

*History Studies* X (1990), Tracy C. Davis examines the social outrage surrounding a nineteenth-century poster ad in which a gymnast, Zaeo, is pictured in a sleeveless costume with hands behind her head. This scandal was partly due to the fact that "the armpit was a Victorian metonym for female genitalia" (9). The case of Zaeo points to the historically and culturally contingent values surrounding the display of genitals, and even armpits.

30. *The Girls of Penthouse* (New York: Bob Guccione, March 1992).

31. The horror film is a space in which the erotics of the terrorization of women is continuously played out. But, one might ask whether the Beauty shown here is not simultaneously the Beast. Does the voluntary display of her genitalia place her in the category of the monstrous? In David Cronenberg's *Dead Ringers* (1988), gynecology itself becomes the space of the horror (not a difficult scenario considering that many women are horrified when they go to the gynecologist). Female monstrosity is tied to internal genitalia in the form of Claire Niveau, diagnosed as a trifucate (possessing three cervixes that lead to three separate chambers in her uterus). For a thorough discussion of monstrosity and the female body in horror films, see Barbara Creed, "Horror and the Monstrous Feminine: An Imaginary Abjection," *Screen* 27 (1986): 44-70.

32. Feminist Health Collective, *New View of a Woman's Body* (New York: Simon and Schuster, 1981).

33. See Elinor Fuchs, "Staging the Obscene Body," *The Drama Review* 33 (Spring 1989).

34. Michel Foucault, *The Birth of the Clinic: An Archaeology of Medical Perception*, trans. A.M. Sheridan Smith (New York: Random House, 1973), 3.

35. Julia Kristeva, *Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1982).

36. Mary Russo, "Female Grotesques: Carnival and Theory," *Feminist Studies/ Critical Studies*, ed. Teresa de Lauretis (London: Macmillan, 1986), 217.