

Call and Response

A Narrative of Reverence to Our Foremothers in Gynecology



Co-sponsored with the **Resilient Sisterhood Project**
March 30, 2023 – October 31, 2023

Curated by **Dell Marie Hamilton**

The Neil L. & Angelica Zander Rudenstine Gallery at the Hutchins Center

Exhibition Curatorial Statement

In 2019, the Resilient Sisterhood Project (RSP), a non-profit healthcare advocacy organization that supports Black communities, took a leading role in illuminating and raising public awareness about the notorious medical experiments of Dr. James Marion Sims and the surgeries he conducted on enslaved Black women in the mid-19th century. Guided by the Sankofa principle of looking to the past to understand the present, RSP commissioned artist Jules Arthur to create a suite of paintings to center the identities of three of the women Sims named in his writings. They were known as Lucy, Betsey and Anarcha.

In an effort to extend the conversation, this exhibition includes Arthur's paintings as well as the work of Vinnie Bagwell, Michelle Browder, Jeremy Daniel, Michelle Hartney, King Cobra (documented as Doreen Lynette Garner), Sara Krulwich, Anyika McMillan-Herod, Malcolm Herod, Tsedaye Makonnen, and Charly Evon Simpson. These artists have sought to reclaim the memory of these courageous women with humanity and compassion. The photographs of Howard Simmons and Spencer Platt have documented the work of steadfast organizers who lobbied and pushed the City of New York to remove Sims's monument at the corner of Central Park and East 103rd Street in 2018.

Whether it's the astronomical rates of Black maternal mortality, sterilization efforts that targeted Mexican and Puerto Rican women in the 20th century, or the overturning of *Roe v. Wade* and the push to block gender-affirming care for trans youth, this collaboration between RSP and the Hutchins Center for African & African American Research asks audiences to reflect on how the roots of this history and its attending racial, gender, ethnic and class biases are baked into the woeful state of contemporary healthcare practice.

Exhibition Historical Background

From 1844-1849, in Mount Meigs, Alabama, located about fifteen miles from Montgomery, Sims headed the first women's hospital which primarily served enslaved women who suffered from vesico-vaginal fistulas—a severe disability often caused by prolonged labor.

While fistulas were a common problem for many women in the 19th century, for enslaved Black women, fistulas were a by-product of malnutrition, repeated rapes, and frequent pregnancies. Sims personally noted that he conducted thirty experimental surgeries on Anarcha before he finally perfected the techniques to repair this condition. It's during these years that Sims cements his legacy as the "father

of American gynecology” by inventing the vaginal speculum and a corrective method for fistulas.

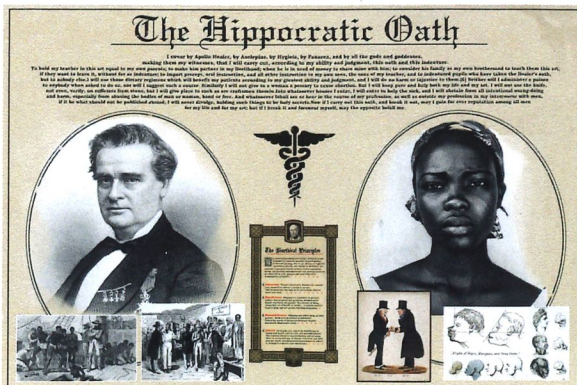
Sims’s career undoubtedly casts a long shadow. But it’s the work of scholar Deirdre Cooper Owens who places the lives of enslaved Black women within the larger context of the history of gynecology. In Cooper Owens’s book, *Medical Bondage: Race, Gender, and the Origins of American Gynecology*, she writes that enslaved women who worked closely with Sims served as his surgical nurses. According to Cooper Owens, “they learned the fundamentals of gynecological surgery from arguably the most successful gynecologist of the nineteenth century. During the five years they lived on Sims’s farm they helped him birth a new field” (*Medical Bondage*, p.2).

Cooper Owens’s work also emphasizes how antebellum doctors swapped stories and professionalized their research to formulate racist notions about Black women’s fertility and Black people’s supposed imperviousness to pain. Such concepts flourished in the 19th century and were regularly discussed at medical association meetings and in research publications.

