

UNCOVERING THE ARTIST MODEL:
AN EXPLORATORY STUDY

By

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To Ronald L. Akers

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Abstract of Dissertation Presented to the Graduate School
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By

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My study explored the characteristics and experiences of female artist models. The investigation is exploratory and descriptive in nature. There is nothing written that speaks to the issue of the meaning of artist modeling to models, how they define it, their experience of it and how they fit themselves into it. Twenty-five artist models who are currently working in the occupation in a southern state participated in the study. Through a combination of convenience, snowball, and purposive sampling, models were recruited during the spring months of 2007 through colleges and universities and art schools, through artists and through referral from other models who participated in the study. The researcher used individual, semi-structured interviews to collect data across eight main topics: entry, posing, artists, body, mind, artwork, reactions from others and rewards. This method of inquiry permits the voices of the women to emerge, allowing them to discuss their own definitions of the situation. Through its qualitative nature we get our first real glimpse into the experiences of artist models in the United States by allowing them the opportunity to name and invest their experience with meaning. Their stories help us to better understand artist models, as well as how artist modeling operates in general, while also providing further insight into the constructed notions of the body and enhancing understanding of what body means to those who locate their body as central to their work.

CHAPTER 1 INTRODUCTION

Background

There just don't seem to be any concrete guidelines. [. . .] In general, it's just, you know, get naked, be able to hit poses, and hold still. 5

What kind of woman poses naked for art? Before seeing "artist model" listed among a group of occupations some time ago in a college textbook, I knew nothing about artist models. I knew there was a phenomenon in history where women posed for artists, but I could not recall from where I had seen or learned that information. I was certain, however, that instances when I had seen something about them were indeed rare. In fact, at that time I could not even recall anything particularly memorable about them from magazines, television or films.

After that initial encounter with artist models in the textbook, my curiosity was piqued. I wondered who they were, and how long they had been used by artists. I was also curious to know what posing was like; specifically, what it was like for someone to hold a pose--in the nude--before an artist for hours at a time. I also wondered whether other people--like me--even knew about them and, if they did, what they thought about them.

Few people probably have any direct familiarity at all with artist models or the world of the studio. People have little knowledge of artist models because the places where they usually work--in artists' studios--are still relatively unknown to the public in general. The distinct and separate social milieu of the studio is most likely to be observed by the public through a handful of paintings in museums which depict studio life. And much of the general public probably knows little about the artist model herself because they are rarely found in the media that people commonly read or see. General circulation magazines and newspapers rarely feature stories about artist models, and they rarely appear with frequency in popular films, although a few notable exceptions like *Camille Claudel* (1989) and *Sirens* (1994) exist.

Artist models appear at first blush to be analogous to other groups in society which “employ” nudity in the course of their work. These other groups are (1) exotic dancers--originally known as strippers, who remove their clothes while watched by paying customers; (2) pornographic models--who perform or pose in the nude for print or film; and (3) adult industry workers--who perform actual or simulated sexual acts to themselves or other confederates while on stage--as “performance artists”--or in some other enclosed space (a booth or small room)--as “peep show” workers--while watched by paying customers. These groups share several common attributes with artist models: (1) the principal occupational activity involves the exhibition of one’s body, (2) financial remuneration is provided in exchange for a cluster of activities, (3) each exists at the margins of conventional life--each is ascribed either marginal legitimacy or recognized as abnormal or deviant by a substantial proportion of the population, (4) each qualifies as an unskilled occupation, requiring little talent and little or no training being necessary to enter the occupation, (5) the work in each is recurring and routine, and (6) the work of the individuals involves at least one--usually more--set of people who are conceptualized as “conventional” by members of society; that is, the “customers” of these workers are so-called normal citizens who demand forbidden services that are provided by the individuals.

My hunch is that the public, if they knew about artist models, draws likely comparisons between them and the other groups and considers them to be a strange group of people. Nudity in a public setting tends to provoke outrage among certain segments of the public, and artist models could be assumed by some to be “bad girls” or even nymphos. Artist models may be perceived by others in society as lazy and not very bright because they simply stand or sit motionless while staring into space for long stretches of time. Still others may believe that artist models are

innocent victims who are treated as things in a studio--taking commands from artists for their own selfish artistic creations, slept with, then abruptly cast aside.

Although ostensibly like the women in these occupations for a number of reasons, artist models are different in many ways. Some of the notable distinctions between artist modeling and the occupations closest to artist modeling are: (1) artist modeling has a long history whereas the others are more recent phenomena; (2) artist modeling is a “hidden occupation”, whereas the others are not only more visible to, but also more easily accessible by, the public; (3) artist modeling involves de-sexualized behavior, whereas the others directly emphasize sexuality; (4) artist modeling involves “posing”--in a motionless and passive position--for long periods of time, whereas the others involve activity and moving about when nude; (5) artist modeling involves the work of a sole nude person in a setting, whereas the others involve nudity among several nude others in their individual settings; (6) artist modeling involves no direct interaction between the nude person and other individuals during the course of their work, whereas the others intrinsically entail sociability and even contact between the nude person and other individuals; (7) artist modeling carries the possibility of a relationship forming between the model and a member of the “audience” apart from the work environment, whereas the others do not; and (8) artist modeling results in the creation of an artistic “product”, whereas the others produce “sex”. These many differences--the history and inaccessibility of artist modeling, along with the solitary nudity, posing motionless for lengthy periods, the lack of sexualization, possible interaction and the surviving product of artist modeling--suggest that artist models may be like the other groups to only a small degree or not at all.

Direct comparisons between artist models and the other groups are difficult to measure because, while the other groups have been studied at length, artist models have been

conspicuously ignored as a research topic in the social sciences. Of the other groups, dancers have been extensively examined beginning in the early 1970's by sociological researchers who have studied their lifestyle, career contingencies, self-conception, and management of stigma (see review in Wesley, 2003). Research has also been done in the recent decades on workers in the pornographic modeling (Abbot, 2000) and adult industry (Guidroz, 1996). A search of sociological scholarship on artist modeling, however, reveals only a single article, *Nudity in the Art Training Process: An Essay with Reference to a Pilot Study*, by Clinton Jessor and Louis Donovan, published in 1969. The inquiry that has taken place apart from sociology is found in secondary sources, such as art world periodicals, which mostly concentrates on historical details about individual artist models used by particular artists.

Given the generally high level of interest in marginal groups, occupational roles, and nudity-related topics evident in recent years, the neglect of artist models as a subject of sociological inquiry is somewhat surprising. One can only speculate about the reasons regarding this current lacuna in sociological knowledge. It is possible that sociologists have hesitated to embark on a study of this relatively small and unique population. And artist models are not a collective body, since most work alone or as an isolated individual; by not being a member of an identifiable group there is the absence of any possible comparison with other social groups. Another reason is that artist modeling does not neatly "fit" in any one specific sociological area. And lastly, most sociologists have little interest in the arts in general, so artist modeling, like most activities within the field of the arts, has received little sociological study.

That artist modeling has not attracted attention from social researchers provides the opportunity for this research and directs how it should be conducted. The literature existing in this area is extremely limited and largely anecdotal. There remains a need for systematic study of

virtually all aspects of the phenomenon of artist modeling. What is singularly lacking in the literature to date is a study of self-perceptions of these women regarding their lives, hopes, dreams, backgrounds, and experiences.

It is this social psychology of artist modeling from the point of view of the models themselves that is the focus of this study. A nominalist epistemology will be utilized in this study, so truth and reality are encountered through the perceptual and identity lenses of concrete individuals--the content, similarities, and differences in becoming engaged in paid nude modeling for artists, the routine of that work, interaction with artists in the modeling environment and the models' views of their work. By centering models' voices at the heart of this work, the study offers an understanding of artist modeling present in immediate experience.

The study does not place prior constraints on what the outcomes of the research will be. Rather than impose upon artist models a preconceived scheme of what they are about by making restrictive assumptions or specifying hypotheses, the models speak directly without the filtering process of social science constructs. The study explores what dimensions, themes, and images / words the artist models use to describe their feelings, thoughts, and experiences. The study sorts through the material, concrete reality of models' lives as they themselves describe them to find out what is fundamental or central to artist modeling. Every commitment was made to respect the models' perspectives and to remain true to the nature of the phenomenon under study.

This project was not launched with the plan of testing a pre-existing theoretical understanding of how the phenomenon of modeling for artists works. Instead, the theoretical framework presented in the study mainly pertains to the beliefs about how the project should be designed and conducted rather than to beliefs about the anticipated nature of the findings. This framework does, however, lead the investigator to look into particular aspects of a situation for

answers to questions about a human action such as artist modeling. For example, symbolic interactionists look at persons' definitions of situations to find reasons for behavior. Thus, although the nature of this particular phenomenon was nebulous at the outset, I acknowledge that symbolic interactionism could be seen as predicting the outcomes, in that it provides direction for how to frame the issue of artist modeling, what questions to ask, and where to look for answers. To be explicit about the influence of this framework, I will summarize relevant points of symbolic interactionism and indicate how it informs the present study in the section entitled "Literature Review and Conceptual Framework".

The method best suited to look inside the social worlds of artist models and understand what things mean to them is qualitative social research. A rather standard qualitative research design was used in conducting this study. A semi-structured interview was utilized to hear the models' authentic experiences as well as their perceptions of their work. During the interviews, the focus was on getting detailed behavioral descriptions, in their own words, of the actions, events and situations of artist modeling as well as their sense of self and identity as related to their work as models. This is a qualitative study, and the data taken from the interviews with the models and reporting of the findings consist primarily of summary, paraphrasing, and direct quotations from the interview protocols.

Statement of the Problem

Sociologists have yet to make the practice of artist modeling understood in sociological terms. In an era when research on unconventional groups is abounding, this subgroup has been conspicuously overlooked. This is the first in-depth research study of the women who work as artist models. This exploratory investigation attempts to do several things in its approach: (1) penetrate and describe a marginal life-world, (2) go directly to women who are in the social world of artist modeling to capture and communicate their experience of artist modeling in their

own words, and (3) to gather information from artist models about their identity, their thoughts about their body, and views on artists and artworks. The saliency for such a study is twofold: (1) we know very little empirically about the nature of artist modeling, and (2) we know nothing empirically about what artist models think about what they do.

Artist Modeling

The artist model of today is designated as an individual--most often a woman--who poses for seemingly any artist, regardless of their talent or ability, who has an interest in representing the human figure in some sort of visual way. The role of the artist model is to pose without clothes in any desired attitude for an artist in order to provide the "image" for, or sometimes be the actual subject for, a nude or partially nude work of art. The model may regularly pose or may pose periodically, and she may pose exclusively for one artist or for any number of different artists. And the woman who is a model may be a "professional" artist model, or a woman who is casually discovered by an artist and asked to pose, or may even be a wife or girlfriend of an artist who agrees to pose. All in all, at this time it is impossible to quantify how many women are employed as artist models; nevertheless, their qualitative experiences can be examined.

History of Artist Modeling

Individuals have been used as the subject of art for as long as mankind has had the ability to pick up a stick and draw a figure of a person in the sand. Yet having a person assume a particular position--in the nude--before an artist while he or she draws, paints or sculpts their form has existed, as far as the historical record shows, for only as far back as the Greek civilization (Gill, 1989). The tradition of posing the nude body for an artist has continued uninterrupted through time in the West right into the modern era.

Artist models have most often been used in three traditional settings throughout history. Models have posed in the private studios of individual artists. They have also posed in public and

private academies of art instruction, most notably those in Italy, France, Germany, England, and the United States. And they have posed for small groups of artists.

Throughout the twentieth century, while models still pose in private studios and for small groups of artists, they also pose in the “life class” for the instruction of student artists at art departments of colleges and universities and at private art schools. The study and drawing of the nude human figure is a standard discipline in public art schools and amateur art classes all over the world. More importantly, it is incorporated into the foundation courses of almost all art schools.

Research Questions That Helped Guide the Discovery Process

Although no specific hypotheses are formulated at the outset of my research, there were several issues I wanted to explore with my respondents. I wanted to uncover the concrete aspects of their work. What is the work environment of artist modeling; i.e. working conditions, hours, and wages? How do artist models initially become involved in artist modeling? What is the process by which the model learns to play appropriate occupational roles? How do artist models perform their work? What are the negative and positive experiences of artist modeling? I also wanted to find out to what extent, and in what ways, artist models enjoy autonomy. How much control over occupational behavior within their occupation do artist models have and how do artist models conduct their work toward their own advantage? Does the artist model exhibit “agency” during posing sessions? In short, I wanted to discover the degree to which artist models are comfortable in their occupational world, and to what degree are they “in charge”.

Additionally, I wanted to investigate the artist models’ personal understandings of performing a type of work involving explicit nudity. Specifically, what are the outcomes when nudity is employed, and what are the implications for their identity, the sense of self? Does working in the nude alter the model’s perspective about her body? These are all issues I wanted to examine. I

was interested in the “nature” and dynamics of artist modeling from the perspective of the artist model within the general framework of symbolic interactionism.

At the outset of my research I was also interested in investigating certain specific issues regarding the social characteristics of artist modeling. For example, I was curious about their familiarity with the art industry in general. What is the body of knowledge artist models possess about art and artists in general? What is the role the art subculture plays in the life of the artist model? I also wanted to investigate the social organization and social processes governing their work milieu. What are their attitudes toward artists? What opinions do they have toward the art works that are produced as a result of posing? In brief, I was curious about the relations that artist models have with artists and what artists do. I also wanted to elicit information about their abstract or intangible work experiences; that is, those that are a part of the artist model’s regular experiences when she does her job. Is there emotional investment? Do models face formal or informal sanctions? Do models experience stereotyping from others? If so, how does the artist model manage stereotypes and reactions from others, especially in personal relationships? In short, I was interested in the social impact of being an artist model. In total, my goal was to gain as full a picture as possible of the workings of an artist model in the early-2000's.

Purpose of Study

This is a sociological study of artist models and artist modeling. In this study no specific hypotheses were laid out in advance. Rather, the overall objective of the study is to produce descriptive and detailed information about women who are artist models. Because very little is known about artist models, the study is designed as a naturalistic study of artist models. Thus, basic information about their backgrounds, motivations, experiences, and attitudes about artists and art is required.

Hopefully this study will provide at least a rudimentary framework for further analysis by setting forth as clearly as possible some of the particulars of artist modeling. Thus, the present study may serve, not only to fill a gap in sociological knowledge, but will provide some facts that have hitherto been left out of scholarly discourse. The secondary purpose of this study is to contribute to the development of a foundation for further theorizing and research about women who are employed in the occupation of artist modeling. It is believed that the utilization of open-ended questions focusing on a variety of issues central to artist modeling is a necessary first step in the process. A number of general aspects of the lives of artist models will be explored. With insight into the personal and social dynamics of artist model's experiences of artist modeling, further studies and interviews can be planned which fit into the social milieu of this unique group.

Definitions

The term "artist model" in this paper only will mean the female model who poses nude. The term will be used interchangeably with the terms "model", "living model", and "nude model" throughout the remainder of the paper. All instances of artist models found in the Literature Review are those women who posed nude or mostly nude. Examples found in the existing literature in which it was unclear given the surrounding evidence whether or not an individual was a "nude" artist model, or historical cases that were difficult to determine given the scant evidence, were not included in the literature review. If an artist model also posed wearing clothes, it is distinctly specified in the paper as "clothed" or "non-nude".

Outline

This document contains five chapters. In Chapter One the purpose of the study is outlined and the groundwork for the remainder of the study is established. Chapter Two contains a literature review of two separate main topics: a comprehensive review of artist modeling through

history, which helps set the foundation so the reader may better understand the areas involved in the study, and a review of symbolic interaction, which sets the theoretical framework for the study. In Chapter Three is a detailed discussion of how the study was conducted and the participants involved. Chapter Four includes a report and summary of the data from the interviews. Chapter Five contains a discussion and analysis of the overall findings, the limitations of the study, recommendations for future studies, some implications of this research for other areas of sociology, and ends with a brief review and conclusion about the study.

CHAPTER 2 REVIEW OF LITERATURE AND CONCEPTUAL FRAMEWORK

Introduction

This section provides an overview of artist models and artist modeling along with the conceptual framework utilized in the study. Historical information about artist modeling is offered, and links to current artist modeling practices are made. Socio-historical descriptions of artist modeling will contextualize the contours of the modern art industry, although the approach here is to illuminate rather than be comprehensive. A theoretical treatment of symbolic interactionism is also offered in this section. Given the limited scholarship on artist modeling and an over-reliance on historical studies, this section explores applicable theory from the sociological scholarship to explain various features of artist modeling.

This literature review is designed to provide a rich context against which to view the topic under study. This study grew out of the lack of direct information about the experiences of artist models over time. It is therefore important that the reader understand the history of artist modeling and the role(s) of the model. A survey of the literature pertaining to the history of artist modeling from the time of the Greeks to the present is given to contextualize artist modeling and to demonstrate that artist modeling in the current era is neither an isolated nor an ahistorical phenomenon. Rather, many aspects of the modern phenomena can be traced back to antiquity.

This literature review is divided into four sections: 1) an overview of artist modeling, 2) the historical context of artist modeling, 3) artist models and their work, and 4) the theoretical framework for the study. The first section provides information about the existing data on artist models. The second section provides a brief history of artist modeling. The third section provides somewhat detailed information on the work of artist models. Finally, the last section supplies a

discussion of the principles and assumptions of symbolic interactionism as the roots of the study's formulation and design.

Overview of Artist Modeling

There is not a whole lot of information disseminated about artist models. This is evidenced by the small number of books, articles, essays, and even exposes dealing with the life and work of models. The very little data which has been recorded about artist modeling is mostly found in sources in the area of art--a fact not surprising considering the intimate connection the artist model has with the artworld. But despite the fact that artist modeling is a mostly phenomenon of art and dealt with to some degree in the art literature, there are surprisingly few references to artist models even in that literature.

A search of the literature uncovered just five books about a given artist model. Of the five, individual models have written their own stories in just three books. One, *Kiki's Memoirs - The Education of a French Model*, is a short book by Kiki of Montparnasse (1962), a renowned model in early nineteenth century Paris, who wrote a brief account of her life after being encouraged to write her memoirs by the journalist and caricaturist Henri Broca in 1931. The second, *With Apparent Ease: Henri Matisse*, was written by Lydia Delectorskaya (1988), who recounted her work only as a model for Matisse in the 1930's. And the third, *Tiger-Woman, My Story* (1929), was written by Betty May, an artist model in London in the early twentieth century. The book by May, while mostly accurate, contains fictionalized passages in some parts (Deghy and Waterhouse, 1956). The other two books in the existing literature includes those written by researchers about the lives of two additional artist models; one, *Nina Hamnett - Queen of Bohemia* by Denise Hooker (1986), covers Nina Hamnett, a model in Paris in the early twentieth century, and the other, *American Venus* by Diane Rozas and Anita Gottrhrer (1999), details the life of Audrey Munson, a model in the United States in the mid twentieth century.

A few books have also been written about artist models and the artist(s) for whom they posed. Two of the books were written about artist models and artists in a particular era: *Kiki's Paris: Artists and Lovers 1900-1930*, by Billy Kluver and Julie Martin (1989), focuses on a small group of artist models and the artists for whom they posed in Montparnasse in Paris in the early 1900's to 1920's, while the other book, *Artists and Models*, produced by the Archives of American Art (1975), briefly covers some late nineteenth century and early twentieth century models in the U.S. The remaining books are each in the style of an "overview" of select artist models and artists: *Famous Artists and Their Models* by Angelo S. Rappaport (1913) covers a few models and the artists for whom they posed; *The Courtesan Olympia: An Intimate Survey of Artists and Their Mistress-Models* by C.J. Bulliet (1930), presents a "survey" of models who posed for the art of twenty-seven famous painters and sculptors, along with the details of their relationships; *Famous Artists and Their Models*, by Thomas Craven (1962), focuses mostly on six widely-known painters, yet also has a very brief discussion of the models who posed for each; *Painted Ladies: Models of the Great Artists* by Muriel Segal (1972) gives a few details about some dozen models, and *The Seduction of Venus: Artists and Models* by France Borel (1990) focuses mostly on models and their lifestyles in nineteenth century Paris.

The latter five books about artist models suffer from inadequacies. For one, the same models turn up again and again, and many of those discussed are non-nude models. For another, the stories about models are nearly always connected with male painters and sculptors, and so the authors have placed an over-reliance on discussing models as either mistresses of artists or as inspiration for artists or both. The result is that no account is given to artist-model relationships that are not of the inspirational or sexual kind. Lastly, the authors ignore the factual aspects of the models' lives.

The subject of artist models is also found in books written by individual artists. The information found in autobiographies, memoirs, and reminiscences through which artists have documented their lives contains widely scattered details about models. However, most of the information about models used for their artworks or otherwise encountered in their studies suffers from a few deficiencies. For one, passages which mention models are usually of two kinds: either a specific model is named or, more often, she is un-named and mentioned only indirectly as an aid to achieving a required effect. Both instances of references to models center more on their antics and less about where they lived or what they earned. For another, the interpretation of models presented is viewed through the eyes of *artists*; that is, it is reflective of the prejudices and paternalism of those persons who by and large rule the art world. Secondly, the material is mostly written by *male* artists, and so presents a view of models largely based upon a male perspective. Moreover, the biographies about artists, largely based on recorded information in notebooks, diaries, and letters home, cover mostly male artists and are also written by males, and so suffer from these same problems.

Due to the restricted information about artist models in the few books just cited, resort was made to other sources in order to expand the amount of background data about artist models included in this study. Books, art journal articles and art world periodicals with topics significant to the visual arts, such as the studios of artists, techniques of artists, academies of art, famous artworks of the nude, and periods of time in which artists flourished, were consulted. Articles appearing in history, women's studies and humanities journals were also researched. And other sources consulted were turn of the century mass-circulation magazines, historical newspapers, obituaries, and contemporary exhibition catalogues and reviews.

Artist Modeling In Historical Context

Greece

The presence of the nude in the artist's studio during the ancient Grecian era is described in a book written in the first century A.D. by Gaius Plinius Secundus, better known as Pliny the Elder. In one famous passage about painters and sculptors, the Roman historian describes that when the Greek artist Zeuxis was “about to execute a painting for the people of Agrigentum to be consecrated in the Temple of the Lacinian Juno there, he had the young maidens of the place stripped for examination, and selected five of them, in order to adopt in his picture the most commendable parts in form of each” (quoted in Macdonald, 1970: 53-54; see also Borel, 1990, Woolf and Cassin, 1987, Bulliet, 1930).

Italy

Drawing from the nude model, either the whole figure or details (Meder, 1978), took place in the Carracci academy in Bologna around the early 1400's (Pevsner, 1973). Models were also used in other private academies in, for example, Bologna and Venice (Pevsner, 1973). Drawing from the live model posed in the studio became an increasingly popular practice during the course of the fifteenth century in Florentine workshops so that, by the end of the century, drawing from the nude model was probably the most practiced exercise in draughtmanship (Ames-Lewis and Wright, 1983). Drawing from the nude model in the late sixteenth century by Florentines also most likely took place at the Compagnia Ed Accademia del Disegno, an academy established in 1563 as an official organ of the Medici state (Barzman, 1989).

By the end of the sixteenth century, the activity of drawing from the human figure had become an accepted part of artists' training. Artist training within the informal structure of the master's workshop during the sixteenth century was gradually replaced by formal academies established in several European cities in the beginning of the seventeenth century. The core of

academic art education at that time was the sequence of drawing from casts and from the live model.

France

Paris was acknowledged as the center of the international art world in the last quarter of the nineteenth century. The opportunities in Paris drew thousands of painters, sculptors, and printmakers into the city from all over the world. They were attracted by the widespread official and private patronage, government-sponsored international exhibitions, the many fine galleries and collections to study, and the wide offering of facilities for training artisans and artists

The principle French institution for artistic training in the nineteenth century was the Ecole des Beaux-Arts. Reputedly the finest school of art in Paris, if not in the Western world, the school was supported by the French government, and was entirely free (after 1863) to students of any nationality. Students who passed a series of admissions tests to the Ecole were offered a broad curriculum of study in the history of art, aesthetics, archeology, anatomy, and applied science in addition to a choice of distinguished teachers in studio courses.

At its most elementary level, the state-run Ecole des Beaux-Arts stressed basic instruction in drawing. Instruction prior to 1863 consisted of daily two-hour sessions spent drawing from the live model for specially qualified, experienced pupils. Students worked in the afternoon at one of several private ateliers--a large studio or series of studios--run by master artists scattered across Paris. The curriculum at the private ateliers was a progressive sequence of drawing for students--first from engravings, then drawings of whole figures or of anatomical details--heads and limbs, eyes, noses, mouths, and so on--to drawing from casts from antique sculptures, and lastly to drawing from the living model. Generally, a master taught painting techniques only after a pupil had thoroughly mastered the rudiments of drawing (Boime, 1982).

The government transformed the base of art instruction in 1863 by establishing three ateliers at the Ecole in order to offer practical teaching within the physical and administrative domain of the Ecole. The conditions for entry into one of the three ateliers were determined by the *patron*: if the *patron* felt that the pupil showed promise on the strength of his portfolio, he would be required to undergo a period of supervised work, drawing from casts of antique of Renaissance sculpture in one of two ground-floor galleries. And if he showed progress he would be promoted to the atelier's life-class upstairs (Weinberg, 1991; Boime, 1977; Young, 1960). Eventually the Ecole included eleven ateliers, three each for painting, sculpture, and architecture and one each for line engraving and the cutting of gems.

Another activity, not formally a part of organized instruction, was the practice of using models in outdoor locations. Throughout the 1800's, the master would take his pupils on field trips to paint the model in *plein air* (Boime, 1971). Manet noted that students and models were taken on one occasion to a "picturesque site, a sort of great natural park where a vast clearing was well exposed to light from the sky, and near the wood a pond, reflecting upside-down images of the great trees. A few models were hired for the expedition; they were asked to walk, sit and run, either nude or clothed in drapery; mythology was right there, alive in front of us" (quoted in Borel, 1990: 108).

A notable early independent academy was the Academie Suisse, which was founded in 1815 by Pere Suisse, a former model of David's studio. The Academie Suisse based instruction on the study of the live model, yet was actually an *atelier libre*, an open studio without a teacher where, for a nominal fee, students could draw or paint from a nude model.(Hollander, 1991; Boime, 1971). The Academy closed in 1881.

The ever-surging number of art students in Paris in the mid nineteenth century prompted the formation of more independent academies of art. The “most ambitious, distinctive, popular and successful” of the schools was L’Academie Julian (Weinberg, 1991). Rodolphe Julian opened his first teaching studio, L’Academie Julian, in 1868, and founded it along a similar pattern as that of the Academie Suisse. For its first few years of its operation, any student could simply pay a small fee to use a studio to draw or paint from a model hired by Julian. He re-organized his school in the early 1870's by recruiting a well-respected group of artists to come round twice a week to correct the students’ work in each studio. As enrollment increased throughout the 1870's and 1880's, his academy became, after the Ecole, the largest and renowned school of art in Paris. By 1892 the Academie Julian consisted of nine different ateliers located in various sections of the city and about six-hundred students from around the world (Burke, 1983).

Julian’s major rival was the Academie Colarossi, opened in the 1890's, and which had several studios and tuition much lower than Julian’s. It simply provided space and a model for a nominal fee. The academy followed the same pattern as Julian’s, with well-known professors and a flexible schedule.

Another independent academy was the Academie Carmen, opened in 1898 by Carmen Rossi, a former non-nude child model of Whistler. “Whistler . . . encouraged her to start an academy, [and] he gave her some two hundred pounds to rent, refurbish, and equip the building with easels, stools and model stands” (Cody and Ford, 1984: 116). Rossi managed the academy, yet it closed within three years, and she went back to modeling (Lago, 1978). Other notable independent academies of art included the Academie de la Grande Chaumiere and the Academie des Champs-Elysees.

Private instruction could also be obtained from individual master artists who maintained teaching studios in which they accepted students. For example, Leon Bonnat's Life School (Anonymous, 1887a), in the atelier of Carolus Duran (Kennedy, 1888), or the academy of Marie Wassilieff (Hooker, 1986).

England

London was the center of artistic life in England, beginning in the late eighteenth century and extending to modern times. Among the first private art schools opened in England to employ the nude model was the Great Queen Street Academy established by Sir Godfrey Kneller in London in 1711 (Borzelo, 1982; Macdonald, 1970). Kneller's Academy was re-established in St. Martin's Lane in October, 1720. The founders at St. Martin's Lane "engaged female models to pose for the life class with the idea of making it more attractive" (Whitley, 1928: 17). The school was closed sometime thereafter, only to be re-opened at the same location as "The St. Martin's Lane Academy" in the Winter of 1735 by the artist William Hogarth. The school served as a club for professional artists who wanted life classes, and was the chief practicing ground for artists in need of models from 1735-1768.

The "Royal Academy of Arts in London" was founded by the monarch on December 10, 1768, to provide a school to train students in the Fine Arts in England (Hutchison, 1968). The curriculum at the Academy included drawing from casts of the most famous antique sculptures and attending the life class. Teaching took place in two schools, the "Plaster Academy" and the "Academy of Living Models". All students began their studies in the former; only when they had demonstrated their proficiency in drawing from the cast were they allowed to move on to the life class. Students also attended lectures on the structure and workings of the human body, which were given by the Academy's own Professor of Anatomy. The school hired two female models in early 1769 (Borzelo, 1982).

In the 1830's, the Royal Academy operated a "School of Painting" where the nude model was studied. At the outset it was decided that the living model would not be used for students, who were classed as "artisans" rather than artists, and trained on public money for the aims of industry and the decorative arts. When another private school of design was quickly established that did employ a living model, the former school capitulated, and began supplying models. However, "the living model remained in the eyes of the state-funded educators a necessary evil, grudgingly made available only to those who could prove that it was relevant to their future career (those, for example, involved in making figurative designs for pottery)" (Postle & Vaughn, 1999: 11).

Private art schools were established in London and in the provinces by the 1840's. Operating in a more liberal regime than in the publicly-funded art schools, many of the schools offered training in anatomy and perspective, yet specifically provided artists with the opportunity to work with the living model. The largest of the schools was the Slade School of Fine Arts, established in October, 1871, at University College London. From the beginning, the primary object of the Slade was "to afford the Student the most perfect means of making, and to aid him in learning to make, art studies from the life" (quoted in Postle and Vaughn, 1999: 14). Dozens of smaller operations were established throughout London in the remainder of the nineteenth century--e.g. Heatherley's (Massey, 1934), and von Herkomer's in the 1890's (von Herkomer, 1908)--and provisional art schools grew up outside London at the same time.

United States

The use of artist models came late to the study of art in the United States. For most of the nineteenth century, drawing--whether from the antique or from life--was the mainstay of the American academic system. Painting was offered in the major art schools by the mid-1880's. The National Academy of Design, founded in 1825, New York's first life school, provided a nude

model in the life class beginning in the 1840's. The New York Life School was founded by students in 1848, and was granted a room in the National Academy of Design to conduct nightly, uninstructed drawing sessions with a nude model (Hollander, 1993).

The Pennsylvania Academy of Fine Arts, founded in Philadelphia in 1805, employed models beginning in 1856, and regularly in the life class starting in 1868 (Huber, 1973). Early on, the life class was organized with the needs of the professional artist, rather than of the young art student in mind, and those who wished to join the life class had to submit a cast drawing to an artists' committee for approval. By the early 1870's, with the addition of evening life classes, and instruction in painting as well as drawing from the live model, the school became more oriented to the needs of students (Lippincott, 1976).

The model was also used in other venues in the United States, including private academies, artist groups and in private studios. The Art Student's League founded in 1875 in New York was dedicated to the instruction of aspiring art students, specifically through an intensive program of life classes, both in painting and drawing. Robert Henri opened a school in New York City from 1909 to 1912 (Homer, 1969). Artists also organized clubs early on where they could sketch from imagination and from the model. An example of an early informal gathering of artists was a Philadelphia group formed in 1893 called the Charcoal Club, a cooperative composed of forty-three artists who were, or had been, students at the Pennsylvania Academy of Fine Arts; the members drew from Lizzie Armstrong three nights a week (Perlman, 1991; Homer, 1969). And models were used by artists in private studios only as early as 1800 in the United States, yet recorded instances of their use is rare (Hollander, 1993).

Modern Trends

Figure drawing retained its primary position in the ateliers and later in art schools until the middle part of the twentieth century. For the first forty years of the twentieth century models

took up classical poses in art schools. After the Second World War, art schools no longer regarded the life class as central to their practice and progressive artists moved further and further away from pictorial representation in the post-war era. By that time, the influence of European Modernism and the American Abstract-Expressionist movement had filtered down into the classrooms, and academic drawing was rejected as being restrictive and stifling to creativity. As art became a matter of form and color which led to abstraction or a product of individual vision, traditional academic drawing was either completely abandoned or modified to a more expressionist approach. During the early twentieth century, the academy was no longer the solitary educator. Other institutions such as colleges and universities added studio art to their curriculum.

Artist Models

Entry

Women have entered work as an artist model in a number of ways. (1) When an artist asks a person already known to the artist to pose for him or her. This may include an artist's family member, such as a girlfriend, wife, or daughter, a mistress, friend or someone in the employment of the artist in an otherwise non-artistic capacity (Postle and Vaughn, 1999; Perlman, 1998; Bauer, 1994; Gill, 1989; Beaumont, 1986; Lee, 1986; Bailey, 1978; Sleigh, 1968; Sutton, 1966; Craven, 1962; Soby, 1957; Bulliet, 1930). (2) When an artist locates an individual unknown to the artist to pose for the artist. This happens in one of two ways, in one, an artist searches specific locations in search of a person willing to model (Kluser and Martin, 1991; Mathews, 1991; Borel, 1990; Lipton, 1990; Sorel, 1990; Gill, 1989; Cody and Ford, 1984; Meder, 1978; Segal, 1972; Beachboard, 1965; Deghy and Waterhouse, 1956; Bulliet, 1930). The other method is when an artist serendipitously discovers a woman and asks her to pose for him or her (Anonymous, 2004; Fine Arts . . . , 1993; Levine, 1993; Bourgeois, 1992; Danto, 1991; Kluser

and Martin, 1991; Borel, 1990; Forbes, 1990; Kluver and Martin, 1989; Gill, 1989; Pacheco, 1988; Berman, 1987; Brassai, 1982; Ormond, 1975; Renoir, 1962; Douglas, 1941; Bulliet, 1930).

(3) When a third party commissions an artist to paint or sculpt the person (Rounding, 2003; Borel, 1990; Richardson, 1967; Bulliet, 1930). (4) When the person seeks employment as an artist model for an artist - either on their own or at the urging of others. This happens in one of two ways: in one, the woman goes to the private studio of an artist who uses the nude figure and asks to pose (Grotmol, 1991; Kluver and Martin, 1991; Kluver and Martin, 1989; Grimberg, 1986; Weller, 1985; Brassai, 1982; Archives of American Art, 1975; Craven, 1962; Massey, 1934; Scudder, 1925; Frith, 1888). In the other, the woman sends a letter to an artist and asks if he or she needs a nude model (Jopling, 1925). (5) When the woman--already involved in the art industry--simply models for an artist or group of artists (Sorel, 1994; Foster and Leibold, 1989; Hooker, 1985). (6) When a woman applies to be an artist model at an art institution, such as an art department at a university or college, free-standing art school, a community art center, an art workshop, or at an artists' colony. (7) When a woman is hired by a group of artists to pose for the whole group simultaneously. Models are mostly used in such situations in modern times when skilled artists in a club or as an informal group come together and share the cost of a model either because models are scarce outside of major metropolitan areas, because the artists are not enrolled in a school (with its ready availability of models) or because an artist cannot afford the model fee alone (Champa, 1994, Jevnikar, 1985).

Work roles

Historically, the work roles of models have varied, depending on whether she is employed in a school of art or in a private artist's studio.

(a.) Art School work

France. Models used for work in the ateliers of the Ecole often were selected from a “model market” which gathered in front of the courtyard of the Ecole on Monday mornings. The Monday morning scene outside the Ecole was recounted by Fox: “Groups of models, mostly Italian, were to be seen lounging about the outer gates, the women . . . in bright national costume. . . . Parties of students passing in or out would stop and exchange a few words with old acquaintances among the models . . .” (Fox, 1909: 71). Sittings were eagerly sought out since the pay was generous--four to five francs for each four hour session (Kluver & Martin, 1991), or from 30 francs per week (by the end of the 1890's) (Milner, 1988) to 36 francs per week (Peterson, 1890). Models were paid by the week (Peterson, 1890). Fox, then a student, noted the selection process of models which took place within every atelier on Monday morning: “there were many models waiting to show themselves--one after another they mounted the table, . . . would strip . . . and, taking their most effective poses, did their best to impress us favorably” (Fox, 1909: 104). The students would vote on whether or not to have each for that week, and the chosen model would jump up on to the model's table and the pose for the week would be chosen following a discussion and a show of hands from those present (Fox, 1909). For the subsequent days of the week which the model would pose, the woman would begin the session by walking directly to the throne fully dressed, then throw off her garments onto the nearest chair and begin the pose (Postle & Vaughn, 1999; Macdonald, 1970).

By 1875, students worked from a female model approximately once a month (Young, 1960). The poses of the model generally resembled those of antique statues (Boime, 1971)¹ The model posed Monday through Friday for hour-long poses with a ten minute rest between poses

¹ Boime (1971: 31) explained the reason why poses which echoed those seen in antique statuary were chosen: “The Academic master preferred the antique models for their simplicity of line and mass. He emphasized the need to generalize the major divisions of the human body, rather than attention to unessential detail, and for this stage the antique examples were especially suited”.

during a four or five hour session, according to the season. During the winter months, posing was usually from 8:00 a.m. to noon and then from 1:00 p.m. to 5:00 p.m., and during the summer months from 7:00 a.m. to noon and then from 1:00 p.m. to 5:00 p.m. (Kluver and Martin, 1991; Fox, 1909). On Saturdays the Ecole was open and the model was retained by the school only until noon for students who wanted to finish a study; however, the students were permitted to retain the model for the afternoon at their own expense, which they often did by pooling money together to pay the model's fee (Fox, 1909).

The ateliers at the Ecole were described by Fox: "The studios were practically self-governing little republics, owing allegiance to no man except the *patron*, or visiting professor, who used only to put in a brief appearance twice a week. All affairs were managed by the *massier*, or chief student, who was elected by his fellows" (Fox, 1909: 79). The students took up positions for working from the model according to their seniority or their rank in the atelier *conours*. During the weekday sessions, from forty to eighty students with easels and low-backed chairs would be packed in around the model (Macdonald, 1970; Young, 1960). And throughout the pose, "talk was carried on incessantly in French" among the students (Macdonald, 1970: 285).

The three ateliers established at the Ecole in 1863 "were housed in a long upstairs room, divided into three studios by curtains hung beneath the high windows. The studios were thus separated visually, but they were all within earshot of each other, and tales of their antics abound. The studios were overcrowded, dirty, smoky, and noisy. . . . [The students] were incapable of working without a steady stream of commentary--usually vulgar--and song. The roar of each atelier would subside into silence only at the arrival of the *patron*" (Weinberg, 1991: 20).

Models for the private academies were also selected on Monday mornings. Riccardo Nobili, a former Julian student, described the process at the Academie Julian: “The candidate disrobes and mounts the pedestal, taking many different positions. The ‘massier’ (a student at the head of the school) takes a vote of the pupils amid a noise and confusion that is indescribable. If the majority approve, the model is employed. If by chance several of the weaker sex come together to be judged, the decision takes on somewhat the character of the judgment of Paris, not omitting the apple of discord, the fortunate one who is preferred being the subject of envy to those not selected” (Nobili, 1890: 748).

The model disrobed behind drapery before going to the platform and were paid only “a few cents a day”(Simmons, 1922: 119). The model in each atelier at Julian’s posed for fifty minutes, then breaking for ten minutes every hour, for eight hours daily--8:00 a.m. to 12:00 noon and 1:00 p.m. to 5:00 p.m.--interrupted only for a rest of an hour at noon (Nobili, 1890). The conditions within the ateliers at Julians in which models (and artists) worked is described by former students. William Rothenstein, then a student at Julian’s, recalled “At the Academie there were no rules, and save for a *massie* in each studio who was expected to prevent flagrant disorder, there was no discipline. . . .The atmosphere was stifling, the noise at times deafening. Sometimes for a few minutes there was silence; then suddenly the men would burst into song. Songs of all kinds and all nations were sung” (Lago, 1978: 41). Warshawsky, then a student at Julian’s recounted about the morning class: “The racket was continual, a veritable Bedlam of shouting, singing in various languages, accompanied by imitations of barnyard sounds” (Warshawsky, 1980: 53). W.O. Tanner, a student at Julian’s from 1891 to 1896, recounted the atmosphere of the atelier: “Never had I seen or heard such a bedlam--or men waste so much time. . . . I had often seen rooms full of tobacco smoke, but not as here in a room never ventilated--and when I

say never, I mean not rarely but never, during the five or six months of cold weather. Never were windows opened. They were nailed fast at the beginning of the cold season. Fifty or sixty men smoking in such a room for two or three hours would make it so that those on the back rows could hardly see the model” (Tanner, 1909: 11770). Edward Simmons, then a student at Julian’s recounted “On a hot July day, what with paints, dirty Frenchmen, stuffy air, nude models, and the [public *cabinet d’aisance*] below, this room stank worse than anything I can think of” (Simmons, 1922: 118). Alice Fessenden Peterson, then a student at Julian’s, described the atmosphere of the atelier: “The ventilation of this room is execrable. The air is usually opaque with smoke from the cigars and pipes of the students. Add to this the excessive heat of the room coming from the stoves,--the temperature necessarily high on account of the models,--laden with impurities from the exhalations of five hundred pairs of lungs, with an almost utter lack of fresh air, and some idea may be formed of the customary condition of the room” (Peterson, 1890: 669-670).

The models were sometimes susceptible to discourtesy or vulgarities at Julian’s, as recounted by former students. At Julian’s in 1902, Jacob Epstein recounted: “one day a German student pulled the model about brutally, a timid girl too frightened to protest. When I asked him why he behaved like that he was astonished. ‘Why, in Germany,’ he said, ‘we give them *den fuss*,’ accompanying the words with an appropriate gesture” (Epstein, 1975: 15). A student at Julians noted of another student in the class: “He was sitting on a low stool near the model, and every time her foot would move from the chalk line on the platform where she stood, he jumped up and put it back in place. Suddenly he turned around and said to me, ‘If she’d only keep her foot still I could draw it’ The bell rang, the girl gave a sigh, threw on a dressing gown and sat down” (Cole, 1976: 112).

Early on, some women worked alongside men in Julian's ateliers, but around 1878 Julian established separate studios for women. Nobili (1890: 750) noted "The atelier for women is truly a fortress of the Amazons. No soul of the other sex is allowed to pass the portals, save M. Julian, the masters, the models, and the dealer in colors". The artist Cecilia Beaux, once a student at Julian's, recalled "The patience and fidelity of the models to do their job was pitiful. There were so many others to take their place, if they failed. One poor thing, who had the face of a worn-out provider, and, with her aging countenance and shabby clothes, would never have been noticed by any one, had a slender and perfect form, with exquisite articulations. . . . She used to fetch a large basket of mending from behind the screen, during the rests, and, drawing a forlorn skirt about her shoulders, fall to with French zeal upon small ragged stockings and patched underwear" (Beaux, 1930: 120).

Models for the Colarossi and Grande Chaumiere were also selected on Monday mornings. Warshawsky noted of this: "Every Monday morning at the Grande Chaumiere and Colarossi's art academies, a veritable models' congress was held, for then the models for the week were chosen. The overflow were parked all round on the Rue de la Grande Chaumiere, where these academies are situated. The majority of the models of . . . all ages were Italians One of the curious sights was to see the models . . . of every hue and age, promenading in the classroom stark nude, waiting to be chosen for the various classes in the schools" (Warshawsky, 1980: 57). The *massier* of Colarossi would choose models for the classes on Monday mornings at this venue; those chosen would enter the classroom and undress behind a screen before being voted on by the students (Kluver and Martin, 1991). In sketching classes at Colarossi Academy or the Grande Chaumiere in 1909, Warshawsky recalled that "the poses were changed every half-hour

and were generally varied, the models themselves choosing the positions, standing, bending, reclining, or lying down at full length” (Warshawsky, 1980: 120).

