



# SEX & BLOOD

## VISUAL HISTORIES OF SEX EDUCATION AND MENSTRUATION IN 20TH CENTURY US AND EUROPE

**Saniya Lee Ghanoui,**

*University of Illinois at Urbana-Champaign*

**Growing Up on Screen: Sex Education and Mass Communication in the U.S. and Sweden, 1930-1950**

**Camilla Mørk Røstvik**

*University of St Andrews*

**'The Painter's are In' - Creativity in Menstrual Art and Advertising 1970-2010s**

**Date and time:** 7 March 2018, 13:30-16:15.

**Location:** Aarhus University, Nobel Parken, building 1461, room 515.

**Sign up:** The event is free and open to all, but please sign up by emailing [hs.jensen@cas.au.dk](mailto:hs.jensen@cas.au.dk).

**Saniya Lee Ghanoui** is a doctoral candidate in History at the University of Illinois at Urbana-Champaign. Her dissertation, tentatively titled "Hot-Blooded Teens and Silver Screens: Sex Education and its Films in the United States and Sweden, 1910-1960" is a transnational cultural history that investigates the development of the movements for sex education in the United States and Sweden from the start of the twentieth century through 1960, the interactions between these two movements, and their signature method of education: the sex education film. Her research examines how Sweden and the United States worked together to craft their respective sex education programs, how the two countries exchanged sex education ideas, materials, and films, and the reception of those films in each country.

**Dr Camilla Mørk Røstvik** is a Leverhulme Early Career Fellow at the School of Art History, University of St Andrews. Her project, "'The Painters Are In': The Visual Culture of Menstruation since 1950" examines the history of menstrual advertising and art, exploring how this is connected to changing perceptions about periods. The project introduces the concept of menstrual visual culture as an important tool for understanding the complicated layers of feminism, marketing, product innovation, business interests, medical sciences, creativity, consumer culture, and taboos involved in period discourse. By exploring case studies from art and advertising, the project aims to understand how and when artists, advertisers and product developers become strange bedfellows in their sometimes shared goal, underlined by very different motives, of combatting period stigma.



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