It’s also important to note that the origins of gynecology and medical experimentation also coincide with the birth of the social science fields of anthropology and sociology, and the rise of scientific racism. According to historian Harriet A. Washington, Louisiana physician Samuel A. Cartwright, who invented the fictitious mental disorder, drapetomania, published prolifically about the differences and peculiarities of doing “Negro medicine.”

While Sims’s surgeries are well documented they are not exceptional. In her 2006 book, *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*, Harriet A. Washington writes a comparative history of medical experimentation on African Americans and its underbelly of medical malfeasance. “Dangerous, involuntary, and nontherapeutic experimentation upon African Americans has been practiced widely and documented extensively at least since the eighteenth century” (*Medical Apartheid*, p.7).

Exhibition List of Works



#1

Jules Arthur

The Hypocrisy, 2023

Painting – mixed media

Dimensions: 28”x42”

Courtesy of the artist and

the Resilient Sisterhood Project



#2

Jules Arthur

A Bond of Sisterhood, 2019

Painting – mixed media

Dimensions: 28.5”x43”

Courtesy of the artist and
the Resilient Sisterhood Project



#3

Vinnie Bagwell

Victory Beyond Sims, 2022

Sculpture – bronze resin, hand-crafted

Dimensions: 14”w X 32”h X 14”

Courtesy of the artist



#4

Jules Arthur

Mothers of Gynecology, 2019

Painting – mixed media

Dimensions: 41”x29”

Courtesy of the artist and
the Resilient Sisterhood Project



#5

Michelle Browder

Mothers of Gynecology, 2022

Sculpture – mixed media, handcrafted
and 3-D printed

Dimensions: 13”x10”

Courtesy of the artist



#6

Jules Arthur

Field of Exploitation, 2023

Painting – mixed media

Dimensions: 42”x28”

Courtesy of the artist and
the Resilient Sisterhood Project



#7

Jules Arthur

Sisterly Resistance, 2019

Painting – mixed media

Dimensions: 28.5”x43”

Courtesy of the artist and
the Resilient Sisterhood Project



#8

Jeremy Daniel

Behind the Sheet, 2019

Digital still image from the play, *Behind the Sheet*, written by Charly Evon Simpson