At Bonnat’s Life School by 1878, according to W.A. Coffin, then a student in the class, there were forty men in the morning class and sixty in the night class. Coffin also recalled “The pose, as is usual, was voted on by the students, and until after the third hour of the Monday sitting the pose could always be changed. The pose was for never less than an hour, with ten minutes’ rest, and the sitting for four hours. The same pose was kept for a week”. And he noted that, as was customary in other schools, “the massiere took charge of everything, paid expenses [and] engaged models” (Anonymous, 1887a: 75). Barclay Day, then a student at Bonnat’s, recalled, “The nominal hour of beginning work is seven o’clock a.m. in the summer and eight a.m. in the winter months; but as a matter of fact, work begins half an hour later at each season, and the sitting is of four hours’ duration, exclusive of intervals of rest for the models” (Day, 1882: 138). He also noted that when the models are chosen on Monday morning, “it is usual to ask the model to suggest several poses that [she] thinks she can keep without over-fatigue, and then, if neither of these is approved of, or if, as often happens, the model is stupid, one or more of the students arranges a pose, which has in any case to be approved by a fair majority of votes before it is definitely decided on. By the time the pose is chosen, the first hour is generally gone, and the necessary chalk-marks having been made round the models’ feet, etc., so that [she] may be able to find the exact position again, the regular ‘ten minutes’ rest’ is called, after which, according to the rules, no change can be made in the pose for the rest of the week” (Day, 1882: 138).

Worth quoting at length because of the light it sheds on a studio of instruction in Paris in the late nineteenth century, Day described the interior of the studio as “a lofty room, rather more

than thirty feet square, lighted by one great window, the bottom of which is eight feet from the floor. . . . Against the wall, on a big model-table, at right angles to the window and close to the stove, stands the nude model, and in widening semi-circles, facing the table, are ranged rows of easels and strong straw-covered stools or *labourets*. The front stools and easels are very low, and the students who work at them make studies of the head only, being much too near the model to be able to see the figure as a whole. The students behind these sit on stools about the height of an average chair; those behind these again on stools so high that they can stand or lean against them at will; and those farthest away from the model use generally larger canvases, and more often than not stand to their work. The walls of the studio are painted a reddish-brown, so that too much light may not be reflected back on the model to weaken the force of the shadows. . . . Hung on a frame close to the model-table is a large piece of grey tapestry that sometimes forms the background to the study, but is more often drawn back, so that the luminous flesh is seen in bold relief against the flat surface of dark neutral grey. There is a set of hollow wooden cubes, or boxes, of various sizes, that serve as seats or supports to the model in certain poses, and mattress covered with dark green *toile-ciree* which is used for reclining postures. . . . The rest of the ‘furniture’ consists of a clock of the commonest description; of a cast-iron stove (with its attendant coke-box) surmounted by a basin of steaming water, to keep the atmosphere from becoming insufferably dry; . . . and of a rickety little table, in a drawer of which is kept a book of addresses of models and pupils, and over which hangs the ‘Reglement’ containing the ten very simple rules that regulate the conduct of the studio (Day, 1882: 138-139).

England. Life drawing was taught at St. Martin’s Lane on Tuesdays, Wednesdays, Thursdays and Fridays from October until Spring each year for a fee of two guineas (Pevsner, 1973). In late 1722 The Prince of Wales visited the life school when the model was sitting--“he

stayed an hour at the Academy watching the members at work, and on his departure ordered that five guineas should be given to the woman who was sitting as model” (Whitley, 1928: 18).

At the Royal Academy in London beginning in the early part of the 1800's and continuing to mid-century, female models posed in the life classes, held from 8 to 10 a.m. on weekdays. Necessary props provided for the model were a dais where the model would sit, a powerful oil-lamp above the dais, straps for the model to hold in stretching postures, and chalk used to mark a pose if it should be resumed after a rest (Shawe-Taylor, 1991). In contrast to that of the model in the French ateliers, the model at the Royal Academy would begin a session by “appearing through a door or from behind a screen, discretely naked under a gown which she divested on the throne immediately before the pose” (Macdonald, 1970: 284). The pose of the model was set by the instructor of the life class, and most often was a pose repeatedly used over the decades; as noted by Leslie, “the older [instructors] generally set the models in very good poses, possibly poses which they remembered as given by [their instructors] when they themselves were students” (Leslie, 1914: 29). The pose would be retained by the model for two hours, with a short break after one hour. An hour glass was used in the life class (until its replacement by a clock in 1865) as a means of “separating the time spent in resting from that spent in sitting. When the model felt tired the hour glass was turned on its side, and turned up again when the rest was over. In an easy pose, if the model was strong and healthy, the glass was sometimes never turned, except at the commencement of the second hour” (Leslie, 1914: 69). The artists in the life class at the Academy worked in complete silence (Frith, 1888). The pay for models in the Academy at the beginning of the 1800's was generous. Models were paid half a guinea for sittings that lasted two or three hours, along with sixpence beer money (Whitley, 1928).

The models sat under strictly controlled conditions at the inception of the Royal Academy of Arts in London. Designed to deny any complaint of impropriety between students and nude models, resolutions passed by the Council in the late 1700's decreed that no unmarried student under twenty years of age was permitted to draw from the model, and when she was sitting no one but an Academician or a student was admitted to the life room--unless the rank of Royalty (Hutchison, 1968; Whitley, 1928). (Male) students and female models were forbidden to speak to one another (Postle & Vaughn, 1999).

At the Slade Schools, the daily routine around 1871 in the life room consisted of the model holding a single pose in morning session, and poses lasting every one half-hour in the afternoon session until 3:00 p.m. The model also sat from 3:30 p.m. until 5:00 p.m. Monday through Friday for students who paid the model fee of 3s. 6d per term. In the late session, each student in turn could suggest a pose lasting one half-hour to the model to suit his or her composition (Weeks, 1883: 327).

Gertrude Massey, then a student at Heatherley's around 1910, recalled some important details about the inside of the studio and other facts about the model's routine: "A skeleton hangs beside the model's throne, and on the front of the throne is a notice which reads: 'SILENCE: No talking or whispering while the model is posing.' The clock strikes; someone says, 'Rest.'" . . . The model steps down from her throne and slips into her dressing-gown. . . . Ten minutes have passed, and now the model is back on the throne posing" (Massey, 1934: 151, 152). Gertrude Massey also recalled an event at Heatherley's during World War I: "We used to hold evening classes in the old school, but they came to an end during the War. They finished abruptly during a night air raid. . . . Everybody was working hard as usual, but yet there was less than the normal concentration--one could not help listening for the distant guns because we had had an air raid

every evening for nearly a week. Suddenly we heard the guns. There they were, far off certainly, but quickly sounding nearer and nearer. The model began to get fidgety; it wasn't a pleasant feeling to be on the top floor with only a glass roof between her and the danger. As the girl said, it felt 'much worse without any clothes on!' We were about to warn her and the rest of the class to go down-stairs when shrapnel pattered on the glass roof, making a row like a terrible hailstorm. That was enough for the model--she didn't wait to be told. She took one dive from the platform, snatched up her clothes, and ran downstairs just as she was. One of the bombs fell near the school. As soon as the 'All Clear' sounded, the entire class escorted the model to the station and saw her safely underground. And that ended our evening class" (Massey, 1934: 162, 163).

And von Herkomer recalled the curriculum at his school in England at the turn of the century: "painting from the nude living model from nine until three, five days in the week; drawing in charcoal or pencil from the nude model at night from seven till nine", and he noted that students in his school take turns posing the model for the week (von Herkomer, 1908: 14, 21).

United States. In 1848 at the New York Life School, no person under the age of twenty (unless married) was allowed to study from the model. And it was ruled that different members of the life class were to pose the model on rotation basis each week (Hollander, 1993). An early observer at the Pennsylvania Academy of Fine Arts noted about the posing of the models "Every morning and evening . . . from five to thirty minutes is spent in posing the model, which the pupils do themselves, sometimes under the supervision of [the instructor], but oftener unaided. . . . The model is changed every week or fortnight" (Brownell, 1879: 739). The pay for models at the academies up until about 1870 was about \$1.50 an hour, by the early 1880's it was 50 cents an hour (Hollander, 1993; Adams, 1883). Eakins, the director of life classes at the Pennsylvania

Academy of Fine Arts, proposed having women students at the PAFA replace art-school professional models to pose in his life class, but was denied by the Board after “a female student complained about the unseemliness of studying her own colleagues nude” (Foster and Leibold, 1989: 75). And in 1876, Eakins, then instructor of the evening life class, wrote to the Board of Directors “requesting that respectable females, rather than prostitutes, be hired as models for the life class. Eakins claimed that the Academy’s regular models were ‘coarse, flabby, ill formed & unfit in every way for the requirements of a school’ and that there was not a ‘sufficient change of models for the successful study of form’. The suggestion did not seem reasonable to the directors, who felt that prostitutes were acceptable for the disreputable work of modeling for artists and that genteel women should pose only for portraits.” Consequently, the request was turned down (Lippincott, 1976: 166, 168). In the mid-1850's at the PAFA, life classes met only three times a week. The life class was available only to those over twenty-one years of age.

In 1883, both the National Academy of Design and the Art Students League kept registers with the names of professional models (Adams, 1883). In the life-classes of New York art schools, the only person who held communication with the model was the monitor (Adams, 1883). At the Pennsylvania Academy and the National Academy throughout the 19th century, no conversation was permitted between the model and any member of the class (Bolger, 1976).

A late nineteenth century interview with Lemuel Everett Wilmarth, the instructor of the life class at the National Academy of Design from 1870-1889, revealed some of the equipment essential to the life class at the time at the Academy. The basic piece of furniture in the studio for the pose of the model was a throne to stand or sit or lie on--high enough so that the model could easily be seen from every part of the room and mobile so that it could be moved from one part of the room to another when necessary. Other paraphernalia used to aid the model when posing in

complex positions included a.) wedges to support the heel when the foot rests on the toes; b.) various sized boxes for raising the foot in other positions; c.) ropes suspended from the ceiling to hold on to when the pose demanded the hands be kept above the head or stretched out in front in a lifting position; d.) a posing pole to hold on to when the arm is extended from the body. For poses at night “there should be a powerful burner that will throw a concentrated light on the model. This should be hung about six feet away from and two feet above the head of the model. The heat of such a light is intense, and it must not interfere with the comfort of the model.” The temperature of the room “should rest with the model. Some models require a very warm room, others prefer a lower temperature. The first are usually beginners. Eighty degrees is as high as students can ever stand. As models grow more experienced they like cooler rooms . . .” And he noted that “every class should have a monitor. It is the monitor’s place to pose the model, and at each seance to see that the same pose is resumed. During the seance the model is very apt to fall out of pose. When this is observed by a student he should address himself to the monitor. In fact, all remarks concerning the model should be made to the monitor. You can imagine how confusing it would be to the model to have the different members of the class calling out warnings and reproof. If the model is a novice the class should be very lenient and allow her to rest often; in assuring the comfort of the model the class assures at the same time its own. . . .

(Anonymous, 1887b: 30-31).

At the turn of the century at the New York Art Students League, Warshawsky recounted that “the custom was for a new student in the life class to treat the entire class to beer and pretzels or a punch of light sherry while in the life class. The whole group would break into song, and while singing the song, would march in procession through classrooms and halls, picking up recruits. On one occasion this rowdy ceremony ended in a scandal. Some roisterer picked a

model from the throne on which she was posing and hoisted her onto the shoulders of the tallest ones, who carried her triumphantly through the school, which was bad enough; but to make matters worse, the procession, carrying aloft the unclad lady, exclaiming with terror and cold, issued into the street to make public its triumphant defiance of American morality. Threats of expulsion and suspension of the ringleaders put a stop to such extravagances in the future” (Warshawsky, 1980: 19).

On some occasions in the life class at the Ferrer School in 1912, Robert Henri “would ask the students not to draw but just observe as a model disrobed before them, then redressed, and at this point he would tell them to sketch what they had seen ” (Perlman, 1991: 104; see also Homer, 1969). At the Beaux Arts Institute of Design in New York in the winter of 1916, Davidson instructed the sculpture class, and recalled “Instead of posing the model in a given pose, I suggested that they use the model in a composition of their own choosing. Each student would pose the model in a composition of their own choosing. Each student would pose the model as he wished for a few minutes, and the next student would then pose the model for his sketch” (Davidson, 1951: 127).

And, Nancy Pindrus, a photographer who also modeled part-time at the Art Students League in New York in the late twentieth century, noted of the artist models at art academies, “Any of us could make more money doing just about anything else. As corny as it sounds, you do it for the love of art as much as for any other reason” (Pacheco, 1988: 55).

(b.) Private studio work

Compensation

A model for a private studio posing in Paris from the 1850's to the 1870's was paid five francs for a four hour session (Levethe, 1972; Young, 1960). In the mid-1880's the rates went up briefly, and women were paid at least ten francs a session, though Italians could be found for five

francs (Levethe, 1972) By the late 1890's the model was again paid five or six francs for a sitting of four hours (Olivier, 2001; Scudder, 1925). George Percy Jacomb-Hood recalled an instance in which a model sat for poor artists in Paris “for a very small or no fee”; when the artists became more wealthy, they “repaid her by constant employment” (Jacomb-Hood, 1925: 12).

In England, the fee paid to the model from the late 1700's to the late 1800's was half a guinea a day (Laughton, 1971). In England in the mid-1800's, the model made a shilling an hour plus studio lunch; by the 1880's it was one-and-nine pence (which was a little above a housemaid's salary and way above that of a seamstress) (Borzello, 1982).

Betty Sedgewick, who later changed her name to Betty May, recalled when an (unidentified) artist and his wife took her out to dinner after a session ended (May, 1929). Leslie gave a wedding present to a model (Leslie, 1914). Davidson took a model on a trip in 1906 (Davidson, 1951). Throughout the 1920's, Davies took his model, Wreath McIntyre, to the opera, to his exhibition openings, and even to Paris so she could pose for him (Perlman, 1998). Davies provided funding for a private tutor for lessons in exercises, and also sometimes paid for voice lessons, for Wreath McIntyre (Perlman, 1998). Munch took his model Brieschke to his summer studio in the north of Norway in the 1930's (Grotmol, 1991). Sometimes an artist and model would take a break from work and have lunch in a café in nineteenth century Paris (Smith, 1901). Foujita sold a nude artwork of Kiki for 8000 francs in 1922, and gave Kiki some of the money, which she subsequently spent on “fine clothes and glittering shoes” (Huddleston, 1931: 133).

Shortly after beginning posing for Leighton, Dorothy Pettigrew, who exhibited a “genuine dramatic talent[,] . . . began to study drama and elocution for Leighton had insisted that she should train professionally. He selected a school that would give her a thorough grounding in the

technique and practice of acting” (Ormond, 1975: 135). Dorothy assumed the stage name of Dorothy Dene and made her stage debut in 1885 in London, and, despite continuing on the stage through 1890, her stage career failed thereafter. She continued posing for Leighton through 1892, and “until the very end of his life [in 1896], Leighton continued to support and promote the actress” (Ormond, 1975: 138).

Other ways of making money

Because modeling often was not steady employment, models often did other work on the side to eke out additional earnings. In nineteenth century Paris Kiki did bottle-washing, worked at book-binding, sold newspapers on the boulevards, and sold a journal at cafes (Douglas, 1941, Huddleston, 1931); Aicha worked in theater (Douglas, 1941); and Pigeot was a dressmaker (Renoir, 1962). In the mid-1920's in Paris, the Perlmutter sisters worked as runway models for the couturiers Paul Poiret and his sister, Nicole Groult (Kluver and Martin, 1989).

Work roles

Rather than the traditional role of the model staying on the dais holding a static, classical pose in silence, models in some studios had contrasting work roles. Vierny, the long-time model for Maillol, also modelled for Pierre Bonnard, of whom she noted, “[I] was not allowed to remain still. For him, movement was life. So I had to walk. ‘What do you mean, walk?’ I asked him. ‘Walk! Walk!’ he replied” (Shenker, 1985: 110).

Some models in the past were not “silent” while posing. Vierny read while posing for Maillol (Shenker, 1985: 108). While posing for Kisling, Kiki talked and made funny noises (Douglas, 1941), and Georgette Pigeot, a model for Renoir, sang while she posed (Renoir, 1962). And some artists, such as Renoir and Lindsay, conversed with their models while painting them (Anonymous, 2004; Renoir, 1962). Wreath McIntyre, an aspiring singer, sang “operatic arias and classical music in her coloratura voice” to Davies while posing in his studio (Perlman, 1998).

Some artists have had unique ways of interacting with their models while working. Judith Claudel provides an account of the intense way Rodin studied his models: “Georgette often posed at full length on a couch and he would sit leaning forward, exploring the face . . . with a gaze so penetrating that the young woman occasionally lowered her eyes. Then he wrote[Then] he leaned closer to the recumbent figure, and fearing lest the sound of his voice might disturb its loveliness, he whispered: ‘Hold your mouth as though you were playing a flute. Again! Again!’” (Sutton, 1966: 80).

Jules Desbois, an assistant to Rodin, recalled “One day from the scaffolding round *Les Bourgeois de Calais* upon which I was working, I could see him over the top of a screen modelling a nude figure. His model was lying upon a table and when he had finished for the day he leaned over and kissed the young woman tenderly on the stomach . . .” (Sutton, 1966: 180).

Moise Kisling usually finished a painting within one week, yet worked on several canvasses at once; he had three models who came one after another during the day to pose for each (Kluver and Martin, 1989). The models for Kisling had a fifteen minute break every hour. A friend of Kisling described how Kisling began a painting: “Kisling places a model on a kind of platform on wheels which is quite scary because he kicks it to move it around to find the best light. . . . He moves around the model like a war dance. Then when both the light and his inspiration get going together, he rushes toward his canvas on which he starts the picture with grand brushstrokes” (quoted in Kluver & Martin, 1989: 236).

Some artists in the past did not set the model in a particular pose. Gustav Klimt often had models, sometimes prostitutes, wandering around in the nude in his Vienna studio (Gill, 1989). And a visitor of Rodin’s studio in Paris in the nineteenth century later noted: “There are a number of nude models . . . walking or just lounging around. Rodin pays them to provide him

constantly with the image of nudity moving about with as much freedom as in ordinary life. He contemplates them incessantly and this is how he has long familiarized himself with the spectacle of muscles in motion. The nude, which . . . for sculptors, is generally but an apparition limited to the length of the posing sessions, has become for Rodin a habitual sight. This familiar knowledge of the human body[:] . . . [Rodin] acquired it through the continual presence of unclothed human beings moving to and fro under his gaze. In this way, he learned to decipher the expression of feelings in every part of the body” (quoted in Borel, 1990: 152). The natural postures and movements that the models fell into while lounging in his studio were preferred by him, because, as a friend of his noted, “[Rodin supposed] that imperceptible movements made by the models when they do not think themselves observed, if rapidly outlined, can contain a power of expression unimagined by us because we are not accustomed to giving them an active and sustained attention. Without taking his eyes off the model, letting his practiced and lively hand run freely over the paper, he drew a host of gestures never before seen . . . “ (quoted in Borel, 1990: 153).

Models in the past posed for artists not only in rooms besides the studio but outside it altogether in some instances. Prevalent in France in the mid-1800's, drawings of the nude flowed from models posed on a bed; or even from the sofa; on a rug in front of the fire. In England, William Orpen posed Emily Scobel in the outdoors (Rutherford, 1943), Laura Knight took an artist model from London to pose nude in the outdoors at Lamorna (Knight, 1965), while Henry Scott Tuke used Isa Watson, a professional artist model from London, to pose nude on Newport Beach during two months in the summer of 1905 (Wainwright, 1989). Waldo Peirce posed an artist model in the hay in a barn loft in the mid-twentieth century in the United States (Archives of American Art, 1975).

And some artists, such as the well-known Eugene Delacroix, Jean-Auguste-Dominique Ingres, and Amadeo Modigliani, as well as lesser-known artists, like Katherine Gili, would intently study a model, then dismiss them and complete the work from imagination. (Lewinski, 1987; Douglas, 1941; Bulliet, 1930).

Some female models actually posed as “men” for some painters in the nineteenth century in France. Renoir did not like painting men and did not know how to go about representing a male person; when he wanted to paint the scene of Paris presenting the apple to Venus, on the pretext that he could not find a suitable male model, he disguised Gabrielle, his favorite model, to play the part. And Danielle Caneel, who was Paul Delvaux’s favorite model for eighteen years, often posed for figures of young boys (Borel, 1990). And Suzanne Valadon once posed for the men in a painting by de Chavannes (Warnod, 1981).

Additional roles in the studio

In addition to posing, models in the past have had other, non-artistic roles in the studios of some artists. Jules Gilbert, a sculptor who went to see Cezanne in Paris in the nineteenth century, told the story of their first meeting: “Upon arriving in Paris, I went to see Cezanne. I rang the bell, and the door was opened by a completely naked woman who led me into Cezanne’s studio, where he was painting sitting on his cornet case. While we conversed, the model was frying something in a pan on the stove, and the odors of the one were no more pleasant than those of the other” (quoted in Borel, 1990: 66).

The models for Renoir were paid to live with Renoir and his family, and while not posing, they would watch food cooking in the kitchen between sittings, tend the fire in the stove, help clean the dirty studio, mend clothes, and even act as guards so no one from the public would disturb Renoir while he was at work (Renoir, 1962). Jean Renoir recalled “When the public was insistent on seeing Renoir in his studio, the [nude] model would protest in a loud voice, and

threaten to put on her clothes. And Renoir, made courageous by fear of losing his sitting, would turn his back while the nude model walked over and shut the door in the face of the unwelcome visitor” (Renoir, 1962: 375).

Activities apart from studio roles

Apart from posing, there are also reported instances of models engaging in benevolent actions. Dene distributed floral tributes given to her after a stage performance to patients at a hospital (Anonymous, 1890). Scudder recounted about Eleonora de Palme, who “made her living by posing for life classes and in studios. She showed herself on many occasions to be a good friend and assistant to stranded art students in the Quarter. Her acts of kindness were without number I have know her often to pass on to some friend or acquaintance a job for posing, just because the other woman needed it more than she did; she posed for months for hard-up artists who were unable to pay her anything; and whenever she heard of any one being ill or in need of attention she would turn herself into a most efficient trained nurse in the twinkling of an eye. Throughout [WWI] she was superb, devoting all her time to cheering up the morale of her friends and acquaintances in the Quarter. . . .[She] was not unique. There are many others like her” (Scudder, 1925: 168-170). Other charitable examples are those of Kiki, who did not hesitate to use her sexuality to help friends in need: she would collect money on the spur of the moment in a bar or restaurant by showing her breasts or lifting her skirt, telling the delighted patrons, “That will cost you a franc or two” (Kluver & Martin, 1989: 154). Aicha collected money for models who became pregnant (Douglas, 1941). Artist models contributed to a collection for funeral expenses when Modigliani died in 1920, and even joined his funeral procession, too (Douglas, 1941; Carco, 1928). Borzello (1982) suggests that the practice of collections for models arose from the lack of job security which plagued many models.

Artist models, when not posing in studios, undertook other pursuits. For example, Kiki would drop in on artists to watch them work when she was not posing (Kiki, 1962). May regularly danced and sang songs at the London cabarets the Cave of the Golden Calf and the Crabtree Club (Hooker, 1986). Models would visit London galleries in which artwork for which they posed was exhibited (Epstein, 1975). And the owner of the Rotonde would invite four or five models to the theater and pay for them all (Douglas, 1941).

Models attended parties regularly given after-hours at the studios of Parisian artists, like Pascin or Van Dongen, in the early 1900's (Kiki, 1962; Douglas, 1941). Nina Hamnett, for example, "often went to [Van Dongen's] extravagant fancy dress parties on Thursday afternoons when he kept open house for friends and art critics. There was boxing and dancing, and one day Nina performed wearing nothing but a black veil" (Hooker, 1986: 74). On another occasion at a party given by Hunt Diederich, "where Russian musicians sang and played balalaikas, Nina began dancing in a veil but soon took it off and gaily pranced around naked, basking in the appreciative applause" (Hooker, 1986: 74). Models also attended the Bal des Quat'z' Arts, a Parisian costume ball given every year at the Moulin Rouge in the early weeks of June, by the students of the different Ecole ateliers. Nearly three thousand men and women attended the annual, all-night event--open only to members enrolled in one of the great ateliers of painting, architecture, or sculpture. Instructions about the ball were issued to the ateliers in the months leading up to the ball, portions of which (as translated) were "The committee wish especially the attention of their comrades to the question of women, whose cards of admission must be delivered as soon as possible, so as to enlarge their attendance--always insufficient." "Prizes (champagne) will be distributed to the ateliers who may distinguish themselves by the artistic merit and beauty of their female display." "All women who compete for these prizes will be

assembled on the grand staircase before the orchestra.” (Smith, 1901: 77) The rules of costume were very strict, and for the ball each atelier vied with the others “in the creation of the various floats and corteges, and in the artistic effect and historical correctness of the costumes. Months [were] spent in the creation of spectacles and in the costuming of students and models. Prizes [were] given for the most successful organizations . . .” At the ball, the “beauty competition for female models, shown aloft *in puris naturalibus* and acclaimed below by the shouting crowd,” was matched by a fancy-dress parade at midnight--“triumphal cars, chariots, mythological beasts, litters of unveiled beauties borne by slaves, proceeding amid a deafening din which continued crescendo throughout the night” (Warshawsky, 1980: 125). One observer recalled about a float in the moving procession, “[it] represents the last days of Babylon. One sees a nude captive, her golden hair and white flesh in contrast with the black velvet litter on which she is bound, being carried by a dozen stalwart blackamoors, followed by camels bearing nude slaves and the spoils of a captured city . . .” (Smith, 1901: 70, 72). “Lily White”, a noted artist model, once attended the Quat’z Arts Ball as an Ethiopian princess, completely nude, borne on a litter on the shoulders of twenty slaves. When the ball was over at eight o’clock the next morning, she paraded the length of the Boulevard St. Michel--still nude--for which she was arrested and placed in jail. She was quickly bailed out by the artists who came to her rescue (Kimbrough, 1976; Scudder, 1925).

First given in 1892, the ball attracted the attention of authorities in the following year because of the improprieties of the models at the ball. Smith (1901: 64) noted “Senator Beranger, having read one morning in the ‘Courier Francais’ an account of the revelry and nudity of several of the best know models of the Quarter at the ‘Quat’z Arts’ ball, brought a charge against the organizers of the ball, and several of the models, whose beauty unadorned had made them conspicuous on this most festive occasion. At the ensuing trial, several celebrated beauties and

idols of the Latin Quarter were convicted and sentenced to a short term of imprisonment, and fined a hundred francs each.” The sentenced were, however, remitted after students of the Quarter organized demonstrations against them. The following year the organizers banned nudity at the ball, though the policy was rarely followed.

Posing in different studios

In the past, it was not uncommon for artist models to pose in studios of many different artists. In the earliest example, the courtesan Phryne was a model for the sculptor Praxiteles and the painter Apelles in Rome in the fifth century B.C. (Lawner, 1987). In Florence in the fifteenth century, Antonio Pollaiuolo used Simonetta Cattaneo Vespucci, the wife of a wealthy Genoan merchant, Marco Vespucci, (and also the mistress of Giuliano di Medici) as a model, as did Sandro Botticelli, who used her as his only model (Bulliet, 1930).

Emma Hamilton (nee Emma Lyon), the daughter of a country blacksmith in Cheshire, England, grew up as a “wild” teenager in London. At the age of seventeen she became pregnant by a rich young baronet, yet was cast off by him. She was subsequently set up as a mistress by an admirer, and, because he spotted her potential as a model, sent her to the studio of George Romney where she sat for more than thirty (non-nude) portraits over a period of four years. Soon thereafter, Sir William Hamilton, the British diplomat in Naples, during a visit to London, became smitten with her, and, two years later, Sir William took her to Naples as his mistress. While there, he had numerous artists in Naples and Rome paint this “ideal artist’s model” over the next several years, including Gavin Hamilton, Thomas Gainsborough and Elizabeth Vigée Le Brun. When she married Sir William in 1791 she no longer modeled (Fraser, 1987, Bulliet, 1930).

Amélie Lang (who later changed her name to Fernande Olivier), who had run away from an abusive marriage to Paris at age 19 to find work as a secretary, was approached by the

sculptor Laurent Debiegne in the front of a sweatshop in the city in 1900. He offered her a place to stay in his studio in exchange for modeling for him, and they soon became lovers. While living with and posing (non-nude) for Debiegne, Olivier also posed non-nude for a number of painters and sculptors from 1901 to 1905 in order to supplement the couple's income. She made nearly 10 francs per day, but, as she recalled "I work all the time; all day, pose, pose, pose, without stopping--what monotony. . . . In the mornings I go in the Pereire quarter to my portraitist; the afternoon to Batignolles at the end of Rue du Dome to Cormon. At four o'clock I leave Cormon to pose for a class of young girls on Rue Victor Masse; I come home at eight o'clock tired and discouraged, and then Laurent has the idea that I should pose for him for one or two hours every evening" (quoted in Kluver & Martin, 1991: 162). Olivier subsequently parted with Debiegne, and moved in with Picasso in 1905, whom forbade her to pose for other artists (Kluver & Martin, 1991). Picasso subsequently took Olivier to his native land of Spain in 1906 where he continued to paint her in the early part of the twentieth century (Gill, 1989).

Some models in the past readily circulated between studios of artists. Apollonie was a clothed model for Gustave Ricard, Vincent Vidal and Ernest Meissonier (Rounding, 2003; Richardson, 1967). Suzanne Valadon, who began modeling at age 16 and by age eighteen was "in high demand in Paris as an artist model" (Beachboard, 1965: 137), modeled for Puvis de Chavannes, Renoir, Degas and Toulouse-Lautrec (Bulliet, 1930). Dina Vierny, the long-time model for Maillol, also modeled for his friends, Matisse (with whom she spent one month), and for the sculptors Charles Despiau and Paul Belmondo in Paris in the early twentieth century (Rose, 1993). Emily Sobel, in addition to posing for Orpen, also posed by Albert Rutherston (Rutherston, 1943). Frederick Leighton sent a (unidentified) model to Anna Lea Merritt in London in 1881 (Gorokhoff, 1982). Marquet recommended Vidil to Matisse, and she worked at

the Matisse Academy during 1910; while there, she met and fell in love with and subsequently married the artist Per Krohg, for whom she often posed in the following decade (Kluver & Martin, 1991). Maud Franklin, the mistress and model of Whistler, was also a model for Gustave Courbet and William Stott of Oldham (Brown, 2003; Bulliet, 1930). Kisling recommended the Perlmutter sisters to Nils Dardel, who made many drawings of both (Kluver and Martin, 1989). Hamnett posed in Wassilieff's academy in 1914, and once again in the 1930's; she also posed at age 27 for Roger Fry and at age 40 for John Banting (Hooker, 1986). In the U.S., Walter Kuhn recommended Wreath McIntyre, who had posed for him in costume, to Davies in 1914 (Perlman, 1998).

Kiki fell in love with Polish painter Maurice Mendjizky in 1918, with whom she lived and posed for almost four years. In 1921 she moved in with the surrealist photographer Man Ray, with whom she lived and posed (for nude photographs) until 1931. And she modeled for Moïse Kisling and Leonard Foujita throughout the late 1920's (Kluver & Martin, 1989: 96).

Paul Valery noted about artist models in nineteenth century Paris that "In the world of painting, the models played a part other than that of just offering their bodies to the analytic eye. Some, like insects in a garden, flew from flower to flower, fertilized them and randomly created various hybrids, transmitting from studio to studio remarks and judgments they overheard, sowing in the ear of one artist the joke heard at another's" (quoted in Borel, 1990: 121).

Relationships with artists

Some models in the past have had intimate interactions with the artists for whom they worked. For example, the sixteenth century Florentine sculptor and goldsmith Benvenuto Cellini used a model--"a poor girl of about fifteen"--for some later works, and, after finishing them, made her pregnant (Borel, 1990). Delacroix is known to have had casual liaisons with several of his models in France in the 1800's (Peppiatt & Bellony-Rewald, 1982), and Klimt fathered three

natural sons from two of his models early in the twentieth century (Grimberg, 1986). And the Italian painter and sculptor Amedeo Modigliani, while in Paris, persuaded Berthe Lipchitz to pose for him in the nude after having painted a portrait of her and her husband, Jacques Lipchitz; Berthe agreed on the condition that Jacques would be present the entire time because she was afraid of the possible amorous advances by Modigliani, who had a reputation of taking sexual advantages of models (Szabo, 1989).

Some artists in the past have poorly treated their models. Benvenuto Cellini contemptuously noted of one model in his *Autobiography*, “Every day I gave her thirty soldi; and I made her pose in the nude. . . . I made her pose in great discomfort for hours at a stretch. And, in her discomfort, she was as much annoyed as I was delighted, since she was very beautifully mad and won me great honour” (quoted in Borel, 1990: 141).

Other artists of the past were also demanding of the models with which they worked. For example, Degas “would curtly order his models to ‘Get undressed!’ without even bidding them ‘Good morning!’” (Bulliet, 1930: 185) and then he “demanded complex poses that were difficult to hold and would quickly fly into a rage if the poor model expressed the slightest inclination to interfere with his choice” (Borel, 1990). And, in another recorded instance involving Degas, “when a model told Degas that the representation of her nose on the canvas was not like her ‘real’ nose, she was put out of the room without further ado and her clothes thrown after her” (Bulliet, 1930: 187).

The bond between some artists and their models has been extraordinary. In a dramatic example, Jeanne Hebuterne, Amadeo Modigliani’s model and mistress, committed suicide on the day after the painter’s death (Borel, 1990).

Relations with other models

Very few instances of models interacting with one another were located in the existing literature. In one, Dina Vierny, the long-time model for Maillol also posed for the artist Andre Derain, the latter of whom was introduced to her by another model who was living with (and was later married to) Derain at the time (Rose, 1993). And in the other, models in Paris beginning in the early twentieth century would regularly congregate in the late afternoons and evenings at the Café de la Rotonde or Café du Dome alongside “painters, poets, Bolsheviks, ‘Bohemians’, drug-takers, and mystics, of all nationalities” (Douglas, 1941; see also Hooker, 1986, Kiki, 1962, Smith, 1901) or would sometimes congregate at the Moulin de la Galette dance hall with milliner’s apprentices, shop assistants and art students (Warnod, 1981).

The Café Royal, “the most famous artistic club in London” in the 1910's, attracted artists, writers, journalists, models and actors” (Deghy and Waterhouse, 1956; May, 1929). “Far from being mutually exclusive, all these different groups of people overlapped and intermingled. Everyone knew everyone else and there was a continual coming and going from table to table” (Hooker, 1986).

Rewards

Some rewards of the occupation are noted by models in New York City during the late twentieth century. Donna Severin noted, “I’m not exactly the picture of the ideal model. I’m Rubenesque. So I’m thrilled when a man comes up to me and says he like to draw me. . . . It’s a nice change of pace to be appreciated for the angles and lines you can offer. Being a model has given me a lot more confidence. Looking at various drawings and paintings of myself has given me a sense of what looks good on my body, what looks bad. Who would’ve known that taking off my clothes would lead to my dressing better?” (Pacheco, 1988: 56).

Pindrus noted “I love modeling. I love being around creative people; throw in a little vanity for having a body that moves well” (Pacheco, 1988: 56).

Leger noted, “[On one occasion in the past] I did a class completely devoted to gesture and movement. For three solid hours, I did thirty-second to five-minute poses. It was like dancing in slow motion. Everybody got so into it that nobody paid any attention to the five-minute breaks and we didn’t stop. At the end of three hours, there was newsprint and charcoal all over the floor, the students were sweating, and I was exhausted. It was really a spiritual thing” (Pacheco, 1988: 56).

Hollender noted, “When I posed by the first time four years ago, I was interested, delighted, and weirded-out by it. As a philosophy student, I found it food for feminist thought. It wasn’t just a question of being an object--it was whether I was allowed to like it. I did, and I still do” (Pacheco, 1988: 56).

And the then 30-year-old model Alexandra Renault noted some positive aspects of the occupation, “When you model, the focus is completely on you, and some people really appreciate the attention, especially if they didn’t get it growing up. You’re being drawn; you’re being looked at. There’s a sense of acceptance that comes from that” (*The Fine Art . . .*, 1993: 9). And modeling late in the twentieth century allows Jerinek to be involved in art in a communal way. She notes of this, “It’s very hard for artists to do things together in a noncompetitive atmosphere. Modeling is a way of doing that. It feels meaningful. It feels like useful work” (*The Fine Art . . .*, 1993: 13).

Dissatisfactions

Dissatisfactions with modeling were infrequently found from models in the literature. The few examples located include the following examples. Kiki recounted an occasion in which an (unidentified) artist for whom she posed not only did not pay her but also tried to have sexual

relations with her (Kiki, 1962). And Kiki recounted that an art dealer often came by the studio when she was posing “just to get an eyeful”, and another occasion in which a critic came into a studio in which she was posing and looked at her as if she “were a hunk of beef in front of a butcher-shop” (Kiki, 1962: 41).

Kiki at first disliked modeling, because she noted that “I’ve got a hair system that is badly developed in a certain place and I have to make myself up with black crayon” (quoted in Kluver & Martin, 1989: 97).²

Early in the twentieth century, the models used by Henri Matisse, a tireless worker himself, complained that they never had a day off (Gill, 1989). Matisse, described by his model, Clarnete, as “combining the jealousy of an amorous sultan with the generosity of a prince”, refused to let Clarnete pose even for his son, Jean Matisse, and when he was painting her nude, would only allow her to swim between eight and nine in the morning so that she would not tan” (Forbes, 1990: 41).

Philip Pearlstein mentions that he eventually provided rugs and chairs for his models to use while posing in his studio only because “the models used to complain about sitting on a bare floor and leaning against a cold plaster wall” (Shaman, 1981: 213).

Eaton mentioned that “It is true that this is a work that only the most robust can endure, but being young and vigorous, I soon rebounded from the muscle strain and fatigue of the long sittings” (Archives of American Art, 1975: n.p.)

Other dissatisfactions about the profession are those mentioned by Elizabeth Hollender, a model for academies in New York City at the end of the twentieth century, “You get up there,

² Kiki noted while posing for Foujita that “he often came over and put his nose above the spot to see if the hair hadn’t started to sprout while I’d been posing. Then he’d say in that pretty little voice of his, ‘That’s very funny - no hairs’” (Kiki, 1962: 37).

take your clothes off, don't get any credit, get money, and you're not expected to know anything about art. I'm tired of the general assumptions that models are dopes or flakes--anything but intellectual" (Pacheco, 1988: 56).

Artworks

There are scant recorded instances of the impact that posing for artworks has had on models. Hamnett was proud of having been the model for Henri Gaudier-Brzeska's *Torso*, as she told an admirer on one occasion, "Don't forget, I'm a museum piece, darling" (P&V, 1999: 131). Keller, in an interview with a newspaper reporter in 2005, noted of an artwork by John Andrea for which she posed in the 1980's, "I don't talk about it. It's part of my past." (Anonymous, 2005: n.p.) A painting by Evelyn Page, completed in 1927 and bequeathed to an art gallery in 1943, was removed from its walls and placed into storage after the model for the work "was finding the exhibition of the work an embarrassment" and threatened legal action; the work was consequently re-hung upon the death of the model in the 1970's (Pitts, 1983).

Reactions from others

Very few instances of reactions from others connected to modeling were found in the literature. Kiki recounted that when she began posing at age 16 at a sculptor's studio close to her mother's house, "some people told my mother that her daughter was undressing in men's rooms. My mother forced her way into the sculptor's and proceeded to throw a scene. I was posing, and she began to scream that I wasn't her daughter any more, that I was nothing but a dirty whore" (Kiki, 1962: 23); Kiki was subsequently disowned by her family for posing, and was out on her own at age sixteen (Kluser and Martin, 1991). And Vierny, the model for Maillol, noted, "At first I couldn't pose for him a great deal, since I was preparing for university. My father knew nothing about it. The idea of appearing nude before an artist was not something he could understand. He found out after three months, and he was furious, but by then it was too late. I

was famous, and my father was flattered” (Shenker, 1985: 108). Copelov-Goldman, who first modeled at age 18 for Lindsay, was also a fashion model at the time, and would “tell her parents she was going to a rehearsal or to do a fashion show” when actually going to pose in Lindsay’s studio; she noted that “My parents went to their grave not knowing I’d ever posed for Norman Lindsay. I would have been thrown out” (Anonymous, 2004: n.p.). Mary Haskell, the lover of the writer and artist Kahil Gibran, was prohibited by Gibran from posing for Davies after he found out that she had posed for him on one occasion; she recalled “He told me frankly that Davies was thinking me either . . . a fool, or a woman seeking [a] sex experience” (quoted in Perlman, 1998: 242)

Jopling used her maid as a model in the late 1880's in London, and noted “she was a very modest girl . . . [and] she feared, seeing that the head was an exact portrait, that people would naturally imagine that she had sat to me as ‘a maiden wid nodings on’” (Jopling, 1925: 264).

Charlotte Eaton, an artist model in the first decade of the twentieth century in the U.S. recalled “There is in the temperament of every good and earnest artist a quality that protects the model against her own danger, and if the model on her part be of sound moral fibre she is as safe in his studio as she would be in her own home. But these facts are too subtle for the ordinary lay mind to grasp, hence the mis understanding that has always surrounded this profession, and I confess that I suffered a martyrdom because of the work I had chosen. I did not dare to make known my employment to my landlady lest I be turned out, and even after I became the wife of an artist, the artists’ wives, with one or two exceptions, still held to the prevailing prejudice and did not call upon me” (Archives of American Art, 1975: n.p.)

The reputation of the model sometimes reflects back on the artist, as Epstein notes: “The charming and often *facile moeurs* of the model, if known, sometimes give the artist a lurid

reputation. [But] for the moral and manners of my professional models I have never been responsible, and it is strange that an artist should have the odium of the somewhat erratic conduct of his models placed to his account. . . . [So] I would prefer to work from models who are not known . . .” (Epstein, 1975: 114).

And Grotmol tells that “at the celebration of the 125th anniversary of Munch’s birth, Hanna caused a minor scandal simply by being there. The artist’s sophisticated admirers were astonished to see the model walking fully alive among them, but they chose to ignore her” (Grotmol, 1991: 58).

Life after modeling

Some artist models stayed in their positions for a number of years prior to leaving the profession. Traute Rose, the principal model of Swedish artist Lotte Laserstein, worked some fifty years for her in the 20th century (Stroude & Stroude, 1988: 38). Cleo Dorman, a model for sixty years in academies in New York City, Los Angeles and other major U.S. cities, had become an artist model at age nineteen when she sensed a “calling” after having earned a living in previous positions as a salesgirl in a department store and elevator operator after she left school at age sixteen (Nilson, 1990: 32).

A few women who were artist models went on to become painters of some notoriety. Apollonie had four small oil portraits accepted for the exhibition in the Salon of 1861 (Rounding, 2003). Meurent, the primary model for Manet, took up painting in the middle 1870's when she no longer modeled, and exhibited her paintings in the official Salons of Paris in 1876, 1879, 1885, and 1904. In seeking to exhibit and sell her paintings during this time, Meurent tried to capitalize on her role in Manet’s paintings by printing calling cards with the notation “I am Olympia, the subject of M. Manet’s celebrated painting” (Lipton, 1990). She died at age 84, yet none of her paintings survive (Lipton, 1990).

