

HEALING THE VIRGIN AND THE WHORE

Adelyne Jareo (she/her)



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01.

PROJECT BACKGROUND

It may be irrelevant, but I wanted to share!

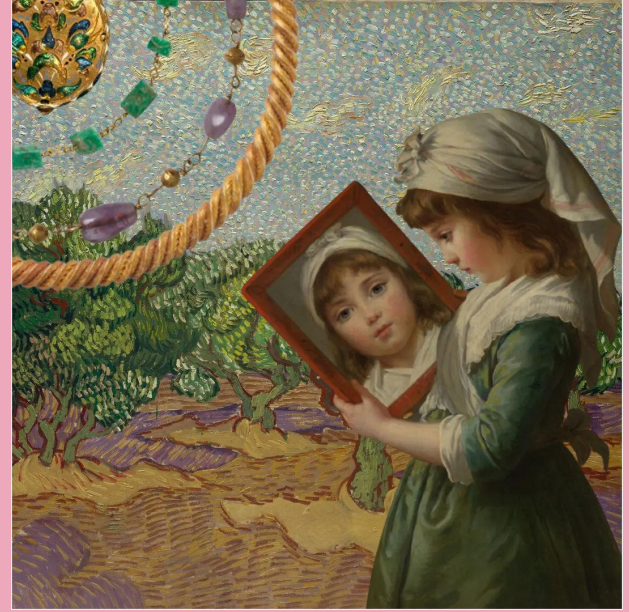
ADELYNE JUDE



WHY THIS PROJECT?

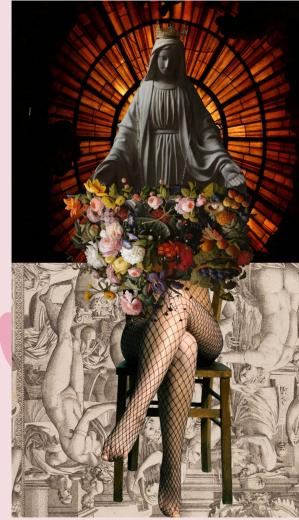
- I was struck by the issues surrounding female sexual expression and health in Western cultures
- I started reading “On Our Best Behavior” by Elise Loehnen
- I wanted to focus on how people who grew up in the Virgin vs. Whore dichotomy can heal from the things they internalized





02. CHRISTIANITY'S CATEGORIZATION OF WOMEN

The Whore and The Virgin



VIRGIN



VIRGIN MARY

- SWEET
- INNOCENT
- MOTHERLY

WHORE



MARY MAGDALEN

- MANIPULATIVE
- PROMISCUOUS
- SEXUALLY OBSESSED

WHY DOES THIS HAPPEN?

- Mommy Issues
- A confusion of different types of love
- A lack of emotional and physical integration
- Patriarchal teachings that force men to separate women they respect from women that they have sex with
- Unrealistic or degrading fantasies
- Saint Augustine's doctrine of Original Sin



A decorative border surrounds the central text, featuring various symbols such as hearts, flowers, cherries, and the word "Bemine" in a cursive font. The border is composed of repeating patterns of these elements in shades of red, pink, and black.

“He’s not good with the sex thing”

-PROFESSOR YARBROUGH

A small illustration of two red cherries with green stems and leaves, positioned to the right of the text.

A decorative border surrounds the central text, featuring various symbols of love and affection. The border includes red hearts of different sizes, pink and red flowers, cherries with green leaves, and small black icons of a heart with radiating lines and a halo. The word "Bemine" is written in a small, pink, cursive font throughout the border. The background is a light pink color.

“This man had a real problem with
sex... like a real problem”

-PROFESSOR YARBROUGH



THE CONTINUATION

CHRISTIAN MESSAGING

“NOBODY WANTS TO DATE A WHORE” KATHRYN KLEMENT + BRAD SAGARIN

- Sex devalues women
- Sex should only be for procreation
- Women are responsible for the sexual violence that men perpetrate
- Women should expect and accept sexual violence
- Women who are not submissive should be degraded

PATRIARCHAL GUIDANCE

- Male Pastors contributing to cycles of abuse
- The continued teaching of purity culture
- Integration of Saint Augustine's Teachings

MEN NOT CARING (OR KNOWING TO CARE)