Dimensions variable

Courtesy of the artist



#9

Jeremy Daniel

Behind the Sheet, 2019

Digital still image from the play, *Behind the Sheet*, written by

Charly Evon Simpson

Dimensions variable

Courtesy of the artist



#10

Sarah Krulwich, *New York Times*

Behind the Sheet, 2019

Digital still image from the play, *Behind the Sheet*, written by

Charly Evon Simpson

Dimensions variable

Courtesy of the *New York Times*
and Redux Pictures



#11

Anyika McMillan-Herod

Do No Harm, 2021

Digital still image from the play,

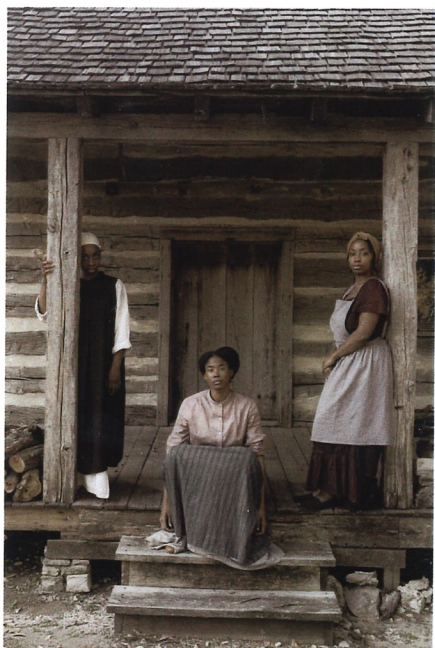
Do No Harm, written by

Anyika McMillan-Herod

Dimensions variable

Courtesy of the artist and Soul Rep

Theater and AT&T Performing Arts Center



#12

Malcolm Herod

Do No Harm, 2020

Digital still image from the film version

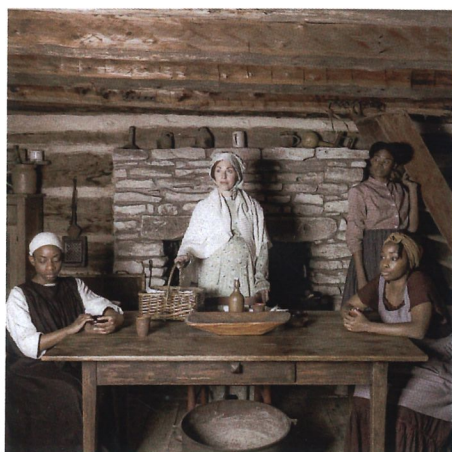
of *Do No Harm*, written by

Anyika McMillan-Herod

Dimensions variable

Courtesy of the artist and

Soul Rep Theater



#13

Malcolm Herod

Do No Harm, 2020

Digital still image from the film version

of *Do No Harm*, written by

Anyika McMillan-Herod

Dimensions variable

Courtesy of the artist and

Soul Rep Theater



#14

Malcolm Herod

Do No Harm, 2020

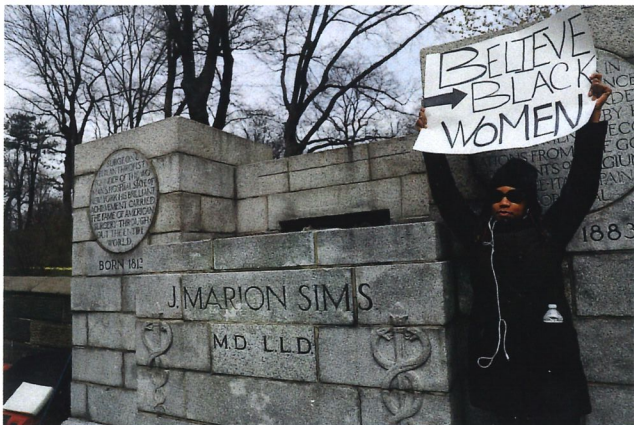
Digital still image from the film version of *Do No Harm*, written by

Anyika McMillan-Herod

Dimensions variable

Courtesy of the artist and

Soul Rep Theater



#15

Spencer Platt

New York City to Remove Statue of Controversial Dr. James Marion Sims, 2018

A woman stands beside the pedestal

where a statue of J. Marion Sims once stood

at Central Park & East 103 Street, NYC

Digital image

Dimensions variable

Courtesy of Getty Images



#16

Howard Simmons, *New York Daily News*

Protest to Remove J. Marion Sims Statue at

Central Park & East 103 Street, NYC, 2017

From left to right: Darializa Auila-Chevalier,

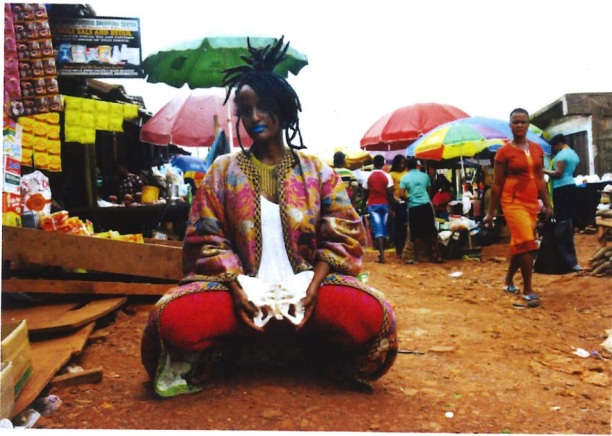
Jewel Cadet, Rossanna Mercedes,

Alexis Yeboah-Kodie, and Jamilah Felix

Digital image

Dimensions variable

Courtesy of Getty Images and the *New York Daily News*



#17

Tsedaye Makonnen

Nigerian Edition I, Crowning Series, 2018

Photo by Emeka Egwuibe and Eze Chineye

Digital image, dimensions variable

Courtesy of the artist



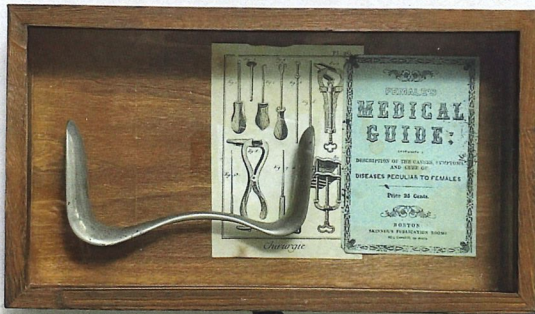
#18

King Cobra (documented as Doreen Lynette Garner)