Gwen John's experience as a model for other artists likely encouraged her to work for herself in a similar capacity after leaving modeling (Postle & Vaughn, 1999). Kiki had an exhibition of her paintings in 1927 at Galeria du Sacre du Printemps in Paris (Barnes, 1985) and later in London, and sold many of her works (Cody and Ford, 1984). Kiki's success came despite never having had a lesson in painting; Douglas (1941: 283) attributed this to "her constant contact with painters while posing for them [which] enabled her to study methods and taught her the tricks of the trade better than any school could have done". Fernande Olivier became a painter (Douglas, 1941). Barber eventually developed a successful career as an illustrator and teacher (and also married Eakin's brother-in-law's son) (Foster and Leibold, 1989). And Jerilyn Jurinek, a model of Philip Pearlstein, became a painter (*The Fine Art . . .*, 1993: 13). The most successful painter of the former models was Suzanne Valadon, whose works appeared at national and international exhibitions before her death in 1938 at age 73 (Warnod, 1981).

Other models engaged in a variety of pursuits after having stopped modeling. Bronia Perlmutter played Eve in a movie in 1924; witnessing that performance, French film director René Clair fell in love with Bronia and married her soon after (Barnes, 1985). Kiki sang erotic folk songs in Le Jockey, a cabaret on the Boulevard Montparnasse for non-French customers (Huddleston, 1931). Renee Jolivet, a model for Renoir, became an actress and traveled after she left Renoir (Renoir, 1962). Andree, a model who began modeling for Renoir at age sixteen, eventually married Renoir's son, Jean, after Renoir's death (Renoir, 1962). Rosalie Tobia, one of Bouguereau's favorite models in her younger days, and a non-nude model of Whistler, gained popularity when she opened a restaurant in the Quarter specializing in Italian cooking (Milner, 1988; Cody and Ford, 1984). Jacomb-Hood recounted a case that a Parisian model, who once posed for numerous artists over several decades and gave up modeling because her body "lost its

classical proportions, . . . a place as caretaker of some studios was found for her mother and herself' (Jacomb-Hood, 1925: 12). Rose Pettigrew, engaged to Philip Wilson Steer while still in her teens, eventually married H. Waldo Warner, a composer and profession viola player, and traveled with him around the globe where he played (Laughton, 1971). Dina Vierny, the model for Maillol, became an art dealer in Paris upon his death in the mid-twentieth century, and eventually became the curator of a museum dedicated to his works (Rose, 1993). Copelov-Goldman became a showgirl and actress in the 1930's and 1940's (Anonymous, 2004). Dorothy Dene was made a beneficiary of Leighton's will when he died in 1896, yet she herself died in 1899 after becoming seriously ill (Ormond, 1975). Upon Picasso's death in 1973, Roque inherited thirty percent of his estate, and eventually committed suicide in 1986 at the age of 60 (Danto, 1991). Keller taught poetry in the public school system as well as published many of her poems in the U.S. in the early 2000's (Anonymous, 2005).

Summary

A review of literature directly and indirectly related to artist modeling reveals a general need for much additional systematic study. Nearly all of the existing literature relies on the opinions of others about the situation of the model, and is primarily anecdotal with few or no records of the personal feelings and experiences of artist models. Even more scarce is research involving artist models in the contemporary era. An ideal platform for further research of the complex topic of artist modeling in current times is symbolic interactionism, discussed next.

Symbolic Interactionism

Here I present briefly the origins of this social psychological theory and describe in more depth several concepts that are directly relevant to this study of artist modeling.

Roots of interactionism. The Chicago sociological tradition was influenced by the social philosophy of Pragmatism, springing from James (1975) and expressed in the writing of John

Dewey (e.g., 1922) and further developed by George Herbert Mead (1934). In Dewey's Pragmatism, humans adjust to changing social realities by a continual process of adaptation, for which they are uniquely capable due to the existence of the mind. The mind is described not as an entity but a process of symbolizing social objects and deliberating action plans to achieve social adjustment. Mead expanded Dewey's theory to describe the continual creation and adaptation in mind, self and society that occurs by virtue of role-taking, or imaging the experience of another and acting accordingly (Turner, 1982).

The sociologist Herbert Blumer applied Mead's expanded theory of Pragmatism in the social science approach of symbolic interactionism. Blumer advised the sociologist to "take the role of the acting unit whose behavior he is studying" in order to grasp the perspective of persons in social interactions (Blumer, 1969, p. 86). Study of persons in society using the symbolic interactionist approach focus on experiences of self in social context and investigate interactions from the viewpoints of the actors. From this theoretical foundation arose the Chicago tradition of participant observation and naturalistic field methods in social research.

Assumptions of interactionism. Central premises of symbolic interactionism include:

- Social reality is socially produced, and the meanings of objects lie in the actions humans take toward them.
- Humans as thinking beings are capable of self-reflexive behavior that is intentional and responsive to past experiences, the actions of others, and a constantly changing understanding of the self and the situation.
- In their interactions with others, humans manipulate symbols, words, and meanings, and relate to themselves as well as to others (Denzin, 1989, p. 51).

To interactionists, the individual is not a stable, structured entity with a fixed personality, but rather is an amalgam of socially-constructed perspectives always changing in response to interactions. People formulate their actions based on current meanings considered from within. Societies likewise are not unchanging bodies to which the individual molds him- or herself but

rather represent a flow of social processes, changing over time but stabilized by culture, an accumulation of shared meanings to which individuals respond in patterned ways. Several concepts in symbolic interactionism hold special interest for this project. They are: Interactions, self and identity, and definitions of the situation. These will be described in a little more depth

Interactions. The core of social life, interaction has a clearly marked beginning and end for its participants: it begins when they come into one another's physical presence and ends when they leave it. Even before a person enters into the interaction situation and is able to observe and define the actions of others, he or she has constructed a preliminary definition of the situation by which to guide his or her conduct. In addition to a person's expectations concerning what he or she will find in an interaction, the individual has a plan of action that he or she hopes to initiate and which he or she hopes will be acceptable to the other involved . One of the more important aspects of the preliminary definitions of the situation is the definition of the others with whom the actor interacts (so called "taking the role of the other"). The people with whom the actor expects to interact will typically be defined in terms of the roles they are expected to perform and in terms of the stereotyped situated identities that define their more personal characteristics (Lauer and Handel, 1977). As Blumer (1969) noted, "In my judgment, the most important feature of human association is that the participants *take each other into account*. . . . Such awareness of another person in this sense, taking him and his acts into consideration, becomes the occasion for orienting oneself and for the direction of one's own conduct" (pp. 108-109, original italics). If people take others into account in directing their own actions, modeling can be considered as more than an automatic act, but as a product of a buildup of socially-acquired meanings and experiences--based on both general knowledge about the type of social

setting and the type of people who frequent it and on specific knowledge about the precise setting and people he or she will encounter there.

Once interaction begins, each actor in the interaction acts on the basis of his or her definition of the situation, and he or she becomes aware through his or her interpretations of others' actions of their definitions of the situation. To that extent, interaction may be coarsely defined as "the result of the people involved (keeping in mind that that might be a very large number) continually adjusting what they do in the light of what others do, so that each individual's line of action 'fits' into what they others do . . . by taking account of the meaning of what others do in response to their earlier actions. Human beings can only act in this way if they can incorporate the responses of others into their own act and thus anticipate what will probably happen, in the process creating a 'self' in the Meadian sense" (McCall and Becker, 1990, p. 3-4, authors' adaptation from Becker, 1988) Thus, interaction is based on meanings, and it cannot be understood without access to some of those meanings and the history attached to them.

Self and identity. To interactionists, the self is an internalized, changing understanding of what kind of person one is, an understanding built up over time by interactions in a variety of social surroundings (Charon, 1992). "We come to know who we are through others' responses to us" (Turner, 1982). Self-concept is formed by self-judgment (our reactions and evaluations of ourselves) and identity, the classification or label we attach to our selves in a given social context. Individual identities develop through one's performance in interaction and are maintained through the responses of others to that performance. In a fully institutionalized system, the response to performance might mechanically follow the well-defined norms that characterize such social situations. However, in less institutionalized systems the responses to action are likely to be more variable and may be a factor in the creation of identity. In the case of

artist modeling, the responses of art students vis a vis practicing artists may have differential influences on how an artist model perceives of her self, and so must be studied.

One may have many identities, each relevant to a different role, but all present within one's self-concept. In other words, self-concept is a combination of who we are and what we think about it. These interacting and changing aspects of the self are in themselves objects of social action. For example, an artist model may describe herself as a "radical", and react to that identity in a certain way, and she may also view her identity as a "employee" and have a different appraisal of that identity. Her actions and those of others around her may be based on one meaning or the other, or both, in a given situation.

Definitions of the situation. From a symbolic interactionist viewpoint, people act on the basis of their definitions of each situation, a complex context-specific perspective formulated in interaction with the self and with others. Each action is part of a larger series of actions over time, and we view our acts not only in the present but as coming after prior acts and before other potential ones. The definition of a situation is made up of the information available to an actor by which he or she can anticipate events and respond accordingly. Charon (1992: 131) names some of the components of defining a situation, paraphrased below:

1. Establishing goals in the situation
2. Applying a perspective, from a reference group or significant other
3. Noticing relevant objects (people, events, ideas, etc) in the situation
4. Taking the role of the other (seeing oneself from the others' perspective)
5. Defining the self in the situation, including assessing one's actions and others' actions toward oneself, considering past and future, judging oneself, seeing one's identity in the situation, and interpreting the situation through emotions

To understand how people define situations, then, is to understand the meaning that the situation has for them and thereby to understand why they behave as they do in the situation. Furthermore, to know how people define situations is to understand why they behave differently in the same situation. In short, the definition of a situation contains the explanations for actions. Therefore, to understand a given set of human actions, such as posing for long periods of time, one must attempt to grasp the actors' definitions of the situation--a tricky and essentially impossible task, like the fairy-tale challenge of trying to hold onto a slippery monster as it constantly changes form. One cannot ever totally appraise another's definition of a situation, but this concept provides a starting point from which to explore interactive phenomena such as artist modeling.

Symbolic interaction forms the foundation for other theoretical frameworks that shed additional light on the concepts of interactions, self and identity and definitions of the situation explored in this study. For example, differential association, (Sutherland, 1942), posits that self is a social construct and that individuals learn the values and motives for deviant behavior through interaction with others. Additionally, social learning theory (Akers, 1985) extends differential association theory by adding dimensions of differential reinforcements and cognitive definitions to help explain non-conforming behavior. And a focus on the body as an integral part of the self has been explored in recent times, notably the representation of the body as a vehicle of the self (Turner, 1989).

In sum, symbolic interactionism, in positing the socially-constructed nature of meanings and the responsive, self-reflexive root of human behaviors, can direct a search for understanding of a social phenomenon such as artist modeling. Such a framework allows for collection of data about individuals' perspectives and the experiences that led to these views. In this study design I

gather and present information about the needs and opinions of a group of women who previously have had very little influence in the scientific world and reflect some of the variety and diversity in these women's lives. In it I focus on the empirical meanings, behavior and definitions of the situation of the artist models themselves from their own perspective.

CHAPTER 3 METHODOLOGY

Introduction

As the preceding literature review and discussion of theoretical framework demonstrates, the goals of the research here are exploratory and descriptive in nature. Within the theoretical framework of symbolic interaction, the best data collection method to utilize in order to achieve the objective previously set forth is in-depth interviews which record the personal accounts and individual reflection of the participants. In this section, I address my methods of collecting data about artist models from artist models' own descriptions and subjective appraisals. It contains the following four sub-sections: (A) a discussion of the research approach; (B) a review of subject selection; (C) the interviewing process and strategies used to facilitate obtaining the data, and (D) a discussion of analysis and presentation procedures used in the study.

Research Design

To best understand the experience of women who are employed as artist models, I used qualitative research methods. The focus of qualitative research is often on the participants' subjective reality (Patton, 2002; Lofland, 1971). Qualitative methods lend themselves well for a symbolic interaction framework, and allowed me to understand this phenomena from the perspective of the women who do this work. Qualitative methods also allowed for rich, detailed descriptions.

Given the exploratory nature of the research questions, qualitative data collection methods were used for this study. A combination of convenience, snowball, and purposive sampling procedures were used to reach this population. Since it was not feasible to select a random sample, the researcher worked to interview women with varying demographic characteristics and with varied experiences from a variety of work settings, hoping to attract a broad cross-section of

participants. Purposive sampling methods were used in the schools and groups in combination with convenience sampling methods to obtain a sample of women of varying demographic characteristics. A snowball sampling method was also employed for the study.

Entering the Field: Finding and Contacting Respondents in Unfamiliar Territory

The success of this research strategy is dependent on the ability of a researcher to gain entrance into the group being investigated. This problem is not easily surmounted in the investigation of any group, and when the group is very small and generally considered marginal and secretive, the problems are compounded. Because of the reasons surrounding the secrecy, it was important to enter the data collection phase as a researcher who was nonjudgmental as well as understanding about an artist model's labor. My familiarity with artist modeling had grown significantly by virtue of having read well over one hundred books and articles about models, artists and the art industry in general, and my consequent comfort with the art scene, its language and social patterns. Learning as much as possible about the occupation and art in general helped me feel more knowledgeable and credible as a researcher of artist models prior to starting data collection.

Research in the field was initiated by contacting an instructor of art at a nearby University. The instructor gave me the contact information for two models that he used. He also provided me with the names of artists who lead different artist groups in that city along with some individual artists he knew in the city who employed artist models. Additionally, he provided me with the names of other instructors of art that he knew who used models both in the city and in other cities. The artist group leaders, individual artists, and other instructors which he provided were contacted by telephone if in the city, and by e-mail if out of the city, and informed about the study. I fully described the study to all and asked if they knew models who may be willing to talk to me.

Next, e-mail notices describing the study and my search for models were sent to instructors who taught figure drawing, painting or sculpture classes at community colleges, four-year colleges, large Universities, and private art schools in nearby cities. Some of the same art instructors either lead or participated in artist groups within their communities so likely knew of or used artist models in places apart from academic settings, too. A few of the instructors who were contacted passed along information about the project directly to individual artists with whom they were familiar that used artist models or other artists who lead artist groups, or, in the alternative, provided me contact information about them, and I subsequently contacted them as well with details about the study. Instructors at two schools informed the managers of the model list at the schools about the project, and the managers, in turn, gave the list of models to me to contact directly.

There were other ways I tried to reach models. I contacted the heads of organizations, associations and societies of artists across the nearby cities for information about individual artists who used models. I also sent information about the study to the coordinators for drawing and painting clubs which employed models that were located in the same areas.

All of the individuals initially contacted were asked to pass the information about the study to any models they knew and to have them contact me either by telephone or through e-mail so that I could tell them more fully about the study and invite them to participate in it. The models for whom I had direct contact information--i.e. through the instructor I initially contacted or by inclusion on the two model lists--were contacted either by telephone or e-mail and both told about the study and also informed about the opportunity to participate in the study.

During my initial contact with the instructors, coordinators of artist groups, artist associations and others, I presented myself as a sociologist, e.g. a doctoral candidate at the

University of Florida. By assuming the social role of researcher, I did not have to worry about fitting into the art world, and I was able to show great ignorance without being sanctioned by those I contacted. In short, I was a “known incompetent” (Schwartz and Jacobs, 1979:55).

Potential respondents notified me that they either were interested in participating in the study and eager to talk about their work experiences, or, more often, required further information about the study before deciding whether or not to participate in it. All potential respondents were screened for inclusion in the study by the following criteria: actively modeling and living in a city close enough to accommodate face-to-face interviewing. If the potential respondent met these criteria, I gave them an overview of the study and told them about the focus of the research. I also described the expectations for participants and the voluntary nature of any sharing of information. When I experienced difficulties generating trust, I dealt with the problem by being open, enthusiastic, reassuring, and honest about my project and my motivations.

Many models expressed a concern about the “exposing” jeopardy in which my research might put them. I informed the respondents that I would take every precaution to protect their biographical anonymity by not identifying them nor releasing or sharing their data or responses. Consequently, all names used in the analyses of this study are pseudonyms, including persons and places referred to by the participants. (The exceptions to this are the “names of historically-significant artists” or “names of famous artist models” identified by the participants during the interview.) To further protect the confidentiality of the research participants, the names of the cities where the data collection efforts were located were changed, too. During the study, the tapes were stored in a locked cabinet in the researcher’s office.

Participants

The participants for this study were 25 artist models who are currently working in the art world. Through contacts with instructors I met and interviewed twelve of the total 25

respondents in the study. Seven of my respondents were found on the model lists, and three from a coordinator of an artist group. Two were contacted through other models in the study, and one model in the study agreed to be in it after she responded to an announcement about the study which was placed on a regional artist listserv by another model who had already completed an interview. The result of trying to include a diverse sample of women was a vast and rich resource of interview data, reflecting many subtle and dramatic variations in women's backgrounds, experiences and current situations.

Data Collection Sites

Data collection efforts were concentrated in eight cities in a southern state. The state represents an ideal research area. It has an unusually large number of classes held at art departments at colleges and universities that regularly employ artist models for instruction. There are a number of widely-respected schools of art in the state as well. Additionally, there is a significant representation of artists in many cities around the state who employ artist models.

Procedure for Data Collection

Interviews

In-depth, face-to-face interviews were the primary means of data collection in this study. Once a model had expressed interest in participating and was found to meet the inclusion criteria, I scheduled an interview. Interviews with participants were arranged in almost all instances over the telephone, and the interview scheduled at a convenient and comfortable location for the participant, most commonly a restaurant. As much as possible, after ascertaining when and where we would meet, I reiterated what my study was about, the types of questions I would be asking, and that I would be tape-recording the interview. I also assured each that I would protect their identity and insure confidentiality of what they told me.

Because of the intrusive nature of the inquiry and the sensitivity of the material discussed, I employed the following safeguards. An “Informed Consent” agreement outlining the possible risks, confidentiality protections afforded by the researcher, how the data was to be used and the availability of results was given to each participant prior to the start of each interview. The written consent form verified voluntary participation, and the participant was told that she had the right to stop the interview and the right to withdraw from the study at any point. I asked the participant permission to audio-tape the interview. The participant was also informed that only I would listen to the tape. Written permission was necessary to proceed. None of the respondents refused to sign the consent form. (See Appendix A for the Informed Consent form.)

Interviews were conducted individually with models. The semi-structured interviews were conducted individually to provide an opportunity for the models to describe their perceptions of their work without the influence of others’ responses. The average interview length was approximately one and one-half hours, although they ranged in time from one hour to two and one-half hours. All interviews were tape recorded and later transcribed verbatim by the researcher.

Interview schedule

A semi-structured interview schedule was used to focus the interview. The schedule represented relatively open-ended questions around specific areas of interest about which the model could talk openly and freely when telling their stories. The informal and semi-structured format provided me the ability to stay focused and gather specific information, while at the same time allowed me flexibility to digress from the standardized questions in order to probe in-depth the participant’s individual responses. It also gave the subject freedom to clarify or explain complicated information, and it permitted the asking of unanticipated questions. The interviews

were conducted in a dialog style, with myself conversing with the model until the model had explained her reality to me.

Consistent with a qualitative perspective, participants were considered the experts in this study, and were assumed to be telling the truth. This did not mean that only the spoken words were used to understand a participant's reality. The participant's voice tone and body language, as well as any inconsistencies in the conversation, was considered as information provided by the participant, and was further explored until I was satisfied that I understood what the participant wished to convey.

During the interviewing process, it was important to enable the models to answer from their own experience and not on the basis of received knowledge or what they considered I wanted to hear. During the interview, participants were asked questions about sensitive features of their work; for example, the impact of nudity in their work and when poses become sexually suggestive. Additionally, they were asked questions about personal aspects of their lives, such as their interactions with intimate others and their experiences in other nude activities. The respondents had to feel comfortable enough to discuss their work experiences as well as other personal matters involving explicit nudity.

I surmounted these difficulties by creating and maintaining a level of comfort and communication with each respondent so each felt confident of giving responses relatively free of exaggeration, evasion or any other form of truth dissipation. First, I reduced the potential for distress by wording delicate questions carefully. Secondly, interviews were conducted like conversations to reduce anxiety or threat to the subjects. Thirdly, I tactically volunteered information about myself, including articulating thoughts, reflections or attitudes in order to equalize the relationship in the interview, so avoiding any comparison with an "interrogation"

and to promote trust and relaxation. Fourthly, as much as possible, I suspended my own beliefs and values so I could enter more fully into the subjects' phenomenological world and "take the role of the other" (Mead, 1934). That is, I made every effort to be respectful, affirming and considerate at all times while listening to their responses. And fifth, I kept my note taking during interviews to a minimum.

Through the interviews with the artist models, the goal was to answer the primary research question; that is, what are the work experiences of artist models? Respondents provided first-hand experiences directly related to the work they do. The themes of occupation, agency, reactions from others, identity, and body provided an initial framework for the exploration of respondents' experiences in light of the research questions. From these themes a set of orienting questions was derived, and became the "Interview Schedule" I used during the interviews. Besides questions regarding posing and relationships with others (based on these themes), questions on the body, such as adornment, exercise, and physical activities were incorporated into the interview schedule to elicit information about the specific role of the nude body within artist modeling. The specific language used in the construction of the interview questions was developed from the existing literature about artist models and the art industry in general. The interview schedule was arranged under certain broad headings which include: (1) Entry; (2) Posing; (3) Artists; (4) Body; (5) Artworks; (6) General; (7) Related Background; and (8) Demographics. (See Appendix B for the interview schedule). The questions on the interview schedule were designed to provide direction for this study.

I also recorded field notes while I conducted the interviews. These notes included reminders as to the conversation with the participant, impressions, reactions and reflections of my own, and other significant events that occurred during the data collection phase of the

research. Field notes were used to verify the accuracy of transcriptions and to fill in portions of the transcript that were not audible.

Analytic-Inductive Approach

An analytic-inductive process was used in organizing and interpreting the interviews (Miles and Huberman 1984). Such a process utilizes an examination of similarities between phenomena in order to develop concepts or ideas. Data analysis included three activities: data reduction, which included the process of identifying emergent themes in the data; data display, the process of organizing and clustering the information to be used for deriving conclusions; and conclusion drawing and verification, the process of deciding what experiences mean, noting patterns and explanations, and verifying the findings (Miles and Huberman 1984).

The data reduction stage included selecting, simplifying and transforming 'raw data'. Interviews with participants were transcribed verbatim into raw data from the tape recordings. This resulted in textual data about their specific experiences as artist models. Before this stage began, each transcript of interviews and field notes was assessed for accuracy.

In the data display stage cross-case analysis began as I sorted, organized, summarized and coded the data that I collected. Coding categories were constructed to represent the various concepts, themes, and patterns identified. A summary sheet was created for each key phrase or topic raised by the respondents, and all relevant comments from the transcriptions were included on the various summary sheets. For example, summary sheets depicted themes related to the work process, identity, the body, reactions, agency, and feelings about artists and artworks. Summary sheets for each concept or theme were then examined to identify both commonalities and variations that cut across individual experiences.

The coding process in the data display stage was an ongoing one as categories were developed, discarded and redeveloped as new data was added. The primary goal of the researcher

was to organize and summarize the data in such a manner that it conformed to the theoretical model used for this study without doing violence to the data. I avoided the common pitfall of other researchers in exploratory inquiry by being particularly careful to not force the data into inappropriate categories or fail to record significant data because I failed to develop categories in which to classify them. This meant a constant re-ordering of categories until all the interviews were completed. The final categories used in the analysis of data will hopefully represent divisions that this writer feels best represents the substance of the twenty-five completed interviews.

And in the final stage, conclusion drawing, I began to decide what things mean, noting regularities, patterns, explanations, possible configurations, causal flows and propositions within the data. In analyzing and reporting the comments of models, the intent is not to construct a single profile characterizing the majority of respondents. Rather, realizing that models differ and that all comments are important, both similarities and variations in responses are reported.

CHAPTER 4 THE WORLD OF THE ARTIST MODEL

The purpose of this chapter is to present a collective description of the twenty-five artist models' experiences with modeling. The intent of the interviews was to locate the meanings artist models give to their experiences. Therefore, I have added verbatim quotations from the transcriptions to support themes and patterns that arose from the interviews. Throughout the following sections I frequently include extended vignettes in which the models participating in the study are permitted to speak at-length about their experiences and the meanings they attach to them, thus allowing their voices to be heard, emphasizing what they feel is important.¹ The findings are reported in ten sections--the first section describes the demographics of the participants, the second section describes the experience of the respondents in the art world and their general knowledge about artist modeling, and the eight subsequent sections corresponds to each of the research themes: entry, posing in general, the artists, the roles of mind and body, the artwork, reactions to modeling, rewards, and body. In order to facilitate a greater understanding of important findings, a brief summary is provided at the end of each of the ten sections. An overall discussion is provided in Chapter 5.

Demographics of Participants

Twenty-five women who work as artist models were interviewed. Demographic data collected during this study include age, ethnicity, socioeconomic status, marital status, religious affiliation, and highest educational level achieved. The age of the models in the sample ranged from 18 to 60, and the mean age of the models was 30; the distribution being 4% teens, 44% 20's, 12% 30's, 16% 40's, 20% 50's, and 4% 60's. Most (88%) of the models interviewed

¹The quotations from the transcripts are shown verbatim in order to show the models' state of mind and to reflect the natural inflection of their speech. Italics found in original transcript. "[. . .]" indicates a break in original transcript.

identified their race/ethnicity as “Caucasian”, while 8% identified themselves as “Mixed” and 4% as “Asian”. The socioeconomic status, as self-identified by members of the group, was 64% middle class. The marital status was 64% of the women were single, 32% were divorced, and 4% were married. Nearly all of the respondents (78%) reported no religious affiliation, while only 22% reported membership in a mainstream religion, specifically, Catholic, Episcopalian, Baptist and Jewish. The educational level of the participants ranged from high school completed to the completion of a Masters degree; 4% completed high school only, 16% had an Associate of Arts degree, 36% had completed some college, 32% had a Bachelor’s degree, 4% had completed some graduate courses, and 8% had completed a Master’s degree.

Participation in the Work and General Knowledge about the Work

This section provides additional background details about the modeling work of the respondents, their other involvements in the field of visual arts in general and what they know about the place of artist models within the field. This section is composed of two sub-sections. The first is information about the level of participation of the respondents in modeling, including the types of settings in which they have posed, the types of artist for which they have posed, their length of tenure in the work, the amount of pay they receive for modeling, and other sources of income. The second sub-section describes the level of immersion the models have in the visual arts field, including painting, drawing or sculpting classes they have taken and art exhibits they have attended. Additionally, the second sub-section summarizes the amount of knowledge that the respondents have about artist modeling in general, including the reasons that artists need artist models and the history of artist modeling.

Participation in Artist Modeling

The participants pose for artists in three main settings: in the classroom, for artist groups and for individual artists. Posing in all three settings takes place year-round for day-time and

night-time sessions held every day of the week. The classroom setting consists of the model posing for a group of student artists. This most often happens for undergraduate, or occasionally graduate, students at a community college, four-year college, University, or art school, but may also take place for art students in places such as at a museum. The individuals in these types of settings are students undergoing instruction and training in art in either figure drawing, painting or sculpture courses, and the number of students in a single course could number as few as seven to as many as forty or more. Sometimes an “open drawing lab” at some schools will be held--usually one afternoon per week--for attendance by anyone for extra practice. The group setting consists of the model posing for a group of artists in a community art center, house, or some other space, such as a warehouse. Each artist in the group setting contributes a small fee for attending the group--the fee going toward the payment for the model. The number of artists attending a group session could number as few as five or as many as twenty or more depending on the group and the day and time of day it meets. The individual setting consists of the model posing for an individual artist in his or her private studio, house, or even at an outdoor location. Among the study’s respondents, 92% have posed in a classroom setting, 84% have posed in a group setting, and 56% have posed for individual artists.

The respondents pose mainly for artists who either draw, paint or sculpt. Drawing, painting or sculpting done from the model takes place in all three settings identified above. Nearly all models (96%) have posed for drawing, 84% have posed for painting, and 40% have posed for sculpture.

All respondents were currently active models at the time of the interview. The length of time the participants have been involved in modeling diverges widely among the models. The range was from one day to thirty-nine years: two models had only posed once (one was actively

looking for additional work, and one had future work scheduled), and one had posed continuously for thirty-nine years. The average length of time posing was three years and five months.² One model was on temporary leave from modeling to care for an ill parent in a different city. Some models worked as little as once a week, while others posed for up to six days or more per week. A few models reported that they pose for nine hours or more on a single day-- in the same setting or in up to three different settings.

The pay that the models receive for posing varies across the three settings. Colleges and universities and art schools pay a rate ranging from \$10.00 to \$15.00 per hour, while some art schools pay an additional two dollars per hour for a last-minute call-in. The pay for posing for groups ranged from a low of \$10.00 to a maximum of \$20.00 per hour. Some groups guarantee a fixed sum for a three-hour session, but the model can make much more depending on the number of people who attend a session. (That is, those attending the session pay a fee toward payment for the model, and a high number of artists results in substantially greater pay for the session.) Individual artists pay the models who pose for them from \$10.00 to \$25.00 per hour. One model was paid \$8.00 an hour plus a promised commission from the artist when the artwork sold, and another received a partial rate and the artwork itself (“work-for-trade”) in exchange for posing for an individual artist.

The pay which models receive for posing in the school settings or for artist groups is a flat rate and does not vary by the type of pose required nor the amount of a model’s experience. However, the rates models are paid for working with individual artists are negotiable, and can vary depending on the type of pose (standing poses command a higher fee) and how long the work will take to complete (multiple sessions lead to a reduced fee). For some models, if there

² This figure is based on 22 models; it excludes the tenure of the two models who each worked one day and the one model who has worked as a model for 39 years.

are a number of individual artists in a given city, the rates are higher than if there are fewer; for others, if an artist is established--that is, likely selling artworks--then the model demands a higher rate than if the artist was just getting established.

The participants were asked about sources of income they were getting in addition to that from modeling. About one half (59%) of the models did part-time work in addition to modeling. The work ranged from being a “life organizer” assistant, teaching college courses part-time, instructing theater workshops and having a home-based body-work practice to horticulture, administrative work for a manufacturer, receptionist, retail, real estate, and being a mural artist, spokes-model, and photographic model. Some of the models (32%) were students and stated they did no other work, while another 9% of the models responded that they did nothing else for pay besides model.

Knowledge about Art Models and Visual Art Industry

The participants were asked whether or not they had received instruction in the visual arts, and, more importantly, if they had ever taken an art class that included a nude model. Sixteen percent of the respondents took art classes only up until high school, 48% had taken art classes beyond high school, and 36% had never received any type of training in visual art. And 36% of the respondents reported having received visual art training which involved the nude model.

The participants were asked if they had ever attended an art exhibition that included the nude figure. Most of the participants (68%) had been to an art exhibition that featured artworks depicting the nude human figure.

The participants were asked what in their opinion were the main reasons artists use the nude model for their art. Their responses can be summarized into the following six categories:

- Artists want to learn about and understand human anatomy, notably musculature, so artists can discover how the human body moves and so draw a human figure.

- The three-dimensional configuration and complex structure of the human body-- proportions, shades, shadows, lines, differences in color, and depth of each--varies across humans and is a challenge to draw; the artist needs to be able to walk around model to view all of these.
- A living body gives “vibrations”, “emotion”, “feeling”, “spirit”, “humanity”, a “living energy”, an “essence” or a “potential movement” which presents a challenge to artists to capture on paper or canvas.
- Artists believe the complexity of the human body requires them to use nude models to capture that complexity correctly.
- Once artists are able to properly capture the human body on paper or canvas, everything else is easier to draw or paint.
- Artists feel artistically inspired by the poses.

Respondents were asked about their knowledge of the history of artist modeling. Some of the respondents (64%) knew about the history of the use of artist models by artists. They stated, for example, that it was a phenomena that has existed for centuries, that models have always been treated with little respect by the public, and that very little information exists about artist models. Also, that artists once used male models to pose for the female form, that artists often combined the features of several models into a single finished artwork, that artists sometimes treated their models disrespectfully, that female artists were once prohibited from using the nude model, and that artist models were commonly women of lower standing, such as prostitutes, or sometimes lovers of artists, before the “professional” artist model came into existence.

Respondents were also asked to name any famous artists models in history with whom they were familiar. A few of the respondents (35%) named notable artist models used by artists in the past: three mentioned Gala Dali, two identified Camille Claudel, one specified Fernande Olivier, one mentioned Helga Testorf, and one named both Victorine Meurent and Mademoiselle O’Murphy.

Summary. The models in the sample have mostly worked in classroom settings and for artist groups for artists drawing and painting the nude human figure. On average, they have been

involved in nude modeling for three and one half years. The models are usually paid by the hour rather than a set fee, ranging from \$10.00 to \$20.00 per hour. Despite the seemingly extraordinary pay for modeling, the findings indicate that the respondents are as likely as not to have other sources of income (in addition to modeling).

Considering what the participants in the study know generally about the visual art industry and artist models in history, the models as a whole have taken art classes themselves--some with a nude model--and have gone to art exhibitions that have featured nude artworks. Their perceptions of why artists want the model center on the artists' need for a living person to supply a nude form so that they are able to both see anatomy as well as view how light affects human structures. The models were less able to report about the history of artist modeling, although some respondents knew some generalities about the work, yet far fewer knew famous artists models of the past.

Entry into Modeling and Training for the Work

This section presents a discussion of how the respondents got into modeling and the training they underwent prior to posing for the first time. I started each interview by asking the respondents how they initially got into the work. Nine of the participants began working after being told about the opportunity (in the case of three models) or available positions (in the case of six models) from a friend--eight from a friend who was then working as an artist model, and one after being told by a friend who was not a model. Four found their way into modeling through a suggestion of an acquaintance or friend who was an artist or an art student. Four entered the work by following up on a long-standing personal interest in trying the work. Three respondents, then nude photographic models, started modeling--two started after being urged to try the work at the suggestion of photographic artists, and one on her own initiative. Two found the work after reading about and responding to a "wanted advertisement" on a bulletin board at a

university. Two respondents entered modeling after it was suggested to them--one after reading about it in an art periodical, and the other through a parent who was an art major in college. And one did not specify how she entered modeling.³ Most (64%) of the respondents first modeled in a classroom setting, 28% for an artist group, and 8% for an individual artist. In sum, entry into the work of artist modeling was in a classroom setting, and came about through individuals already familiar with the visual arts industry.

Respondents were asked whether they received any guidance or training upon entering the work for the first time. Instructions were given by telephone to all of the models except for those who received their instructions from a model coordinator via a meeting, from a departmental secretary or an artist model friend in person. The models specified that the most frequent instructions were only to bring a cover and where to change into the cover. Only when models entered modeling by working for an instructor did they receive additional explanations about the types of poses they would be required to do. Most of the models (40%) received instructions from an instructor, 20% from an artist group coordinator, 12% by a model coordinator⁴, 4% by individual artists, and 4% by a secretary in an art department of a college (and 8% could not remember, 4% were told by an artist model friend, 4% knew from having been in many drawing classes as a student, and 4% knew from being a bystander in classes). In general, most respondents were inducted instantaneously into modeling and had little or no formal training.

³ Models #2 and #25 both entered artist modeling as a draped model.

⁴ At some art schools, models undergo a thorough training. A campus orientation is followed by a review of a packet of information including styles of poses and an explanation of a list of instructions for appropriate conduct. Lastly, new models are paired with a more senior model who adds further information about the rules, and then has the new model attend classes with her in order to watch her pose.

The scant amount of instructions and minimal level of training given to models prior to modeling results in most models learning the work and work-related behaviors typically “on the job”.

The Routine and Setting of Nude Posing

This section presents a summary of the basics of posing as related by the models. It reviews the routine that models undergo prior to arriving at the setting, what takes place when they arrive at the setting, and an overview of the basic types of poses, as well as related issues such as sexual suggestivity in posing.

Respondents were asked a series of questions about what they did to “get ready” before going to a session. A few of the models (24%) reported that the only “special grooming” they did was showering, and 19% reported that they take care of other grooming needs like shaving their legs, arm-pits and bikini lines, and specifically making sure that the tops and bottoms of their feet were clean. About one-half of the models (56%) stated that they did no particular preparation to their body prior to posing. Some models (33%) reported that they wear make-up while modeling, simply because they have it on already prior to going to a session. The models that do not wear make-up (67%) either prefer not to wear make-up in general or remove it prior to modeling because some art schools often prefer that they not wear any while posing. About one-half of models (57%) wear finger-nail or toe-nail polish when they pose because it was already on prior to beginning a session, rather than applying it expressly for the purpose of modeling. About one-half of the models (55%) wear jewelry (earrings or studs, bracelets, necklaces, nipple piercings, or nose studs) while posing. As is true for make-up and nail polish, wearing jewelry is a matter of personal choice and habit and is not related to the modeling job (about one-half do and one-half do not wear jewelry in the modeling sense), although some art schools prefer that no jewelry be worn.

What type of clothing to wear to the modeling session also is a fairly casual decision based mainly on convenience and the fact that clothes are essentially irrelevant to the modeling session itself. About one-half (58%) of the models stated that they wore every-day clothes to the setting while the other nearly one half (42%) of the respondents reported that they wore clothing that was easy to take off and put on. Two models noted about wearing every-day clothes,

“I bring a robe, so it doesn’t really matter *what* I’m wearing--it doesn’t matter--because as soon as I get there I change into the robe and then I wear the robe, so it doesn’t really matter.” 3

“Any kind of clothing’ll do because you’re not using clothes when you’re a nude model.” 6

Other models reported about wearing clothes that are easy to put on and remove.

Things that came off easily, you know, yoga clothes--something I could slip in and slip out of without a hassle 10

Usually I wear . . . things that are like very comfortable and that I can whip off literally incredibly quickly. Like maybe a little draw-string pants and a top that has a built-in bra and that’s it. I have two items to take off. 25

I wear things that don’t constrict me at all because, you know, you’ll get dents and stuff, and they’ll develop and you’ve got like all these jeans-things going on ‘nd all that stuff, and I don’t think it really *matters* to anybody but me, and that’s just the way it is. 7

I dress like a *bum* when I go in there; I wear sweats for goodness sake--I wear anything that’s *loose* on me. You don’t want any stretch marks on you: no panty lines, no bra-lines. [. . .] [Wearing loose clothes] matters to me. It’s a distraction if you have lines on your body. [. . .] When you take off--when, when you model in front of somebody, you just wanna’ see *you*--not the fact what you wore underneath your clothes, you wanna’ see *you*, and that’s why I wear my clothes as loosely as possible ‘cause once I take this off, they’re seeing me, they’re not seeing what I wore underneath it--they’re seeing me. That’s modeling-thinking. 15

I actually try to wear loose clothing ‘cause, um, if you like take off your clothes, you have like, um bra marks like on the sides here [demonstrates] or your underwear marks--those are considered unprofessional. 17

I dress very loosely so that there’s no lines on my skin. Because you wanna’ get a nice straight line--you don’t want to, um . . . ‘cause I want them to have a clean line--I don’t want them to have to see a bra line or a panty line, or, you know, my socks that have been bunched around my ankles because they’re trying to render a very smooth surface--they’re

trying to--you know, they don't, they don't need any added extra detail because it's, it's already a complicated process. [. . .] You don't wanna' see those lines on the skin from the bra or the, the panties or the jeans or the--whatever you're wearing. 16

The items models most often take with them to a modeling session are a cover, such as a robe, sarong or an over-sized T-shirt--which is worn at all times when a model is not posing, a towel, sheet or blanket--which is placed over the surface where the model poses, such as the modeling stand, chair, stool or bench, in order to prevent skin contact with the less-than-clean surface; and sandals--which are worn when the model is walking around. Other things that models sometimes take are a timer, a roll of tape (to mark poses), an erasable marker (to mark poses), music, bottled water, food (such as chocolate bars, chewing gum or mints), rub (to soothe aching muscles), baby-wipes (to clean the bottom of the feet), drapes or scarves, pillows, a space heater and extension cord (in winter), and a stool or chair. The items (that can fit) are most often kept in a separate bag that models take to a session.

Models arrive at the setting with their "modeling things" and immediately go to the designated "changing area" and change from their clothes into their cover or robe. Nearly all models (86%) change from their clothes into their cover or robe in an area apart from where they pose; that is, in a bathroom, a closet-area, a divided area in the corner of the classroom behind a partition, a separate room if at a home, or other designated area. A few models (14%) remove their clothes while next to the modeling stand and then put on their robe.

There's a bathroom down the hall I used the first couple of times. And then after that I realized that they were gonna' see me naked anyway, so, I mean, there's an attempt at modesty, but it seemed kind of silly to me, so I would just change right by the stand. 1

Half the time, because I forget the robe, I just drop the clothes right beside the stand 'cause they--all these students--have seen me naked multiple times, so it's just not really a big deal to me. 9

It just makes no difference to me, um, disrobing in front of them, I mean, I just--I don't know--I feel like, I feel like I'm actually making a bigger deal out of it if I go try to change

in private and then come out. I mean I'm gonna'--they're gonna' see everything anyway.
13

One model admitted that on some occasions she removes her clothing behind a partition, yet then emerges from behind the partition *without* a cover,

Sometimes I've gone--come out completely nude and walked up, got up on there, and sometimes it's awkward, and yeah, my breast's in somebody's face and they might catch a glimpse of what would be considered indecent in other situations, but to me it's no different than any other time, you know, just getting up and moving around. 6

Contiguous with changing into their cover or robe, those models with long hair pull it to the side, pull it to the back or put it up (so the neck, shoulders and whole head is visible to artists while they pose).

Having changed into their cover or robe, the models who have not changed by the stand or who have not arrived early at a classroom or group location, enter the setting while carrying their modeling "gear" and make their way to the modeling stand. The modeling stand (or platform) is located either in the center of the room, at the mid-point of the wall or in the corner of the room. While they approach the modeling stand, 76% of the models reported that they look around the setting to ascertain what artists were present and if they recognize any from prior sessions or the community at large, the number and composition of artists present, including their age and gender make-up. They also look to see whether artists are sitting or standing, and the way the artists are positioning themselves and their easels (in a semi-circle or in the round). Models also check out where the lights are and where shadows will fall when posing begins. A few models (24%) reported that they go straight to the stand without looking around the setting.

Once at the stand, the models "set up" the stand by laying out their towel or sheet and arranging any items that they may have brought with them, such as a timer, music, or pillows. They also re-position any props already present on the stand so that the artists will have an unobstructed view of the pose. In the remaining time before the session begins, most models sit

on or near the model stand and wait, although 32% reported that they use that time to stretch-out-
-consisting mainly of stretching their hamstrings, legs, shoulders or doing some simple twists.

For me, [stretching before posing begins is] akin to, uh, prize-fighting, um, and always knowing like within a few seconds I'm gonna' be having to be very still, [. . .] so I'm jumping, you know, and getting everything to really open up [. . .]. There's a certain body movement that I do that just gets me very grounded, gets all the kinks out, all the energy is moved out [. . .], I'm very balanced, and I can stand up there for as long as you want me to stand. 7

If I *don't* [stretch], it really hurts when [laughs] I have to pose. 11

When the instructor, group coordinator or individual artist indicates that posing is to begin, the model steps onto the stand (or into the modeling space) and removes her cover. Models may do a standing, sitting (seated) or lying (reclining) or all three kinds of poses in a single session, depending on whether they are working in a classroom, for a group or for an individual artist.

In the classroom setting, poses vary across two broad forms: gesture poses and the long pose.⁵ Gesture poses are poses held from a thirty-second up to a five minute duration across a designated period of time. The gesture poses are usually a mix of standing, sitting and lying poses, and are typically exaggerated movements; for example, standing on one leg, lunging, or reaching up for something. The model may do five to ten gesture poses in a series. The aim of these poses is for the artist to capture a movement of the body in pencil or charcoal.