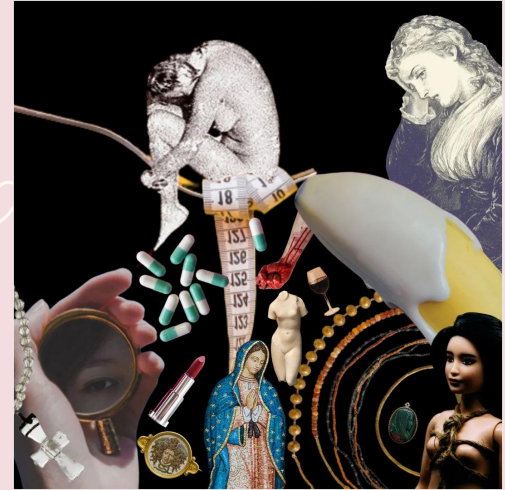
- “The boys didn’t seem to care if I was in the room or in my body, And I probably wasn’t there at all” (Loehnen 2023, 169)
- Men are taught to disconnect emotion from sex
- A lack of comprehensive and emotionally intelligent sex education



03.

THE IMPACTS

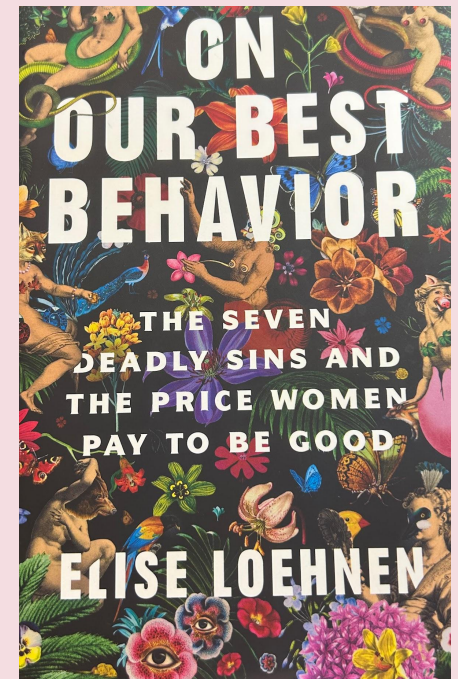
How does this hurt women?



DISSOCIATION

The author feels a voice inside objectifying her during sex “pulling me into my head, separating me from my body” (Loehnen 2023, 168)

“She talks about an experience she had recently with a friend where he said “sex with the girls he dated felt like masturbating in the company of a warm body” (Loehnen 2023, 169)



I've never dressed provocatively or like “I want it,” as it's my job to patrol the borders of my own physical safety. I see myself as a vessel for male desire rather than the operator of my own body. **Good women want to be seen as sensual, warm, and inviting of sex but not overtly interested.**

LUST
IS A SIN



MARITAL ABUSE

“Submit to your husband”

Reports of abuse are often minimized or ignored. Occasionally these instances go unreported because of the fear of losing their community.

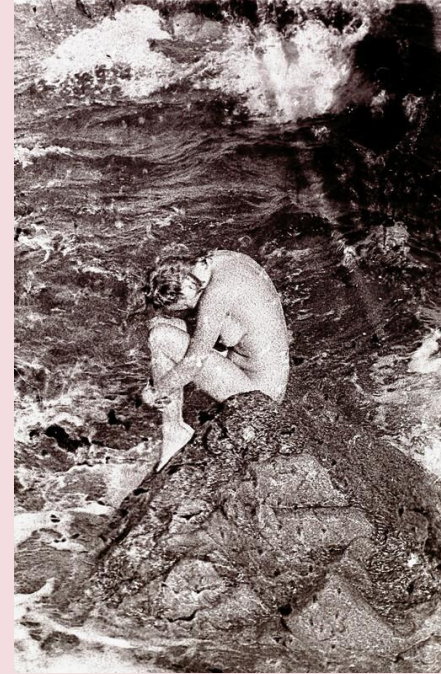
Marital rape is seen as impossible or justified as part of the marital duty

The emotional aspects of sex are often ignored after marriage and it is reduced to a physical duty



DISCONNECTION FROM COMMUNITY AND PARTNERS

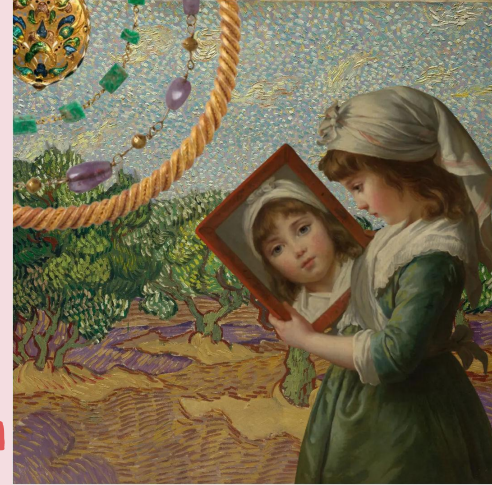
- Fear of judgement can prevent women from connecting with others
- Sorting people into boxes becomes automatic which can decrease chances of natural curiosity leading to intimacy and vulnerability
- Lack of open conversations about sex
- Deep shame surrounding being born as a woman, having sexual desires, or participating in forbidden practices can prevent women from seeking help and reassurance
- Men and women lacking genuine connection during sex



04.