Purge live performance, 2017

One-channel video

Courtesy of the artist, JTT New Work, and Pioneer Works, Brooklyn



#19

Antique 19th century Duck-billed Speculum attributed to J. Marion Sims and various medical ephemera, Provenance Unknown

Display box dimensions: 14 7/8" W X 8 1/2" H X 2 3/4" D



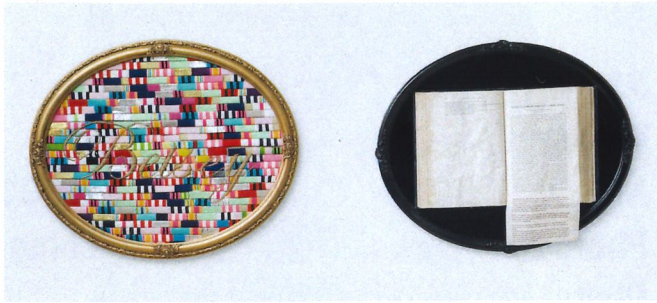
#20

Spencer Platt

New York City to Remove Statue of Controversial Dr. James Marion Sims, 2018

Statue of J. Marion Sims is loaded onto a New York City Parks Department truck

Courtesy of Getty Images



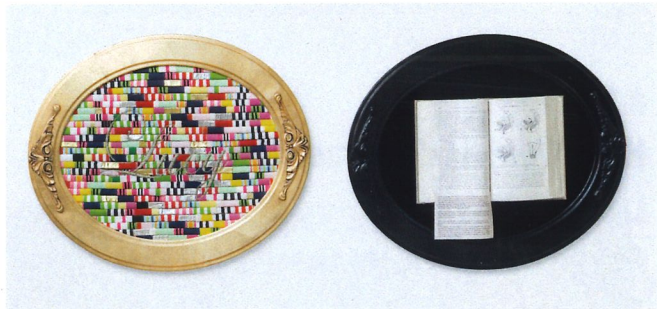
#21

Michelle Hartney | *Betsey*, 2014

Mixed-media sculpture (diptych)
grosgrain ribbon, metallic embroidery
floss, vintage obstetrics text

Dimensions variable

Courtesy of the artist



#22

Michelle Hartney | *Lucy*, 2014

Mixed-media sculpture (diptych)
grosgrain ribbon, metallic embroidery
floss, vintage obstetrics text

Dimensions variable

Courtesy of the artist



#23

Michelle Hartney | *Anarcha*, 2014

Mixed-media sculpture (diptych)
grosgrain ribbon, metallic embroidery
floss, vintage obstetrics text

Dimensions variable

Courtesy of the artist



#24

Jules Arthur

Legacies of Resilience, 2023

Painting – mixed media

Dimensions: 42”x28”

Courtesy of the artist and
the Resilient Sisterhood Project

Exhibition Biographies

Jules Arthur

Born in St. Louis, Missouri, Jules Arthur combines passion and formal traditions into works that brim with sensitivity. In 1995, he moved to New York City to attend The School of Visual Arts where he received a B.F.A. with honors in 1999. The following year, he was privileged to receive guidance from Robert Blackburn while attending the Robert Blackburn Printmaking Workshop. Since then, he has been the recipient of several awards and his work has been reviewed in the *New York Times*. Committed to the path of being a student of life and art, he states, that “if one is to master the human form one must remain in constant pursuit of it.”

By using multiple visual strategies including Trompe-l'oeil, collage and shifts in proportion, Arthur dignifies the experiences of Lucy, Betsey and Anarcha. In *Mothers of Gynecology*, Arthur speculates on what the women might have looked like. The circular composition that encloses their faces is reminiscent of Italian tondo paintings or perhaps a woman's locket necklace. In *Sisterly Resistance*, Arthur places the three women, looming large from on high, over the small tumbling statue of Sims. Their judgment from above empowers activists and ancestors to tear down his monument and challenge Sims's authoritative role in medicine. For the painting, entitled *A Bond of Sisterhood*, the women are depicted in a domestic setting that demonstrates the poignancy of their caretaking but it is always circumscribed by Sims's gaze and looming presence.