Additionally, the artist learns about the relationship between parts of the body when the body is in motion. In contrast, the long pose is a single standing, sitting or lying pose held by the model for anywhere from thirty minutes up to three hours if for a drawing, and up to five hours if for a

⁵ The long pose is nearly always held when nude, but, on occasion, a model will pose wearing or holding something. Models pose in very infrequent cases while wearing either a single item of clothing (not her cover) or while holding an object while nude. About one-half (42%) of the participants reported having ever worn an item of clothing while posing - most often a scarf, hat, boa or slippers for a painting. And one-half of the models have ever held something while posing - a book, magazine, umbrella, pizza box, a jewel, a Chinese fan, or a large geometric object like a triangle.

painting. A periodic break of five to ten minutes (or longer if near lunch-time or dinner-time) is taken by the model every twenty to forty minutes for the longer poses.⁶ The aim of these poses is for the artist to learn how draw or paint the whole body. Additionally, artists get to view the human body from any number of angles depending on where they are in relation to the model. In a group setting, there is most often only a single long pose, while gestures may be used for the artists to “warm up.” The long pose is generally held for the duration of the session, usually three hours with attendant breaks. The goal for the artist in a group is to complete an artwork from the pose within the allotted time the group meets. And for an individual artist, there is only a single standing, sitting or lying pose. The length of the pose during a single session varies, yet can range from three to six hours in total length. The same pose is used by the artist over the course of multiple sessions until the artwork is completed.

In the classroom setting, the model always chooses the gesture poses. The choice of a long pose, on the other hand, involves a collaborative effort between the model and the instructor. The instructor first establishes the length of the pose, and then usually requests that the model assume a general standing, sitting or lying pose--front or back--depending on the lesson to be taught for that day. Using those parameters as starting guidelines, the model then chooses the specific pose, yet the instructor may suggest adjustments depending on the specific needs for that day. The model then tweaks the pose to be sure that it is one in which she can both hold and be comfortable.

⁶ A break is given to the model every twenty minutes for a five to ten minute period depending on the length of the pose. When break is called, the model puts on her cover, gets off the stand and relaxes. The model might leave the room to get a drink of water, go to the bathroom, take a walk outside, or smoke a cigarette. The model might stay near the stand and stretch, read for a class or for fun, eat a snack, drink water, check voice mail, knit, work puzzle books, listen to an instructor if he or she is lecturing to students, or, if cold, sit next to the heater. Or she might also walk around in the room to talk with the artists or look at the art work.

Like if they're looking to, you know, like when they first start a technique, it'll be something very simple, like 'just kind of stand there.' And as they get better, they're like 'Ok, shift your weight on one side' because you're trying to understand how the thigh works. Or 'put an arm out,' or 'turn your head to the side'--they're kind of, depending on what they want the students to work on. 1

Generally what they're gonna' do is--they're gonna' tell you the kind of thing that they want, and then . . . you can provide something--if that's good enough, they'll say that that's ok, and if they're not happy with it, they'll tell you to keep moving until they get what they want. 2

Sometimes it's, there's a little bit of direction, like they'll indicate standing-seated-reclining, and then I pick from there, and then sometimes they want a certain thing: like an, an arm up or extra negative space or certain things that they're trying to get the st- --mostly in the class setting--that they're trying to get the students to draw, and so I'll take a pose with that parameter in mind, but I still choose the pose in the end. 13

If the student class is not advanced, I'm not gonna' come up with this real complicated pose. Um, and I always ask the instructor, 'Is this ok? Is this what you have in mind?' I want it to be a two-way street, otherwise, uh, if I'm not doing him a service, I have no business being there. 23

Anytime you pick out a pose there's the possibility that [instructors]'re not going to like it--I would say that's pretty regular, especially if you're doing a lot of short term poses--like ten or twenty minute poses--then they suggest that you move this way or, you know, you might be blocking out some of the people from seeing anything, and so they'll suggest that you move around. 2

So the teacher usually requests like the *type* of pose, and you just kind of work with it till they get what they want, like they'll wanna' make sure, especially in classes where you are sitting in the middle of the room, um, they want to make sure that it's an interesting angle for everyone. So if I just like face you head-on, you have an interesting angle to paint, but the person behind me has just the back, so they would have like a twist slightly, or have an arm out to the side a little bit. You're pretty much just sitting there, but making sure that there's something going on. Or if you're reclining, like having one leg bent or one leg kind of *on* . . . like a pillow or something, so that you have different levels to paint. 1

Some models note that even though they usually choose the final pose, sometimes instructors have a great deal to say about what the final pose is.

Usually it's been reciprocity back and forth on what's comfortable as far as pose. Once in a while you get some, some teachers, though, that they want a specific pose a particular way, and that's the way it has to be, and you have no other choice--you don't have any say in the matter. And you just do what you're told. 6

I've worked for people for an entire semester where they're like 'Do whatever you want.' . . . The more *full* professors that've been around a long time: [. . .] *very* particular on how you pose—very--stickler [. . .] you need to be sure that everyone in the room gets a view that is [. . .] not, not a [. . .] straight-shot pose--straight, front, side, whatever--you gotta' have kind of twist in it so that everyone in the room gets a more dynamic figure. 3

One particular instructor tells me almost *exactly* the pose he wants me to take, and I don't like that as often because it's generally not gonna' be a comfortable pose because he's not going to be standing in it for twenty minutes, so, you know, he's not taking that into account when he picks it. 13

And two models noted that on some occasions they challenge an instructor's choice of the pose.

The contrapposto poses--sitting on one hip 'nd standing--are the ones that I hate the most--like when someone says, 'Would you mind putting your foot on this box? [squeaky voice],' and I know it's gonna be a long pose, chances are I'll try 'nd talk 'em out of it 'cause I know that I, physically, can't handle it, 'nd that means going to the chiropractor, which means taking all the money I earned in that session, and giving it right over to him, so I just wasted my time. 23

They may say, you know, 'That doesn't work; can we try something else?' And they'll usually--at that point--they'll direct me if they don't like my initial choice. But--and I, I'm not--it's--if I don't feel comfortable in a pose, I'll definitely speak up about it because I know my body and I know what I can and can't do, and if they ask too much of me, it--you know, something that I physically can't do for too long, I'll, I'll let them know. 'Can you turn your foot out that way?' 'No, that hurts my ankle to do that.' 'Nd, you know, stuff like that. 24

In contrast to the classroom setting, the long pose in the artist group setting is based on an accord among the artists present and the model. The artists in the group initially decide upon a standing, sitting or lying pose for the model. Once established, they call out suggestions to her based on what they prefer the specifics of the pose to be until all artists (and model) come to an agreement, the pose is struck, and the timer is started.

Usually its just a consensus among the artists that are there of like, well, a standing pose?, sitting pose?, a reclining pose? you know, which one?, and usually kind, kind of vote on it, and figure out what's the wanted pose, and then they'll ask me, '[Name] [. . .], well, how 'bout this . . .?' It's kind of a democratic process. 3

[For] a longer pose, um, there will be, um a sort of collaboration between the artists: I will try something and I'll say 'What do you think of this?' and they will say 'Well, could you turn your head a little more that way?' or 'Maybe you could put your arm up here?' and we'll discuss it and work together, and they might suggest something and I will say, you

know, 'That's gonna' be really painful for me,' so they say 'Ok, then don't do that.' So, there's like a give-and-take in those--especially if its gonna' be a long pose. 4

If what their request is, is unreasonable to me as far as they don't realize that it's something I'm not gonna' be able to hold, I will--I have--learned to speak up and say 'I can't hold that for that long' or 'We could do this pose if you let me take a break every *ten* minutes' or some kind of . . . compromise, feedback. 13

They'll shout out a request, or, you know, maybe bring a, a book 'nd, 'nd show a pose that they've been interested in working on. [. . .] [But] usually it's up to me to choose the pose. If I, you know, run out of ideas, I'll ask for a request. [. . .] Mostly, you know, I find that most of the artists are really ok with, with drawing whatever. 21

Sometimes the people that you're working for will, will suggest an emotion they want the pose to capture or something like that, and in that case, definitely you would--with your body--try and convey a particular feeling or something like that. 2

The pose for an individual artist results either from a request by the artist for a specific pose, or from working with the artist to come up with the pose. Model #7 notes that when she works with a particular artist, he has a particular pose in mind, and then works with her to get the pose fine-tuned prior to beginning the artwork,

When I work with [name], sometimes, because he's working very, very specifically with play of light on, on the figure, and so he'll want certain things sticking out and certain twists like, you know, the play of light coming down like this [demonstrates], so then he'll say 'Now, face the light; turn away from the light'--something like that. 7

In contrast, other models noted that the pose derives from a cooperative effort between the artist and model.

A lot of times in private posings they will have ideas of what they'd like, but, even then, they're usually open to like . . . differences, and, because they want the model to be comfortable as well, so they might say 'I've got this idea in my head--this pose--and you're sitting here in this chair, and your leg is up there and I want to paint you and we're probably gonna' work on this for three weeks,' and I'll think about it and say 'Um, that probably won't work, but if I put my leg over *here*, we can do that, and that will work.' So, it is, it's a collaborative effort. 4

[For individual artists] it's been 'Just pose--this is the kind of look I'm going for,' like 'I'm looking for a very Grecian look' or 'I'm looking for a very, um, Reubensesque look.' Um, 'I'm going for this classic, uh, design,' and I'll, I'll try to choose poses that I know are--have been heavily featured in, in classic art like woman reclining or, you know, woman looking at book, or, you know, just stuff like that. 24

In one circumstance I actually collaborated with the artist on the pose, and we spent two hours picking a pose. . . . He's an ultra-realist painter, so he puts about 150 hours worth of work into each painting, so, um, two hours to pick a pose isn't that much. 13

For all three settings, at a minimum for the long pose, the model goes to lengthy efforts to find a pose that is comfortable to her. Models try to get into a pose that can be held for a long time with only minimal pain, because, as #9 points out, "Even in a long pose, even in a simple pose, uh, your body actually complains after a while." And model #1 stated,

You just think about the fact that you're gonna' sit there anywhere from twenty minutes to maybe forty minutes before you get a break. So, it's more about something that you can *hold* for a while without every limb falling asleep, um, than, you know, trying to look pretty, so to speak. 1

Models also believe that a pose that is comfortable to the model has collateral benefits to the artists as well.

If it's a longer pose, you gotta' hold that pose for long, 'nd so if you're holding your arm out and everything [demonstrates] just--you can't: it starts saggin' so they'll start to draw it correctly the first time, but then they'll--you, you're making *their* mark off because, you know, it starts to sag. 17

If the instructor says 'This is a twenty-minute pose,' and I--they want me on the ground with a leg up over my head and my arm out to the side and up in the air, there--I, I'm physically incapable of holding that pose. And if ten minutes goes--if they are trying to draw a twenty-minute pose--and they've got in their minds and in their body 'nd--that 'I've got twenty minutes to draw this pose'--and ten minutes through the pose I come out and say 'I'm sorry I can't hold this any more,' then nobody is better off for any of it. 4

Anyone who's worked with models for while is very considerate of [the pose] being something that you can hold for a long time--just because they care about you being comfortable, but also because if you have to break pose mid-way through a session, that's not good for them either. 2

There's, there's that certain point that you cannot give anymore, and if you give--you go over that line and you give too much--then, you know, you're uncomfortable, the people in the group are uncomfortable--it's a stupid situation, it's just really stupid. 7

This importance of comfort in assuming a pose became evident to some models only after having worked for a period of time.

I try and make sure that any pose that I'm going to be holding for a long time is something that's not going to be like painful. So, that wasn't a problem when I first started, but it is now. [. . .] Because its not until you've done that to yourself a few times that you know the things that your body can and can't do. [. . .] After the second or third time your leg goes numb, you learn that you can't put yourself in the position again [laughs]. 2

I know when there's gonna' be a pose that's gonna' like restrict me in anywhere--where like my arm *will* start going numb, I kinda' picked up on that. [. . .] I know like if I'm sitting in a chair, and that my shoulder blade is pinched up against the, you know, it's pressed pretty hard against the back of the chair that doesn't have like a towel over it or anything, it's like I know that this [. . .] is gonna' go numb like within fifteen minutes. [. . .] Now I really focus on ok, which--everything's gotta' get some sort of circulation, you know, and what not while I'm gonna' be sitting there for that amount of time. 12

The poses that the models use spring from a variety of sources. Some get their ideas from yoga or dance, and others from their work as performance artists. Still others bring their poses from their work as models for nude photography, and, for others, their long experience as an artist model provides a source for poses. And for others,

I learned [. . .] just from hearing the professors speak to the students what they need to see. 8

I just try to picture myself from the outside and think what would be interesting for me to draw or paint if I were on the outside. Actually, the first gentleman that hired me as a model told me things like 'Foreshortening--to do this--that's interesting!' 'If you have negative space--that's interesting.' 'Anything with a twist,' or, you know, 'Just with your weight shifted--those are all things that become interesting and challenging to draw.' And so I try to come up with all sorts of variations on those things. I don't ever try to--I try not to ever do anything that's totally symmetrical--totally straight on. I think that wouldn't be very interesting for me to draw, so I'm not going to ask them to draw it either [laughs]. 4

Model # 19 had a book of artistic poses that she consulted before she posed for the first time,

I have a, a book of, of nude models--like pictures 'nd stuff like that that I can use for reference if I wanted my own art, 'nd I flipped through that to see what kind of poses they had--just to sorta' give myself, you know, more ideas and stuff like that. 19

After #15 had been modeling for about six months, she bought a book of artistic poses,

I thought I was running out of id- --out of options, out of ideas how to pose 'cause [. . .] I was finding myself doing the same ol' stuff. You know, like ya' gotta' be a little more elaborate. 15

Model #25 stated that she gets some of her ideas for poses after she showers,

When I'm getting out of the shower or something, you know, you catch a glimpse of yourself doing something: 'Yeah, that'd be a really good pose.' [. . .] I will see something and think 'Ah, I gotta' think about that.' 25

And #16 stated that she adjusts her poses over time based on the results she sees in the artwork,

Like certain, certain poses: I'll, I'll see the pose, and I was like 'Oh, ok, well, I'm gonna' work on that a little different, and I can, can alter that pose a little bit,' 'nd I can make it better this way or whatever--I do that, too, when I'm--'cause I walk behind [the artwork] and I look at the poses. 16

About one-fourth (28%) of the models practiced posing, yet one-half of those that said they practiced only practiced "occasionally" or "rarely".

I practice my poses sometimes at home to see how they look in the mirror just to see, you know, I'll be working on a new pose that I wanna' try out, 'nd, you know, you don't know until you really see it: sometimes you'll be like 'Er, er, that look's kinda' funny,' you know, um, because I am, I am, you know, you don't want things to look too . . . I don't know, uncomfortable, or, you know, you don't want the, the fat to kinda' be [laughs] too much over this way. 16

It's because sometimes I want to see what the artist sees. I can't always imagine, ok, they must be seeing--no, I want to *know*, so I'm looking as if *I'm* out there looking at me. At that time, I'll know what to do when I *do* get out there in front of them because I remember my reflection of those poses. [. . .] It helps *a lot* --makes it a lot easier, makes the whole session move a lot smoother and everyone's satisfied, including me. 20

Less so than I used to when I was having to--I'd just started and I needed to come up with a lot of gesture poses, and now I have, you know, some stuff. [. . .] I think it's my responsibility to continually come up with new [poses] 'cause there's people I see every week, you know, they don't wanna' see the same poses every week [laughs]. 14

Perhaps one of the first issues that raises questions about the propriety of nude modeling is that nude poses are sexually suggestive. Models typically put limits on the choice of poses that have the potential to be sexually suggestive. Therefore, they never intentionally choose a pose that could be construed as such by the artists. The following statements are representative of statements given by the models regarding the choice of poses that not sexually suggestive,

I'm always worried about doing something that too's suggestive, but, really, unless you're trying, it's difficult to. 14

I really try to focus on being professional, and not doing anything that--just 'cause it's a *nude* pose doesn't mean that it's really sexual or to be misguided like anything like that--so, um, I always try to have that come across. 11

I'm sure there *is* [a line between acceptable and suggestive], I don't think I've ever crossed it 'cause I think I'm always that, you know, a little bit--I, I do the more classical poses so I'm not gonna' be all like whoo [noise], you know, 'nd spread open everywhere, or anything like that. 12

There are certain things about your body that you don't want people to see. [. . .] We're not porn stars, we're models. [. . .] There are personal parts of your body that you only want one other person to see at a time--not, not in a crowd. 3

I very rarely try to compromise my, my below the belt area--I like to keep demure--like my demurely crossed--I don't want this to be some kinda' gross-out. So, if, if it's like especially a laying pose, I try to be very, um . . . delicate about the way that I, I lay; sometimes I--'cause I don't want--you know, I don't wanna', I don't want this to be a lewd-fest, so I, I'm conscious about that. 24

Nonetheless, some models noted that their genital region will inevitably be seen by the artists during some types of poses.

In an art class you're surrounded by people--it's a thirty-way mirror of [Name] [laughs]--they may know a little more about you than you want them to. 3

Uh, I have done things like, you know, done plenty of like bend-over poses, you know, which *could* be considered suggestive, but really it's another position the body's in: people bend over all the time. [. . .] Um, because of the context, a lot of things really *aren't* suggestive, you know, I mean I don't do anything like grabbing my crotch or my breasts or whatever . . . 9

There are just certain things that, because of certain parts of your body, um, are exposed, and, and, I can strike a pose that might look suggestive and--but everything, to me, it's all artistic and I can still see it as an artistic offer. 8

[An instructor said] 'Here, what can you do with this bench?'--and so I did this *crazy* thing where I'm like [demonstrates], you know, the bench is like this, I'm like, like this [demonstrates], sort of like this [demonstrates] so this is all stickin' up all over the [demonstrates], you know, it's like you just, you really can't really--somebody's gonna' get that view--that's just the way it is; but a lot of other people are gonna' get a really *odd* little abstracted *killer* dipsy-doodle kind of thing, and it's gonna' be a great draw. 7

Depending on where you're sitting, they're gonna' be seeing different things, you know, especially if I do that--the leg up on the chair--you know, but I think it's a matter of what they're putting into the rest of the painting or their drawing, you know, are they just gonna' blow that section up? 12

Model #23 reported about an “open” pose that she did for art students,

I was asked to do a pose once where I was--it was an assessment drawing--um, they had me lie on the floor, kind of in an ‘X’, and so [laughs] I kept my ‘X’ very small [laughs] because I’m not comfortable with my legs spread open. It was a female running the class, [. . .] um, I know it was clearly for an assessment drawing, so I just told her that I was more comfortable with my legs being in a *much* smaller ‘X’, with no student actually sitting at the base of the model stand where my feet were. And she was ok with that. And, um, I felt a lot more comfortable. 23

Model #17 recounted a pose that she did which drew a reaction from the art students present,

This one pose I did--it was during a, uh, gestural, uh, drawing, or, you know, a short three-minute pose, and I just kinda’, um I ‘as sitting down and I opened up like my legs into a full ninety degree spread--not only did I like just leave my vag- --I raised it up so it’s like out a little bit--along with, with my leg like going up, and some of the *girls*, actually, more so than the guys at all--‘nd, ‘nd they’re like ‘Oh, my God,’ and you know, just from hearing it You’re like ‘Oh; oh, well.’ 17

Model #16 remarked about an exposed pose that she once did,

I can remember one time I did one pose that was maybe, you know, very sexual and open, but, you know, not the . . . not the centerfold, you know, spread-leg, open, you know, you know, like I would never touch my private down there when I was posing like they, like they would do in a centerfold--like a Playboy centerfold. You know, it’s, it’s very dignified--you know, nudity can be dignified--it, it doesn’t have to be perverted ‘nd, you know . . . you know, disgusting, let’s say. 16

Model #16 also mentioned that some of her poses contain an element of “sexual energy”,

I’m sure that there is some type of energy in a long pose, but I think it’s more of a--depending on the pose sometimes--it can be a sexual energy; it can--it, it’s just *there* undoubtedly because you are nude, and I try to be very feminine ‘nd, yet, um . . . there--I, I’m going to say I, I try to be a little sexual because I am a female and I am, you know, a woman, and I am nude, and the nude body does have some type of sexual connotation to it, but not in a, in a degrading way, not in a perverse way, really, more in a, in a elegant, beautiful way where, you know . . . you know, you, you try to give ‘em something that’s lounging and when you’re lounging like that, you can’t help but not want to be beautiful and sexual--it, it’s kinda’ like it just comes out of you. And I guess there, there is that energy. 16

Three models commented about the disingenuous intentions of models that *might* pose in a sexually suggestive manner and its subsequent effect on the artists.

I think sometimes--and that’s where energy comes in--your intent behind your movement can change how people interpret it, um, there’s plenty of people who end up being skeezy,

uh, wherever they are, even though they're not doing anything really that bad because something about their energy translates to skeezy. 9

I suppose that if a model in a professional setting did something consistently suggestive, they would be fired--because that would be considered exhibitionism, not modeling. And if somebody had their own like personal sexual kick that they were getting out of doing this, it would be disturbing: it would disturb *everyone* because that's not why the people are there. [. . .] I mean I imagine like students would be really upset--it would be upsetting, [. . .] I would think people would be--would avert their eyes, they would be embarrassed, you know. 10

I'm very acutely aware of other peoples' comfort levels--and not wanting to make anyone uncomfortable--[. . .] I try not to do a spread-leg pose facing--with anybody who's, you know, facing me in between my legs--um, I'll do cross-leg poses, I'll do knees together or somewhat together, you know, there's like a standard like foot or so apart where there's no spreading going on, um, or I can do that if I'm facing at such an angle where nobody can see, um, or I've done it occasionally where like I'll put my hands in between my legs and like lean down on my hands in front of me and then between my legs and my legs are splayed out, um, so that's pretty much where it comes from. Otherwise, um, oh, and I guess I'm cautious about if I do like a bending over pose about giving someone a *complete* broad-side ass-view, but just because it's not that interesting to draw more than anything. [. . .] I'm trying to protect the things that would put that little flag up in their heads that 'That looks suggestive to me,' so I'm trying not to do that. Um, and again, I, I only addressed the things that I show or don't show--I didn't address the *type* of--there's an eroticism in different *types* of poses, too, and [. . .] [I try] not to do a sexy pose for the artists. 13

While nearly all models voiced opposition to posing in a blatantly sexually suggestive manner, models #4 and #10 reported a somewhat differing position.

Um . . . even things where it's a seated pose with legs spread, I've had artists say 'Could you do *that?*--that'd be nice--not quite *that* spread, but maybe to here?' I'd feel alright with. . . . But I still believe those artists, even in asking for that weren't asking for something *really* sexual--it was a central concept, um, the structure of what art they were trying to create--they thought it would be what they were trying to, uh, communicate through their art. 4

If I were to pose for like someone's actual art, but not in a classroom, um . . . I don't know if I'd really have a huge problem with it; I don't think I'm gonna' sit there with my legs spread and, you know, hand in my crotch, but I would be ok with something that was relatively suggestive. 10

And model #13 reported that she had posed in "sexually erotic poses" for drawings by an individual artist.

When posing finishes at the end of the session, the model puts on her cover, and, while some may shake out a hand or foot that had fallen asleep, most re-pack their gear and simply return to the place where they removed their clothes and put them back on. Some leave right away, yet if there is the matter of being paid for the session with an artist group, the model will return to the group moderator and take receipt of a check or cash that had been collected from the artists. Others return to the setting and say good-bye to some individuals, look at some artworks, and then leave the area.

Models do very little to ready their overall appearance for posing. Most do not groom their bodies to any significant degree, but they are as likely as not to wear make-up, finger-nail or toe-nail polish, jewelry, or any type of particular clothing. The models tend to take only essential items with them to a session, such as a robe for their body, a cover for the stand, and sandals. Nearly all models change into their robe in an area separate from the posing area, and then look around the room at the artists prior to beginning a pose. Most models then simply wait for the session to begin, yet a few stretch out prior to beginning the session.

Summary. The long poses in each of the three settings is mostly in the hands of the model. In the classroom the pose is initially specified by the instructor, then finalized by the model. In the group setting, the pose is a mutual agreement between model and group members. For individual artists, the pose may derive strictly from the model or by direction of the artist. The over-riding concern for getting into a longer pose in all three settings is comfort for the model. The models obtain ideas for their poses from a number of places. The findings indicate that models are not overly concerned with suggestivity in poses, but place limits on types of poses and deny any intention for deliberately sexually suggestive poses. The model poses throughout

the length of the session--interrupted only by periodic breaks--until the session is finished and the model leaves.

Interactions with Artists

The previous two sections give an indication of how the respondents entered artist modeling and how they generally perform their work. Some of that narrative necessarily invoked model-artist interactions. The descriptions in this section concentrate on that interaction between models and art students and instructors in the classroom setting, artist groups and individual artists. These include how the model is addressed, talking between the model and artists, spatial factors between the model and others in the setting during posing, inter-personal problems encountered, how the model perceives her role in the setting, and some views of the artists in general.

In the classroom setting, models revealed that they are commonly addressed by the instructors and art students with their first name. When first beginning work in a classroom, the model is usually referred to as “the model” while she is posing or is on breaks, but as work continues for the same class over the course of a semester, she quickly comes to be called by name. Regarding instructors, model #1 noted,

When I’m modeling, I’m ‘the model’; they talk about ‘the model’s arm’ or ‘the model’s leg’--especially if he’s like trying to illustrate something, like ‘Try to notice the shadow *here*’. Um, its in very clinical terms. [. . .] And then you are, you know, [name] again once you’re clothed. 1

And model #7 stated about instructors,

They’ll say ‘Well, what you’ve got on your paper here is not what’s happening on [name],’ you know, they’ll go, they’ll define you instead of ‘. . . is not what’s happening on the model’--sometimes they’ll say that, but very quickly it transfers to an actual person, you know, who has a name. 7

Nonetheless, model #10 noted that classroom instructors invariably refer to her as “the model” while she is posing,

When the teacher was giving feedback to the students he would say like ‘the model this’ or ‘the model that.’ 10

And students in the classrooms sometimes refer to a model as “the model” when they are talking to other students.

If they’re talking about--like asking something or talking to each other about like some part they can’t figure out or something they’re drawing doesn’t look right, and they’re kind of consulting each other--they’ll just kind of point, and its ‘the model’. I mean, some of the students are more likely to use ‘she’, but it’s either ‘the model’ or ‘she’, 1

It’s funny how they talk about me during the class as if I don’t hear: ‘She’s such a good model, isn’t she? She really knows how to keep a good pose.’ And I’m sitting within ear-shot, and they don’t address me, but they talk to each other saying what a good model I am--which is always nice to hear--but it’s funny how they don’t--and sometimes they will tell me that to my face--but it’s funny how they like to tell other artists in the room that I’m a good model--as if I’m, I can’t hear it [laughs]. 23

If you’re like in a--someplace like [art school] where they’re young and they’ve just started working with models--they’re more likely to talk about you as an object than someone who’s been working with you for a long time. [. . .] They talk about you in the third person about your skin tone, your hair color, um, things like that, what you look like, you know. 2

Models may engage in conversations with the art students prior to beginning a session, while they pose, or at the breaks. A few models reported that they talk to students before posing begins in those classes where they had some familiarity with them, while only three models mentioned that they talk to students *while* posing. A greater number of models reported that they talk to students while on break. Students are usually present in the classroom throughout the model’s break, and some models stated that they would walk around and talk to students during those times. In contrast, two models revealed that they talked to students but only *after* the students initiated the conversation with them,

I pretty much walk around [the break] in silence unless they engage me in a conversation. [. . .] *Most* kids don’t talk to me unless sometimes they’ll say, ‘You know, I really like this; this is really cool,’ and I’ll say, ‘Oh, ‘m glad I can help you,’ ‘nd, you know, they might say, ‘What’s your special training? Do you do something else?’ and then, you know, I’ll tell ‘em about the--a little bit about myself, um, but I keep the conversation to a minimum. 23

When I was on break I would walk around and look at the work [. . .] but I didn't talk--I mean, occasionally, students would talk to *me*--mostly they would just come up to like give me appreciation or ask me if I'd do some individual work on a project or something like that. But I didn't really *initiate* conversations with people--it just felt, um, like it might be misconstrued or--I, I didn't want to do that--I left it like at a very professional boundary. 10

While the model is posing in the classroom, a certain discreet distance is found between the model and the students. Art students usually maintain a space of four to five feet from the posed model. When necessary, a student may leave their easel and walk to within two or three feet of the model for a closer examination then return to their easel. Contour drawing or painting, on the other hand, requires that students be approximately two to three feet away from the model while they work on their art.

In contrast to the students, the instructor of the class will often get very close to the model while she is posing. Instructors get near to the model for instructional purposes, as model #12 explains,

I'll be posing 'nd [. . .] she'll come up 'nd she's talk- --teaching--a student or whatever like 'Oh, look at this,' and the student's like '*I* don't see it,' she'll come up to me and be like--I mean she won't touch me--she's like--usu-, --usually she's pretty good like 'Ok, I'm right here,' you know, and it's like I, I don't really care, but she's like 'No,' but like 'look at the clavicle,' you know, like 'this curve 'nd it's not straight, 'nd 'ts got this little . . .', you know, so, I--that's never made me feel uncomfortable, anyway. 12

Some instructors are wary of that comfort level and try not to get close at all, uh, maybe, uh, bodily: two, three feet at hand--you know, like they reach out to point, maybe within a foot, like, er, try to keep a foot barrier. 13

However, two models recounted that instructors sometimes touch them while posing. Model # 16 stated,

I have no problem with them coming right up to me and pointing--even, even if they had a pointer, and they touch me with the pointer, like, uh, 'Look where how this hip is projected' or 'Look how her arms are crossed' or, you know, they'll point out certain things about the pose to their students. 16

And model #14 stated that instructors sometimes unintentionally touch her while she is posing,

The only time I've ever had *anybody* touch me actually is at [University], and the instructors'll be pointing out, you know, something, and it's, it's never been inappropriate or I don't *particularly* like it, but, if it *really* bothered me, then I would say something, um, and I understand it's by accident, you know, they're trying to point to my back-bone, and they *touch* it accidentally. 14

Instructors also need to get close to the model to "tape" the model.

If you're holding a pose for more than one class period, they'll put tape marks on whatever you're sitting or standing on to kind of mark where things are, and whenever they did that, they'd say 'Ok, I'm going to put a tape mark by your thigh, is that ok?' 1

The professors I'm really comfortable with because they have to come right up next to 'nd, 'nd mark *where* your body is [. . .] um, so I think at first it was kinda'--there was like that bubble there, and, um, it was, it was kinda' strange to have someone that close to you when you didn't have clothes on, but, um, now its . . . I'm ok with it. 11

I don't mind--and I make it clear to the instructors--that it doesn't bother me if they touch me, so, you know, they'll touch my shoulder, you know, in a non-sexual way, um, or with a stick--a pointer item--and point things out on my body, um, I've had instructors actually place tape on me to indicate a muscle line or the spine where they, they are trying to teach the students how to look at the curvature of the spine, and, um, that doesn't bother me at all. 13

A few models related specific instances of difficulties between themselves and classroom instructors. Model #23 noted that a problem she had with one instructor over the repeatedly cold temperatures in his classroom resulted in her not posing for him again,

I won't model for this one artist--teacher--'cause he, uh, refuses to--he says he can't do anything about the air conditioning, which is bunk--he could put some kind of, um, cardboard over the vent--he just doesn't want to. Therefore, I don't model for him. [. . .] I have to be comfortable. 23

And model #7 stated that she was once angry at an instructor because he did not provide adequate heat to her while she was posing--despite his knowledge about the cold conditions in the room from previous classes held there. Model #7 went on to note about other instructors,

Sometimes you'll get these idiots and they're 'Oh, well, let's do a fifteen minute pose,' and you get into it--like I can hold this for fifteen minutes--and then it's so spanking good he wants to do it for forty-five minutes--that's when you get, you start to get pissed off. 7

You're supposed to have a break every twenty minutes, and have a couple of minutes to stretch and to relieve your muscles, uh, I often end up sitting in a pose for forty-five

minutes; [. . .] I'll go 'I need to stop for a stretch-break,' and I, I don't do it in a mean way, but, you know, I have to take care of my body. 9

I have had some, some, uh, art teachers who're extremely strict, and they want their full hour and a half and they don't want you moving--at all--except one break. [. . .] Sometimes they get real sticklers, though: 'Don't move, don't move an inch, don't move anything,' you know, like I might have to stretch or something like that and go back into place, and they say 'No.' 6

[One instructor] doesn't like when you fidget; he's, he's like, 'Well, I guess, uh, your feet going to sleep is just part of the hazards of being a model.' [. . .] [He] actually berated me in front of his classroom--I was so pissed--he, he came out--he--I was swishin', kinda' doin' this [demonstrates] with my back 'cause I got a lot to hold up, you know, 'cause my back usually is, is very tired by that time o' day, and I was doin' this [demonstrates] kinda' thing--tryin' to stretch out my back--I was gonna' get right back into the pose, and he's like, 'Can you just *stop* fidgeting?' and I was like, 'Sorry, sir, my back hurts.' He goes, 'Well, you have five minutes.' I said, 'You talked for *fifteen* before I got into this pose,' you know, while--'cause he's like can you hold the pose and then he'll like talk for fifteen minutes and then expect you to keep holding the pose for another twenty. And I was just like, I 'as like, 'I'm sorry, I've been holding this for over thirty minutes; I can't--my back hurts.' He goes, 'Is it'--and then he just let go: he 'as like, 'Is it too much to ask to have a model that, if they have a back problem, to be told before you come to my class?' 24

I think--feeling sort of like we're not really respected for our ability--we're just, you know, ok, here this body comes, we want this body topic, move on; just see nude body parts. 25

There was *one* teacher who did the *weirdest* thing: he had a laser--red-laser pointer--and he pointed it at me, and when it touched my body, I got furious: it just couldn't, I couldn't tolerate it, I hated it, and I felt it was *very* rude, and I went to the modeling manager, and they made him get rid of that pointer, and I never worked with him again. 10

The only time I never went back to work for somebody was--we just had a clash of personalities; he was teaching a small class and we kind of argued with each other throughout much of the entire session, so I didn't go back and he didn't want me back. 2

The respondents offered their opinions about the art students they model for in the classroom settings. Three models commented about whether or not the students in the art classes are, in fact, "artists".

Some of them have been making art since they were very young. [. . .] I, I would call someone an artist . . . who's doing art, whether or not they're doing it super-well yet or not, who has like that commitment to doing it regularly, um, you know, a quilter is an artist, even if--when they're a beginning quilter, I mean, it's a *craft*, but it's also an art, so I wouldn't say the students *are* artists, you know, they are in training, but they are artists. 9

[Students]’re creating works of art while they’re learning. 2

I feel that if ‘t any level--where, at--whatever the [student] is at any level--that’s where they’re sup- --that’s where they are, you know, and they’re gonna’ get better. 16

Two models expressed positive comments about the students.

The students were wonderful--I *never* experienced anything other than joy in working with the students. 10

They’re always very courteous and ‘thanks for doing this’ ‘cause they understand the value of having a model. And they understand that its actually not as easy as it looks, um, just to sit there and not move and be still and naked in front of people, so most of ‘em have a lot of respect just for like the idea of modeling, um, because there they are six hours a week drawing naked people, but they wouldn’t do it--like most of them would *not* be willing to strip down in front of fifteen people--so they have a lot of respect just for, I guess, the, the job. Um, and there’s . . . like that’s what it is: its being a model, and being able to put yourself out there so to help other people learn and be art for them or whatever; like there’s gratitude for that ‘cause they wouldn’t be able to learn without somebody willing to do it, and most of them wouldn’t do it. 1

One model commented about the halted interaction that sometimes happens between models and students.

Sometimes with some [students], male or female, it might take three or four times before they actually, actually look me dead on [. . .]. [. . .] Even when you’re coming off the pedestal, and you’re gonna’ change, you take a break, sometimes people just deliberately will kind of stay a little aloof at first. I, I think that has to do with, you know, you’re a stranger when you’re coming in, you know, [. . .] and especially when its under an instructor--a teacher--because it’s not their choice, it’s the choice of the teacher, so they’re actually being directed as well. 6

Two models offered comments about what they believed were the students’ perceptions of them.

A lot of times the students think of the model [. . .] in the classroom--you’re on a pedestal in class [. . .]--not like super-human, [. . .] but more like ‘can-do-no-wrong,’ you know. [. . .] [They] think about you as a subject sometimes more than an actual human. [. . .] They’re intimidated, I guess, [. . .] they don’t know how to respond to it, you know, it’s something that ‘I’ve never, never been exposed to before in my life’, you know. 3

Since I worked in the same class twice a week all semester, you get to actually know the people, and, at that point, like they don’t even think of you as naked--like they think of you as like this, you know, this is art class. And when I’m clothed, we’ll chat it up, you know,

we can talk about our days, um, some people you actually get to know since you see 'em six hours a week, and you talk a lot. 1

And three models stated their dislikes about some art students they have encountered and what their responses were to them. Model #23 noted of the students in an art school,

Sometimes I feel like, um, a slab of meat: these students often don't like me, um, now and then I'll get a student who's appreciative and that makes me feel good; I don't need my ego stroked, but I think a nice 'Thank you' is in order. [. . .] I think when a session is over, if a model has done a good job, I think the students have an obligation to say 'Thank you' to the model for, um, just being a part of these artistic classes, being the muse; um, I realize some students don't want to be in certain classes, and it's, it's mandatory for other, um, courses that they are discovering, but I really think it's a two-way street: [. . .] I think to make a good artist you need a good model, and, um, otherwise, I feel pretty much unappreciated, and that I'm not giving anything special to that class. Like I said, I'd rather be a slab of meat in that case. 23

There's one class I *hated*--hated the class--I had 'em for a month--oh, I hated that class because they were very rude, and they didn't know how--they, they hadn't been trained to--how to talk to models, and they ex- --it's not that they didn't expect--expected too much--I don't mind if they expect too much, but you need to be nice when you address me: I'm not--you're not paying me, students, and this, this school certainly is not paying enough for you to be rude to me. 24

I have a positive attitude in the sense that I, I really want them to have a chance to learn, uh, and I'm fascinated by the fact that they're learning how to draw [. . .]. Um, sometimes they're a little annoying because they're eighteen to twenty-two year olds, and I'm almost thirty-five, and, you know, sometimes you just wanna' shake them a little bit when you hear them saying stupid things, but, for the most part its quiet, so I don't have to listen to a bunch of b.s. from college students [laughs], and they seem like a good group of students, good group of people , but then they're artists, and I tend to *like* artists. 9

Like let's say you're, you're doing a pose, you know, and all of a sudden the teacher goes 'Stop!' and he wants to talk and say 'You guys are *not* getting what I'm talking about.' And I'm just standing there while they're getting a lecture, so I grab one of these [scarves] and just wrap myself around it . . . 'cause I don't want a bunch of guys just staring at me while he chit-chats. 7

If I see some kid just sittin' around like this [gestures open-eyed stare], you know, and he's not drawin' anything: '[Name],' 'Yeah,' 'There's a kid over there, I don't know what,' you know, 'what is he lookin' at? Can you take care of that [. . .] for me?' 7

And model #7 noted that she brings music to "just kind of drift into" for times when

You have a crazy butt-hanging-out pose and you don't feel like having these eighteen year old guys looking at you. 7

Many models noted that they put forth their full efforts into the posing they do for the students in the classroom.

For me because its about their learning: I want them, I want them and the instructor to do what's necessary for their learning. 9

I try, I try to find poses that are comfortable--nothing that is uncomfortable for three hours: something's going to fall asleep, if not everything. But I want it to be interesting for, for the students as well, like, if you're laying and you're flat on your back, that's not exactly a dynamic pose and its not going to do much for the students--and that's why you're there--well, you get paid--and, you know, you're there to teach the students, hopefully--it's part of the classes. 3

If it's a thirty second pose, I'll take an extraordinarily dynamic pose 'cause I can hold it and I enjoy challenging [them]. 13

In the classes I work with, the students need to be challenged, so I tend to move, um, with better twists and turns 'nd like long movements and everything, too. 17

[For gesture poses] I like to give it to 'em. I do. I like to really challenge them. [. . .] [For long poses] I really put it out there--I've had students say 'Oh my God, I can't . . .,' you know, they, they have a hard time with it 'cause they're students. Like if I, if I model for a class--a, a drawing class--and they're not real experienced artists, and I give 'em something a little too complicated, you, you'll hear it af-, after they're done--after the time is up they'll do 'Ohh, . . .,' you know, they're like 'Ohh, I'm glad that's over,' or something because, you know, I don't just *stand* there, I, I give them something to draw. . . . I challenge them, I try to challenge everyone, I try to be a--you know, the type of figure model that you--I give 'em something to, to work on, and they really appreciate it--they don't want someone just to stand there or just sit there in some, you know, stick-figure position. 16

I wanted to give them as much as possible what they wanted [. . .] and I was creative, so I would try to think--my challenge was what's the *most* creative pose and the most interesting pose, and the most shifts of lines 'nd lights 'nd color 'nd contours that *I* can give them--because I know about art--that I can give them, and still be comfortable--relatively comfortable. 10

Because I'm a performance artist, I try to do interesting [gesture] poses that give them different, uh, ways of seeing the body, and different movement styles. 9

I like [extravagant poses] a lot because, uh, I like knowing that it helps the artists learn more about motion and body, and, also I'm a performance artist, so I like big movement--I'm a, you know, like a performance artist Ethyl Merman, so, that big extravagant gesture is just fun for me [laughs]. 9

I like sit--doing sitted—seated--poses where I'm up on a stool--up, the, uh, even though they're harder on my body, because that gives the, uh, students, more levels to work with--in terms of the, uh, body. 9

Two models pointed to different instances of posing that were beyond the routine nature of their work. For example, model #11 stated that she posed for over three hours *without a break* for students taking a timed test. And for model #10,

I was away for the weekend [. . .] [and] there was a—something--got inside my blue jeans, and when I took my jeans off, I was like 'What is going on?'--there was *thirteen* spider bites like this [gestures] on my--from my waist down, and I had to go model [laughs], and they were, you know, more than an inch in diameter, and they were, um, *red-dark* [. . .] like just angry red welts. And, so I remember standing in front of the class and going 'Ok, guys, nobody freak-out now' [laughs] and I unwrapped and they were like 'Oh my God, what *happened* to you?' [laughs] 'It's like spider bites,' and everybody totally cracked up laughing: they were like 'Hey, can we paint, can we do color?' [laughs]. 10

The way in which the model is addressed by artists in the group setting varies slightly from that in the classroom setting. The model is often referred to by her first name when she first begins posing for a group, and then thereafter as well. Many models nonetheless talk to artists in the group settings either before starting a session, while on their breaks or on both occasions.

I mean there are a lot of times I, I pose for the same people frequently, and so when I come into a room sometimes there are people that I have established a friendly relationship with, and so, a couple of minutes before the class starts--the session starts--I'll sit down on the stand and [they'll say] 'Hey, what's been going on?' and they'll ask me what I've been doing, and we'll have a nice little chit-chat. 4

I may talk with some, you know, just, uh, banalities, just, you know, "How you doin'?", "What's the weather?", that kind of thing, but I don't, I don't *know* any of the people, I don't have a, any kind of a relationship. 18

It's nice to be comfortable with the people you're--that are gonna' be drawing you, and after you've done it a while, you get to know people and it's like 'Hey, how you doin'?' And then everybody's comfortable. You know, you take your clothes off and it's like you're, you're with friends; it's not like you're perfect strangers. 16

And during the breaks, five models noted that they frequently interact with the artists.

Everyone socializes in a small group. [. . .] If people are standing around drinking coffee or whatever, then I'll join them and talk to 'em. [. . .] I'm just one more person who's there. 2

There's a back porch area at the house, um, and they'll have tea and hors d-oeuvres kind of things, so then we'll all just sit out there 'nd talk, eat, um, and then go back to the pose. 11

You're always chatting with people, 'nd, it's a very close-knit--at least--I guess because I've worked with most of these people for like, you know, six-seven years, it just becomes real, sort o' like, uh, tight-knit 'nd close kind of situation, so--more like friendships. 25

There's definitely a lot of, of personal conversation that goes on during the breaks between all of us. [. . .] It initially started out with them talking to me, and as I became more comfortable 'nd developed a relationship, you know, on an individual basis, then I might ask, you know, like, 'Oh, well, how did that work out for you that we were talking about?' you know; you know, it becomes like a mutual friendship-type situation, so it can be back and forth. 21

[At break] I pull out my book unless somebody says something to me, which happens fairly often, and I'll talk to people--it doesn't, doesn't bother me--but I won't talk--I mean I'm not gonna' speak to somebody first. 14

When the model is posing, the artists in a group setting normally maintain a similar distance--five feet--from the model as do the art students in the classroom setting. On some occasions, artists have to set up their easel closer to the model because of overcrowding on certain days. And model #24 noted that when artists need to get closer for an examination of a particular feature, they almost always ask first,

They're very conscious in saying, 'Can I get a--I, I see how the--a scar--I'm doing, I'm doing your hand--can I just get a closer look at that scar?' [. . .] The artists--they're not gonna' just like come up to you 'cause most of 'em know the models are gonna' like, you know, bitch-slap 'em--*back*, you know. 24

Only model #13 reported an artist being noticeably too close when the artist got within two feet of her while she was posing on one occasion, yet she did not take any action given that the artist was still at a harmless distance from her since the model stand was about two feet high and she was about one and one half to two feet from the edge of the stand in a standing position.