HOW WE HEAL...

What can we do on institutional and individual levels to repair this harm?



CHURCHES



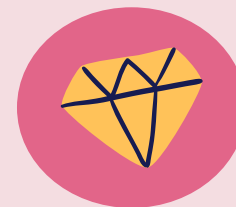
STOP VICTIM BLAMING

Women are not responsible for men's sexual desires or actions.



NORMALIZE

Start healthy conversations with clear boundaries for people to ask questions.



SOCIAL WORKERS

Social Workers within the church can help to educate the congregation.

INDIVIDUALS



IDENTIFY

How do these things show up for the individual?
Often it is necessary to stop objectifying oneself



CONNECT

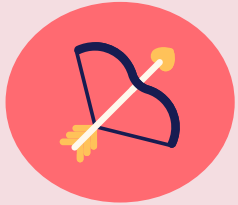
Reconnection with community, connecting with resources that are needed, and reconnection with oneself and their desires



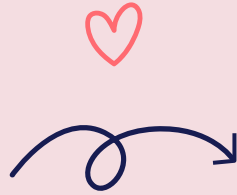
EDUCATE

Education about safe sex practices, objectification, and how to help younger generations avoid these same pitfalls.

HITOMI MOCHIZUKI



**GIVE YOURSELF
POSITIVE SEXUAL
EXPERIENCES**



**INCORPORATE
SPIRITUALITY
INTO SEX**



**TREAT SOMEONE'S
ENTIRE BODY WITH
CARE**

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COLLAGE 1

Photo by [Josh Applegate](#) on [Unsplash](#)

Photo by [Serge Taeymans](#) on [Unsplash](#)

Artwork Details

| | |
|---|--|
| Overview | Title: Still Life: Flowers and Fruit |
| Signatures, Inscriptions, and Markings | Artist: Severin Roesen (American (born Prussia), Boppard-am-Rhein 1816–72?) |
| Provenance | Date: 1850–55 |
| | Culture: American |
| | Medium: Oil on canvas |
| | Dimensions: 40 x 50 3/8 in. (101.6 x 128 cm) |
| | Credit Line: Purchase, Bequest of Charles Allen Munn, by exchange, Fosburgh Fund Inc. and Mr. and Mrs. J. William Middendorf II Gifts, and Henry G. Keasbey Bequest, 1967 |
| | Accession Number: 67111 |

Artwork Details

| | |
|---------------------------|--|
| Overview | Title: Women Bathing |
| Catalogue Raisonné | Artist: Jean Mignon (French, active 1535–ca. 1555) |
| References | Artist: after Luca Penni (Italian, Florence 1500/1504–1557 Paris) |
| | Date: 1535–55 |
| | Medium: Etching |
| | Dimensions: Sheet: 17 13/16 x 24 3/4 in. (45.3 x 62.9 cm) |
| | Classification: Prints |
| | Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1989 |
| | Accession Number: 1989.1012 |

COLLAGE 2

https://www.europeana.eu/en/item/401/item_LB4LKWJV7IZ2ILOPIS2YCFO762E6NCZ4

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Photo by [Laura Chouette](#) on [Unsplash](#)

Photo by [Valentin Salja](#) on [Unsplash](#)

Artwork Details

Overview

Provenance

References

Title: Marble statuette of Aphrodite

Period: Imperial

Date: 1st–2nd century CE

Culture: Roman

Medium: Marble

Dimensions: H: 13 5/8 in. (34.6 cm)

Classification: Stone Sculpture

Credit Line: Gift of Francis Neilson, 1942

Accession Number: 42.2018

Artwork Details

Overview

Signatures, Inscriptions, and Markings

Provenance

Exhibition History

Title: Brooch

Maker: Firm of Castellani

Maker: Mosaic possibly by Luigi Podio

Date: before 1888

Culture: Italian

Medium: Glass micromosaic, gold

Dimensions: Overall: 1 1/2 x 2 13/16 in. (3.8 x 7.1 cm)

Classification: Jewelry

Credit Line: Gift of Jacqueline Loewe Fowler, 2007

Accession Number: 2007.2991

Artwork Details

Overview

Provenance

Title: Pendant with head of the Virgin

Maker: Ottavio Miseroni (Italian, working Bohemia)

Date: early 17th century

Culture: probably Bohemian, Prague

Medium: Heliotrope with enameled gold mount

Dimensions: Height: 3 3/8 in. (8.6 cm)

Classification: Lapidary Work-Gems

Credit Line: The Jack and Belle Linsky Collection

Accession Number: 1982.60.393

Artwork Details

Overview

Provenance

References

Title: Jewelry of the Child Myt

Period: Middle Kingdom

Dynasty: Dynasty 11

Reign: reign of Mentuhotep II, early

Date: ca. 2051–2030 B.C.