In the fourth painting of the series, *The Hypocrisy*, Arthur juxtaposes the language of The Hippocratic Oath, which all doctors all sworn to, against images of enslavement, cranial images emphasizing racial hierarchy, a slave market and passage aboard slave ships. In *Field of Exploitation* he addresses the repeated impregnation of Black women in order to engineer the economic sustainability of plantation economies and the fact these women were not exempt from the back-breaking labor of picking cotton. In the final painting of the series, *Legacies of Resilience*, the lineage and expertise of Black midwives, caretakers, nurses and gynecologists are emphasized including Dr. Rebecca J. Cole, Nurse Mary Eliza Mahoney, Dr. Eliza Grier, Dr. Rebecca Davis Lee Crumpler, Dr. Yvonne Gomez-Carrion, and Dr. Michele David.

Vinnie Bagwell

Vinnie Bagwell grew up in the Town of Greenburgh, New York and from an early age, she exhibited a remarkable gift for drawing and further developed a passion for painting in high school. In her sculptural work, she uses traditional bas-relief techniques to highlight the contributions of African American figures. Her first public artwork, “the First Lady of Jazz,” was commissioned by the City of Yonkers and has since gone on to design numerous public-art commissions, including a bronze of Walter ‘Doc’ Hurley, which is the first public artwork of a contemporary African American in Connecticut. A Morgan State University alumna, in 1992 she co-authored and published with Harold A. Esannason “A Study of African-American Life in Yonkers From the Turn of the Century.” As a journalist, she has written for the Gannett Suburban Newspapers/*The Herald Statesman* and the *Harlem Times*.

In 2019, with the overwhelming support of community groups, Bagwell was commissioned by the New York City Department of Cultural Affairs to replace Sims's statue which had previously stood at the Central Park and East 103rd Street location since 1934. The maquette presented in the exhibition is a study of Bagwell's design entitled “Victory Beyond Sims” a bronze winged figure that carries an eternal flame in one hand and a caduceus staff, a holdover from Greek mythology and adopted as a symbol of medicine in the late 19th century. Bagwell's vision for the piece recalibrates the role of public art which often does not include communities of color. On the back and front of the figure are two different representations of slave ships and in ‘Victory's’ garment the visages of African American women are given prominence.

Exhibition Biographies

Michelle Browder

Michelle Browder is both an artist and activist and has founded two non-profit youth programs to help young people in Alabama: "I Am More Than" and More Up Cafe. Browder is also the owner and operator of More Than Tours, which provides educational tours to the public about the civil rights history of Montgomery, Alabama. Browder has designed a mural at the site of Montgomery's former slave market in solidarity with the Black Lives Matter movement and the #TheMarchContinues Mural at the Southern Poverty Law Center. Browder's passion and commitment to social justice have been featured in *The New York Times*, *People*, the *Today* show and in the *Washington Post*.

Browder first learned of Sims more than 30 years ago when she was a student at the Art Institute of Atlanta and encountered Robert Thom's 1952 painting, *J. Marion Sims: Gynecologic Surgeon*, from a series called *The History of Medicine*. In 2021, Browder erected a commemorative work in Montgomery to honor Lucy, Betsey and Anarcha and asked the public to donate discarded metal objects so they could be utilized as the raw materials for the sculpture. In Browder's estimation the materials represent how Black women have been treated and have used transformation for biting social commentary. Browder thoughtfully individuates each figure's identity with distinctive jewelry and hairstyles. Their torsos are adorned with Adinkra symbols which translate as supreme god for Anarcha, strength for Betsey and friendship for Lucy. The miniature rendering in the exhibition only hints at the full impact of the towering monument. Browder recently purchased a two-story building that stands on the site where Sims's performed his surgeries and will launch the space as the Mothers of Gynecology Health and Wellness Center in 2023. To learn more about Browder's homage to Lucy, Betsey and Anarcha, check out her interview on Smarthistory's YouTube channel at <https://bit.ly/3nbXif8>