Like an instructor in a classroom, the moderator of an artist group will often tape a model, too.

[The moderator]’ll tape me off so I go back into that same pose, and then he’s right there, you know, next to me, I can’t--I’m not moving yet because, uh, he has to tape me--I, I’ve never felt uncomfortable that I can remember. 12

Four models provided examples of negative events they had encountered in group settings.

Model #11 first noted that when members of one group sometimes choose a pose,

They’ll, they’ll throw out a lot of suggestions--kinda’ like border-line demanding. [. . .] I think they kinda’ forget that you’re a person, but, you know, they, they forget kinda’ like that you’re a nude model, ‘nd more like you’re an artist tool. 11

Model #11 then went on to note that,

I mean, if, if you take a break and get back into a pose, and you’re not exactly where you’re at, you know, they’re frustrated because it--their painting they’re working on, and they’re really into it--um, so, you just have to keep that in mind. 11

Model #24 reported something similar,

They, they tend to be very egocentric to their own art, so it--trying to please all of ‘em and then end up not pleasing any of ‘em--you know what I’m saying?--like, ‘Well, can you move your hand back there?’ ‘No, her hand was like this.’ ‘Oh . . . ,’ you know? 24

There was this one guy that grabbed my arm, and it was right, right next to my breast, and he grabbed it to move it, ‘nd I kinda’ jerked away, and I didn’t say anything to ‘im because I didn’t know if he really realized the, the mistake that he had made. 16

There was one guy that used to come up, you know, when I worked at [City] Art Center, and, it wasn’t just me as a model, but he would come up with his little book and pencil ‘nd he really wasn’t drawing, he was more oogling, you know, looking ‘nd , you know, paying that six fifty for two and a half hours to see a nude person, ‘nd you can tell, you know, you can *tell* those types of people, and, and, you know, it only takes a couple of times for that, and they’ll ask him not to, not to come back. 16

At the one drawing session, uh, Saturday morning, there’s occasionally a young amateur artist who is so enthralled with himself that he wants me to see everything he does in—during--the breaks, ‘nd he is a little pushy about it, and wants me to say good things even though he can’t draw worth a crap [laughs], and, uh, I just assume [he] stay at home. 13

One model noted a positive experience she had with artists in one group.

[In one pose] I was really strugglin’: I like over-did myself for that one--like, you know, the pose was just like difficult to hold, and one of the older ladies was in front and she’s like, ‘Oh, ok, stop now; she’s gonna’, she’s gonna’ fall over,’ or some- --like they were like, they were like looking out for me, but that was really like sweet. . . . They were, you

know, wanted to make sure I was ok. [. . .] They like really had, you know, really, really cared about me as like the model or whatever.’ 19

A few models noted the rigor they employ in order to do a good job in posing for artists in artist groups.

When the model’s in the center of the room and the artists completely surrounding the model, and in that situation I try to vary my poses so that one artist isn’t always drawing the same side of me. [. . .] I’ll turn and face different directions and do foreshortening in different directions so that they have a variety of things to draw. 4

If [. . .] people are working so hard to . . . really create on the, on the paper or on the canvas what they’re being taught to do, and this is a struggle for them, then why should I sit up there and be going [gestures], you know what I mean? 7

In the smaller group, uh, where the artists [. . .] can’t seem to get it, and I say ‘ha’--I sometimes feel . . . not rejected, but, you know, dejected in a little bit of a way because I feel that I’m not doing what they want--I’m, maybe I’m not living up to what they want me to be doing. [. . .] Its not always me, but sometimes it is--sometimes I feel it is, and I haven’t done what they want, and then I feel guilty: ‘Ahh, I didn’t do my job today’ or something. 8

And model #7 recalled a particular misfortune she overcame in order to model for a group,

I had been modeling for a couple of years, so I was pretty much happy with the way things were going with all that stuff, and all of a sudden I developed what they called psoriasis--but I don’t think it was ever psoriasis--I think it was some crazy--I don’t know what the hell it was--but it was a rash on 60% of my body [. . .]--it’d be on my hands, all my arms, *all* over my legs, my face [. . .]--so I, um, called up [artist] and I said [. . .] ‘I just, I don’t think I can do it, I’m just too, you know, it’s too ugly.’ He goes ‘[Name], I’ve got fifteen people coming tonight ‘cause you’re modeling, would you please get over yourself, and get over here [. . .].’ [. . .] And I thought, well, you know, if he’s looking at it that way, then who the hell am I to be saying, you know--if he’s got people that are coming specifically because I’m modeling, then, you know [. . .]. I said ‘Damn, you know, it’ll be fine.’ 7

Models who work for private artists are called by their first name, and readily engage in conversation with the artists--often while posing. The individual artists usually work at a distance that is closer to the model than in other settings, some just a couple of feet from the model. In contrast to the few reported instances of bad conduct among artists in the classroom and group settings, none of the models who had posed for individual artists reported an instance of a

problem with these artists--actually, model #3 described them as “nice”, and model #4 reported they were “really wonderful”, “very positive people”, “very respectful”, and “very professional”.

Throughout the interviews, the models used words like “really nice”, “wonderful”, “delightful” and “enthusiastic”, as well as descriptions like “sensitive” and “thinkers and feelers”, to describe the artists in general. Model #6 admitted to having “good faith in people who want to, to do this.” And two models had comments about their respect for the talents of the artists for which they model.

To see some of the artists that I work for are so incredibly talented, and the work they do is so magnificent, for me to look at [artwork in a gallery] and say, ‘That’s, that’s me’ [whispers]. I mean, who, who would’ve known that I could . . . in just my *image* could be transformed into something so phenomenally beautiful? 4

I very much admire that someone can do that. [. . .] So, to be able--especially like to be able--what, what some of these people can do in five minutes just *astounds* me, and so I guess it would be an, an admiration for that, um, that ability, that talent. 18

Two models, in contrast, expressed somewhat mixed assessments overall about the artists.

I admire them for . . . some, some of them living in poverty--some of them choosing to live in poverty on the chance that a painting might sell. Um, I admire them for trying to create. [. . .] So, pretty much I have a pretty good opinion of them. Um, sometimes I dislike them: I dislike if my hair’s out of place and they say, ‘Your hair’s out of place. You had your hair on the left ear this morning, and now it’s over the right ear’ [squeaky voice]. 23

I think for me it’s an admiration because like I wish I, I could draw. I can sing, and I can dance, and I can, you know, recite Shakespeare, but I can’t draw. [. . .] To know that they can create from a blank piece of paper something so beautiful with some of the things I’ve seen, and so realistic. [. . .] Just to know that that’s something I can’t do.[. . .] I may not get any credit for [an artist’s artistic experience]--and nine times out of ten I don’t--they thank me: ‘Thank you for coming in’--but, it’s not--they . . . a lot o’ times they look at us--look at models--and I’ve noticed that, that they look at models like a necessary evil, you know? 24

Also throughout the interviews the models reported their perceptions about how the artists as a whole treat *them*. A sample of the words and phrases used were “kind”, “appreciative”, “respectful”, “compassionate” and “very conscientious about the model being comfortable”. The concrete experiences with artists and art students reported by artist models did not reveal a single

incident regarding the integrity of the artists. The statements by models #2 and #8 are representative of those made by others.

Virtually all of the men I've worked with have been, you know, gentlemen and have always been very appropriate. 2

I appreciate the fact that they want to do what they're doing [. . .], and I have never had any really bad situations or--usually the people that are in a group or in a class are there for the sake of what they're there for, and they're not trying to give any kind of guff to anybody--at least I've *noticed* that--I mean they're--I've never been confronted or approached by anybody for any other type of . . . activity or whatever from that; in other words, they, I--there's a complete respect on all, on all sides. 8

Summary. There is a very similar level of respondents' experiences with artists in the classroom, group and individual settings. Artists call the models by their name, and talk with them freely. The artists maintain a certain distance from the model while she is posing, but at all other times easily interact with her when she is wearing her robe or is clothed. The only problems which models have with artists are isolated and atypical and are confined to instances when they are posing. And the models have a serious level of commitment for completely fulfilling their work roles in all three settings.

Managing Posing

In addition to the artists, models have to manage several other elements in a setting while they are posing. Some of those factors are present in the setting, such as the temperature of the room and the "liveliness" of the artists who are present. The others the model herself brings into the setting, and pertain to her energy level, her mental state of being, and her physical being.

Models have to contend with the temperature of the room in which they are posing. Being "too cold" is a common problem which models frequently encounter, especially in the colder seasons. The places where models usually pose are often over-size rooms with poor insulation and large windows which allow the insignificant amount of present heat to easily escape. Models deal with this problem in a number of way. One is by requesting that the room thermostat be

increased (if an individual one is present in the room) or that a space heater be turned on if nearby. A space heater is sometimes ineffective because, as model #11 wryly stated, “it only heats your fingers”. She went on to say that,

If it’s just a really cold day there’s not much you can do about it. [. . .] Like your mind can do a lot of things--so if its *really* cold sometimes you just gotta’ tell yourself that you are warm, and [. . .] so you just have to, um, kinda’ mind over matter kinda’ thing--just think yourself through it. 11

Other models reported that they coped with the cold in a number of different ways.

You just grin and bear it. 8

Sometimes I’ve been so cold I’ve left my socks on or I just--I think one time they’ve conceded to a draped pose when they didn’t intend to because it was that cold. 13

[One time] it was so cold in there I had my hat ‘nd a scarf ‘nd I had my socks on--I was *freezing*. 15

Only model #16 stated that she did not mind the cold while posing,

I kinda’ like the cold ‘cause it gives me a natural boob-lift [laughs].

And while nearly all of the respondents indicated that they infrequently became “too hot”, three models stated that they got hot while posing and two of those also mentioned what they did about that.

There’s definitely been times where I’ve become really hot, ‘nd, [. . .] I usually ask them to turn a fan on. 21

I just shut it out; I just forget about it; don’t think about it. ‘Nd then I say something later: I say ‘Hey, could you kick up the air conditioning?’ you know. That’s all you can do. You know, you have to, have to sit it out--it’s only twenty minutes, twenty-five minutes, maybe. You know, you can sit there that long and sweat. I hate the sweating, though. 16

On some occasions, a model discovers that there is a lack of “life” among the artists when she enters a setting. Such a situation is more likely to be found in the classroom setting rather than in the artist group or with individual artists because the latter tend to be committed and serious, in part because they have hired the model with their own money. In contrast, art students

may be spiritless due to being bored, or tired or simply not wanting to be there. Compounding the lack of liveliness among the art students are times when there is no music playing and the room is dark--save for a spotlight on the model.

The lack of energy among individuals in a setting is problematic for some models. Model #21 stated "A lot of times I get sucked into that dead energy," model #11 noted "It's really hard to get into like focus," and model #7 stated "[It's] very draining."

It makes me nervous because I think it's me: if there's low energy in the room then I think that I'm, you know, I've come in and they--I'm not what they expected or I'm not modeling well or [. . .] when I'm in a situation where I'm not completely comfortable, then I tend to be very--not defensive, but be aloof--'nd if there's low energy in the room, then I tend to become more so because I'm not as comfortable. 14

Four models stated that they try to bring up a low energy level among artists in a setting.

For art students in a classroom, model #15 stated,

I'll make maybe like a, a joke, or do small talk conversation to pick them up a little bit. I really don't do much. [. . .] I'll start makin' 'em laugh, and next you know they're a little better about themselves. 15

And model #10 stated,

Always. [. . .] I'll give 'em a better day. . . . I mean I'm a performance artist--I'm a cut-up--so, you know, sometimes I even do like little silly things: while I was doing my fast warm-up poses I'd make funny, really fun-, funny movements and gestures [demonstrates] and do things to make 'em crack up, and the energy would come back and everybody would be happy--it was nice. 10

Model #21 mentioned that for artist groups,

I ask for, you know, any requests for certain poses, you know, 'nd kinda' shift it in that way: like, you know, what am I doing here and what would you like to get out of it?--you know, sort of shift it a little bit. 21

In settings in general, model #16 reported,

If I think the room is dead, I'm gon-, I'm definitely gonna' give 'em something to draw; I'm not just gonna' sit there and be like 'Well, this is boring; I'm just gonna' give 'em a boring pose.' I give 'em a hard pose--I wake 'em up 'cause they have to pay attention. Yeah. They have to pay attention: they have to *look* at what they're doing. 16

In contrast, five models reported that they *do not* do anything to restore a higher level of energy to a setting. In the classroom settings,

My job *isn't* to change the energy--[. . .] that's up to the teacher, that's up to the students. 9

I kinda' rely on them 'nd their personalities 'cause I'm pretty shy. 22

For settings in general, #11 stated,

I might try to make a feeble attempt [to try to get the energy back in the room], but it kinda' weighs on me--I might kinda' feel like that, too. 11

Some models mentioned that boredom often accompanies the long poses they do.

There're a few times in there, I have to say, that it gets a little boring at times. 25

The gesture drawings are [. . .] kind of entertaining because it's livelier in the classroom because everyone's changing it and they're talking about 'em, whereas in the long poses you're just kind of sitting there watching people for forty minutes. 1

To be able to hold a pose for forty-five minutes 'nd--that, that's a long time. I've done it, of course, but it, it gets--and then if there's no music, oh my God, it's like a week you're sitting there. 16

You get bored, you know, it's not like a whole lot going on--'Ooooh, they're drawing.' 2

When music is not available in some settings, the models mentioned some techniques they use to make the time pass by more quickly while they are posing. Model #8 mentioned keeping a fresh amount of ideas in her consciousness for such occasions,

On the podium I think, sometimes I think, 'Oh, am I ever gonna' get through with this?' and [. . .] 'Isn't it time to finish?' [. . .] Sometimes it goes a lot more slowly on the podium than I want it to. . . . But it—you--have to get ideas: making up, thinking of ideas because it does make the time go by better. 8

Others models noted the techniques of listening to, talking to and watching the people present.

The forty minutes just watching people draw just drags along [. . .], [yet] I enjoy like looking at the classes and listening to him as he lectures, and 'Try this' and 'This one looks really good' or 'This one doesn't look human', or whatever he's talking about. 1

I just get so bored sometimes or some days I just can't focus, and like, um, I strive to keep [my eyes] on a spot, but sometimes my eyes do have a tendency to wander. I don't establish eye-contact with an artist because that's, that's just not proper, um, protocol. I've

caught myself on occasion looking at an artist--I don't why--just because I'm *bored*, that's why. And I tell you, I do get bored. 23

Model #15 noted that she listens to the discussion between instructors and students,

I'm very in tune with what's around me when I'm doing this and I'll hear conversation between a student and the teacher and I'll smile [laughs] 'cause of the stuff he has to say, and they always notice that I do that. [. . .] I'm always listening--I, you know, even with headsets on I still can hear what they're sayin'. 15

Models #11 and #12 mentioned that they listen to the conversations among artists in groups while they are posing, and model #2 stated,

A lot of times people are talking about their day, and so you can eavesdrop. [. . .] It's actually kinda' fun because a lot of times you're at the center of the room, and you can hear all the conversations, and, uh, they tend to forget that you're a person who can hear them, and so you get to hear interesting things [laughs]. 2

And three models mentioned that they converse with art students while posing.

While in the long poses, many respondents stated that they also watched the artists work.

I do the peripheral-looking at other people looking at me when they don't think I'm looking. 6

I'd watch to see what they were doing 'cause I was curious, and I like to watch people make art. 19

Depending on the angle, if I can see someone, I like to watch them draw. Um, it's sometimes harder because you don't see what they're doing. Almost everyone has a weird face they make when they're like focusing on it; I'm just, you know, I'll be amused by people's faces and what they're drawing. 1

If I see movement out of the corner of my eye I'll like I'll look at it, but I don't move my head: I'll like look down or somebody mixing paint, I think that's interesting to watch them mix their paint, and 'cause they'll like fiddle around with their paint for like twenty minutes and then finally take a--put paint to canvas. 24

I try to keep [them] in a similar position, but I'll look around--use my peripheral vision [. . .]. Sometimes I'm watching students or watching the instructor work with students [. . .]. I like watching people learn, so, and I like watching the instructor tell people interesting, you know, things that help them learn. 9

I really--I like to, to see what the artists are doing in the room, and, you know, some of 'em will tap their feet when they're really inspired, or, you know, move around, and some are just really like engrossed and such, and, peripherally I like to watch that as well. 21

Of the eight models who commonly wear glasses, four pose sometimes while wearing their glasses--usually depending on the time of day--while four pose without them.

I never pose with glasses on. [. . .] I can't see without my glasses, but I'm just looking at the way they're looking at me. 15

I do remove my glasses [. . .] and so everybody in the room becomes a blur. [. . .] I can't really see what they're doing anyway; so they might think I'm staring at them, but I, I really am not 'cause I'm not focused on them. 13

Sometimes I've taken my glasses *off*, and I've found it's *not* good because I don't focus. 8

Other models stated that they do not let their eyes wander around the room during the long poses, but instead simply pick a point of focus--such as on the floor, window, the stand, or even their own foot--to look at while in the pose. Five models specifically mentioned that they only focus on a point and *never* watch the artists.

Sometimes, um, artists wants--don't mind if you move your eyes around, but *most* of the time, they're *very* interested in where your eyes are so that *that* can be drawn into their drawing or painted into their painting. 20

I would become self-conscious if I did that. I'd had to stay in my own inner world. 10

I don't look at any of the students or anyone drawing 'cause not [to] make anyone uncomfortable. 11

Other models look out the window (when possible).

Becoming sleepy while in the long poses, especially during a lying pose, is another problem with which most models stated that they must cope. Many models (75%) admitted that they had slept while posing.

I *do* get a little tired because some of that's just because I'm so relaxed--like I get really, you know, just doing like the whole meditation thing--I'm just completely relaxed, and it's like ahhh--I could take a nap right now. 12

It happens sometimes, it really does, 'cause you're just in a comfortable state of mind, you're calm, especially if it's cold you'll *wanna* go to sleep [. . .] But for me, I don't *want* to fall asleep: [. . .] if I fall asleep on the job it feels like I'm not *doing* anything about posing, just sleeping. 17

Sometimes it's funny like when you fall asleep, like sometimes I twitch as I'm falling asleep, and so like, sometimes you just close your eyes: like when they did the contour drawing--all the times I closed by eyes 'cause it gets weird at a point when they're staring at you, um, but then like my side twitched and I'm like "Ahh, no, they know I fell asleep" [laughs]. [. . .] I mean you never fall that deep asleep since you're not posing that long, but you just sort of drift off, and then you'll like wake up and hear them rummaging around because they're taking a break . . .1

Even when I do sort of doze off in those poses, I don't go into really deep sleep--REM sleep or anything like that--just to doze off and get a little rest and sometimes my, my head'll twitch a little bit, and I'll be very conscious of it [. . .]. 4

One time I was laying down on my *back*, and I started to doze off, but then I kinda' *jumped* a little bit, you know, when you fall asleep 'nd you kinda' [demonstrates], and, uh, so they could tell I was falling asleep [laughs], but the, the professor joked, she's like 'Oh, if you do that again, I'll poke you with a stick.' [laughs]. Um, and then one time it happened but they just let me sleep 'cause I was holding the pose the whole time, so, uh, it was a, a seated pose, and my head was like this [demonstrates], uh, my arms were folded and my head was on my arms, and, um, and they weren't, I don't, they weren't sure if I fell asleep or not but I was in a deep sleep--I had dreams. 11

I have almost fallen off my stool a couple of times: I'm that tired that I'm sitting there 'nd, you know, you can't--uncontrollably dozing--and I catch myself as I would, you know, jerk awake [demonstrates] because, 'cause I felt like I was going to fall. Um . . . I can't help it: during certain times of the day my energy level varies and, especially in that mid-afternoon time. 13

I don't move: I'm able to stay in my pose and I'm able to drop into a level of sleep where I am just *acutely* aware if like someone's gonna' talk to me--like if an instructor's gonna' tell me it's--time's up--I, I'm at that point where I *can* hear that--I've never missed that--but I have been sleeping. 13

And model #10 stated she would "sleep", but also would

Never be completely unconscious--meditative trick--its called *bendi*--it's a state between awake and asleep: you get very rested, and you're dreaming, but you're not really fully unconscious. 10

A few models (23%) stated they had *never* fallen asleep while posing. Model #14

described sleeping while in a pose as "unprofessional and inappropriate", and so had never slept.

I don't fall asleep easily. I have *occasionally* drifted into a kind of dream-like state--more dream-like state--on *very* rare occasions when I'm doing a supine pose, but, because you have to be aware of your body the whole time and *keep* it in the same position, um, you can't really fall asleep--at least I can't--'cause I'm too aware of my body. Um, so, um, but

there is a change in my energy and my awareness, uh, sometimes I'll become un-aware of time and be *surprised* that a long pose is over. 9

Notwithstanding the propensity to sleep while posing, models undertake a variety of strategies to try to prevent falling asleep while they pose. Before arriving for a session, the models reported that they eat and drink a lot of food, do calisthenics or drink coffee. Others choose a pose *with* tension or one in which the light is shining directly in their eyes. While posing in a session, they may hum to themselves, listen to or talk to artists, focus on keeping their eyes open, take a quick instant and shake their body, or think about interesting things. And while on break they may eat candy bars, splash cold water on their face, or drink cola, tea or coffee to energize themselves.

A problem common to nearly all models is some type of physical trouble that occurs while they are posing in the long poses. Reported instances include muscles that ache or cramp, limbs which tremble and go numb or fall asleep, and a stiffening of the neck and back.

I had one time when I was, um, in a pose, and I was sitting and I was leaning: like my hand up with my wrist was like, um, at a 90, so by the time I was done my wrist was hurting so much I actually had to pick it up and move it--like my arm was literally dead. 17

[Soreness in] usually foot and spine if its, uh, having to balance maybe on one foot or if I have to put all my body--or not all my body weight, but a lot o' body weight--on one arm to, to pose, um, and, uh, definitely my spine a lot because its hard to stay--to sit like straight--if you sit really straight in a pose it doesn't always read well--it doesn't seem real natural, so you usually kinda' slump a little bit or something, and like kinda', kinda' hurt your neck and spine and everything. 11

Most of the time what happens is you feel certain--like if I'm holding a pose with a just--a seated pose with just a slight twist, and I'm holding that pose for forty-five minutes--which is a long time--um, that slight twist which feels like nothing, um, over a couple of minutes, by the end of forty-five minutes is not excruciating but very noticeable. 9

I'm doing a standing pose for [artist], and so the blood sort of stops running to your legs after a while [laughs], and, uh, he was, he was saying that like by the end of the pose the color's all different, you know, 'cause if you're holding one position for a long time, by the time--you know, the blood'll settle a little bit and so you might be a little paler or redder. 2

I've probably had every part of my body fall asleep--more than others--and it's very . . . *uncomfortable*, very uncomfortable, because then you get mad at it, and you're like 'Ahhh,' and you can't walk, and, you know, you're stretching out and like 'Ooohhh--it's not fair--why do I do this?' 3

I'm in pain almost every time, honestly. Um, I--and I think part of that's because of doing *extreme* twisting and turning. So, I mean, you know, I just, I just live with it. Um, I did get--fall off of a platform here one day; well, I was stepping down and somehow--I don't know--but I fell, um, and I really, uh, kinda'--even when I fell on my leg--so it kinda' twisted my left side--um, *but*, aside from that, um, I'd say just like pretty much on a day-to-day. 25

I blacked out a couple of times and accidentally dropped to my knees in a standing pose. 3

Despite the expected physical ailments that the respondents experience from posing, they do not endure any significant long term consequences from them. Nearly all models reported that the physical problems they experienced from their work are mostly temporary and not chronic or recurring. For example, model #14 stated that it takes up to ten minutes to get the feeling back in her arms after an extended pose.

There's times when I'll do a long pose that's, that goes all day--literally from like ten o'clock in the morning until three-something in the afternoon, you're getting back into pose, you're getting *back* into the same pose over and over and over again, you know, [. . .] you're in the *same* pose, you gotta' get into the *same* position *exactly* the way you were, and [. . .] this arm [demonstrates] literally, literally this whole side of my arm was numb for the whole next day 'cause it had gone numb during the poses--I mean, instant it would go numb again because I was leaning on this elbow and I think it was pinching something, and it was literally numb for like a whole 'nother day after--like the whole next day it was numb--just gone, numb--I could feel it all up this side [demonstrates]. 16

A few models reported something of a more serious, longer-lasting nature, however. For example, model #11 stated that she once suffered "really bad soreness" that lasted for a few days, and model #7 "blew out a knee" as a result of agreeing to do a standing pose for a group over a period of days at the beginning of her posing career. And #14 related,

There's only one time when I've actually hurt--I feel like I hurt myself: um, I was in a pose in which one leg was resting on the other 'nd it was an all-day session--of course I got breaks every twenty minutes, I mean, naturally--but after six hours of that, I, I had happened to choose a pose in which there was stress on one of my hips, um, because my, my other leg was resting on that leg, and, um, it was very painful afterward. 14

Four models recognized the physical toll that modeling is taking on their bodies.

I did an extended pose for a sculptor--that was standing--[. . .] and at that time I hadn't been modeling for *that* long, and I said 'Yeah, I'm able to do that'--I'm a pretty strong person--but it was like *all* the weight on one leg with this crazy twist, and I actually have developed problems in my knee and ankle from that pose. 4

I do think that, in the long term, I will have more back problems as I age as a result of the time I'm spending modeling than if I didn't model at all. 13

I find [modeling] is also detrimental to your health: I wasn't getting in enough of a workout, um, because I'd be so *tired* after the session. Thinking: how can you be so tired doing nothing? [. . .] Endurance starts to go because you've brought your resting heart-rate down so low--you're not moving--and, as a result, I found that my blood pressure was going up, my cholesterol was going up, and [. . .] I also found that my weight was going up. 23

And model #10 recognized a particular physical change that is happening in her body due to modeling, and then stated what she is doing about it,

It's really important to arrange yourself carefully--I have spider veins now that I didn't have before from doing this work [. . .] 'cause it--you, you cut off circulation when you sit for a long time in one place--then I got really good at it, and I got really good at knowing how to '*pad*' my body so that I would minimize the circulatory damage, but, um, that's the *main* concern is where are the cushions [laughs], and how can I make this work so th' I'm giving them what they want and my body is also ok. 10

Models stated that they try to avoid the longer poses that are difficult and almost always result in a significant degree of bodily pain. These types of poses include, for example, holding an arm above the head (which can be done for only about five minutes), crossing legs (which can be held for about five minutes) or standing on one leg (which can generally be held only for about fifteen minutes). Apart from these types of poses, the long poses--which unfailingly bring pain to the bodies of models--are dealt with in a number of ways in order to overcome that pain. At the breaks or after the session is completed, some models drink lots of water, do opposite motions from the twists of the pose and do stretches--neck rolls, shoulder rolls, touching toes, standing, rolling up on toes and rolling back down in order to stretch out legs--to help ease the pain and remove any discomfort they have.

When I come out of a twenty-five minute pose, I have to unwind real slow . . . kinda' get it to move out and do certain little things just to kinda' relieve the pressure, and then walk. 7

More immediately necessary, however, is when models have to implement techniques to resolve or at least cope with the pain they experience *while* they are posing in the long poses. Some models, like model #5, "ignore it," or "breathe" like model #10 reported or "sing songs to self" as model #1 does.

If there's pain in a certain area, you *really* try not to focus on it.[. . .] If there's *no* music playing, I focus on the discomfort a lot, and it kinda' makes me crazy: like it's, it, you know, like it accentuates the pain quite a bit if I can't focus on something else. 11

You know, it can be *excruciating* sometimes--your leg is asleep, and it's now gonna' be asleep another ten minutes, but I remember the first time it really happened, and I was working for [artist] and he was doing this beautiful drawing, and I said 'Well, God, there's no *way* I'm not gonna' continue with this pose,' but every time there would be a twenty-five minute sit that fifteen minutes into the thing my leg would go to sleep, and it happened every time, so I knew it was gonna' happen so I figured well, you know what, after your leg's asleep, it doesn't go *more* asleep--it's asleep, so just be with what the sleep feels like--and so that's what I did, and so we, we got five days out of it. 7

If a pose does begin to hurt, then I spend a lot of time thinking in my head 'When's this gonna' be over? When's this gonna' be over?' or 'Shall I ask the professor how much longer this pose is?' and I, I challenge myself before I break down and ask; 'Ok, let's make it two more minutes until I ask'; and so then I count out two minutes, you know, and then, usually, before I know it, the pose is over, and I haven't had to ask. So it--yeah, if I'm uncomfortable, I'll sit there and I'll count 'nd , you know, I'll count out now five--I get to five minutes--I'm like 'That, you know, didn't feel like I was in it for that long before, so we must be half-way through, er, you know, all those kinds of things. 13

I can usually keep the clock where I can see it--sometimes I count down; like I'll just count-down with the minutes, like one, two, three, four, but, um, it's something I think about when I'm up on the stand, but, um, if it's, if it says--its' like one minute or two minutes out, I've already sat for eighteen, I can sit for another *two* minutes while my feet fall asleep, and I'll just fix 'em later. 24

I sort of just remind myself that, you know, just notice the aches, and, um, remind myself that this will change as soon as the pose is over, and--or just even noticing that this'll change, and usually *just* that acknowledgment, you know, that goes through my body, it, you know, it does change. 21

If it were really a situation where I just couldn't go on, and there have been some of those, uh, where I got dizzy, or stuff [. . .], you know, usually I try to say 'Well, I've made this pose, and I don't really like it, but [. . .] I have to keep it.' 8

If you're in a difficult pose, um, that you don't think is real difficult, 'nd you're sitting there and you have to hold it, you don't have any choice; I mean I guess you could stop and you could like say 'Unn, I'm tired,' but that's not, that's not me. Suck it up and drive on [laughs]. 16

You just learn to put up with or learn how to make *very* slight adjustments to your weight--shift the weight of the muscles that are supporting your weight. You learn a lot about your own body being a model: something starts to get [tension, and] you just make like very minuscule adjustments to the way that your weight is shifted, and sometimes it can relieve the tension on particular muscles. 4

I either just suck it up and wait 'til a break, um, or if I feel that there's a way of . . . somehow moving the muscle without it being apparent to the artists, I mean, I'll like do a twitching-thing, you know, and, um, so if there's a way that I can just either maybe clench for a second or do something to relieve it, then that's what I'll do; otherwise I'll suck it up and wait for a break. 25

You ignore it. You try and breathe through it. If it gets really bad: 'I gotta' break' or 'I can't hold this--its too painful,' and they go 'Ok' [laughs]. Hmm, yeah, you ignore it. You sit there as long as you can, [. . .] and then, then you take a break and you stretch it out, and in time figure out how you can never do that again [laughs]. 3

If there's like my arm going numb, I'll be like 'I need a towel'. [. . .] [The group's] more than willing, you know, to make me comfortable. 12

When the pain in a part of the body is too intense, the model may quickly stretch it, then put it back in the pose she was in.

Most people [. . .] are ok if you like--real quick--like, you know, stretch your neck, or sort of like . . . take the weight off one leg for a minute, [. . .] just shift for a quick second to get blood flowing again. So you're not expected to be a statue: they realize that, you know, there's blood flow being cut off. You can just kinda' shake out an arm and put it back again. 1

I ignore them until they get just too, too much, and then I'll--like if something's cramping that's easy to move like my arm or neck--sometimes does that--then I'll move it as discreetly as possible without changing the rest of my body, so I'll, you know, twist my wrists, or, um, I'll roll my head to sort of make it feel a little better, and that usually works out the kinks. 14

Sometimes, like for example, I just *very* quickly flex my feet, depending on the po- --like if I'm in a standing pose, I just sort of flex, flex the muscles in my feet just for half a second--that's not gonna' really cause a problem for the type of drawings they're doing. 9

The first twenty minutes I don't do that. But the second and third one: my muscles start to ache and then I will flex, and they know it, too. They even say that, too: if, if you start to hurt, you know, just kind of gradually mo- --and that's what I do: I gradually move out and

do what I need to do, but everything else's just held the same, and then I put it back in place. 15

I've had only a few times when I've had to really stop [. . .], or the person will tell you, if you, you know, need to put your hand down or something, do it, but I feel that I'm strict to my pose and I *should* be because that's what the artists want [. . .]--they don't want you to be constantly moving. 8

On occasion, when I've had a pose that I've had to hold for twenty minutes, and by fifteen minutes--if the pose is becoming *so* uncomfortable--I will tell them that for two minutes I *have* to shake the foot out, or I'll shake the body part out that's bothering me, and keep the rest still. 'Nd they're pretty good with that, you know, they're, they're not tyrants. 23

If it's really bad, like if I suddenly get a, like a cramp, you know, which I would just say 'I need to stop for a second and stretch my muscles.' 9

[If] I feel like I need to stretch, I let them know, I stretch, I get up, I make movements [. . .] and I get back down into the pose again. 6

If I feel like my back is, is hurting or if my arms are going to sleep or my feet are going to sleep, I'll stretch them out: just kinda' rotate 'em a few times just to get the blood flowin' back in, and I'll go right back int' the pose. [. . .] Um, and if I have to, you know, if I have to break the pose, you know, five minutes sooner than I anticipated, then I do, and I'll say, 'I'm sorry, guys, I can't hold it any longer. Let me take five minutes and I'll get back into it in a second.' 24

The participants were asked about the importance of facial expression during the long poses. A few models reported that they tried to have a particular expression while posing.

I usually have a small smile on my face--kinda' like Mona Lisa-type smile. 20

[Artists] loved that I always seemed happy 'cause I was joyful: that, um, I had a positive expression on my face, and it *really* uplifted them--that's what they would tell me; after I broke they would tell me that while I was posing I had this like smile on my face, and I wasn't particularly aware of that, but that's what they would say. 10

What I've learned is, for myself, and for my, again, my level of communication with the person or the group, is to have a very loving expression, a very pleasant expression [. . .]. I do something that's pleasant and that seems to work for me. 7

When I first started modeling I noticed that a lot of artists were painting me with a sad face, and that was telling me that I was letting my facial muscles, perhaps, relax. Um, so I've been recently thinking more 'nd more about keeping a happy face: lifting the mask a little bit so that it looks pleasant. Um, I look at, I look at a lot of paintings--not just of myself but other models--and they all have that sad face. I just think that the muscles relax, and, um, it's hard to keep a, a happy face, um, through that length of time. But I try 'nd--like I said--lift the mask and think happy thoughts, and, um, at least be pleasant. 23

If I'm playing my music now, I'm smiling--I'm thinking about something pleasant--I'm hoping they're catching that at that moment. [. . .] I like to express [laughs]--I want, I want my face to reflect what, what I'm posing to, you know? 15

I guess I just sort of--if they didn't see my face, like I would--I guess I would just stare off, but if people were, you know, looking at me, I would try 'nd make an interesting facial expression for them, too. 19

Other models stated that they made no attempt to have a particular facial expression.

Usually it's a neutral expression, you know, whatever comes on for me. 21

I keep it fairly neutral, um, and, uh, basically I just have a neutral face: um, I don't smile, I don't frown, I just let my face relax naturally because that would be incredibly hard to, uh, keep a . . . certain non-relaxed expression for a long time, so I just let my face relax as it wants--the position it likes to be in relaxation--and keep it like that. 9

I try to relax my face muscles--I tend to tense up my face: I tend to arch my eyebrows, um, or draw them in; I tend to tense up my mouth, so I *really* consciously try to relax my eyes and my face, and if I feel myself tensing up then I just try to relax it as much as possible. [. . .] I think it's just important to look like you're comfortable. Trying to hold a facial expression will end up looking un-natural. 14

Very relaxed. [. . .] It's pretty much a blank face, um, I might, you know, put a little bit of a, of an attitude to it [. . .] but not anything that's, that's dramatic because you can't really hold it. 16

Two models admitted that they were not aware of the expression on their face while posing.

I personally have not paid any attention to facial expression at all. [. . .] I just hold whatever is simplest in--to hold in--my face. 13

I think I'm the *least* aware of that--I'm trying to pay attention of keeping everything else still, um, and I tend to just--like when my facial muscles are relaxed, it looks like I'm frowning, so a lotta' students draw me 'nd I look kind of mean [laughs], but no one said anything about it--I, I don't know if I could hold a smile for like two to three hours,so. 11

And one model admitted that she is unsuccessful in holding a facial expression.

I get so upset with myself because I'm not--I, I have yet to--it would be very important if I were capable of doing it--I think it's, I think it's important, but I'm, I'm not at a place where I'm able to hold a, um, facial expressions, I don't think, well. I don't know, maybe I do better than I know. 18

In addition to the body, models also bring their mind into the setting. Some models indicated that there is a vital mental component to the work of artist modeling. For example, models have to think of poses on the spot--especially gesture poses. And they have to use their mental faculties to hold a pose: for a difficult pose, model #6 stated that it is necessary to have “determination to keep that pose; it takes a lot of, um, uh, of very, very mind-set.” And model #11 stated,

You have to be really self-aware of lines you’re creating, um, space--there’s a lot of thought that goes into it 11

Models #7 and #8 summarized the role of the mind in posing.

You have to have a lot of strength--inside, outside, head, everything--it takes a lot of strength. 7

[Posing is] emotionally very trying because when you’re--you have to make--maintain a mental, um, stamina along with the physical--depending on the pose. [. . .] Everything is working at the same time, it’s not just of question of physical, you know. [. . .] You’re thinking, you’re always [. . .] mentally involved in it when you’re up there. [. . .] You have to be with it all the way: physically and emotionally and mentally, and all that takes part of it--it all works itself into it. 8

The respondents were asked about what they think while they pose in the long poses. The most common response of models was that they “space out,” or something similar (e.g. “drift off,” “space out,” “zone out,” “go into own little world,” “daydream,” “let the mind wander”) [9]. The *specific* thoughts which the models mentioned thinking were mostly about something outside of the setting, such as what to do later in the day [9], homework [5], what to do next day [3], relationship issues [3], family members [3], who needs to be e-mailed [2], making grocery list [2], dance choreography or routines [2], character and lines or music for theater [2], friends [1], conflicts with people [1], who has to be paid [1], visual art projects [1], history of artists painting models [1], what to do on the weekend [1], live art projects [1], brainstorming for ideas for side-business [1], calculating how many hours worked and how much money have made that

week [1], where will work next [1], housework [1], and movies and books [1]. Models also reported thinking about something present inside the setting while posing. Those things include meditative practices [7], the music--annoying, boring, or lack of [3], the music--choreographing dance routines [1], slow breath-counts [1], talking to body (as a level of relaxation) [1], counting out minutes [1], let mind be blank so are aware of what is going on in room [1], and wondering about artist's progress on artwork [1].

The respondents were asked if they were aware of their nudity (in their consciousness) while they were posing in the long poses. About one-half (53%) of the models answered "yes", 31% responded that they did only when they first began modeling, 5% responded that they did only once very recently due to a specific incident, and 11% answered "no." The context within which the thoughts were located of those who answered "yes" varied widely: they influenced model #10 to be "discreet" while posing, while model #8 felt "the freedom of being without anything on", and model #19 was aware of the way the stand felt against her skin, and model #6 became aware of her nudity in relation to the room temperature, and model #15 was aware of a scar on her lower abdomen.

Every now and then you're like 'Wow, I'm naked in front of thirty people [laughs], and I don't really know them' [laughs]. But, you know, it's, it's a professional situation, so it's not, not so weird. 3

I think there's always those first few moments that it's like 'I'm completely naked in front of these people that I met like a year and a half ago,' [laughs] and, you know, 'nd I, I'm their art, you know, there's always that kinda' realization that's like 'Wow, I am, I'm what they're focusing on; I am, I'm being put down on this canvas or this paper,' and, you know, it's like a strange, beautiful thing to have at the same time. 12

Sometimes. [. . .] I realize it, I guess, when, um, when I'll drift off and be thinking about something else--it's sort of like in a dream when you like realize you're naked and then 'Oh, my gosh, I'm naked.' [. . .] [Then] I'm, 'It's ok, it's ok [laughs], done this a lot before.' So, sometimes it sort of hits me. 14

You know, when you reach my age, your breasts kinda' sag a little bit more, and you wonder, 'Oh, I hope this,' you know, 'I hope this is alright; I hope they're not like, you

know [demonstrates];' you, you really you think about all that stuff--you still are, are a little insecure, but you're not really insecure, and you kinda' hope that, um . . . you kinda' hope that things aren't . . . you know, unappealing. [. . .] I know that I'm *nude* up there--I mean, it's obvious I am, um . . . but then there's--I just don't even care. I mean, I know I'm nude [. . .] but do I care? No [laughs]. 16

Yeah, I'm totally obvious—aware--that I've got no clothes on, 'nd that's why I take a shower and get things cleaned up and whatever, but as far as a connection with as sort of 'Oh-my-God-I've-got-no-clothes-on': never, ever, I've never had that, ever. It's [. . .], 'Oh, God, I feel great,' you know. 7

Model #23 stated that she is not aware of her nudity when posing currently, but mentioned that she was on one past occasion when she was posing while holding a pizza box for art students, and,

A girl said--made some comment like--it was like, uh, 'Porno-pizza deliverer.' For that one moment I all o' a sudden was aware of my nudity, but I thought, 'She's immature.' And actually I made *no* expression on my face that the comment--I wouldn't necessarily say it bothered me--but it kinda' pulled me out of my--it made me aware of my nudity for the second. Um, at the break she said, 'You know what? That was a really insensitive comment, and I'm really sorry that I said that.' And I said 'You know, it really didn't bother me.' [. . .] It was derogatory, but it, it wasn't malicious, you know? 23

And six models mentioned that they were aware of their nudity only when they first began posing, but are not aware of it now when they pose.

There was a, an initial like weird feeling, but as soon as I like started doing it like I didn't care--it didn't matter. 19

I would say more so in the beginning. There was moments where I was really aware of it [. . .] but mostly I sort of have just forgotten that. 21

Initially in the classes I *was*, but then, especially since I worked in the same class twice a week all semester, you get to actually know the people, and at that point, like they don't even think of you as naked--like they think of you as like this, you know, this is art class. [. . .] Um, but . . . I'm not *that* aware of it in the sense that I'm constantly thinking about 'Oh my God, I'm naked'. 1

You know, I'm not really [aware of my nudity in the long poses]. It's like a costume, except that it isn't. My costume for modeling is that I'm nude. It was very . . . the first time that I modeled nude I was very conscious of how I looked. Now I don't care. I just—they--either they like it or they don't. [. . .] [What changed is] I got used to it. The first time you drop trou, it's difficult--anybody'll tell you that. But, after you get used to the idea that ok, this is--it's, and it is, it's almost like the mantle that you put on is your nudity. It's not, it's-

-me being nude in, in front of the artists is completely different than me being nude in front of my fiancée; it's different, it's almost . . . that--it's, it's different kind of . . . it, it really is: it's like my--even though I'm not wearing anything, that's my costume, now I'm the model, and, you know, I--the only time that I'm com-, that I *am* aware of it is if those . . . there 'as one time where I, I just--I didn't feel comfortable with . . . the pose that I had: kinda' twisted me in a certain way and I could feel my, my breasts over here [demonstrates], and I was like I just wanna' move that--can I move that? And that made me very conscious because they're big 'uns: I can't do anything with 'em. But, and then, it's--the, the pose. [. . .] But, other than [that], pfft [noise], my, my being nude is--that's my, my--it's like, again, it's like a costume. 24

Right after I started posing, like at [art school], [. . .] this particular night, it was, um--they had a talented artist come--and I don't know who this guy was, but apparently he was like a rock star to the art students, and so there must have been a hundred people in this room, and, the artist was working with me, and--it wasn't a specific thing--it's just that I was not really prepared to having a hundred people look at me, you know, right after I had just started doing this. But now, it wouldn't have bothered me; but at the time, I was like in a cold sweat. So, that was uncomfortable. [. . .] You would guess that over the course of three hours that it was not something that I really enjoyed at the time. 2

The first time I actually modeled, um, I had some pretty severe tan lines: like the rest of me was tan, but where my bathing suit would be was like *white*. I thought 'Well, that *could* throw off the drawing or something, maybe I should go tan.' So I went to a tanning bed, and when I got burned, 'cause I was in one of the, um, lay-down ones, and I had like the, the light bulbs in it, so, what it ended up being was, uh, like completely white with red stripes, and that was my very first time modeling, and I was *so* embarrassed, but, [. . .] I just did it anyway, so [laughs]. 11

Models were asked whether or not there was movement in the longer poses. Movement was defined for respondents as "energy" or a "life-force". Models were additionally asked if artists could see that energy. Models #4 and #8 said that there was energy while they posed, but did not offer elaboration.