Geography: From Egypt, Upper Egypt, Thebes, Deir el-Bahri, Tomb of Myt, Temple of Mentuhotep II, Pit 18, mummy of Myt, MMA excavations, 1921

Medium: Gold, carnelian, silver, glass, blue paste, feldspar, amethyst, jasper, rock crystal, resin, linen twine, leather

Dimensions: L: range from 43cm. to 76 cm.

Credit Line: Rogers Fund and Edward S. Harkness Gift, 1922

Artwork Details

Overview

Provenance

Exhibition History

Title: Necklace and Pendant Cross

Date: 500–700

Geography: Made in Medinet Habu (Near Thebes), Byzantine Egypt

Culture: Coptic (Egypt)

Medium: Rock crystal, silver mount

Dimensions: (a) necklace only: length 26 in. × 7/16 in. (length 66 × 11 cm)
(b) cross with silver mount: 3 3/8 × 1 5/8 × 1/2 in. (8.6 × 4.1 × 1.3 cm)
(c) rock crystal cross only: 2 7/8 × 1 5/8 × 1/2 in. (7.3 × 4.1 × 1.3 cm)

Classification: Lapidary Work-Crystal

Credit Line: Rogers Fund, 1908

Accession Number: 08.202.27a, b

COLLAGE 3

Artwork Details

Overview

Title: Julie Le Brun (1780–1819) Looking in a Mirror

Artist: Elisabeth Louise Vigée Le Brun (French, Paris 1755–1842 Paris)

Date: 1787

Medium: Oil on canvas

Dimensions: 28 3/4 × 23 3/8 in. (73 × 59.4 cm)

Classification: Paintings

Credit Line: Bequest of Mrs. Charles Wrightsman, 2019

Accession Number: 2019.141.23

Artwork Details

Overview

Title: Gold and emerald necklace

Period: Imperial

Date: 1st–2nd century CE

Culture: Roman

Medium: Gold, emerald

Dimensions: Other: 13 3/16 in. (33.5 cm)

Classification: Gold and Silver

Credit Line: Funds from various donors, 1921

Accession Number: 21.29.2

Provenance

References

Artwork Details

Overview

Provenance

Title: Locket

Date: ca. 1620–40

Culture: probably French

Medium: Gold, partly enameled, rock crystal

Dimensions: Height: 1 9/16 in. (4 cm)

Classifications: Metalwork-Gold and Platinum, Jewelry

Credit Line: The Jack and Belle Linsky Collection, 1982

Accession Number: 1982.60.388

Artwork Details

Overview

Title: Gold Necklace with Amethysts, Glass, and Gold Beads

Date: 6th–7th century

Culture: Byzantine

Medium: Gold, amethyst, (colored glass or rock crystal and emerald) beads

Dimensions: Overall: 17 9/16 x 9/16 x 1/4 in. (44.6 x 1.4 x 0.6 cm)

Classification: Metalwork-Gold

Credit Line: Gift of J. Pierpont Morgan, 1917

Provenance

References

Artwork Details

Overview

Provenance

Exhibition History

References

Notes

Loan Restrictions

Title: Olive Trees

Artist: Vincent van Gogh (Dutch, Zundert 1853–1890 Auvers-sur-Oise)

Date: 1889

Medium: Oil on canvas

Dimensions: 28 5/8 x 36 1/4 in. (72.7 x 92.1 cm)

Classification: Paintings

Credit Line: The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1998, Bequest of Walter H. Annenberg, 2002

Accession Number: 1998.325.1

Artwork Details

Overview

Provenance

References

Title: Gold Neck Ring

Date: 6th–4th century BCE

Geography: Made in Southern Russia or Black Sea Region (?)

Culture: Celtic

Medium: Gold

Dimensions: Overall: 7 1/2 x 7 1/2 x 1/2 in., 1102lb. (19 x 19.1 x 1.2 cm, 500g)

Classification: Metalwork-Gold

Credit Line: Purchase, 2005 Benefit Fund, Rogers Fund, Audrey Love Charitable Foundation Gift, and Gifts of J. Pierpont Morgan and George Blumenthal and Fletcher Fund, by exchange, 2005

Accession Number: 2005.366





THANKS

ANY QUESTIONS?!