Jeremy Daniel

Jeremy Daniel fell in love with theater as a child which fueled the early part of his career as a publicist representing both Off-Broadway and Broadway performances. Through his work as a publicist, his passion eventually turned to photography, and since 2008, he has documented dozens of notable productions including "Waitress," acclaimed revivals of "The King & I" and "Fiddler on the Roof," "The Play That Goes Wrong," "Bandstand," "Chicago," "Jersey Boys" and many more. He has also photographed productions at The Kennedy Center, Lincoln Center Theatre, Cirque du Soleil, Playwrights Horizons, Roundabout Theatre Company, The Irish Rep., Williamstown Theatre Festival, and Bedlam Theatre Company. His work has appeared in *The New York Times*, *Vanity Fair*, *The Wall Street Journal*, *The Los Angeles Times*, *People*, *Time Out New York*, *New York Magazine*, and *Playbill*. In 2019, he photographed Charly Evon Simpson's play, *Behind the Sheet*, which was produced by the Ensemble Theater in New York.

Michelle Hartney

Michelle Hartney is a Chicago-based interdisciplinary artist who works with fiber, installation, sculpture, performance, and the Internet. Her practice focuses on women's rights, maternal healthcare issues, and misogyny in art institutions. Hartney's interest in using art to address social issues began during her graduate studies in art therapy at The School of the Art Institute of Chicago, where she was an Albert Schweitzer Fellow. In 2016, Hartney founded the Repro Rights Art Collective, an art collective dedicated to utilizing creative approaches to raise awareness about reproductive rights by linking artists, writers, musicians, and activists to work collaboratively on socially engaged projects.

In Hartney's fascinating abstract diptychs, she employs embroidery as a proxy for women's work and their embodied labor. The ornate frames uphold the trappings of romanticized portraiture and the grosgrain ribbons signify the dignity that is conferred upon an officer of high military ranking. These are juxtaposed with vintage gynecological textbooks. For Anarcha, it is the *Textbook of Gynecology* opened to a page from a chapter on *Relaxations, Displacements – Fistulas*; for Betsey, it is *Obstetrics and Gynecology*, opened to a chapter on *The History of American Gynecology, A Brief Outline*; Lucy's accompanying textbook is opened to a chapter on *Lacerations, Relaxations and Fistulas*. Hartney takes it a step further by

Exhibition Biographies

attaching her own text as a footnote reframing Sims's outsized legacy.

Hartney urges visitors to the Rudenstine Gallery to take decisive action by taking their own corrective measures. Audiences can access a list of key medical texts which are mapped to the location of libraries in all fifty states. They are asked to check these books out and amend them with the insertion of downloadable bookmarks that tell the truth about Sims. Bookmarks are available in the gallery during the run of the exhibition and via Hartney's website: <https://www.michellehartney.com/anarcha-lucy-betsey>

King Cobra

King Cobra (documented as Doreen Lynette Garner, b. 1986, Philadelphia, PA) is an artist based in New York. Recently, she has presented solo exhibitions at the New Museum, New York; SCAD Museum of Art, Savannah, GA; and the Perlman Teaching Museum, Carleton College, Northfield, MN. She has exhibited widely in group exhibitions in both the US and abroad, including at the Halle Für Kunst Steiermark, Graz, AT, the 7th Athens Biennale, Athens, GR, as well as the Museum of Contemporary Photography in Chicago, IL. In 2019, Garner performed *Alternative Modes of Penetration* at MoMA PS1 and mounted "She Is Risen," her first solo exhibition of new work at JTT. Other previous exhibitions include a two-person show at Pioneer Works, a solo show at the Museum of Contemporary African Diasporan Arts in Brooklyn, NY, and group exhibitions at Socrates Sculpture Park in Queens, NY, Artspace in Sydney, AU, and La Galleria at La Mama in New York, NY. Cobra's forthcoming solo show at JTT, New York will open in April 2023.

Cobra's 2017 two-person exhibition with Kenya (Robinson), "White Man on a Pedestal" (*WMOAP*) at Pioneer Works in Brooklyn, questioned "a prevailing western history that uses white-male-heteronormativity as its persistent model." Cobra has long preoccupied herself with the figure of Sims and his impact on medicine and science. Her startling assemblages of resin, hair, Swarovski crystals, glass beads, surgical tools, and suturing are deftly used to make visible the cruelty of medical experimentation upon Black bodies. In her video performance "Purge" she subjects Sims to her version of a vesico-vaginal fistula surgery. She 3D-scanned Sims's Central Park statue to produce a mold. She then used the form to create a silicone flesh-like replica of Sims's body and used an endoscopy camera to conduct the operation in front of a live audience at Pioneer Works.