I feel there is [energy]. [. . .] I mean I get feedback that makes me feel that they, you know, I've had artists say, you know, 'God, that looks really inspiring' 'nd things like that, so, uh, there's an energy. 25

I hope so. I, I mean, I feel that there is [energy]. [. . .] I presume they [see my energy while I'm posing]. I'm not really sure. I've never asked anybody a question like that. [. . .] When I've started to fall asleep, and, um, and usually either somebody will remark on that or I know that they've noticed, so if they noticed when my energy is very low, I am guessing that they probably also know when, when there's energy there in the pose. 14

[There is] an attitude that comes out, ‘nd there is--oh, I think we talked about energy--and there is an energy that comes out. [. . .] They say I’m projecting an attitude: they say that, that I have a distinct modeling style as being [#16], um, I’m a very forceful person, I’m a very strong, independent, intelligent female, and they, they say that, you know, I have a pride to me--I’m not a prideful person *per se*, where, you know, I’m, you know . . . egotistical, but I have certain female pride to me that when I get up there I, I let that show. I let that show, you know, I’m really proud of what I do. They, they can feel that, they tell me that all the time. 16

I’ve heard artists say that there is. And it think it depends on how excited I am about the pose. Um, I also think it depends on if it’s a one-on-one session, or if it’s a classroom situation. I think, personally, there’s more energy coming from me what it’s a one-on-one session. I think it’s because also sometimes an artist can talk to me during the pose, and we get a rapport going on, and even though my mouth is moving, the rest of me stays pretty still, and, um, they’re getting a life-force coming out of me, I don’t know. But some of these poses where I’m stuck in a pose and I have to be neat ‘nd stare into space and listen to the music--[. . .] I can’t imagine energy--any energy--coming out of that, although I really don’t know for sure. 23

That really depends on the day, and it depends on the class. There’re times when I’ve felt complete creative movement, creative energy, just flowing from me to them and back to me in certain classes. And there’re other classes where I’ve literally--I shut off because somebody had said something [. . .] so, uh, I mentally--I just shut off from them, and I, I’ve sat. But there’re a lot, a lot o’ times I can, I can feel . . . almost--it’s hard to explain--the essence of creativity--it’s almost like a . . . it’s almost like--you know when you’re in a, in a room and you can feel like a breeze that goes through the--that cycles through a room like from a fan or something, that’s what it feels like: it’s like touching each of us. So there’re times when I’ve, I’ve felt very refreshed and energized coming out of a, a, of a session.[. . .] I would like to hope that [artists are receiving that energy], and I think some of them are very receptive. 24

Model #18 noted that artists in artist groups not only see but also compliment her about the energy when she poses,

I had been told that when I’m, when I hold a pose I put a lot of energy into it so it’s not a static pose, it’s, it has movement, even though it’s not moving. That’s what I’ve been told. 18

Model #17 reported that there is energy coming from her and that “most definitely” artists see that energy,

I believe they can see it because it like’ll come out in drawings. [. . .] [When posing with a prop], they’ll draw it, but it won’t look the same as me in the picture--it really won’t. [. . .] They really *do* try ‘nd capture that. 17

Model #20 stated that there was energy coming from her while she posed, and that

Some [artists] are sensitive enough to feel it. Others just kinda' sense it, 'nd others are totally oblivious. [. . .] Whether they pick it up or not, it doesn't matter to me. It's ok. 20

Model #9 reported that there is energy present while she poses, but that art students in particular cannot sense energy coming from her while she is posing,

[There is energy] in some ways, yes. [. . .] I think they're too busy concentrating on the form. [. . .] They're way more focused on the external, uh, the shape of the [model] than trying to get the, um, the details down--I don't think they're, they're noticing other factors that are there. 9

Model #13 noted that artists could see her energy while she posed on only *one* occasion,

The only time I've had proof [that artists can see my energy] was one time I had a huge *fight* with my business partner before I came into the modeling session, and I was angry as hell, and, after that session, somebody came up to me and said 'My goodness, your poses were *so* incredibly dynamic and energetic today; what did you do differently?' [. . .] I had that [. . .] energy pulsating through me be-, ev-, even though it came from a place of anger, and it really changed the way I posed. 13

Two models were uncertain if there was energy coming from them while they posed.

I don't know if I'm completely aware of what I'm giving off necessarily. 11

I don't know if there is [energy]. I don't know. [. . .] I honestly don't know [if the students feel the energy]. I don't--I never had thought about that. 22

Model #19 stated that there is *no* energy coming from her while she poses, yet did not specify why. And model #15 reported that there is no "energy" coming from her while she posed, and that artists could not sense any energy that might come from her while she was posing,

I don't feel that [there's energy], no. [. . .] [The artists do not sense energy coming from me] when I'm sitting up there, no. 15

The respondents were asked if they try to project their "self" when they pose. When necessary, the "self" was defined for the respondents as "that intrinsic part of you that makes you you." Model #15 responded that she projected her self during gesture poses but not long poses.

And model #10 stated that she consciously projected her self,

Absolutely. [. . .] It's all about presence, and the presence is what inspires the artist [. . .] I knew that I was projecting--what amazed me is *they* got it, and they loved it, and they acknowledged me for it over and over again. 10

Two models reported that they consciously project their self, but also that it varies by the setting.

That's, again, case-specific because a lot of times that's not an option. I'm--it's-- [students]'re wanting a body a lot o' times--they, they're not wanting, you know, that mischievous glint in my eye, that, that they know that I'm up to something kind-of-a-look; they just want a body to paint. [. . .] [For] single artists, it's, it's--I put a lot of myself into it, you know, um, I--trying to project--and I--it's almost like a caricature of myself that I project, but, I don't know how--it's, it's a little bit hard to explain because it is me, but then again, it isn't me; it's almost like--it's--again [Name] The Model, and—which--who is me, completely, but at the same time it's . . . trying to put myself 'nd my artistic self in [it]. 24

Model #14, in the following exchange with the interviewer, stated something similar to model #24 about posing for art students,

I think so--in situations in which I'm comfortable; in [certain classrooms], if it's a basic drawing class and nobody's drawn the figure before, then I don't feel I have to do that, and I don't feel comfortable doing that because I don't feel comfortable in the hands of these artists [laughs] because they're, they're very new, they're very--they're not experienced with nude models, um, so I wouldn't say I really project myself, but, if I'm posing in a situation in which I'm very comfortable, and in which the artists or the art students, um, are, are comfortable with me being there, then I think I do.

Interviewer--So those times that you're not, what are you projecting, if anything?

I say aloofness: I would really like everybody to think that I don't care [laughs] about being there, I don't want to be readable, or, you know, show--I don't want anybody to know if I'm cold or uncomfortable or having a bad day or having a great day. 14

Models #18 and #4 noted that they unconsciously project their self while posing.

I [project my self]. I, I mean I, I don't consciously do it, but I, I do think that it happens.[. . .] For the entire time it's, it's more like I'm wearing a body-suit, and, and, well, I mean [. . .] it's like I think that I'm projecting the essence of me, but that--in what I'm--what I, what I'm sensing when I'm doing it is that what they are seeing is not who I am, I mean, you know, what, the, the external of what they are seeing is not who I am, and that, the--there's me, and then there's this body-suit: this suit of skin that just happens to be out there. 18

I think unconsciously I do project my self. I don't make a conscious effort to . . . or rarely I do make an effort to express my personal self through my poses, but I have had artists who draw me frequently--after I would get done with a section of drawing and we'd go on break, and I had an artist come up to me and say "Are you feeling angry?" [laughs]. And I

did not intentionally do any poses to express that, but, apparently, modeling for me is, it is an expression of my self, but, is it in essence, um, whether or not I make an effort to put my feelings and emotions into it? I think they just come out naturally. 4

Four models stated that they do not project their self while posing.

I don't think I'm consciously *trying* to do anything--I think I just allow myself to project myself, and I'm not trying to do anything other than that. 13

I wasn't really trying to project my self. [. . .] I was just basically focused on giving them interesting things to draw. 19

I really don't try 'nd project anything *too* much with the longer poses, just so like because it's--to me it's all about getting comfortable--[. . .] it's like I need to be comfortable so they can do it. 17

I don't think I really try to project any kind of image. 22

And model #6 commented not about her self being projected *per se*, but about viewing her "self" in artwork,

I have seen a few things--I don't know if they've realized they've *done* it or not. 6

The respondents were asked if they bring a "good day" or "bad day" they are experiencing outside of the setting into the setting and incorporate it into their poses or whether they hide it and thusly *not* let it show in their poses. Some models reported that the kind-of-day they are having outside of work comes into the setting with them. Model #15 stated that she lets the artists know about her day when she arrives at a setting:

It comes in with me. [. . .] I let 'em know--I don't, I don't hide that from them, no; if I'm having a bad day, they'll know it, if I have a great day, they'll know that, too. I don't hide that from anybody. 15

The day which some models experience outside of work affects their emotional state, and that, in turn, affects their poses in the setting.

If I'm having a bad day then I'll just sort of avoid talking to people. I think I just retreat into being . . . you know, rather cool, and not really speaking to anybody except the teacher. Um, it's *really* hard not to bring it in because if I'm having a bad day or I, you know, I had an argument with my boyfriend or something, 'nd my energy is just *so* low, and that's the last place I want to be 'cause I wanna' be, you know, in bed or reading or

something or making up with my boyfriend [laughs], or, you know, so it's very hard to separate that. [. . .] [For good days], I have a lot of energy so I do *really* interesting poses: I can hold things for much longer, um, 'cause I'm happy and have more energy. 14

It plays a big factor in how much I want to be there: if it's a bad day the last thing I wanna' do is just sit in an uncomfortable pose for a few hours, so I'll just kinda' be like [demonstrates], but I try--really try--not to, but, uh, of course if I'm having a, a great day, it's easy and, you know, it—mood--has a lot to do with it for me. 11

If I'm feeling sad or depressed, then I would do like more inward poses [demonstrates], and I would do more like expressing that feeling with my body more--it would help me work with my emotions and it would be inspiring for the people I was working with. Same thing with joy 10

My boyfriend and I had been dating for five months--*dating*, just courting me, no, nothing--well, after five months, we got together, and kind of took the relationship to the next level we'll say, and that next morning, I had a long pose--an all-day pose--and I *really* think that it affected my pose. Um, it was a very, uh, sensual pose, um, very open, very freeing, um, just lounging, really—it--'nd, 'nd it's not that we were a little--not, not really sexual, but very beautiful, open, a beautiful woman laying there nude, right? And, uh, I thought about the night before the whole time--so I think maybe that it, it affected. [. . .] You gotta' check [a bad day] at the door. 16

Other models noted that their day outside the setting affects the amount of physical energy they bring into the setting--which affects their poses.

I have more energy if I've had a good day; if I had a bad day, especially if I've been not feeling well, it'll limit which pose--type of pose--I'll do. 9

It, again, depends on the mood: if I'm fully awake and I'm feeling energetic, that'll come through more. But, if I'm, you know, woke up late and it's too early in the morning [laughs], and if I'm just like laying down in a pose, half the time you're like half-asleep, so they're, you know, pretty emotion-less [laughs]. 1

I have to learn when I go into a session and I'm already physically tired from whatever it might be, that there are certain poses that I'm just not gonna' do [laughs]. And what I'm capable of doing when I have a lot of energy and what I'm capable of doing when I'm kapoot. 4

Three models indicated that on *certain* occasions how they are feeling outside of the setting influences their posing in the setting.

I check [my day outside] at the door for the most part. [. . .] The only thing that could actually come in with me is if I'm tired or not. 17

I think sometimes, not all times. [. . .] I think it's possible to walk in and have an altering experience within the classroom--one that might take away the positive or negative that you had from the outside--but I don't think I can drop it at the door and not let it affect my pose unless something else happens to change that mood [. . .] There's days when I'm just tired 'nd just getting through it, and so those are probably gonna' be less or no energy. Um, and there's other days when I'm *completely* inspired by the group of people that I'm drawing for, and I do feel a lot of energy and, uh, you know, like I'll, I'll continue to re-new the pose--the energy of the pose and what I'm doing throughout the pose, and I'll, you know, just kinda'--it's a checking myself, you know, I drift off in, in a mental state--thinking of things--and then I'll come back and I'll, you know, am I still maintaining that--the energy that was in the pose in the beginning. 13

If I have a good day, I bring it with me. If I have a bad day, I try to check it at the door. [. . .] [It works] sometimes--most of the time, yeah. [. . .] There was one day where it was--during my menstrual cycle--and I found out that I didn't get the part in a play that I had desperately wanted to get a part in, and I found out that I didn't get the part that I wanted like, like an hour before I went into this modeling session, and I was *just* in tears. And I was so badly trying to hold it in, but the--'nd the professor even asked, 'Are you ok?' and I was just like, 'Yeah.' And that's the *only* time that I brought it with me. But I was--it was just too fresh. Then I had just given up my dog to, to the humane society [laughs] and I was upset about that. A lot o' bad things all happened all in like within a day's time, and I was having a bad day. It was just one time, in the whole year that I've been modeling that that's happened. 24

Six models reported that they do *not* bring what has been happening outside of the setting into the setting with them.

You check that at the door. 6

I check it at the door, to the best of my ability. 18

If I'm having a bad day, before I walk in, it's over. It's behind me or I've resolved it, or I'll just put it on the back burner for after. 20

I definitely try to hide it. [. . .] I'll try to do the best I can to have a good attitude, and, and put whatever's going on outside outside. 2

I try 'nd check it at the door. I don't know if I'm always successful. But I try 'nd check it at the door. Um, and sit--put myself somewhere else--um, while I'm posing. 23

I try to check it at the door, and I think part of the reason for that is because I really actually enjoy what I do, so even if I'm having a bad day outside, coming to work is actually a good thing. [. . .] When I come here I'm usually pretty pumped up. 25

Summary. Models contend with influences on their work found in the setting. Models not only pose sometimes in cold spaces but also for unenergetic artists. The temperature of the space

impacts their work to a small degree while the energy level among those present is as likely as not to influence their poses. The mind and body of the models also affect their work. The energy level of the models themselves which they bring into the setting not only affects their poses but also the amount of boredom they experience while posing. Models overcome boredom in particular by looking, listening, and talking, yet sleeping during posing is a frequent happening. The mind of models is unfocused while in the longer poses, yet thoughts about things outside of the setting are common. And models tolerate a considerable degree of bodily discomfort while posing.

The Artwork

The outcome of posing by models is the artwork which the artists create from their poses. I discuss the models' observations about the artwork produced by art students, what models tell students about the artwork they create, the models' thoughts about why their image ends up as it does in the artwork and their role in that creative process, their thoughts about pride in and immortality created by having their image in the artwork, and then what happens to the artwork after it is completed.

Some models offered comments about the art works produced by art students.

It's interesting to see, uh, how [students] interpret my body when I look at the canvases: some people interpret me *thinner* than I actually am, some people interpret me *fatter* than I actually am. 9

I've had this observation: it seems like these people draw you heavier, and other people draw you thinner, so I always look at it as two issues: one is people's interpretation and how they see, and the other is their technical ability. So, I don't really take it personally. 25

I think there's a range: I think--I, I know--like one of them I look like Jabba the Hut or something: I was like a pile of something, um, which is really interesting and kind of like I know I don't look like that. And then other things--I think maybe I look a little better than I actually do, um, but most of the time I think it's, it's a pretty good representation.[. . .] [The Jabba the Hut piece is] kind of amusing, I guess [laughs]. Um, it doesn't bother me really. I don't know if *that* picture was hanging if I would be like, 'Oh, yeah, that's me' [laughs]. I, I just think it's interesting to see how everyone else sees me. 22

There was this, this one time I was posing, and all I was doing was sitting there [. . .] and I had this big stick--like this big wooden stick--'nd I was--and it looked like I was like a . . . a, like I was on a phone or somethin'--it was very cool, and [the instructor] was like, 'Just draw. Draw her the way you see her,' and one guy had this big elaborate headdress like I was some kind of like, you know, sea queen, and had this big trident, and this one kid drew me in *completely* like lewd costume with this short, um, school-girl outfit and these fishnets, and these boots and this like--instead of a stick it was a ruler, and I was, 'nd I was just like whoa--that's *so* not what I was thinking [laughs], but alright. It was just--I was thinking, wow, you--where, where was your head this morning? Ull [noise]. But it was, it was interesting to see the guy that has me as this beautiful sea queen, and this guy that has me as the naughty school-teacher, and so it's, it's all perception, isn't it? [. . .] What's funny is perception is very different between each artist. Especially what I've noticed is that the younger the artist, the more extreme their perception. The older the artist, the more grounded their perception. I look at the little students and I'm either *completely* Kate Moss or a dancing hippo from Fantasia. I'm very rarely--I very rarely look like myself. They take me to a very-very gross extreme: I'm either--'nd I like--I, it's very weird to look up like, 'I know I'm not like that. I know I'm not that fat. I know I'm a fat girl, but not *that* fat.' [. . .] Each artist is different, and nine times out of ten I look heavier in--on paper than, than I really am--they usually add about--I would say anywhere from fifty to a hundred pounds to me; sometimes two hundred pounds: I've come out o' there looking *dis-gusting*--I was--there was one class I [. . .] came around, and I, I just stared at this one painting--er, this one, this one picture and I thought, 'Unnhh, this is disgusting; I look like my mother.' [. . .] So, it's all perception. 24

Sometimes I loved [the art by students] and sometimes I thought it was terrible [laughs], and sometimes I was interested in it, and sometimes I wasn't. . . . Some of it was very inspiring, actually; some of it was very beautiful. 10

In general, most people I've looked at, you know, they have a future in it. [. . .] But some of the [painting class students] you're like 'Oo . . . I think you might want to get a new major; maybe this isn't for you' you kinda' think [laughs]. [. . .] [In student drawings] I never really saw anything I was looking at like 'Wow, that, that speaks to me in some way.' 1

"Sometimes [the students] actually distort the figure and make me look much older and much fatter. I don't look at those pictures too much; I prefer the idealized me. I 've seen myself as Cher, I've seen myself as Catherine Zeta Jones, 'nd I'm like, go for it." 23

The ones that are better, um, maybe I have a little more respect for; the ones that just don't seem to be getting perspectives or proportions right, um . . . maybe--like I, I don't try to convey these attitudes at all--but, um, it's like 'What are you doing here?' [laughs], I don't know, that's *really* horrible, but [laughs]. [. . .] [A better student] captures everything about the figure and not like some alien thing with tiny little hands and a big head [laughs], [. . .] so I mean, maybe I'll look at their drawings a little *more*. 11

Two models provided observations about the creative differences between male and female students in the type of artwork each gender produces. Model #1 stated about students that were doing life-size drawings over many class periods of her,

[It] was kinda' weird [laughs] when you'd come in in the morning, and it's like fifteen big 'you's' looking at you. [. . .] Then you see everyone's drawing the exact same pose, and you see how things are different, and how men and women notice different things, um, about bodies: like women are much less forgiving of flaws 'cause they see the same things in themselves, like, ok, 'Your hips are a little bulgier than somebody else's', whereas men tend to be like 'Oh, look it's a woman' and like, you know, smoother all over. And like the men almost always have more flattering drawings of me--which is interesting 'cause women are *so* used to picking out every flaw in the body . . . that . . . men don't see those things, I don't think; 'cause women see like every little detail, and it shows up in a drawing, [. . .] [for] some men there's an inherent part of them like, 'Look, naked woman,' um, and they idealize some of it. 1

Sometimes I have noticed, though, that men will draw my breasts larger than they are. And, so I guess that might fall into that idealized image category, even though they're drawing the rest of me as what they see. 13

Sometimes models remark directly to the students about the artwork upon which they are working from their pose.

During the break I'll walk around and look at their pictures, and, um, I don't say 'Oh, that's good' or 'I don't like that'--I don't say anything. [. . .] [They might ask] in a kind of a round-a-bout way: they'll be like 'Well, I kinda' messed up on your head here' and I'll say 'Oh, that's fine,' so [laughs]. 11

I'll compliment it; I generally don't criticize it. Like 'Oh, wow, that's interesting.' 3

If I *do* particularly like something, I will say, 'This is beautiful, I really like it,' um, if I don't like it I just shut my mouth.[. . .] If I don't like something, I, I will not tell them I don't like it. If they see me looking at it then they say, 'Whoa, what do you think?' If they do, if they do say, 'What do you think? I say, 'It's coming along nicely.' I never say anything negative [laughs]. [. . .] First of all, I'm not an expert to know what's good or bad, and I know people are at different stages of their training, and, um, I don't take it personally if someone has really, um, made a horrible mess of what I've done with the pose. 23

[If I don't like it] I'll still say it's very nice because it, it is good stuff. 15

I'll tell people 'Oh, I really like that' or 'Hey, you used that par- . . .', you know, 'nd I'm always encouraging; I never would say "Oh my God, that *sucks*,' you know, 'God, why don't you quit now while you're ahead?' I would *never* do that, ever. [. . .] To me, it's all

beautiful, I don't care. Just the fact that they're sitting there and they've sat there for twenty minutes 'nd, you know, struggled with this, that to me is an accomplishment. 16

I'll peruse their work, 'nd I don't mind tellin' 'em, 'I don't really like that' or 'I, I like that. Can I take a picture o' that?' 24

And the following exchange took place between model #13 and the interviewer,

If they seem--I, I like to . . . pick out--if, if I can see somebody who maybe has potential but needs a little bit of an ego-boost, a little bit of a self-, uh, . . . conscious boost, um, I'll come up with something nice to say about what they're doing, or that they're on the right track, or something if I can sense that somebody's having a problem: having, getting, having a barrier or something, I try to see if there isn't something that I can see in their piece that maybe they're not seeing that I can suggest to them, um, you know, 'Is my arm really at that angle?' or those kinds of things 'nd get them to look at it again when I take the pose again.

Interviewer--When you give some of those individuals that need an ego-boost an ego-boost, what do you base your evaluation on?

I, being *in* the pose, I can sense what the pose ought to look like, but at the same time I'm not actually seeing it *from* their angle, so I can look at their piece and that gives an idea of what angle they're seeing it from, and I know the pose I was taking, so I can see if there's a discrepancy, but at the same, at the same time, I, I think I probably do compare it to others 'round, but I think I can . . . even in the absence of any other artwork, tell if they have a quality--a positive quality--to their artwork or if they're on the right track--if they're doing *good* art--and that's from being present in a lot of the classes where I can see people who've never picked up a pencil before to people who've been drawing for thirty years. 13

Some models offered their beliefs about their role in the creative process involving posing for artworks of specifically art students, and also their thoughts about *what* it is that the art students do with their form.

[Art students]'re still learning how to get to that level of, of being a, an artist, I mean 'cause they have their own style.[. . .] [Their artworks are] their vision, their way of thinking of what art is; [. . .] that's the way they see it because that's the way--that tells *me* how they perceive everything else around them and what they prefer. 15

[Beginning art students' pictures are] really not me anyway, because they don't know what they're doing and it's just terrible [laughs]. [. . .] You have to realize that it's their interpretation *of* you, and [. . .] you can't think of it as you. You need to *remove* your ego from it in order to, uh, 'It's not me--it's just a figure that they're interpreting.' 3

I pretty much just try to not think about what artists [do with my form]. [. . .] 'Cause ultimately I am just a tool for the students, and, er, like a learning tool, so, um, it's totally up to them. [. . .] I think I just let them do what they feel like they need to do. 1

[My role is] inspiration, a starting point, um, something to learn on. 10

And the following exchange took place with model #10 by the interviewer,

I would say 90% of the [student] work that I saw did not represent me.

Interviewer--Is that a good thing or bad thing?

It's just art.

Interviewer--So it didn't bother you that it really wasn't *you*?

It's their piece of art. 10

Respondents also supplied their opinions on how artists *in general* create their art products, their perceptions of what their function is in that process, and their feelings about how their form appears in the artworks.

They, for the most part, will draw each and every roll I have in my stomach, um, or if I've got my head down and you can see a little bit o' skin under here [demonstrates] or they--no holds barred--they just draw what they see. Um, there are a *few* times that I've seen, um, where they do idealized image a little bit more: they want--but that's when they kinda'--they might have a finished artwork in mind and they're using me as a reference, so then they'll make me--you know, make the body slend-, more slender, or, you know, change the facial structure a little bit because it has to fit their finished image. 13

I think the [artists] have their own ideas of what *they* want for the drawing: some people make me a lot prettier than I am, or really, really honest in the drawing. [. . .] They're all so different. 11

There are artists who tend to, you know, make me into, um, either sort of pull out what they perceive as--I won't say flaws, but I have chunky thighs, so they'll like make me have not-quite-as-chunky thighs, or I'm really short, and my proportions are different than somebody that's of average height, so they'll give me those proportions even when I don't have them. [. . .] It's interesting because in almost every-, everything I see, unless it's just somebody that really can't draw, there's *something* of me: either something of my character or some little feature. I mean, I've looked at a painting, and I think that looks *nothing* like me except my chin: that's my chin in somebody else's face. 14

[When I first started, I was] surprised to notice, that, you know, certain body parts are accentuated: [. . .] I, uh noticed an abstract artist's rendition of me and I had these really huge ears, and I was like really kind of, you know, intrigued about that, and as I thought

about it I realized that, you know, maybe he's expressing the fact that I really listen to him, you know. [. . .] There's definitely the rare artist that, I think, he captured the real me --like in expression. 21

It's all to the ability of the artist and how much they *want* it to look like me: sometimes they don't want it to look like me, sometimes [they do]. I've seen some that show my face, and I'm like 'Wow, that, that's me. Good job.' 3

Everybody *is* going to interpret things differently, right? [. . .] From the point of view of the differences in human perception, I think that that was very fascinating; like it didn't bother me, I thought it was interesting: you can really *see* that people see things so differently. 10

[At the breaks] I see their stuff, and ask them, you know, I find it fascinating that each person has their own vision the same way you look through your glasses: everything looks different [. . .] 'nd I like that. 15

I like to walk around--especially in the group--'cause every art- --they're all just so different, you know. [. . .] [I want to] kinda' see *what* they captured about me or what they're, they're seeing, you know, that I'm giving off to them, or, you know, how they view me that day. 12

It's *really* interesting if you're in a half-round, um, to see--if you start at one side and walk behind 'em 'nd look at all o' the drawings you can see all the different angles that they're seeing you in. I think that's really--I, I love doing that because you literally can see boom-boom-boom--all the different angles as you go around the half-moon, you know, you'll see, well, he had this angle, 'nd the next angle, 'nd the next angle, 'nd it *really* is, it's interesting, it's interesting to see, 'nd then, you now, each artist is different, so you're seeing all these *different* renderings of yourself. 16

The professional artists I posed for weren't even interested in painting me, they just wanted a body and a certain shape, and then the ones who *were* interested in painting me--the professionals--a lot of them--didn't paint me either [laughs]." [Then told story about artist that painted a portrait of her during a group posing session.] So, you know, and if you look at it apart from me--if you didn't see, if you'd never met me and you looked at that drawing, it was an interesting drawing--it just wasn't me--and that's ok. 10

If it's a drawing group, [. . .] you're still not artwork--you're, you're something inspiring the artist. [. . .] [After having posed for a drawing by an individual artist]: it didn't look *quite* like me, but he's really good--but it was slightly abstract, and, uh--but it wasn't me--it was just an inspiration of me *caused* by me--I modeled it. 3

You're there to, to, um, present yourself for them as, as a modeling agent, so you think of yourself more as form that could be moved around, you know, although we're interacting as human beings, of course. 6

What I'm trying to be is essentially, um, an object that people can learn from--I call it positive objectification. Um, it's, it's a way in which my body is reduced to being an

object, but in a positive way. And so, [. . .] I'm just trying to be present and be there so they can learn from my body. 9

I guess I think of my body as a tool: it's a tool for expression. 10

My body is an art-object at the time to be rendered. [. . .] They may be objectifying me, but I don't care, that's my job there. [. . .] We're a tool, we're literally a tool for artists to, to improve their, their talent. [. . .] Whatever they need--that's why I'm there--I'm there for their convenience. 16

Sometimes I think that, um, I'm just projecting the pose itself--the figure--it's not always just me. [. . .] When I'm up, up on the podium, I think the artist is looking at the figure, they're not necessarily looking at *me*, I am a figure for them to draw, and, so sometimes I feel that I could be--it could be - *anybody* up here--I mean, if they're drawing *just* the figure, but it makes it more interesting when the professor talks to the students and says something about *me*, and who I am, and what I have when he says 'That's a wonderful bicep,' you know, something, and it, it makes a difference because, therefore, they're, they're looking at *me* for the--but, uh, most of the time I try to figure that, that I'm just a figure [. . .]. [. . .] When I go and look at what they have drawn, sometimes I don't see me at all--I just see a figure. 8

In figure drawing I see myself a lot more [. . .] than in painting, because painting is very interpretive, [and] because it's interpretive, the artist is there to interpret color or whatever they want to, and, but I, I don't even see a *human* in there [laughs], I think 'What does that--is that me on . . .?' 8

That's the humbleness: is that I'm remembering that I'm a *model*--they're not putting [name] on the page, they're putting something that is transferring from a visual--they're looking at me doing a certain thing on a platform with the play of light coming down; now, that has to--in order to get from there to a piece of paper--it has to go through a person, and all of their--what makes them them--and so the very specific definition of a model is you're a model for something that somebody's creating--and I remind myself of that *all* the time: I'm *only* a model--they can draw me any way they want to: they can draw me fat, skinny, ugly, beautiful, long hair, short hair, they can do whatever they want--[. . .] I'm just a model for them to use for their creative process. 7

They can make us into what they want: I've had artists [. . .] take my body/shape/form and turn me into monsters, uh, or [. . .] someone turned me into a tree: nothing much except maybe a little here or a little there of me in their, in their pictorial, you know, pictorial view. [. . .] I think it's great--I think it's wonderful to exercise the imagination. 6

In contrast to the above statements, some models reported that the creation of artworks by artists involves a more direct enterprise between themselves and the artists for which they pose.

Model #21 labeled the creation of artwork “a synergistic effort” on the parts of her and the artists for whom she poses.

I mean there’s a collaboration ‘cause the people I’m closest to--who I actually talk to--when they were drawing me, like they’re drawing for more personality, they had more energy in them, they weren’t as life-less, it wasn’t just ‘a model’ because they had talked to me, and so you would see that, like you could see a little more energy in the drawing. And so I think in that sense like some of those there would be more collaboration. Um, because they knew me better and they kinda’ knew what they were dealing with. But towards the end, like I talked to everyone--I had been in their class six hours a week for an entire semester--um, they’d start to--everyone starts to--get to know you a little bit, and you would see more energy, so I think in that sense, like if you know the model, or if you talk to ‘em, like you can see that they’ve met me and I’m sarcastic and sometimes witty [laughs] or whatever, but I think they’d notice that. 1

[There is] a sense of collaboration, a partnership--we’re working together--to make something beautiful. [. . .] And so I mean I *do* believe that people who *are* established artists and who have the desire to be an artist have that [creative] energy in them, but that I do have the power to inspire them--to develop that energy. 4

Model #7 noted in working with individual artists that,

There’s always a collaboration going on. [. . .] There is that energy going back and forth. [. . .] There has to be a transfer of energy--to really create something. 7

Model #7 went on to give more details of the collaborative experience by noting that her beginning relationship with individual artists starts as one of humility and respect, but then,

There’s a certain point where I see it shifting that I know, ok, *now* it’s time for me to get in there and prove myself equal with what I’m doing, um, and from that point--*that* is where the shift happens, and the whole muse-thing starts to happen, and something starts: there’s an energy that’s created again, you know, working with the two, um, that’s, uh, sometimes it works and sometimes it doesn’t work. [. . .] This whole process, this whole thing that develops when I do see the point where I now can feel that place of my expression--that they’re picking up on my level of expression--then, it goes to a higher place. 7

It’s really nice to have that opportunity to collaborate with the [individual] artist in creating something, and it’s a much more--I have much more, uh . . . participation in that than when I’m just modeling for a group of people. 13

The respondents were asked if they had pride in the artwork for which they posed. Nearly all models (75%) answered “yes”, 12% answered “sometimes”, and 13% answered “no.” The reasons offered by those models who take pride in the artwork ranged widely.

Like I really worked hard so they could do that. 11

I feel very happy that someone would like to use me as a model. 6

Not in the artwork per se--more in the fact that you held that pose, you know. That 'nd not, not so much in the artwork. [. . .] More like 'I held that pose for a *month*' [laughs], you know. [. . .] You take pride in what you did--the job. 3

I think I'm really helping artists. [. . .] I'm proud when I see a piece of work that I really like. 23

For the artwork by art students, model #16 stated,

[I take pride in] the poses I give 'em". [. . .] I'm proud of the fact that I challenge them-- that I give them something to draw. 16

For the artwork by art students, model #2 stated,

I feel pride in that [I was] part of their training, and that kind of thing, rather than anything to do with what they produce. 2

For the artwork by artists in groups and for individual artists, model #2 stated,

If it turns out well--[. . .] [that is,] if the artist is happy with it [. . .]--I like to feel like maybe I had something to do with that, or I enabled them to make a piece of art they couldn't have made otherwise. 2

The reasons offered by those models who *sometimes* take pride in the artwork concerned differences in artwork between the types of artists. Model #1 noted for the artwork of the art students,

Sometimes. Some people's there's pride, and other people's you kinda' hope they pick a different profession [laughs]. Um, and not even so much as they're unflattering, but there's a quality element even in an unflattering drawing that can still be technically very good, and there are some people you're like "Oh, that's flattering, but its not good" [laughs]. It's not, um, technically valuable. 1

Model #14 noted a difference in pride felt for the artwork between art students and individual artists,

[I feel pride] only if I know the artist well. [. . .] A lot of students aren't doing great art--they're just learning how the body looks and moves and works, so I don't think I have--there's no reason for me to take pride in it--I'm just there--it's not something that I'm *giving* 'em. If I know the artist, then I have something to do with it because it's a reciprocity. [. . .] I pride myself on being able to sit very still, um, and be a good model. 14

And model #15 stated that her pride varied according to whether the artists are art students or artists in groups,

I feel pride with the group sessions over the art--I mean with the student sessions. [. . .] [Students]'re still learning how to get to that level of, of being a, an artist, I mean 'cause they have their own style. 15

The respondents were asked if they felt immortalized by having their image in the better artwork for which they had posed. About one half of the models (55%) answered that they do feel immortalized by being in some of the artwork.

[Immortalization] is kinda' what's interesting about [artist modeling] is this idea that, you know, someone else is gonna' see you as art. 1

Because I am now either a sculpture, a drawing, a painting, or some kind of rendering--it might even be a pencil sketch--but usually people will hold onto those things; sometimes they'll hang it in the gallery--it could be there for who knows how long. Other times you're giving it as a gift to someone--it's shared with a friend, sometimes your family. 20

I'm in a piece of art--like I'm the subject of something artistic. 22

It's kinda' neat to be--like you see famous paintings of models 'nd, uh, in a, in a *small* way I'm kinda' like a part of that. Um, mentioned in history maybe a little bit [laughs]--not that anyone's really gonna' see most of these drawings or paintings, but . . . 11

In, in a way, for me, it's a way of living, um, posthumously, too, because I don't have any children [. . .], and, um, I have to live on somehow, and whether it's in someone's attic--because their grandmother painted that picture--years from now, or if it does end up in a gallery, um, it's a way of living on forever. [. . .] It's kinda' nice to know that you're leaving something behind, especially if it's of value and it's aesthetically beautiful. 23

I wanna' be remembered as somebody they, they were comfortable with and they, you know, they're, they're not--come off as snobby to them. 15

And model #12 tied her feeling about immortality in the artwork as something that she could remember as having taken place at a stage,

At that time in my life: [. . .] 'This was *me* like back when I was twenty-four.' 12

In contrast, the other models (45%) responded that they do not feel immortalized by having their image put in the artwork.

No, not necessarily.[. . .] I don't really think about that. 21

No [laughs]. I just don't think like that. [. . .] I think that [. . .] inner reality is what's important, so I don't really care about the outer reality. 10

I have a realistic idea of how much contemporary art actually gets preserved for a very long time. [. . .] I'm not quite concerned whether anybody knows it was me in, you know, ten years or one hundred years. 14

None of the paintings I've ever posed for are the kind of things that last that long. [. . .] I mean it would be cool if there were paintings in a museum, but it's not something that, that, that has really anything to do with my interest in modeling. 2

I don't expect any of [the student artwork] to be around much--[. . .] most of it is practices that they're doing. [. . .] If any of [the group artwork] were ever to be framed or something, perhaps I would, but I don't know that it ever has or will be. 18

The artworks that the artists produce from the models is either kept, exhibited, sold, traded, given away or thrown away by the artists. As model #23 pointed out,

Artwork is, is something--it's a journey for some people, it's a destination for others, and they can do *whatever* they want to with their artwork; [. . .] once I've posed for them I've more or less agreed that they have full license to do what they want. 23

And model #8 added,

That's what the art world's all about, you know: you're painted as a model and then you accept the fact that you're going to be in various and sundry places, or areas, and not be worried about it. 8

The models were asked if they ever kept and saved any of the artwork from the artists for whom they had posed.⁷ Most models (71%) stated that they had obtained artwork, ranging in number of pieces from one up to a small collection. The models often stored several pieces in a portfolio, rolled in a tube, or in a flat space at home. Others hung the work on their walls at home, although, in contrast, #10 stated,

I am a little shy about hanging the work about me. I love it personally and privately, but I don't like to really make it like a public display. 10

Others models saved pieces for awhile, but eventually gave some of them to friends as gifts.

⁷ This is for hard copies only, and not for images of artworks taken by a digital camera or cellular telephone and stored in an electronic device.

A few models (29%) models reported that they did *not* save any of the artwork. Models #11 and #2 noted that artists keep the better pieces. And #1 reported that she did not save any of the pieces because “I’ve never loved anyone’s *that* much--like they’re kind of good, but . . .,” and because she noted that she knows “full-well” what her body looks like. Model #22 stated that she also never saved any of the artwork:

I thought it would be weird, like, ‘Can I have this painting of me naked?’ I don’t know, I just felt like . . . I, I would just feel weird asking for it.

And model #19 noted,

To be honest, I didn’t think any of it was that--like I mean I’m sure there was some that I didn’t see that might’ve been better, but I didn’t see anything that like really jumped out at me as awesome. 19

Artworks for whom models pose also may be placed into a gallery, an exhibition, or in another type of showing for viewing by the public. Some models stated that they had seen artworks for which they posed on public display. Three models even reported that they had attended gallery openings of individual artists that included artwork for which they had posed.

It’s neat to walk in and see, you know, that there’s a beautiful seascape or there’s a, a picture of a bird or--and then there’s these beautiful pictures of, of woman, and I just happen to be one of them, and they look so romantic and so neat. It’s, it’s cool; I love it. 24

Model #1 recounted an instance in which artwork of her image was recognized by a friend at an exhibition,

I didn’t know about it until after the fact, but a friend of mine went to [an on-campus art exhibition] with an art friend of hers, and she actually recognized me, um, because it was like me from, you know, eight angles and tons of pictures and she was like ‘I think I know this girl’ [laughs]. She asked me like ‘This is kind of a weird question, but . . . were you an artist model?’ I was like ‘Yeah,’ she was like ‘Ok, there’s a whole exhibit,’ I’m like ‘That’s kinda neat’. 1

On the other hand, model #8 pointed out that the image of a model in an artwork may not always be readily recognized by others,

I might look [. . .] at something that's up like that and see myself, but other people might not necessarily know. 8

Accordingly, a model may herself be the only person able to identify her image in an artwork either because she recognizes her image or recognizes the pose.

The respondents were asked about their feelings regarding the fact that a large proportion of the artwork for which they had posed is eventually discarded. Most (71%) of the models were not concerned, for a few (14%) it mattered "sometimes", while another few (14%) of the models did have concerns about the fact. Comments made by models who were unconcerned were similar to the following: "It's helping people fulfill their passion," "It's a growing process for them," and "It's part of the artistic process." Two models were somewhat concerned about some of the artwork being thrown away.

[It matters sometimes] but not all the time because I realize what situation I'm in. 8

I get sort of a twinge [if] it's a really good painting because they could give it to me [laughs]. 14

And two models were troubled that much of the artwork for which they posed was being destroyed.

I think it's a shame, um, I'd like the opportunity to collect it if I were given that opportunity, um, rather than it get thrown away. 13

[Artworks being thrown away] makes me sad because it's stuff that I, I know I could probably--I would take it and love it, you know? And I just know that . . . [artists] don't, they don't take that in consideration when they think, 'Oh, well, she's just a mo-, she's *just* a model.' Because that's--a lot of the artists--that's what they think of us: we're just a model. That's *just* a pie, that's *just* a glass. They, they--we're just an object to, to their end results. And, so, to know that, even though you may think it's crap, I think it's really pretty. 24

Summary. Artwork produced by the art students from the poses of models is of minor quality, although the models never criticize the artwork in front of the students. Moreover, the models are content in the knowledge that their form is subject to the perception of artists, and so

it ends up in a wide ranging display of expressions in the resulting art products. The models are proud of the efforts they go through so that the art can be made, yet are as likely as not to gain a sense of immortality through the art. And, when possible, some artwork that the artists create is kept by the models themselves.

Reactions from Others

The nature of artist modeling makes it subject to reactions from other people both about the work and also about those who do it. The models' perceptions of people that they encounter and their reactions to their modeling is the subject of this section. It reviews the people in the models' networks who know about their modeling and also their reactions to that work. It also reviews the stereotypes which people in general hold about them and their work, and the consequences of the stereotypes on the models themselves.

The respondents were asked a question about the people in their network that know about (or, in the alternative, do *not* know about) their work as an artist model. When necessary, the term "network" was defined for the respondents as "those family members and friends with whom you have regular and repeated interaction." All models, except four, indicated that they made no intentional effort to keep their work secret or conceal it from family and friends. Model #20 reported that her "immediate family members" do not know that she is a model. Model #18 stated that she has "specifically *not* told" her mother. Model #9 reported a single person--her fiance's mother--in her network who did not know about her work as a model, and model #14 stated that she tried to avoid the topic of her modeling with her boyfriend's mother. Furthermore, models indicated that they made no effort to conceal their work from others *apart from* family members and friends--even in casual circumstances. The only exceptions to this were noted by models #11 and #25. Model #11 mentioned that she did not tell men about her work only to

avoid hearing their offensive comments when she believed that they were “hitting on” her. In a similar vein, model #25 stated,

I normally will not tell a male that I have recently met that I’m an artist model because the *very* next question *out* of their mouth is, ‘Do you pose nude? And where are you? Can I come draw?’ I’m thinkin’ --I mean it’s just *ridiculous* that *adults* would say something like that. 25

The models were additionally asked about the reactions they had gotten from the people in their network when it became known that they were an artist model. The reported reactions from family members and friends ranged widely: from shock, hesitation and intrigue to understanding and acceptance. The only categories of individuals among family members and close friends who were mentioned as having particularly notable comments were the parents, female friends and significant others of only a few models. Parents were reported as being worried about the voyeuristic intentions of some artists, the possible exploitation by artists, or the fact that modeling would ruin the future career of the person if it was ever discovered that they formerly were an artist model. The female friends were mentioned as having high regard for the confidence the model had to be nude in front of others and also that artist modeling was a pursuit that fit the model’s personality. And the reactions of the significant others of two models were recounted by them. Model #22 reported that her (non-art community) boyfriend only tolerates what she does,

He doesn’t like it. [. . .] He didn’t really understand my motivation, he didn’t understand *why* I was so interested in, in taking part in [modeling]. [. . .] [He said], ‘It’s your decision; I don’t want to stop you from doing something you wanna’ do,’ um, even though he’s not really comfortable with it. [. . .] He just kind of--I don’t think he thinks about it that much. 22

In the following exchange with the interviewer, model #19 reported discussing her interest in modeling with her (non-art community) boyfriend before she began posing.

