, 2001
 Latex, fabric
 144" x 180" x 180", height variable
 Courtesy of the artist

Exhibition Checklist

NANCY DAVIDSON
(1943–), UNITED STATES
Neither Bigugly Nor Smallnice, 1995
Latex, cotton, rope, rubber
60" x 96" x 60"
Courtesy of the artist

NANCY DAVIDSON
(1943–), UNITED STATES
Netella, 1997
Latex, fabric
55" x 90" x 60"
Courtesy of Robert Miller Gallery,
New York

NICOLE EISENMAN
(1965–), FRANCE/UNITED STATES
Behavior, 2002
Mixed media
11' x 30', depth variable
Courtesy of the artist and Tilton/
Kustera Gallery, New York

LAURA LETINSKY
(1962–), UNITED STATES
Untitled (Charlotte and Larry and
baby), from *Venus Inferred* series, 1995
Type C-print
20" x 24"
Courtesy of the artist and
Edwynn Houk Gallery, New York

LAURA LETINSKY
(1962–), UNITED STATES
Untitled (Dawn and Scott—coitus),
from *Venus Inferred* series, 1994
Type C-print
20" x 24"
Courtesy of the artist and
Edwynn Houk Gallery, New York

LAURA LETINSKY
(1962–), UNITED STATES
Untitled (Francesca and Dov),
from *Venus Inferred* series, 1992
Type C-print
20" x 24"
Courtesy of the artist and
Edwynn Houk Gallery, New York

LAURA LETINSKY
(1962–), UNITED STATES
Untitled (Laura and Eric),
from *Venus Inferred* series, 1993
Type C-print
30" x 40"
Courtesy of the artist and
Edwynn Houk Gallery, New York

LAURA LETINSKY
(1962–), UNITED STATES
Untitled (Laura and Eric—dress),
from *Venus Inferred* series, 1995
Type C-print
20" x 24"
Courtesy of the artist and
Edwynn Houk Gallery, New York

LAURA LETINSKY
(1962–), UNITED STATES
Untitled (Ruth and Robert—string),
from *Venus Inferred* series, 1994
Type C-print
30" x 40"
Courtesy of the artist and
Edwynn Houk Gallery, New York

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Contributors

John Bancroft, M.D., trained in medicine at Cambridge University and in psychiatry at the Institute of Psychiatry, London. He is Director of The Kinsey Institute for Research in Sex, Gender, and Reproduction, and has more than thirty years of experience in various aspects of sex research. He is author of *Human Sexuality and Its Problems*.

Catherine Johnson is Curator of Art, Artifacts, and Photography at The Kinsey Institute for Research in Sex, Gender, and Reproduction. Prior to coming to The Kinsey Institute in 2000, she organized exhibitions at The Fine Arts Museums of San Francisco and Indiana University's Lilly Library. In 2002 she co-curated *Sex and Humor: Selections from The Kinsey Institute*.

June Machover Reinisch, Ph.D., served as director of The Kinsey Institute and as professor in the departments of Psychology and Psychiatry at Indiana University from 1982 through 1993. Dr. Reinisch now resides in New York City, where she is President of R² Science Communications, Inc. and the future director of the Muse Foundation of the Museum of Sex. She continues her research as Senior Researcher at the Danish Epidemiology Science Center, Institute of Preventive Medicine, Copenhagen University Hospital, Denmark and as the Senior Research Fellow at The Kinsey Institute. She has served as an editor of four scientific monographs pub-

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Jean Robertson, Ph.D., is a scholar, curator, and critic of contemporary visual art. She is Associate Professor of Art History at Herron School of Art, Indiana University–Purdue University, Indianapolis; a member of the associate faculty of the Women’s Studies and Museum Studies Programs at IUPUI; and an associate faculty member of the Indiana University Graduate School. Her most recent book (co-authored with Craig McDaniel) is *Painting as a Language: Material, Technique, Form, Content*. She has received numerous grants and awards for her teaching and research, including an Indiana University President’s Arts & Humanities Initiative Award for work on her current book, which addresses themes in contemporary art. She received her M.A. and Ph.D. in American Civilization from the University of Pennsylvania.

Betsy Stirratt is an artist and has been Director of the School of Fine Arts Gallery at Indiana University since 1987. She has curated numerous exhibitions, including *The Art of Desire: Erotic Treasures from the Kinsey Institute*; *Persona(l) Selections from the Robert J. Shiffler Collection*; and the upcoming *La Vérité du Sexe*, at the Patrimoine photographique, Paris, France. Her artwork has been shown nationally, and she is the recipient of several grants and awards, including a Visual Artist Fellowship from the National Endowment for the Arts.

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F E M I N I N E P E R S U

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Human sexuality • Art

Marking fifty years since the publication of noted sexologist Alfred Kinsey's *Sexual Behavior in the Human Female*, *Feminine Persuasion* celebrates the diverse and multifaceted expressions of women's sexuality that have emerged since Kinsey's study heralded a new era. This beautifully illustrated book showcases five centuries of visual interpretations of female sexuality collected by The Kinsey Institute, and also includes work by contemporary artists Ghada Amer, Patty Chang, Renée Cox, Nancy Davidson, Nicole Eisenman, and Laura Letinsky. In addition to 45 plates, *Feminine Persuasion* features two essays that place this wide-ranging work in context. Assessing what the ideal body image of the original Kinsey subjects might have been, June Machover Reinisch discusses the ever-changing standards of female beauty, while Jean Robertson, in a survey of the history of feminist art over the past half century, explores the complex dimensions that constitute this work.

The catalog for a three-part exhibition at the Indiana University School of Fine Arts Gallery, *Feminine Persuasion* reveals the future toward which Kinsey's study pointed and gives us a glimpse of the great variety of expressions in the making.

BETSY STIRRATT is an artist and has been Director of the School of Fine Arts Gallery at Indiana University since 1987.

CATHERINE JOHNSON is Curator of Art, Artifacts, and Photography at The Kinsey Institute for Research in Sex, Gender, and Reproduction.

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