Tsedaye Makonnen

Tsedaye Makonnen is a multidisciplinary artist whose studio, curatorial, research-based practice threads together her identity as a daughter of Ethiopian immigrants, a Black American woman, a doula and a mother. Makonnen is invested in interrogating the transhistorical forced migration of Black communities across the globe. Her work is both an intimate memorialization and protective sanctuary for Black lives. She has performed at the Venice Biennale, Art Basel Miami, Chale Wote (Ghana), El Museo del Barrio, Fendika (Ethiopia), FIAP (Martinique), and the Queens Museum. Her light sculptures which memorialize Black womxn have been exhibited at the August Wilson Center and the National Gallery of Art. In 2019 she was on the front cover of the *Washington City Paper's* People Issue for her curatorial project Black Women as/and the Living Archive.

In her *Crowning Series*, Makonnen uses guerilla performance art, sculpture, and photography revolving around a gilded cast of pelvic bones that Makonnen wears as a crown. By wearing the pelvis as a crown, she elevates, in her words, the "womb as wound."

Exhibition Biographies

Anyika McMillan-Herod

Anyika McMillan-Herod is an author, essayist, playwright, and poet. A Dallas native, Herod is an alum of Booker T. Washington High School ('89), holds a BFA in Theater from Prairie View A&M University ('93) and studied acting in California Institute of the Arts' MFA program. She is co-founder of Soul Rep Theatre Company in Dallas, Texas and former editor of *The Dallas Examiner*. She has adapted two Latin American short stories by Juan Rulfo and Alfredo Cardona Peña for Teatro Dallas' 2017 Day of the Dead production, *An Evening with Two Giants*. Additionally, Anyika debuted three short plays in 2017, two in Soul Rep's Southside Stories Festival and the other, *Migration*, in House Party Theater's Damnsels! Play Festival. McMillan-Herod has also been a 2019 Public Voices Fellow with the OpEd Project.

Commissioned by the Association of Practical Theology, McMillan-Herod's searing play, *Do No Harm*, gave voice and imagined what the lives of Anarcha, Betsey, and Lucy might have been like. The film version of *Do No Harm* was produced by Soul Rep Theater and was performed in a slave cabin at Dallas Heritage Village in 2020. The play was then presented in a traditional live performance during the 2021-2022 season at the AT&T Performing Arts Center. *Do No Harm* also played an important role in Southern Methodist University's School of Theology efforts to create a forum for discussions on the intersection of race, medicine and ethics. According to an interview with the *Dallas Morning News*, McMillan-Herod wrestled with the complex interdependent relationships that enslaved women would have encountered: "What was it like to be in a system where you had no voice, you had no say in the matter? How did someone who is enslaved cope with the situation? How did you maintain a sense of self, a sense of dignity?" For more info about McMillan-Herod and the play, visit: <http://www.anyikaherod.com/do-no-harm>

Malcolm Herod

Malcolm Herod is a student at Savannah College of Art and Design where he is majoring in photography.

Sarah Krulwich

Sara Krulwich has been photographing the theater world for the *New York Times* since the 1990s. In 2018, she was honored as the first journalist to receive the Tony Award for Excellence in Theater. Her 2019 photograph of Charly Evon Simpson's play, *Behind the Sheet*, appeared in a Ben Brantley *New York Times* review of the production.

Spencer Platt

Since 2001, Spencer Platt has been an American photojournalist and has documented conflicts for Getty Images in the Republic of Congo, Afghanistan, Liberia, Iraq, Lebanon and Ukraine. In 2006, his images of the war in Lebanon won World Press Photo of the year and in 2022, he was a co-winner of the Pulitzer Prize for breaking news photography.

Howard Simmons

Howard Simmons worked for 25 years at the *New York Daily News* covering everything from breaking news to Super Bowl XLVI. He is currently a freelance photographer based in New York.