I sort of gave him a mini-forewarning ‘cause I wanted to do it like four years ago or whatever, but my ex-boyfriend was like absolutely not--[. . .] He did *not* want me to do

that, and I was, 'nd I was just like that upset me because I should--you know, you shouldn't be able to like tell, tell me what--or not--you know, tell me what I can and cannot do, so I was like before I think I even knew that I had, I had a job I like told him that, you know, this person used to do that, and that really upset me, and this and that, so he sort of watched himself [laughs] and he wasn't gonna' tell me no, but we did talk about it, and explained why--er, and, and told me he was uncomfortable with, with it, and wanted me to try 'nd convince him that him seeing me naked is different--it is *still* special even though other people see me naked.

Interviewer--Is he still uncomfortable with the fact that you did it or has he gotten over it?

"Um, I think he's over it, but I--he was probably rather me not do it again. 19

The respondents were asked if they had encountered any myths or stereotypes about artist models. Model #9 stated that she had *not* encountered any stereotypes,

I don't think many people realize that there *are* figure models. I think it's something that goes under the radar; I think most people don't realize that art students have to learn how to draw the human figure by looking at naked bodies. [. . .] I haven't encountered a lot of weird perceptions about figure modeling because most people don't *know* about it. So, unlike many jobs, it's just not known. And those who do tend to know about it tend to be artists or art-freaks and so they're not bothered by it. 9

And model #19 noted,

I think people in society like will maybe see [artist modeling] in a movie and they don't really believe that it happens. On several occasions I have like talked to people--this is before I even modeled--I just talked to people about art school, and tell them about that and they're like, 'Oh, that really happens?' I'm like, 'Yeah, it happens [laughs].' People like--a lot of people don't believe that really happens. Pretty crazy. [. . .] [Once] they sorta' get over the idea that--er, you know, the, the discovery that that really happens, and then, for the most part, I'm, I, I would assume most people are like think we're possibly nuts. 19

Some models point out that some people associate artist modeling with some type of sexuality,

[Society] condemns it because they think it's just a sexy, something to do with 'Oh, you want to get down-and-dirty' or something. [. . .] I think people condemn it because they don't understand it. 8

People outside of the artworld that look at what I do and have a problem with it, they don't understand what it's about. They think that because I'm standing there--I don't have any clothes on--there's something sexual, something suggestive about it, and that's never been the case. 4

People tend to have these assumptions--non-artists--tend to have the assumption that it is sexy, but it really, honestly, is was probably the least sexy thing I've ever done. I mean, sitting in a kind of cold room, holding still, you know, is not, is not really a sexual thing. 5

Other models commented that people associate an artist model with being a sort of prostitute.

You're just trying to be perverse--like a sick 'nd perversive thing, or, you know, I'm--it's a sexual thing where I'm, by the way, well just like a slut. 12

Like there's an assumption that, ok, 'Well, she'll take her clothes off for people, she's probably a slut.' [. . .] Um, but I think the stigma that surrounds nudity and like the assumption that because she models for art classes, she'll probably get naked for anyone in any time frame, um, so I think that for a lot of people who don't know me as well and just know *that*, there's an assumption that's being made: about sexuality, because, you know, girls are supposed to be delicate and modest [whispers] [. . .] To me it's funny that someone could judge me on a job that I work twelve hours a week--they're gonna' pass judgment on my entire life for something I do twelve hours a week. 1

And model #16 mentioned that others link artist models with pornography models.

[The] idea that if you're nude you're a porn star. 16

These views are largely summed up by model #7 who noted,

I think there's a good group that thinks that artist models are just nasty, um, not really pornographic, but, you know, what floozy or whatever. Then there's another aspect that just simply don't understand what the hell is going on: you know, it's, it's a very mysterious kind of thing. Then there's another, another part that I would think, um, is rather caught up with the whole romantic reason for the whole thing, um, of being in a studio, you know, with an artist or, you know, sort of that romantic/sexual kind of thing. And then there's probably a, a very *good* large group that has real first-hand experience with drawing--figure-drawing--that understands the . . . magic and mystery. 7

The respondents were asked if they felt condemned by society because of their work as an artist model. Models #11 and #12 stated that they felt "a little bit" condemned by society for what they do. And model #8 stated that she did feel condemned, but followed up by noting her indifference to the perceptions of others,

Finally I decided I don't care what [other people] feel: if I'm doing something that I've always enjoyed doing, and I've, well, decided to keep doing, and I will, then if they feel that way, then that's fine. 8

Four models stated that they *did not* feel condemned by society; moreover, each offered a somewhat differing rationale for their feelings.

Anybody on the outside, that's like not within the artworld, if they want to think about me in a different way because of what I do, then they probably don't even understand what it's about, and I don't really care what they think. 4

I just think that's, uh, you know, people who are ignorant. [. . .] I mean, it's just ignorance, you know, and that's their problem, not mine. 25

I don't feel condemned because, one, you know, they just don't know [about modeling], and, two, I don't really care, or only barely care. 9

I think the majority of society of today, uh, feels that there is a place for all things. [. . .] Most of society today is comfortable, uh, compared to what it was even twenty years ago or thirty years or thirty-five years ago [laughs]. 6

Summary. Models do not hide their work from family members and friends nor from others in general. The reactions from family members and friends when they found out about their work covered a range from appal to approval. The cultural stereotypes about artist modeling place it alongside prostitution and pornography as sexually-loaded work. And models meet the stereotypes held by others with indifference.

Rewards and Work Requirements

The work of artist modeling provides many rewards to models. I review the rewards the models have received from their work, as well as the compliments the models have received from artists. The perceived requirements for the work are also reviewed.

The models revealed what they like about their work at several points throughout the interviews . Their responses can be roughly grouped into the following twelve categories, listed in ascending order according to the frequency with which each was mentioned.

- **Seeing self inside artwork**

Some models like to see the artworks created that they are a part of. As model #5 noted, "I enjoy seeing, um, artwork created from me just because it's different from looking in a mirror--it's like

one time you actually get to see what somebody else is, is seeing [. . .].” And model #1 stated, “It’s interesting to see yourself depicted instead of inside a photograph,” and “It’s fun to, you know, ‘be art’ I guess, and see yourself.”

- **Engaging with artists**

Model # 6 noted that she like “meeting different kinds of people,” and model #2 stated that she likes “having a good relationship with a lot of interesting people.” She went on to state,

I’ve always liked working with them--its one of the reasons that I like the job is that you get to have, you know, a good working relationship with somebody, and you get to know something about *them*, and, you know, I like talking to them, and that kind of thing. 2

And model #13 reported,

I love ‘em. [. . .] I love the opportunity to be around them and to meet them and to see them working, and, uh, um, and to see the work in progress--it’s, it’s almost like a, a special honor to be able to witness the process. [. . .] I love seeing them over and over again when I’m, you know, they come to multiple drawing groups, or I go to a drawing group again and they return, ‘nd, or in a class setting where I, I get to know them throughout a whole semester. 13

- **Contribution to learning**

Some models like helping the artists learn and to increase their skills in order to become better artists.

I’m a poet, a musician and a dancer--performance artist--and, and I, I teach. Um, I’m like a life coach: I teach people how to work with their lives, and I consider that my art is one of the ways that I teach, and so for me I was part of their way of learning, and I loved that. I found it also inspiring that I was getting to help people learn how to do what they wanted to do. 10

If you’re an artist model . . . you’re just being *paid* for your time, but what your body gives everyone is priceless, and its *very* clear that its priceless, and I found that *really* life-giving and very up-lifting to my spirit and very healing, actually. 10

[For the students] I really want them to have a chance to learn, uh, and I’m fascinated by the fact that they’re learning how to draw [. . .]. [. . .] Seeing them progress over the semester’s very interesting to me. 9

As an artist, but maybe not a drawing or painting artist, but as a, as an artist myself, and the creativity of--that I, that I’ve been immersed in because of my, my profession of choice, it,

it's so, it's just cool to know that I'm, I'm a part of somebody else's artistic experience: that I've helped them. [Discusses posing for an artist free of charge.] I just like the experience of knowing that I'm helping . . . art is a dying breed now: everything has gone to computers, 'nd, 'nd cell phones [. . .] and true, good art is so hard to come by, and just knowing that I'm, I'm helping with that, makes me happy. I don't mind that I'm--I have to have two other jobs to pay for the fact that I like to model. I make good money, don't get me wrong, when I, when I work--but, just knowing that I'm helping somebody else create something that'll, that'll last--that's, *that* is the true reason why I do it. 24

- **Importance of process**

I believe in the creation of art and the things that are beautiful and that are inspiring, and to be a part of that. 4

Feeling necessary, uh, feeling useful, um, feeling like I'm part of something important, um, seeing a lot of beautiful art created that I'm a part of. 2

I'm helping to create love and beauty in the art *world*. 7

- **The lack of stress**

What's nice about it is it's something that I can *do* and I sort of leave there. [. . .] The nice thing about it is that you go, you do it, and then it's done--and it--to me it's relaxing and meditative, so I'm not taking crap from the scene, you know, actually. 9

I try 'nd treat that time as my down time, like as my, my time of meditation--I go a hundred miles an hour *all* day, like all the time, like this is my time to like sit still and do like kinda' nothing, just kinda' relax. 12

I try while I'm there since I, you know, just to kinda' focus on the breathing, and just kinda' enjoy that time, that down time, you know, kinda' force myself to just accept it for what it is and not get caught up in everything else [outside]. 12

- **Having time for meditation**

Modeling helps me to process my feelings and emotions, and to, you know, incorporate them into my body. [. . .] It's almost like meditation for me [. . .]--how to work through things. [. . .] Modeling is to me--it's almost like a form of, of yoga and meditation. [. . .] When you have to remain perfectly still and you don't have distractions to take you away from those thoughts . . . it's a great environment to . . . think and feel and discover things about yourself [laughs]. 4

[Posing] is a very meditative state for me in many ways, um, I don't *try* to make it meditative, but, in the sense of like only focusing on the breath or doing a mantra or something like that--but I, I let my brain go where it wants without judging it--which *is* one of the things that meditation does [. . .] The brain's drifting, so it goes from thought to thought to thought--I don't *try* to make it stay on track, because that way I can enjoy the

looseness of it--it's not quite dream-like, but it's, um, more associative-thinking, which is a release, you know. 9

- **Learning about art techniques**

I'm hearing and listening and paying *very* close attention [. . .] because I really wanna' draw, and I really can't afford time or money-wise to go to these classes. 7

I get to experience, um, the instruction and I get to overhear what's being taught. 13

- **Self-esteem enhancement**

To inspire an artist to create something so, so beautiful is, to me, an incredible, um, boost to my self-esteem. 4

Sometimes I see myself there [in artworks] and I think, 'Wow.' I remember the first time I looked down, I--from the model stand--and saw something, and I thought--and I was havin' a, kind of like a, I call it a 'fat day'--just not a lot of pride in myself that day, and I looked down and I saw this piece and it was--and, yeah, it was a, was a picture of me, but it was *gorgeous*--it was completely beautiful, and there's a professor at, at [Art School], and I *love* bein' in his class 'cause he uses words like 'luminescence' and 'Look how,' um, 'look at the beautiful curves of her body' and, and he uses words like that that make me feel beautiful. 24

- **Confidence**

It does help you feel more confident [. . .] I mean, the kind of person who will get naked for an art class has to have some degree of confidence. Um, but I think modeling kinda' brings that out a lot more. 1

It gives you a lot of confidence, because if you can stand there . . . in front of people--and have fifteen people look at your naked body--um, you can, you know, wear a dress or skirt or like be ok if people are looking at you, or [if] in a relationship, in the bedroom or wherever--you know what your body looks like, and you know that it's more valuable than just like something to look at--like it's been art to someone instead of . . . 1

- **Patience**

You're forced to sit there. [. . .] But I'm a rather impatient person: I like things done now [laughs], and I want it done quickly--let's do it, get it over, fast. Um, it forces me to slow down--you have no choice. 3

- **Extending self as artist**

Model #11 stated that she liked modeling because "being in that kind of world" allowed her to more fully round out her experience as an artist.

- **Getting well paid**

The money is the main appeal of the job. Um, ten bucks an hour an campus--for a campus job--is a pretty good deal for college students for not doing much. 1

In addition to getting intrinsic and extrinsic rewards from the work, models also directly receive compliments from artists on some occasions. Artists give compliments to models either while the model is posing, while she is on break, or after the session is over. I asked the respondents to specify that for which the artists give them praise. Their responses (in ascending order) were the way the model poses in general [11], a particular pose (for example, one that showed certain muscles on the side of the model or was aesthetically pleasing to the artists or was creative and dynamic) [8], not moving in a pose [8], body shape (for example, a very proportionate figure, a classical shape, a full shape) [4], model is an inspiration (that is, poses of model inspire the artists to create great artwork) [2], a particular body feature (for example, hair, muscles) [2], arrive on time [2], easy to get along with [2], combination of skin and hair (notably, the coloring of both) [1], best model [1], and remembering pose so can quickly return to it after break [1].

I asked the respondents about the characteristics they believed are required of a person wanting to become an artist model. The skills and characteristics reported by the models can be roughly grouped into seven categories, arranged in order of the frequency with which they were mentioned: (1) being still--the ability to hold still for a long period of time--[11], patience --[2]; (2) the body--un-self-consciousness, uninhibited, content with body, comfortable with body--[9] (so can come up with different poses and not be, as model #12 noted, “scrunched up all the time”), confident to be nude in front of others--[3], be in shape (exercise, eat well, etc)—[3] (to avoid effects on body after posing, and so are able to be still), flexible--[2] (especially ability to pose with twists and bends), physical stamina—[2], practice yoga or pilates--[2], willing to hold

body in different positions--[2] (depending on what artist wants), ability to get over the body image self-conceptions--[2] (because it is about the students' learning and not their personal body), a sense of own body--[1] (body awareness, so can pose without being in pain), be in good health--[1]; (3) poses--be able to quickly think of interesting poses--[8], practice posing--[1] (so can know what can hold and for how long); (4) knowing about art--appreciation of art--[3] (so know the kind of poses that have been used in artwork before), take an art class using nude model--[2] (to be aware of what the artist sees so the pose is interesting to draw or paint, and to know what it is like to look at another nude person), passion for the union with an artist that results in an artwork--[1], a sense of light and color--[1]; (5) punctuality--be on time--[3]; (6) focus – focus--[2] (concentration), mental stamina--[1]; (7) others--have an understanding partner--[1], speak up for self [1] (if are unsettled about something that happens in the session), be serious--[1].

Summary. The findings indicate that the aspects of the job that the models mostly enjoy are seeing the finished art products, being a part of the creative process, interacting with artists, helping the artists, learning about different art techniques in general, and the relaxing nature of the work. The models are mostly complimented by artists on aspects of their posing, the fact that they can hold a pose, and the shape of their form. The characteristics that models need to perform the work are primarily the ability to hold a pose, be in shape and be comfortable with being nude, be able to come up with creative poses, and know something about the visual arts.

The Body

The (nude) body is the chief feature of artist modeling, and so many additional issues about it merit further discussion. This section reviews the models' perceptions of their body and the influence of modeling on those perceptions, and their knowledge about their body and the influence of modeling on that knowledge. It also illuminates their current exercise habits and

experience with yoga, their past participation in dance, organized sports, performing before an audience, and fashion modeling, and also their background experience with nudity at home, at a nudist resort or beach, in photographs and through exotic dancing.

Models were asked about how they perceive of their overall body. Models #7 and #11 each stated that they were “very comfortable” with their body. Model #2 stated “I feel good [about it],” while model #12 stated that she was “happy” with her body. And #14 noted “I really like my body,” and model #22 stated “I’m just kind of average.” Model #20 noted “I like it; I’m comfortable with it, I’m comfortable in it, and I don’t have any issues with it.”

The perceptions reported by five models were related to the issue of the weight of their bodies.

Overweight. I don’t know--I have some body issues, but, uh, I don’t have them because of modeling. 5

I’m comfortable being naked [. . .] it’s just not big deal to me. Um, I do have plenty of body *issues*, though, parts of my body tha’ I don’t like or--right now I’m at one of my heaviest weights, uh, in part, due to health problems, and, do I *like* being that heavy? I’m seeing how my body’s interpreted: not always. Am I conscious of the fact that as a thirty-five year old woman I’m not nearly as skinny as women who are often fifteen years younger than me? Yeah, um, but I’m able to sort of, you know, be aware of that before I tuck it to the side. 9

Big [laughs]. I’ve, uh, shrunken down to about five foot three and half now, I used to be five foot five. I used to carry around myself, you know, anywhere between 140 to 150 pounds, somewhere around in there--now I weigh 200 and like 27 pounds. That’s a whole other body . . . on my body . . . and it’s distressing, distressing, it’s a lot harder to carry that weight around, uh, but as far as most cases I don’t, I don’t really feel, like, embarrassed by it or anything like that. I’ve had children. I’ve got stretch marks, it’s just, you know, it’s part of living, I have a pre-diabetic condition, uh, I’m doing my best with what I have, I am what I am. [. . .] [But] I’ve always had a comfort about my body. 6

I’m very proud of my body. I . . . I feel beautiful; um at the moment I know I have extra weight on me that I don’t *want*, but at the same time, every time I say that in front of a group of artists, they, they tell me ‘No, you’re perfect, you don’t need to worry about.’ [. . .] I feel very good about myself, very confident. 13

I’m alright with it--I wasn’t always alright with it, but [. . .] I’m ok with it--um, because I lost a lot of weight recently. 3

The perceptions by three models were linked to the physical conditioning of their bodies.

There're definitely things about my body that I would like to change; that I would like to be in better shape--I need to exercise more--that's my own fault. Um, but I do, I think, I have a nice body, I get compliments about it all the time--it can't be that bad [laughs]. And, uh . . . I'm comfortable with my body but I'm always wanting to be a little better than what I am. 4

I wouldn't call it beautiful, but it's--I feel it's in good shape. I'm in good shape--physically. There are things I could do to improve, and I'm trying to do that--it's not always easy. [. . .] I try really hard to keep my body in as good a shape as possible--I know they like to have curves and all that, but I don't think it's nice to be a big fat person up there on the podium, and seeing texture and body, uh, bone, sculpture and all, does make a difference, I think, to the artist. 8

I look at certain things, uh, like muscle tone, and I sort of think I need to do more tones, but then I also [laughs] look and I see other models, and I think, 'You know what? You know, you're doin' pretty well here.' So I think that, overall, I, I'd say I feel pretty good, you know. Um, it just depends on the day: you know when you have those ugly days [laughs], you look in the mirror and you're like ooo [noise]. 25

Five models linked their perceptions primarily to the physical characteristics of their body.

Model #17 described nearly every feature of her body from head to feet, then declared

You can't beat it, [. . .] but you'd be peeved about certain little features. 17

I wasn't blessed with a chest, you see--that's alright. Um, let's see, um, I like it 'nd I don't like it 'cause I don't like my scar, but other than that I think I have a nice body, even though it's not curvaceous and it's not bo-dacious, but it's there. 15

Voluptuous: [. . .] I have a very strong physique. [. . .] I just have this very strong upper body, very strong lower body, and I've always had the very small, tiny waist--I've always had an hour-glass figure. 16

I would change things if I could; I can't, so I accept it. [. . .] An acceptance, I, I guess, of, of, um, what is, you know; I've, I've come to a, a place and a time in my life when I just accept what is. [. . .] I mean, this is what I got, 'nd I'm ok with it. 18

Nobody's perfect, I don't think I'm perfect. [. . .] I've got really bad scars on my legs and stuff from just my life--I have like skin rashes and stuff like that. 19

Three models associated the perceptions of their bodies with it's value for art.

I really think it's beautiful. Um, for years, the dance world has made me feel I should hate my body because my thighs were large and muscular, but, the art world has actually, um, made me feel like my thighs are gorgeous because artists like to have some meat there. Um, and they like someone who's not a stick. [. . .] And they made me feel very good

about my body--they made me feel very proud that I have the body that I have: that I've worked so *hard* at for many-many years. 23

I'm pretty realistic; I mean, I know I'm a pretty big girl, and I can't hide that. I don't think I'm, you know, skinny-minny. [. . .] I think I'm--I think I have a very—I--sensual body, even though it is more voluptuous than, than the typical Cosmo girl's. I don't have a typical look, but I am--I, I'm fair--I'm voluptuous--Ruebenesque, some people have said; in a beaut--and I am beautiful in a—in--but in my way. And I'm not afraid to, to express that. 24

I knew that my body [. . .] wasn't like perfectly chiseled and totally in shape, but I knew that I had a *good* body, and I knew that I had a body that was interesting to draw, 'nd I think that my body is fundamentally beautiful--like it's not an unattractive body, and it has some real beauty to it. So, I enjoyed--ah, I used to use the image of Aphrodite, the Greek goddess of love, because she always shared her beauty with the world [. . .]--she believed that her beauty was a gift to creation, and so I would definitely drape myself in that archetypal kind of consciousness, and focus on what was interesting and beautiful about my body and share that. 10

Models revealed differing opinions about the contributing role that modeling has played in shaping the attitude they have about their body. Some models mentioned a positive contribution by their work.

There's an attitude towards my body that was shaped by modeling: which is that, whoa [laughs], you know, my body is precious [laughs], and my veins are starting to get destroyed [laughs]--I mean, I don't--it's not an issue of vanity, it's like that's *really* a destroyed--there's something being destroyed there, you know, so I think I became a *little* more conscious of the way a body is fragile [. . .] and I need to take care of it, you know. 10

I would say that before I started modeling, I had no sense of . . . um, the visual part of [my body]. I was just always just kinda', you know, kinda' happy with it [. . .], you know I was very *content*, I really didn't give a shit, you know, what I really *looked* like [. . .]--was never fat or hated myself because I had a lot of pimples or something like that--[. . .] but, um, I would say that there was a turning point where I was very conscious of, you know, what does this look like? [gestures in a head-down pose], you know, what is this resulting for somebody that's looking at this: how is the light playing? Where, where is the light coming from? [. . .] So that, you know, um, I think that its dictated some things for me, like maybe being very aware that I don't really want to get flabby, um, I don't really want to get too much sun anymore because I don't wanna' have too much color [. . .], so that its more, you know, I've shifted from being happy and free to being happy, free and what does this look like? 7

When I started modeling I could *see* how large I was: I could *see* the weight that was on me, and I didn't really see it. [. . .] You view yourself differently than people view you,

and when I would *see* myself being drawn, I would realize, ‘Wow, I’m a lot bigger than I think I am.’ ‘Nd so I then *really* concentrated on the weight ‘nd to lose the weight and to work on it. [. . .] It really--it helped me, it helped me *look* at my body--really look at it--and see it from a different perspective than *I* always see it. And it really helped me: it helped me to appreciate myself, it helped me to appreciate my body, and to lose the weight, and to, to wanna’ feel--‘nd I feel better about myself. 16

[Modeling] made me feel a little better that I was able to actually like do that and expose my legs to people. 19

I’ve gained a whole lot of that confidence *because* of art modeling--I was less confident in my self prior to starting art modeling. 13

I think so [. . .] I recently--I’ve been wondering if I’m *more* self-conscious *now* since I’ve started modeling than I was *before* I started modeling, and I don’t know if it’s just something that happened at the time, but I think it’s because there are times when I’m thinking like ‘Oh, they’re really, they’re looking at this,’ er ‘They’re--how are they gonna’ perceive me compared to how I perceive myself?’ you know, a lot of times when I look at the paintings.12

I think what modeling has done for me is helped me see how others see me, which is usually better than I see me. Usually what, what the people are drawing: it’s like ‘Wow, I look like that?’ and that has helped--it has; it has helped to shape an acceptance, I guess, more of an acceptance. [. . .] I see what others have, have drawn and I realize ‘That looks better than I thought I did.’ Of course, sometimes it’s like ‘I don’t think I look like that’ [laughs], but, you know. 18

By looking at other artists’ works of the different types of models that they work with and just seeing the beauty of different types of, of bodies--I think that really helped me, um, be ok with mine; as well as I began to see, um, that we’re all beautiful in our way. Um, and so I really think it did help me find a, a sort of acceptance about myself. 21

I think that modeling actually sort of helps me with [perceptions] because it helps me to see a body; um--you know, you have a distorted sense of what you look like, and having people tell you that you’re beautiful helps: it makes you feel more positive [. . .]. [. . .] I *do* think I have more confidence--I believe a little bit more in, in my attractiveness, and, you know, that my body is something that’s beautiful. 2

One model was only somewhat sure about the role that the work has had in influencing her attitude about her body.

Um, I *think* so, ‘cause, um, when you look at, uh, artists’ kinda’ interpretation of you, um, sometimes they really exaggerate certain things, and then, um, like you see that, so I guess in some ways it, it would kinda’ affect me. Like I, I see a drawing and see that this is how someone else sees me, maybe it’s not how I see myself, um, but it--I wouldn’t say it has a profound effect on me: it doesn’t make me wanna’ change anything, but it’s just like ‘Oh,

that's interesting'--like some people draw me *really*, really skinny with a *really* huge butt: like it's this *really* long torso and those--all the little ribs in it--and I *know* I don't look that way, but, um, it's like well, it's weird to face all that, you know? 11

And models #15 and #3 and #17 stated that modeling has had no part in shaping their attitude about their body.

I think you're aware of it even before you go in. The modeling doesn't create that, I don't think. No way. 17

I don't think modeling has anything to do with it. [Modeling] is just being comfortable naked, not caring what other people think. But I think totally different about how I feel what other people think. 3

The respondents were asked whether they are ignorant about their body or if they know their body well. Nearly all respondents (92%) stated that they know their body well. Models #20, #5, #23 and #25 each noted that they know their body "very well." Model #15 reported that she knows her body "well", while models #16 and #18 each stated that they know their body "pretty well." Model #14 reported that she knows her body "very well" because she spends "a lot of time thinking about it" and also watching it closely to see how it functions when she is acting on stage, while exercising, during her monthly menstrual period, and even when inebriated; in sum, she noted,

I pay really close attention [laughs] to my body, and I think I'm very self-aware in that respect at least. 14

I know it very well [. . .] There's sexually, of course, exploration and becoming aware of, you know, the physical body and how it responds. Um, I look at myself in the mirror a lot, so there's visually--I, I like to look at myself in the mirror. Um, I love to look at drawings of myself--so, again, that's a representation of what I look like. I'm not afraid of my body. 13

I know my body very well. [. . .] Those scars and stuff, and have to like--'nd I'm like con-, you know, itching, like my legs or whatever, and looking to see, you know, if it's getting better or whatnot, like I know what I look like very well, stuff like that. . . . And I'm very into science and all that kinda' stuff, and I've taken Anatomy and all that kinda' stuff, so the human body is very interesting to me. 19

I know my body inside and out. 24

I know my body inside, outside, I know how everything works, I know how the energy flows through my body, everything, so I would say I am 100% tuned with my body. 7

Really well. Yeah, I, I can, uh, I'm really in tune with what's going on: I can tell if I'm gonna' be sick, I know when I need water, I know if I'm craving a certain food. 11

I know my body pretty well. [. . .] I've always been a really healthy eater, you know, 'nd take care of myself, exercise and everything, so I'd say I know my body pretty well. 12

I know it pretty well, even though I can't see all of it all the time. [. . .] But, yeah, you know, I like me--I like me a lot. 6

One model stated that her knowledge about her body came from her practice of massage.

I know my body very well. I study massage, and it's very centered on body-awareness.21

Two models mentioned that their knowledge about their body derives from their work as a stage performer.

I know it really well [. . .] because I'm a performer: there's a lot of movement in my performance, and so you have to kinda' know your body. 9

I know my body really well: I'm a dancer, I'm a yoga teacher, 'nd, . . . yeah, I mean, and it's like I know I have this--I have an amazing back--so, any pose I could do where people could see the back, you know, and it's--the reason it's amazing is not like 'Oh, wow, it's so'--but you can *see* my back: [gestures] you can see the bone structure and you can see the, the shape of the shoulders and the scapulas and the proportions, and the ribs, and everything with the hips in it--just, it's interesting for people to draw [. . .]. [. . .] I also know which parts of my body move more easily than others. [. . .] The other thing is that I know that my body is beautiful in *movement*. 10

Four models attributed the fact that they know their bodies well directly to modeling.

I feel like I know it . . . you know, intimately well, for lack of a better word, just because I've--you know, I've seen it--like I'm around it naked a lot; I'm totally comfortable with what it looks like. Um, because it's like when you see yourself as a painting, you don't [criticize] yourself: 'Wow, my thighs are fat.' Um, you're like 'Hey, that's me--like someone has drawn me and I'm art' which most people will never *really* understand--like they've never been drawn--um, so they don't really understand what it feels like. So, kinda' like its' flattering in a way, you know, someone *drew* me, um, even if I don't look like, you know, a super-model, that's ok, like I look like art. 1

I say I know my body pretty well. I mean, I . . . certainly being naked in front of a lot of people forces you to be aware of, of how your body works, and of, you know, what your body can do and what it can't do, and what's comfortable and what's not comfortable, so I'd say I'm pretty aware. [. . .] "I would say I was like this before [I began modeling], but I became more so [since modeling]. 2

I think because of modeling, I've come to know my body very well. In holding certain poses, you start to feel muscles--the way that your muscles work together, the way that you can compensate for muscles getting sore by using other muscles, and you realize how your body works together--all these segments: muscles and tendons and bones. Um, what my body is *capable* of withstanding, as far as length of pose, and the type of pose that I would hold for any particular length of time. 4

I know my body pretty well--'cause I've seen it in pictures: 360 degrees all the way around [laughs]--I'm pretty familiar with it. [. . .] I'm pretty familiar with, with my skin. 3

And for model #7, her knowledge about her body was concurrent with her modeling:

I think that probably, the really 'getting there' happened almost coinciding with the modeling because as my work increased and, um, you know, got to the point where I was doing it, you know, as my profession--as my work--and, so, it was demanding more and more of my body, I had to really go in there more and more and sort of--as that progressed--I'm going in there more and more and so it just all kind of worked together. 7

Of all models, only 8% stated a middle position regarding knowledge about their body.

I'd say in-between: I'm not totally cognizant of everything going on in my body--I'm trying to learn a lot more about it. 8

Closer to knowing my body. I think I'm a little jaded about some things. But I think I know myself fairly well, you know. 22

The respondents were asked if they have a "work-out" routine, and 35% reported that they work out regularly--their routines including bike riding, tennis, running, walking, swimming, aerobics classes and gym work-outs, 21% reported that they work out occasionally, and 43% reported that they did not work out. The respondents were also asked about their experience with yoga. About one-half of the models (42%) reported practicing yoga, yet 16% of those who stated that they practice yoga only engage in it occasionally.

The respondents were asked about their background in four activities in which performance or some type of display before others was a critical component. Those activities were dance, sports, performing in some type of activity before a crowd, and fashion modeling. Among the participants in the study, 60% of the respondents had some experience with dance: 32% reported taking dance classes only when a young child, 8% took dance classes for over

fifteen years, 12% were practicing dancers: a stage dancer, theater dancer and a belly dancer, and 8% were former dancers: a stage dancer and a teacher of dance. Only nineteen percent reported having participated in organized sports in their background, consisting of such sports as soccer, lacrosse, and hockey. Nearly all of the models (82%) reported they had performed before a large group of other people in some activity before entering modeling: 43% participated in gymnastics, track, color guard, band, teen court, as the song leader at church, or in community theater for acting, singing and dancing as a child or through high school years, while 39% of the respondents took part in classroom instruction, giving business presentations, stage singing, dance recitals and in live theater for singing, acting, dancing or “performance pieces” since high school. And 44% reported having had fashion modeling in their background: 24% merely did it on sparse occasions as a child, 16% once or twice as an adult in local venues, and 4% on repeated occasions.

The respondents were asked about their participation in other activities that expressly involved their nude body. Those activities were nudity at home, nudity at a nude beach or nudist resort, nude photographs and exotic dancing. Among the participants in the study, 66% of the participants reported that they engage in casual nudity while at home. About one-third (37%) of the sample reported that they had been to (and participated at) a nude beach or nudist resort in the past. Nearly all (88%) of the respondents reported having had nude photographs taken in the past: 60% by artists for reference for drawing or art studies, 20% had photographs taken by photographers for photographic studies, and 8% by a partner. And 8% of the participants mentioned having exotic dancing experience in their background: 4% only danced for a period of one day, and 4% for a longer period of time.

Summary. The findings indicate that models have a positive overall perception about their body, yet are as likely as not to attribute that perception to their experience in modeling. Furthermore, their knowledge about their body is high, yet the findings show that that knowledge did not derive from their work as artist models. Models are as likely as not to engage in regular exercise and practice yoga. The findings inform that models have had little experience with organized sports or fashion modeling, yet have dance or another performance before others in their background. And while models are nude in their homes and have been photographed in the nude, participating in nude beach activities or nude dancing are infrequent or rare.

CHAPTER 5 DISCUSSION AND CONCLUSION

Discussion

The highlights of the findings, patterns, and theoretical perspectives are discussed in this chapter. Although the demographics and details of the finding for each research theme will not be repeated here, the important overall findings are highlighted and discussed, and the findings concerning the role of posing are specifically discussed in relationship to the theory described in chapter two. It might be instructive to remember that this study was exploratory in nature and might only help the principal investigator to take a general overview of the situation. While the data collected from the twenty-five women who participated in the study covered a wide range of modeling experiences, some of which were very individual, the experiences that led to the major themes and topics identified in the previous chapter were more or less shared by all the women studied.

Prior to her arrival at a session, a model knows that the work she will be doing in the session will be fundamentally similar to that of every other time she has modeled. At its most basic level, she knows that she will pose in the nude for artists (or an artist) for a given amount of time. Given that, however, she will have to discover and make sense of the different possibilities and potentialities each particular session holds over the course of that session. The same fact holds true even if a model has worked in a particular setting on repeated occasions.

Upon first arriving at the setting, a model leisurely sizes up the environment of the setting. For example, she will assess the lighting (natural, florescent, spot), where she will pose (against a wall, surrounded by artists), and the temperature of the room (too hot, too cold). More importantly, she looks around the setting and checks out the composition of artists: their gender composition, age composition, whether sitting or standing, and group dynamics (talking or

silence and general collective mood.). A model exchanges greetings (including the shaking of hands) and talks with artists before the session begins. The easy nature of the interaction with artists before posing begins is dramatically illustrated by a statement from model #16 regarding artists in artist groups,

I've had my robe on 'nd I've seen people that I, that I know, and I give 'em a hug, 'How you doin?' you know, little ol' ladies. 16

The interaction with artists prior to beginning posing establishes a personalized relationship with artists which the model is not familiar (or to re-establish a relationship with artists for whom she has posed in the past) and also to more accurately pinpoint the general energy level and mood of the artists prior to beginning posing.

When a model first enters a setting and collectively sizes up what she finds she begins a more concrete formulation of exactly *how* she will pose during the session. But once posing starts, a model is constantly considering a number of additional things that impact not only the pose she is currently holding, but every other pose she strikes subsequent to that one as well. (All of the items outlined hereafter have an effect on every pose a model uses in the session even if she has used the *identical* pose in the past.) Variables affecting a single pose are her level of comfort, the amount of pain she is experiencing, and her mood and physical energy (both of which are affected in part by what happens before she enters the setting). Other important factors are changes in the temperature of the room and what happens during the breaks (discussed more below).

Perhaps the most important things that influence a model's poses *while she is posing* involve the artists. As a model poses, she watches what the artists are doing, hears the tools (crayon, charcoal) the artists are using on the paper or canvas, and also hears the artists talk to

one another and express verbal compliments to her while they work. Additionally, while she is posing, she receives a sort of “feeling”--model #7 calls it “thoughts”--emitted from the artists.

You get a different energy coming back from [artists]. 4

I pick up on [energy] from [artists]. 11

Like when I hear the people like actually get into it ‘nd paint ‘nd draw, there’s like a shhhhh--not a sound--it really like uplifts you ‘nd I’m just kinda’ posing there and everything ‘nd I’m just like breathing in and out and you can feel [energy coming from the artists]; it’s, it’s very common, it really is. 17

A positive amount and nature of artist compliments, along with a great deal of energy received from artists in response to the pose, helps inspire and assure a model of a job well done and spurs her to continue with verve; an opposite perception bothers and disappoints her.

[When posing] I can always tell if they like it or not by how they’re reacting: ‘Oh, that’s great’ or ‘This is fabulous.’ [. . .] I really like [the talking], I like that two-way--therefore I know I’m doing a good job. Um, if they don’t say anything, um, I can pretty much tell by the intensity and the concentration--I can tell when they’re bored and I can tell when they’re into it . . . and I react accordingly. 23

[When in the long poses] sometimes I’ll look around and I can see, you know, just an intensity that, that they’re getting inspiration, ‘nd I’ve seen some get very frustrated because they, they--what their idea and what they’re wanting isn’t there--not able to put on, on paper or whatnot--and, and then I see that inspiration come to them again and them actually complete something. That’s interesting. 24

Depending on the artist[s], the more they give to me, you know, as far as encouragement, the more I wanna’ give them: more . . . the more dynamic I wanna’ be with them. 24

And when a model is at break and *not* posing, she is defining several other characteristics about the artists in the setting that will affect her poses when the break is over and posing resumes. For one, a model sees the results of her poses at each break, and gets to see what the artists do with her form on their canvas or paper. The pieces could either be better than she expected, which further inspire her, or worse than she expected, in which case she becomes discouraged.¹ More

¹ While judgments of “good art” are individual to each person, a model has more than a basic knowledge about what is good art - having seen many, many examples of “the nude”, not only of

often than not the pieces created by artists turn out completely different than a model expected--a fact attributed solely to the fact that it is totally up to the artist what they want to bring out of the pose. That is, while the whole figure of a model is drawn or painted or sculpted most often, at times the artists may just take a part of the model's body--the torso, an arm, a leg--and focus on that for their artwork. Artists may also pick up on an undefinable "something" that models "give off" while in a pose--variously described throughout the interviews by the models as a "feeling", "emotion", "attitude", "energy", or "self"--and put that in their work. The artists' perception of what he or she is looking influences how they draw or paint or sculpt--the resulting product solely an expression of the artist. Secondly, notwithstanding the artwork as a creation of the artists, a model uses her perceptions of the artworks she sees during the breaks to simultaneously judge the artistic ability of the artists. As with a model's perceptions of the artwork in general, artists that seem to be competent and experienced stimulate the model. Those who appear to be unskilled or unaware frustrate the model. Lastly, a model uses the breaks to directly interact with the artists. Mingling with and having casual conversations with artists promotes a rapport with the artists. A solid rapport lowers barriers and overall "energy" flows better when the model is posing; the opposite results are a working environment that is tense and unpleasant.

A simple examination of the work roles of the artist model would suggest to the common person that the roles of artist modeling are easy and uncomplicated: holding the nude body in different positions over a set period of time for artists. Seemingly all that an individual would need to accomplish this work are simply a degree of comfort with the body, the ability to remain still, and some measure of imagination in order to generate creative poses. These modest ingredients suggest that *any* person could become an artist model, but as model #1 pointed out,

herself but also of others seen in artists' studios, shown by artists in artist groups and from exhibitions, too.

A lot of people: [. . .] I don't think they could do it. 1

The women who *have* become artist models describe a very different picture of the work they do than that commonly presumed. One challenging task is holding still in a pose. Model #18 characterized staying in one position for a long period of time as “grueling.” Model #3 stated that holding a pose is “not an easy thing to do, not everyone can do it, some people just can't sit still,” and she went on to add why holding still is a demanding undertaking,

The fact that things in motion tend to stay in motion. You're gonna' wanna' move--it's not natural to try and force your body to stay like that--[. . .] it's *not* an easy task, *not* an easy task at *all*. So you're trying to make your body do something that is against the laws of nature [laughs]. It's unnatural to stand in one spot for three hours, you know. 3

It's very difficult to [. . .] hold one position: the muscles become incredibly alive, 'nd, 'nd intense--[. . .] just like really intense sensations. 21

Because you have to stay still, you're aware of like all the different parts of your body at once. Whereas like, you know, when you're sitting down, you don't really have to think about where your feet are, or where your hands are 'nd where your head is 'nd what--where, where your face is tilted or anything, but when you're like in a situation like that, like you have to feel where like all parts of your body. 19

Another challenging task of artist modeling is the physical nature of the work. All models characterized posing as physically demanding, particularly, as model #25 noted, it is “if you do it well.” A statement by model #17 is representative of those by others,

You do have to have like a sort of strength to you and like to your body where you *can* hold a pose. 17

Many models are tired after they finish posing, and model #12 even labeled posing a “workout”, while model #7 summed up the work by calling it a “hard job.”

And a difficult task of artist modeling is also the posing itself. Three models noted that posing is not something that just anybody can easily do.

Some people can't [do poses]--they just, they don't know what to do. 7

I think not everybody can do it. Um, everybody can take their clothes off, but can they strike a, a decent pose? [. . .] I think [the occupation] really requires the skill. 23

I wouldn't say that anybody could do it, but anybody that was--could get over the hump of being comfortable being naked in public--could do that, but that doesn't always mean that they could do an interesting job or a good job. 19

Above all others, the main area of difficulty of the work is the nudity, which is discussed at length below.

I think that's what to most people is hard about the job: letting other people see you [nude].
1

Not everybody can take their clothes off. I mean that sounds stupid, but . . . not everybody can; they--a lot of people have a lot of inhibitions that . . . that are best kept under wraps, so to speak. 24

Despite what models think about the work after having been involved in it, they thought about it in very similar ways to others before they started: that it is easy and uncomplicated. They also believed they could likely do it more easily than other women based on their prior training in either the visual arts or performing arts. Having the background experiences of being from either the world of visual arts (having taken classes in the visual arts, knowing others in the visual arts world, having taken general art classes while in college), or the world of performance art (dancing or performing in theater), or both, would give them the ability to handily accomplish the work. A background in the fine arts gives a person knowledge about how the body is artistically interesting for artworks, while training in performing arts helps an individual be centered and grounded while on stage.

Entering models, however, are hampered from getting the work done properly from the very start because there is no formal training given prior to the first experience as a model. A comment from model #22 is representative of those made by others,

I wasn't sure what to expect. I was kinda' thinking I would just get up 'nd pose and that'd be it. [. . .] I didn't [know what to bring with me]. Honestly, I *assumed* I should bring a robe, so I did--luckily. Um, I didn't really know--I mean 'nd that was because of things that I had heard, not from anybody I had talked to, but like movies and stuff like that. 22

The negligible amount of formal training provided to a woman entering the work is probably due to the presumption by artists that the work is really basic, that a new-comer possesses a degree of comfort with the body, has the ability to remain still, and has some measure of imagination in order to generate creative poses *plus* that she has an art background, and so is ready to begin the work straight away. Models #12 and #17 resorted to a reliance on their art background to help them prepare for what to expect prior to posing for the first time (in a classroom setting).