Charly Evon Simpson

Charly Evon Simpson's plays include *Jump*, *Behind the Sheet*, *form of a girl unknown*, *it's not a trip it's a journey*, and *sandblasted*. Her work has been seen and/or developed with The Eugene O'Neill Theater Center, Vineyard Theatre, WP Theater, Ensemble Studio Theatre, The Lark, Page 73, Ars Nova, Chautauqua Theater Company, PlayMakers Repertory Company, Salt Lake Acting Company, The Fire This Time Festival, National New Play Network through its NNPN/Kennedy

Exhibition Biographies

Center MFA Playwrights Workshop and National Showcase of New Plays. Charly was named the 2019-20 recipient of the Paula Vogel Playwriting Award from the Vineyard Theatre, co-recipient of the Dramatists Guild's Lanford Wilson Award, was nominated for the Outer Critics Circle's John Gassner Award, and had two of her plays on the 2019 Kilroys List. Her play *Jump* is the first recipient of the David Goldman Fund for New Plays. She has received commissions from Manhattan Theatre Club/Sloan, EST/Sloan, South Coast Repertory, Barnard College, and more. She's currently a core writer at The Playwrights' Center and a resident of New Dramatists. She has also been a writer for HBO's *Industry* as well as Showtime's *American Rust*.

In Simpson's 2019 play *Behind the Sheet*, produced by New York's Ensemble Theatre- Anarcha and Sims are fictionalized as Philomena (played by Naomi Lorrain) and Dr. George Barry (played by Joel Ripka). Philomena has been gifted to George's wife and is pregnant with his child. While the play invents a relationship between the characters who represent Anarcha and Sims, *Behind the Sheet* refuses to look away from the entanglements of sex, subjugation, slavery and surgery. In a review for the *New York Times*, theater critic Ben Brantley writes: "what's so uncanny about *Behind the Sheet* is its awareness that there is nothing shocking about such domestic arrangements in the time and place where it is set."

Exhibition Reading List

Books

- Medical Bondage: Race, Gender, & the Origins of American Gynecology* by Deirdre Cooper Owens, University of Georgia Press, 2018
- Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present* by Harriet A. Washington, Anchor, 2008
- Say Anarcha: A Young Woman, A Devious Surgeon, & the Harrowing Birth of Modern Women's Health* by J.C. Hallman, Henry Holt, 2023
- The Pain Gap, How Sexism & Racism, in Healthcare Kill Women* by Anushay Hossain, S&S/Simon Element, 2021
- Henrietta Lacks, The Untold Story*, by Ron Lacks, Bookbaby, 2020
- The Immortal Life of Henrietta Lacks*, by Rebecca Skloot, Crown, 2011
- Examining Tuskegee: The Infamous Syphilis Study and Its Legacy* by Susan Reverby, University of North Carolina Press, 2009

Documentary Films

- Remembering Anarcha* directed by Josh Carples, 2021 <https://rememberinganarcha.com>
- Aftershock* directed by Paula Eiselt and Tonya Lewis Lee, 2022 <https://www.aftershockdocumentary.com>

News Articles

- Why Are Women's Health Concerns Dismissed So Often? 1A hosted by Jenn While, NPR, January 4, 2023
- Cervical Cancer Kills Black Women at a Disproportionately Higher Rate Than White Women by Alana White, NPR, January 31, 2022
- Labor Pains: The Pain That Is Unlike All Other Pain by Stephanie H. Murray, *The Atlantic*, August 12, 2022

“We're not believed when we say we've been raped. We're not believed when we say we've been harassed. We're not believed when we say we're in pain, or we think something is wrong. So in addition to a pain gap there's a serious credibility gap.” - Anushay Hossein, author of *The Pain Gap: How Sexism and Racism in Healthcare Kill Women*

“Dangerous, involuntary, and nontherapeutic experimentation upon African Americans has been practiced widely and documented extensively at least since the eighteenth century.” - Harriet A. Washington, author of *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*

“They learned the fundamentals of gynecological surgery from arguably the most successful gynecologist of the nineteenth century. During the five years they lived on Sims’s farm they helped him birth a new field.” - Deirdre Cooper Owens, author of *Medical Bondage: Race, Gender, and the Origins of American Gynecology*



**Hutchins Center
for African &
African American
Research**

**Harvard
University**



**Resilient
Sisterhood
Project**

A Window Into Women's
Reproductive Health & Wellness