I did know [about gesture poses] because I had taken drawing classes, like as far as they were for--my undergraduate's in Fashion Design, so they were for fashion, sketching, and then a costume sketch--you know, rendering--and so I had an understanding of how the human body poses and how the whole thing works as far as gestures. 12

I'd seen it done before in my art classes and everything, so I had an idea of what to do, so, kinda', kinda' guessing, I'm like 'Ok, I know what a gestural pose is; now *I* get to do it.' 17

Assuming that a new entrant possesses the essential ingredients of having a degree of comfort with the body, the ability to remain still, and some measure of imagination in order to generate creative poses, however, does not guarantee absolutely a successful job the first time modeling--absent some sort of job-specific training--as model #5 noted when she posed the first time (in a classroom setting),

I had some difficulties thinking of [poses]--so I was constantly 'Well, what do you want me to do?' [laughs]. 5

A woman starts her journey into artist modeling oriented to doing the work largely for herself. Part of this attitude is due to the absence of formal training, yet another part is due to the fact that a model enters artist modeling with a history of participating in some kind of activity that can broadly be classified as a performance before others. That is, whether it is performing as a member of the flag corps or on stage, etc., the end result of doing the activity is the performance itself. Early on in her experience with posing, every pose consequently becomes an

end in itself. Subsequently, much of the early efforts of a model are focused wholly on trying to just accomplish the task of posing: holding still, being nude, and coming up with poses.

My whole experience of that first time was so wrapped around, you know, 'Am I gonna do a good job?' and this kinda' stuff--probably standing there with no clothes on was like so far down the list it wasn't funny--I was just so concerned with what I was gonna' present to them and everything. 7

The absence of formal training for the beginning model also results in her making unsuitable poses for artists when she first enters the work. A model may use her performing skills or dance skills or knowledge about art to make poses, but the poses more often than not end up being uncomfortable and painful. More importantly, the poses a model opts for early on are simple and usually of little consequential worth to artists.

Looking back on what I did, I was very stiff and very--probably not very fun to draw, but [laughs]. Granted they weren't good poses because, you know, I just picked that kind of thing up through practice. 13

At first, I did strike a lot o' dance poses, but as time went on, I started to realize that the dance poses were only quite specific and that artists kind of sought different things. I looked around the room and I saw different sketches, and I caught on very quickly what was expected. 23

In the face of no formal training, a model slowly begins to acquire skills and knowledge about the work through informal sources and on-the-job experience. One informal source that a model uses to learn occupation roles over time is socialization from artists. As an artist model works more, she accumulates knowledge about what artists want from her; that is, what artists specifically seek from her poses. She also learns what goes into posing for artists in a classroom setting; that is, she learns what instructors expect from her for the training of art students: poses with shadows, shapes, tones, negative space, etc. And continual work over time is also relied on by a model to increase her expertise at posing

With more time spent with the work, a model adopts a new orientation to the work and soon begins to alter the way she poses. A model comes to understand that the resulting product

from the work is different in type than that produced by other activities in which she has engaged that involve “performing” before others (such as on stage or dance). The outcome when she did those activities was the performance itself, but in modeling it is only the first step toward an outcome--an outcome in which a model’s pose is taken and used by artists to create works of art. A model uses this insight to see the work less as for themselves and more as working for artists. She begins to consider the artists *first* when she thinks about which pose to adopt; specifically, whether or not *they* will like the pose. So when a model considers a pose, she imagines in her mind how the artists would see the pose, and contemplates if it is something that artists would appreciate doing art with. From that viewpoint, poses become less the “poses as poses” which a model first utilizes when she begins the work and more “poses for artists.”

From that point on, a model comes to strike more dynamic and dramatic poses. A model is aided by her experiences in dance and theater to accomplish that task. Among other benefits for an artist model, training in dance gives an understanding of the line of the body, while theater training demands close attention to the way a person moves. Both help a model think in terms of movement. A model is then expressive with her body by stretching and bending the body, and incorporating some twists and turns into her poses. She uses her face, hands, and feet to present a whole environment with her body that is aesthetically pleasing and interesting to draw or paint or sculpt.

Along with better poses, she also integrates rotations on the stand so that artists see different angles and everyone in the room has a good view. Eventually a model gets to the point where she can critique her poses from the point of view of how artists see her.

There’s some poses where you’re like ‘that’s unflattering’--um, just the way you’re sitting, or like you can tell when someone has a really hideous angle of you, and you’re like ‘Aaah, I don’t wanna’ look at theirs when they’re done.’ 1

Recurring work over time gives a model the opportunity to find and use poses that both are interesting for the artists and also comfortable for herself. Comfortable poses are ones which are not difficult to hold and cause the model little pain. Poses of this sort are then of mutual benefit to both artists and model.

[Modeling]'s something you kinda' have to keep doing to get, to get good at. 11

An adverse outcome of working for a long period of time is that a model's posing likely becomes repetitious to a certain degree.

I try not to repeat them. Now I know, of course, that's impossible because, um, first of all, I can't remember what I did the day before necessarily, either, at least not in length.[. . .] But ultimately, I am me, and I will strike probably the same type of poses because of my psyche and my training 'nd, you know--it, it's limited to a point--like anybody else, you know. 23

I think I get into . . . I don't wanna' say like a rut, but there's like these cyclical patterns of where like I'll tend to do like a certain type of pose almost everywhere I go--I just *fall* into that pose on average, and then after a week or two I realize that's all I've been doing, and I try to change that up a bit, you know, 'nd so I, I get--it's almost like a muscle-memory thing I get into--there's something that's comfortable for a time, and I--that's just what I habitually fall into, but it's not so much because it's a favorite. 13

This strategy might be adopted by a model because by learning which poses are both appealing to artists and which are comfortable for herself she eventually comes to use those poses as a matter of habit. Another contributing factor to this phenomenon is that while there may seem to be a countless number of ways in which the model's body can be posed as standing, sitting or laying, the reality is that there are only a finite number of ways the body can be positioned--a number further reduced by those poses that artists like and that are also "natural" in appearance. The result is that a model is restricted to a very narrow range of options when choosing poses, and so comes to persistently use the same unvarying poses from within that range. However, a model may *vary* the same poses she uses time after time by twisting or tilting a part of the body

into a different angle, for example, but the pose, in essence, is the same used over and over.

Model #8 explained,

Even though the gesture poses might seem the same, I think ‘Oh, am I running out of poses to do; what can I do?’ [But] every day is different in modeling: it’s not the same day in and out, because there’s so much to work with in, in posing--there’s so many different poses that--it may seem like the same pose--they’re similar but you’re still not doing the same thing: [when] you turn around the room 360 degrees so that everybody gets a chance to see this, or not *always* have somebody in your back or be in your front, that’s a different pose, that’s a different angle; so, I think that that, that makes it a lot more interesting. 8

Any choice by a model of a pose near the boundaries of the range would only mean doing poses involving a greater degree of sexual suggestivity, increasing amounts of discomfort, and also being “unnatural” and unappealing to artists. Summed by model #3,

I guess everyone has a different approach to how they model. There’s no set way of doing it, you know, there’s no, there’s no manual, there’s no *Dummies Guide to Modeling*. 3

A second important change that a model experiences the longer she is involved in artist modeling concerns the physical pain with which she contends while posing. The lack of training given to a model about posing discussed above also includes a dearth of information about the pain that a model will undergo while posing. The consequence of this is that a beginning model is often in a lot of pain while she poses. Over time, however, the issue of being in pain while posing gradually subsides for a model, and several reasons can be put forth to account for the decline. For one, a model may build up knowledge over time about which poses are less painful and come to use those more often. Secondly, a model may learn over time how to make imperceptible adjustments once in a pose to minimize pain. Thirdly, a model may learn to cope with the pain (by blocking it out of her mind, for example) or even build up a tolerance to it. And lastly, a model may get “used to” the pain, an idea supported by the fact that only three models mentioned “pain” when asked during the interviews about what they thought while posing in the long poses.

Accompanying the transition about poses and a new orientation to the pain a model undergoes in the work, a model also has a re-orientation to the nudity involved in the work. Even though a woman may have a history of doing activities while watched by others, the modeling requirement that a person also be *nude* when before others presents a somewhat perplexing issue for a beginning model. As with entering any work for the first time--and particularly one where a person is required to do the work in the nude--a woman begins modeling with self-conscious concerns about her nude body.

For me it was maybe a couple o' months to, to be really comfortable and not to be self-aware; I mean, at first maybe I was a little uncomfortable doing it, and I was more just concerned about getting through the pose, and, um, then I think when I got better, I really, really tried to, um, see myself as the artists see me. 11

When I first started out I was very somewhat judgmental about [the artists] since I was *very* uncomfortable with nudity, and I was uncomfortable with, you know, an artist drawing pictures of vulnerable--of just drawing nudity in the first place. [. . .] It's evolved into sort of like a, you know, definitely a synergistic experience. Like I can, you know I can *tell* when an artist is very inspired 'nd really enjoying themselves 'nd I can, you know, sort of--it inspires me as well. 21

The more times a model poses, the more comfortable she becomes with the nudity.

Ameliorating the gravity of being nude while watched by artists are a number of things, including some about the model herself, the artists, and also the artwork. (a.) The model. For one, a model defines herself as an "object" when she poses. Such a definition implies that a model identifies her body less as being something unclothed and more as an instrument for others to learn from. This self-perception also means that she thinks of herself simply as an objective "being"--absent any self-conscious feelings--for the artists when posing. Secondly, a model does not take any extraordinary steps to prepare her body for modeling prior to arriving at the setting. A lack of "special" preparation results in a de-personalization of the body. Three models noted that their casual attitude toward readying the body for posing developed over time as a consequence of being in the work.

I used to worry so much about that--er, more about that--and now I, and now I don't care [laughs]. [. . .] I used to make sure that I was freshly-shaved: that my legs were freshly-shaved, my arm pits were freshly-shaved. [Now] I just--I don't care anymore--I, I'll shave every few days anyway, and whatever they--whatever I've got, they see, and I don't care. [I changed] because I realized they don't care.[. . .] Nobody said anything specifically to me, but, uh, maybe there was one particular time that I was running too late to do anything about it, and I just said 'Oh, forget it,' and realized it made absolutely no difference--there was no different reaction from anybody if I hadn't completely groomed myself, so I just said, you know, it--realized it doesn't matter. 13

I--in the beginning I would shave, but--like my legs--but I don't do it so much anymore, you know. I sorta' figured they don't see it 'cause they're not that close, so. . . . I think I've gotten lazier as I've gone on [laughs]. 22

When I first started, it was different--I was very, I was much more self-conscious about my body image and how I appeared to the artists. When I first started, I wanted to go to the gym--in the morning--any day that I was modeling. And I would do sit-ups and push-ups before I would get up on the stand. And now, I'm [laughs]--I've sort of lost that [. . .]. Um, I think because over the years I've gone into a modeling situation in so many different . . . um, scenarios--whether I *have* had time to work out, whether I've, I've been like out drinking half the night before [laughs], and I still get *great* reactions from the artists: they still say 'You're a wonderful model' and 'This is spectacular' and I, you know, I'm not so concerned as I used to be. 4

And model #17 bluntly reminded,

You're not going up there to be pretty, you're up there to . . . to pose, and . . . that's really it. 17

Thirdly, a model is more centrally occupied with other things besides the fact that she is nude when she is posing. For example, holding the pose, her comfort level, and the amount of pain she is undergoing. Other distractions are provided by the conversations of artist among themselves, watching artists, smelling odors (of paint) in the room, and thinking about other thoughts in her head. That their nudity is of little concern while posing is dramatically illustrated by the fact that no model mentioned that they were thinking about being nude when asked, "What are you thinking about during the long poses?" in the interviews. Some models only later in the interviews acknowledged that they thought about their nudity while posing in response to the question "Are you aware of your nudity in your mind during the long poses?" And fourth, a

model does not mentally “unwind” after a session is completed. The lack of needing a “ritual of separation” from modeling indicates that she finds the work free of psychic tension and that she is comfortable with posing in the nude.

(b.) The artists. For one, artists are not looking at a model’s nudity *per se* when she is posing. Some models commented about at what artists look when they view the nude model.

[Artists] view [the body] as, as art; they don’t like view it sexually in any way, they don’t--you know, or ugly in any way, they just . . . see it for what it is. 12

[In artist groups], you see the same people there every Saturday--that’s their hobby, that’s what they *love*, the *love* to draw, they *love* to paint. [. . .] They’re not *looking* at us like *sex* objects. 16

I was pretty confident that [artist group members]’d be a very, you know, like mature group of people who, you know, they have to pay to go there ‘nd stuff like that, and you’d figure that they go there to draw and to earnestly like, you know, try ‘nd learn how to draw better and get practice, so I wasn’t too worried--I, I wasn’t even worried about [whether they think my poses were suggestive]. 19

[Art students]--they don’t have *time* to [check out] your body, they’re too busy, you know, for a class, they’re too busy trying to get it *done*--you know, it’s for a *grade*, so they don’t really *care* about what you look like naked--what they *care* about is getting it done. 5

You are a model to [art students]--they don’t necessarily see you like, you know, a potential mate or anything. 1

Secondly, artists (with the exception of art instructors) stay out of the modeling space when the model is nude. The measured distance from the artists to the modeling space--the stand or modeling area--serves as a predictable boundary between the artists and the model’s nude body, and helps to reassure the model that the artists will not get “too close” to her *because* of her nudity. The *only* instance reported throughout the interviews when individuals came too close to the model was noted by model #14 as a time when she posed in a specific classroom setting,

I’m in the middle of this big room, [and] there’s no model stand. [. . .] If a teacher wants to draw somebody’s attention to this gesture over here that’s really good, so then everybody walks across the room, you know--they’re right beside me--I mean within inches of me--and it makes me uncomfortable. 14

The “fixed” boundary between artists and the nude body of the model also allows the model to quickly settle into a very relaxed and comfortable state for herself when she poses--a state that even results in her *sleeping* while she is nude.

Third, artists do not subject the body of the model to unchangeable stares while she is posing. Instead the artists look up and look down at their paper or canvas and then back up again throughout the entire session. And fourth, the individuals before whom a model poses are at most her friends or are at least legitimately in the setting as artists. Posing before persons who unqualifiedly sanction her nudity reduces any potential anxiety she may have about her lack of clothes. (This may help explain why models have not been to a nude beach or nudist resort since the other people in such locations would be anonymous and unfamiliar, and may also have a prurient interest in the bodies of others present. It may also help explain why models choose to be nude in their own home: either because there are no other persons present or the others who are present are comfortable around and approving of nudity.)

(c.) The artwork. Aspects of a model’s body that could particularize her body are rarely placed into artworks, especially in drawings created by both art students and artists in artist groups.

The details are the last thing that you worry about. [. . .] There’s a lot of things you leave out: you don’t put in the little moles, ‘nd you don’t put in the little scars, um, you know, facial features are usually the last thing that you do in a drawing, um, you know, details like fingers ‘nd toes ‘nd things like that. 16

Like any kind of scar--usually my scars and my, um, my tattoos don’t make it in--they just kinda’ like look over those, so I become kind of like a non-entity--I’m just like the body. 24

Like a lot o’ times when they do like--when they draw a model, they don’t usually concentrate on the face in making--well, from what I have experienced--they don’t like concentrate on the face in making the face realistic. 19

As a result, much of the artwork completed of the nude image of a model, in at least drawings in these two settings, is “anonymous” and so unable to be personally connected to the model herself.

The other thing that aids the model in her comfort of being nude before artists is that she gets “used to” being nude over time. For example, she is nude for hours at a time on any single day, and then often for many days within a week, and, additionally, all of the artwork she ever sees every time she goes to work *only* contains her nude form. Repeatedly being nude and constantly being surrounded by her image in every place and at every time she works certainly means a model gets easily adapted to it.

The evident comfort with being nude while posing may have roots in how a model thinks about her body in general. The findings from the models reveal that a model generally does not like her body. This attitude is mostly based on the realization that her body is not “perfect”, that is, it is not perfect in the idealized ways of being thin, well-proportioned, well-toned and in shape (from exercise), with a flawless face and completely smooth skin.² A model is acutely knowledgeable about what her overall body looks like for a host of reasons connected to her work. For one, she has seen it (or specific parts of it) in artwork very often. Secondly, she has seen it depicted in artwork from an indefinite number of angles (front, back and sides). Third, she has seen it in drawn, painted or sculpted forms. Finally, she has seen it depicted by many artists--of various ages, genders, and levels of expertise and representing various styles--each with an overall somewhat different interpretation.

Despite a model’s discontent with the imperfect nature of her body, she acknowledges that fact and comes to accept her body and not be ashamed of it as it is. In short, she adopts an

² Specific data on physical appearance, dimensions or body type were not collected in this study.

attitude about her body such as “This is it” or “This is who I am”. Having taken on this attitude, a model is able to show her body as nude to artists without embarrassment or concern. Adding to her lack of concern is that artists will *only* positively compliment her body and never judge nor criticize her body nor evaluate it by an idealistic standard of perfection. Additionally, the model focuses on what *is* good and valuable about her body for artists: the “visual part” of the body. In other words, a model comes to understand how an artist is going to have a visual, and then *create* that visual on a two-dimensional piece of paper or canvas or a three-dimensional sculpture. As well, a model realizes that the body is a beautiful thing in and of itself. That is, a model gets past the idea of “nude body as nude body” to “nude body as female form” and as something to be beheld.

Even though a model defines herself conceptually as an “object” when she poses, there are some things that act to moderate that definition so that she retains some human qualities while posing. For one, a model is required to have an actively-engaged mind in order to hold poses throughout a session. Secondly, a model has to contend with random occurrences that happen to her body while she is posing. The most critical occurrences are those which cause her shame or embarrassment. The embarrassing occurrence most often mentioned by models was flatulence.

Uh, gas is a problem [laughs], like, um . . . uh [laughs], it's uh, if ya' haveta' fart, whatever [. . .] it just kinda' happens sometimes. [. . .] The sound ones are really embarrassing. [. . .] I don't know if [the people hear it]; I tried—it--when it *has* happened, I ignore it, and, um, everyone else does, too. 11

You eat something wrong, and it doesn't want to hide. You're sittin' there . . . and release gases. [. . .] Nobody else really noticed, noticed that it was me [laughs]. 'Ok, that was bad.' [. . .] But usually nobody notices. 3

I farted once [laughs]. And that can be embarrassing, but it's human, and, uh, I always make light of things like that. 6

Farting [. . .]--it's mostly the noise. Um, in the circumstances where it's happened, I've been far enough away from the group that I don't think there was an odor issue. But, uh, you *try* as hard as you can to make it quiet, and then it's just those times when it takes you

by surprise and you can't. But I've *never* had anybody say anything to me about it--they, they've acted completely and utterly professional: they didn't flinch, they didn't, you know--I just acted like nothing ever happened. [. . .] I didn't *visibly* show embarrassment, but inside I was like 'Oh, shit, I hope nobody's gonna' say anything about that' [laughs].'
13

Model #8 even mentioned that she takes precautions against the possibility of releasing gas while posing,

I try [. . .] and make sure I don't eat the wrong things that would make me have indigestion or feel weird on--up at--the podium. I try to hydrate myself and all and eat the right things.
8

Third, a model is not transfixed into a stone-like state from the time she places her body into a position for a long pose throughout the remainder of the session. As model #17 pointed out,

You're *gonna*' move--it's gonna' happen. 17

The human body inevitably moves through breathing or by making imperceptible movements. A model sometimes quickly "shakes out" a painful or sleeping limb and then just as quickly resumes the pose. A model also may communicate to the artists while in a pose if she is too hot or too cold or if, for example, a light is too bright in her eyes. In extraordinary cases, the pose may be stopped altogether by a model if it becomes too painful to continue. And, of course, breaks are taken *anyway* at periodic intervals throughout a session so that the pose can be stopped and the model can relax. Fourth, a model has *personal* facets of her included in some artwork that is created--features from her body that are sometimes not seen when she wears clothes. When the respondents were asked if there was something on the surface of their body that had specifically been put into an artwork, 58% of them mentioned a tattoo, a henna tattoo, a "brown spot", a "mole", a "bruise" or a "surgery scar" as being in an artwork. (Of all models, 20% had at least one tattoo on their body, and all mentioned seeing a tattoo of theirs in an artwork). And lastly, a model is usually called by name when referred to or addressed by artists.

Time and again in the interviews, models stated that their work in artist modeling was focused on making art and giving of themselves to help out artists.

It's very important to me to . . . inspire and challenge and, uh . . . it's important to me--if I'm wicked tired and I just can't do it, then I'll do something simple, but there's going to be one hip higher than the other, I don't care what I'm doin'--there's gonna' be just something where it's not just this [flat pose], you've got--anybody can draw that, you know, it's a stick-figure kind of thing. If you do this [open pose], and all of a sudden [whispers of approval], you know, so, I would say *always* my poses are amped-up. 7

So, maybe I do something that's unique or something that, that's challenging, and, yeah, I think that's part of my job, too--I like to think that its part of my job--is to challenge them to become better artists, because otherwise they wouldn't even *be* there if they didn't want to become a better artist--they wouldn't be in that class, they wouldn't come to pay to draw from a model, they wouldn't hire me to come work for them if they didn't want to grow and develop--and so if I can do a pose and hear them go 'Ahhh,' [laughs] then I think I'm doing something right--I'm helping them to become better artists. 4

Similar statements to these were frequently mentioned even though the models had contrasting opinions about the general nature of the work. Throughout the interviews, the respondents offered diverging opinions about the occupational nature of artist modeling. To some it is a "side job" and a means of making good money, particularly for students, because it does not require a lot of time nor demand essential skills. To others, artist modeling is more akin to a profession in which they grow in their skill and try to perfect or even elevate to an art form. And, in a similar vein, a model maintains a commitment to giving her best work in the face of the several challenges and frustrations that are perpetually a part of her work--demanding artists, cold rooms, painful body parts, boring conditions, bad art generated from her poses, and the weight of much of society that thinks her work as a model breaks society's rules for respectable female behavior. Representative of comments made by others, model #7 noted,

My job is to be the best *model* that I can--no matter *what*. 7

Other information disclosed during the interviews suggests that the models possess a significant measure of humility regarding themselves, the artists, and the artwork in the work

they do. For one, models did not indicate egotistical ideas about their overall body. An opposite point of view about the body would have meant models “show off” the body by getting dressed-up, styling the hair, and putting on make-up before modeling, and then preening and primping once on the stand. The latter behavior was never mentioned by any of the models during the interviews. Secondly, models are mostly humbled by the artists and in their experience posing for artists. For instance, after model #4 discussed several compliments which she has received from artists, she stated “I don’t know what I do that’s so incredible [laughs].”⁴ None of the models stated any comments during the interviews that had a narcissistic tone, like “The world’s all me” or “It’s all because of me that there’s good art being made” or “I’m the model and I can do anything I want because I’m special.” Thirdly, further evidence that models are more other-directed than self-directed in their work concerns their ideas about the art products that artists create from their poses. Models did not specify a preference in the interviews that they be particularly acknowledged as the individual whose image appears in an artwork.

If I get hung up on having recognition, that’s an ego-place [. . .]--that’s [. . .] not a place I wanna’ be [. . .], and when I get to go and see [the sculpture] wherever the hell it is--probably out in front of some airport or something at some point because these pieces are like \$30,000 or whatever--that I’ll know and I’ll feel complete--it won’t have ‘Modeled by [Name]’.⁷

Model #10, who rarely went to art shows held at an art school that featured works of artists and students from the school, recounted that she was very reluctant to attend one such event in particular, even though a piece of her by an instructor was prominently featured, because,

I didn’t feel like I wanted to advertise that it was me in the painting [. . .]. I felt a little shy about it--like it’s not really, I didn’t really wanna’ . . . ‘nah-nah-nah-nah-nah,’ no.¹⁰

In all likelihood, because a model is often unable to be truly recognizable by others in the artworks, she may value her poses and hard work more than being distinguished in artwork.

Besides the finding that models are not much concerned that the art for which they pose is thrown away, they also take little or no credit for the artwork that is produced from their poses. When asked if they took credit for the artwork done for which they posed, most (76%) of the models responded “no”. The models who responded “yes” (24%) stated that they took only partial credit for mostly the efforts that they did so that the artwork could be created.

I'd like to share credit, um, for it: I'd like to be recognized that my effort enabled it to come to fruition, but, um, the artist has full credit for, for the skill. [That is], um, if someone were to, uh, have their artwork in a show, it would be nice--and it doesn't generally happen--if it would be recognized that, you know, the model was [Name].[. . .] That's the ultimate in recognition, um, for an artwork. 13

I'm taking credit for the pose. [. . .] If they have a really great rendering--of a certain pose that was very difficult, you know, without me, they wouldn't have had that; but that's really--I, I'm just taking credit for the pose, that's all I am taking credit for is the pose itself--which can make or break a really good, you know, image. 16

I don't take any kind of credit on--for their art, unless, unless I've actively done something--like actively chose a pose that was expressive. 24

Partial. I *really* think that it's the artists'. I *do* know when artists say to me that I've inspired them that, obviously, it makes me feel good, and so, yes, in that regard, I guess I do take some credit. But I still think that it's the artists and their talents and ability. 25

I think I take credit for maybe 25% of it. I, I like to be the muse 'nd I like to think that I have, have given the artist an inspiration. But I think the technical aspects, of course, are due--credit is due to the artist. 23

A model may work diligently in order to help insure that she is called on to model again.

Continuation of work for a model is based in part on how well she pleases the artists (in the case of schools, the instructor) during a session.³ Of course, if artists are too demanding or

³ The amount of available work for a model within a particular area is dependent upon the total number of other models working at a given time, what they charge for posing, and what they can and cannot do regarding poses. Steady work also depends upon word-of-mouth referrals by both models and artists, and artists' preferences in models - models who are newer, cheaper, reliable and show up on time, and who can be still, tend to work more than others. The overall demand for models in a particular area is dependent upon the number of individual artists needing the nude human figure for their artwork, the amount of classes using models, and the number of artist groups that employ artist models.

unreasonable or tried to treat a model differently than she expects, she could immediately leave and not have to work for the artists again.

I've never felt that I wasn't in a good situation--in a good place--and if anybody tries to make demands on me I could stand up and walk away. 4

What I know I have put my boundaries at [regarding the suggestive nature of poses], I stay there, I don't go beyond that, I won't go there. And if that's not ok with them, I can take a walk. See ya'. I have the freedom to do that. They need me there, ok? 20

He's paying you to sit a certain way [. . .]; a lot of times they already have a preconceived notion of what they want: 'This is how I want you to sit,' 'This is how --,' you know, 'the expression I'm looking for,' 'This is the feel of the--feel of it.' . . . I mean, you do what you're told, and, if it's completely unreasonable, then you're like, 'Sorry, bucko, find somebody else' [laughs]. 3

[Modeling] has never been particularly high drama; if it was, I would quit working for that artist. 2

But because artists would not be able to create their art without the poses that a model provides for them, artists are generally courteous and pleasant to every model and encourage each to do her best work.

We just kinda' do whatever because they are very accommodating to whatever we need 'cause finding someone who'll pose for your art classes is a bit of a challenge. 1

Even with the hard work and the problems with the work, there are several aspects of the work that a model likes and enjoys. A couple of notable extrinsic rewards of the work are a wage of up to twenty dollars a hour, and getting either a drawing or painting of their form from an artist. Perhaps more importantly the work provides a model with several intrinsic rewards. One is the ability to gain a greater awareness about her body. Another aspect of the work a model experiences as satisfying is the compliments she receives from artists for her posing endeavors. Third, artist modeling also gives a model the opportunity to be directly involved in the creative process of the art world. Working closely with artists allows a model to be in the space largely hidden from public scrutiny and interact closely with artists. And finally, the results of what a

model does is, simply put, *art*. Modeling allows a model to *immediately* realize the consequences of her work through the artworks that are generated throughout the session by the artists from her poses. Directly due to a model's efforts, her form will be found in a drawing, painting or sculpture at a minimum, and, at a maximum, the same drawing, painting or sculpture of her form may bring her a measure of immortality and possible fame.

Cultural stereotypes attached to artist modeling directly link it to immorality generally and sexuality in particular. An artist model is not only aware of and subject to the negative images but additionally encounters negative reactions from others due to her work. The effect of the general social stigma on a model herself and on her relationships with others is small. Fear of censure and fear of rejection by family members, friends, and others does not prevent an artist model from disclosing the nature of her work. A model is mostly open with others about what she does in that she liberally reveals what she does to family members and friends, and is also comfortable telling other people in her lives, too. In the same vein, an artist models does not accept the negative cultural stereotypes of herself. And she dismisses the negative reactions of others either out-of-hand or as being derived from individuals with little general knowledge about or familiarity with the visual arts. The negative reactions of others do not appear to impact her decision to continue to do the work on a long-term basis. The positive may contribute a measure of validation to her efforts.

Comparing the data gathered from the twenty-five participants in the present study to the information about models presented in the Literature Review is fraught with difficulties considering a number of differences: the historical data is very sketchy, is from secondary sources, and is about models who worked prior to the twenty-first century. Nonetheless, a few general observations about the two sets of data can be made. Models in the current era still pose

for artists in private studios, for groups of artists, and for student artists--much as they did in the past. Models are less likely to enter the work via private artists in more recent times, however, yet most models still work in all three settings when possible. Modeling remains part-time work for most models, as they continue to engage in other income-producing pursuits. The dissatisfactions with the work are notably similar, including the pain involved with posing, extreme room temperatures, and rude treatment by some artists. The rewards of modeling are similar as well, including the moderately-high pay (considering the nature of the work), the feelings of confidence instilled by modeling, and the contribution to something culturally worthwhile. And, lastly, stigma has followed the artist model across time.

Artist models do not follow a script each time they go to a session. Instead, the social reality of artist modeling is open-ended, in a state of flux, and continually renegotiated. Three central concepts informed by symbolic interaction theory--interactions, self and definition of the situation--were employed in order to examine what led to the development of perceptions, interpretations and actions regarding the modeling experience of models in the context of the setting, as well as how models developed their attitudes, behaviors, and work habits that were exhibited in the setting. Because I had no one idea when I began data collecting that I wished to support or refute, I have no one-line statement to easily sum up my work. What I do have, here, at the close of 200-odd pages of text, is a series of findings and interpretive statements. Because of the small sample size used and the exploratory nature of this research, no definitive statements can be made at this time. There remains a need for additional subjective data to be obtained before sound hypotheses can be constructed.

Limitations of the Study

The novelty and complexity of a study on artist models carries with it some limitations. Because very little was known about artist models, the use of a qualitative method seemed a

reasonable way to begin investigating this area where no definitive hypotheses exist. I expected that this approach would yield new knowledge as well as highlight ideas for further research. However, qualitative methodology poses certain limits for a researcher. This researcher identified three areas of concern in the present study: (a.) the sampling procedure, (b.) the data collection methods, and (c.) researcher bias. A summary of each is presented next.

Sampling procedure. One methodological difficulty involves the way in which the sample was selected. In qualitative research a random and representative sample is rare and very difficult to obtain. However, the effort was to make the sample as broad, inclusive and “representative” as possible across such variables as age, number of years modeling, types of settings modeled in, types of visual arts modeled for, and locality. Multi-stage cluster sampling is an alternative (quantitative) method that could be used if employers of models (i.e. individual artists, colleges, coordinators of artist groups) were willing to either release a list of models or draw a random sample on behalf of the researcher. Since many [artists and colleges] were unwilling to cooperate with this research, the feasibility of random sampling was limited.

Another problem is sample size. Overall I had 25 interviews. Generally, a smaller sample size is not atypical for purposive sampling of hard-to-reach populations. The population of artist models in the art world as a whole remains difficult to access. The reasons for this are several: a major reason is because of the continued stigma applied to anyone working in a nude capacity, regardless of the type of work they do in the society; artist modeling is transitory work for many women; employers try to keep it off the radar. The sample size was actually reasonable given the limited total number of artist models. The limitation of the sample size to twenty-five cases allowed for greater in-depth data to be collected from the participants, while both keeping

analysis manageable and offering illumination into the subjective experiences of actors in the world of artist modeling.

Because of sampling and sample size, the generalizability of this study may be restricted. There is no reliable way of discovering how well my sample of artist models represents the universe of artist models. Thus, the frequencies reported throughout the paper are for the purpose of presenting the findings in various formats and in order to indicate the magnitude of certain themes. Therefore, the conclusions drawn only apply to this particular sample of models and thus should not be interpreted as representative of all artist models throughout the United States.

Data Collection Methods. The limitations of this study that might be linked to the data-collection methods involve the honesty and integrity of the participants. The research is somewhat dependent on the honesty of the participants in reporting their experiences. While the models were very cooperative, the data and descriptions obtained from the participants are restricted to what they were willing to share and may involve some experiences that are not characteristic of all models. For example, the artists (and art students) described by the respondents may not be typical of all artists that use the services of artist models. The study is also dependent on the accuracy of the participant's memories regarding their lives. That is, the responses of participants may only reflect those points they felt were most important, or at least ones they recalled being most important at the time of the interview. The conclusions reached, however, will be consistent with the narratives of the study's participants and offer a model to which the lives of individual models may be compared in order to arrive at a better understanding of what it means to be an artist model.

The response validity of these data are high, since audio-taped face-to-face interviews was the primary method of data collection. Audio-tapes of the interviews were transcribed by the

author. Additionally the field notes kept during all interviews enhance reliability. The detailed documentation of my data collection and analysis procedures will allow another researcher to follow my process.

Researcher bias. As in all qualitative research, this study is limited by its instruments: in this case, a researcher, which is generally acknowledged to be a part of the research instrument (Patton, 1990), and the interview guide that was used. The researcher's life experiences, assumptions, opinions and professional training can have a significant impact on the study. Even the design of the project and the questions asked are influenced by what I felt are important topics for study.

A similar limitation is that I was not involved in the art industry. Being an outsider could introduce bias that may not otherwise be found with an art-world researcher. For one thing, because of the concealed nature of artist modeling, anyone who comes forward to "expose" it may be looked at with suspicion by models. In addition, the participants might have presented themselves and their experiences other than naturally to someone who they know is an outsider studying them. And, as I was a person outside the social world of artist models who participated in the study, my analysis of the responses the women gave may be colored by differences in cultural meanings.

The researcher attempted to recognize his biases prior to entering the field. I was flexible and attempted to put aside any predetermined expectations. This contributed to the openness, depth and detail of the information that the participants were willing to share. Participants were willing to teach me, explain things to me, and tell me things they would not ordinarily share with others, i.e. criticisms of artists or their artworks, thoughts about their body, etc. In the rapport that quickly evolved in the time span of a one to two hour interview period, women eagerly

shared their stories, and I was able to get fairly intimate information about themselves and their activities.

Areas for Future Research

This was an exploratory study. Work such as this requires choices, sometimes difficult ones, regarding how much to cover and in what detail, and which factors are essential to an explanation of the basic social process of artist modeling. While I have chosen to emphasize seven specific themes, I have chosen to exclude other topics such as the contribution of predisposing or precipitating factors. Considering that models have never been studied, an investigation like this can only be the initial stages for further research about various aspects of this neglected segment of our population.

Further study of a number of additional areas appears warranted. These include additional aspects of self-perception, their general worldview, socio-economic views, beliefs and values, along with general interpersonal relationships. Research should also examine background and antecedent factors, such as socio-economic status of family, structure of family of orientation, size of community in which grew up, family members with a visual arts background, appreciation and enjoyment of visual artwork in general and personality *prior* to entering modeling. Other areas needing further research are stigma and its perceived effects on *future* lives, e.g. jobs, relationships, etc., the differences in experiences and thoughts between experienced models and novice models, their feelings about other artist models, what they think about women who work as exotic dancers, in pornographic print-work or in peep shows, and the specific reasons which motivated the participants to be in the study.

Additional research is needed with the following sub-sets of artist models to determine if the data obtained in this study is similar to the subjective experiences of these other models who pose for paintings, drawing or sculpture. Those sub-sets include models who are women of color,

models in other cities and states, models in other nations, models who have moved out of the work (that is, the exit stage of artist modeling), and models who decline an opportunity to be in social scientific research (such as the present) after being informed about the chance to be a participant.

A similar exploratory study performed with other groups in the visual arts would provide valuable insight into the perceptions female artist models hold of their modeling experiences. Another important group is those who model for animation, anatomy studies, body-painting, body-casting, or for artists painting only *from* nude photographs or for artists who combine a photographic image of a nude model *within* an artwork. Other groups include male artist models as well as artist models that pose for painting, drawing or sculpture while fully clothed. And future research could combine artist models along with women who work in comparable groups *outside* the visual arts into a single study. Those groups may include, for example, exotic dancers, workers in massage parlors, nude modeling studios, peep shows, the pornographic print industry, and in Internet sex sites.

The subcultural world of the visual arts also needs to be investigated. For an occupation, especially a marginal one like artist modeling, to be fully understood, the subculture within which the occupational practitioners work should be studied rather thoroughly. A probe of the world-view, norms, and values of the visual arts subculture within the art industry situs needs to be done. An investigation of the visual arts sub-situs would be valuable for the following reasons: it includes pursuits which span the marginal-non-marginal gamut, thereby allowing a comparison to be made within these types within the same situs; it is a situs in which isolated work, a little-studied variable, is importantly involved; and the situs is important functionally for the maintenance of the social system.

Additionally, the artists that employ artist models in all three settings need to be studied. Specifically, many of the same themes that were explored with the models need to be examined from the point of view of the artists. For example, questions need to be asked about the characteristics they prefer in a model, the praise they give models, problems they have encountered with models, the “energy” they get from models’ bodies, their own “performance” as artist, their perceptions of the comfort level of models, and the reasons why they need models to pose for them.

Alternative methodologies could also be employed in future studies of artist models. What are needed is larger sample sizes and multiple research methods for data that more accurately reflect artist models’ experiences in the art world. The findings of this study have enabled me to determine important variables that may be used to develop a self-administered questionnaire to collect data for future research. The use of a self-administered questionnaire as a first phase in the data collection process would enable the interviewer to focus on other issues that could not be easily reported on a questionnaire. More specific studies of a number of topics through quantifiable methodologies and measurement approaches would likely prove fruitful. Self-esteem issues generally and body image construction could be addressed through the application of a variety of standardized instruments. This would permit needed comparisons and contrasts to be made with other populations. A micro-level, cross-cultural study of the subjective experiences of artist models in various nations could provide a springboard for comparisons with studies like the present one. Thus we could contrast the constructions and management of identities across societies, as I suspect it will carry different meanings and consequences. Perhaps some studies with smaller sample sizes examining women who model in greater depth would be useful. We need to understand more about how self-concept changes occur and what types of experiences

act as turning points in increasing the probability that a woman may turn to artist modeling. Also needed, but difficult to conduct, are longitudinal studies to find out what happens to women after they leave the occupation.

These are a few of the avenues that can lead to new insights into the experiences of those involved in artist modeling. Given the number of models in the country, more research into the phenomenon seems well warranted. Admittedly, this dissertation does not provide answers to all the questions that it has brought forth; and no doubt, many other questions about this subject will arise in the future. The strength of the work, rather, lies in the fact that it breaks new ground and opens the door to further understanding of the complex social dynamics of artist modeling.

Other sociological research areas

This study could be useful to other researchers of an assortment of social phenomena. The several issues that came to light in this study of artist models are relevant for expanding the sociological scholarship of gender, art, occupations, deviance, and the body. Sociological researchers of women's lives, particularly those taking a feminist viewpoint, will be interested in macro-level issues, such as class divisions and in the subordinate position of women in a patriarchal society. Researchers of occupations will welcome the study because (1) more can be learned about high status occupations by using concepts found in a study like this of a low status occupation, (2) some of the issues connected with artist modeling are also issues common to other occupations which involve a nudity component or a physical component, (3) the meanings uncovered in this study shed light on the meanings occupations have for their practitioners--a topic especially important in light of the contemporary interest in the importance of self-actualization, positive self-concept and satisfaction related to work, and (4) it provides a greater understanding of the structural position occupied by the visual arts within the "world of work". Sociological researchers of the nature of deviance will find much in this study, including (1) how

unconventional social groups are defined and controlled, (2) more on the nature of norms and conformity, and (3) more details on the interactional theoretical approach to deviance in which the primary focus is interaction among actors, subculture, and external world. Also assisted by this study's findings on how individuals experience their bodies are social scientists exploring the body. And some of the findings will yield fruitful hypotheses pertaining to the art subculture, a most important but sociologically neglected situs.

This section has presented a summary of research implications which have occurred to this writer during the course of this study. The information gathered in this study from a group that has never been researched before offers social science researchers from across the discipline a fertile area for research opportunities. It is hoped that this review will serve to turn the focus of some sociologists to this fascinating topic.

Conclusion

The researcher employed qualitative methods to conduct a basic research study designed to investigate and explain how models perceive and make sense of their world. Qualitative researchers study things in an attempt to make sense or interpret them in terms of the meanings people bring to them (Denzin & Lincoln, 1994). This type of inquiry process was employed by the researcher to provide an opportunity for the twenty-five participants in this exploratory study to share their stories.

The researcher elicited responses to open-ended questions rather than testing theoretically-derived hypotheses. The interview schedule included questions exploring the participants' personal experiences in, perceptions of, and perspectives on modeling based around the themes of posing, artists, artwork, knowledge about the visual arts field, the mind and body, reactions of others, rewards, and the body in general. By choosing to listen to the participants answer open-ended, theme-based questions, I was enabled to learn more about the participants and their lives,

as well as to get the essence of what their experiences really meant to them and how these experiences helped shape their modeling pursuits.

The researcher employed inductive analysis to delve into the details and specifics of the recorded data from the twenty-five artist models who participated in the study to discover important perceptions, actions, interactions, and relationships. A detailed coding and analysis process produced findings specific to the eight original themed questions. The uniqueness of each models' story, as well as the many underlying aspects common to their experiences, are highlighted by the use of the actual words, thoughts and beliefs of the participants as they relate to the study's themes. The findings provide a better understanding of the lives and experiences of artist models.

The discussion explains how the major findings of this investigation are relevant to understanding the experiences of women who are artist models. A symbolic interactionist approach was followed throughout in attempting to present an interpretive sociology of the world of artist models. A major research task was to interpret the social meanings of these actors, and the symbolic interactionist perspective was used to examine how interactions with artists are structured as well as how posing is affected due to the models' interpretations of those interactions. The researcher also examined the set of symbols and understandings that influence the models' conceptions of posing, pain, nudity and the hard work they go through for the artists. And mention was included about the great intrinsic and financial rewards of the work despite the fact that modeling is a chancy occupation--beset with perplexing stigma.

The limitations of this study are presented to point out potential weaknesses. It is important to note, however, that although these limitations existed, this study merely establishes a starting point for research about artist models. And the areas for future research pointed out in the paper

make it clear that further research is needed in virtually all areas of this poorly defined, socially condemned world.

The biggest omission I observed in all the literature on artist modeling was the absence of artist model voices themselves. Hence, my central goal was to explore what models thought themselves of their own experiences and center those voices in my study. By being one of the only social scientific research projects to conduct qualitative interviews of artist models, thus allowing them to speak in-depth about themselves, their work and others, we have obtained our first real glimpse into their world. Their stories help us to better understand the construction of the specific modeling identity of artist models, while also providing insight into the modeling world.

This study begins to remedy the neglect of artist models as a subject worthy of investigation. Marginal groups have been researched, but artist models have been ignored within the sociological literature. As long as artist modeling remains an academically taboo and under-researched subject, these women will continue to be equated with popular notions of deviant women in general and prostitutes and exotic dancers in particular. The accounts of the women in this sample challenge the myth of artist models as “down and out” individuals who are enmeshed in a world of unacceptable behaviors.

Modeling has been a part of our culture for many years and will probably continue to be on the scene in the future. This writer hopes that this study will make a small contribution to the public’s understanding of the lives of models.

APPENDIX A
INFORMED CONSENT DOCUMENT

Informed Consent

Protocol Title: Uncovering the Artist Model: An Exploratory Study

Please read this consent document carefully before you decide to participate in this study

Purpose of the research study:

The purpose of this study is to explore the work experiences of artist models.

What you will be asked to do in the study:

You will be asked for answers to a series of questions related to artist modeling by the principal investigator. You will be asked several questions about what artist modeling is like, how it affects your life, other questions about the world of art, and some background questions. You do not have to answer any question you do not wish to answer. With your permission, the interview will be audio-taped.

Time required:

2 hours

Risks and Benefits:

There are no risks nor direct benefits to your participation in the study.

Compensation:

None

Confidentiality:

Any information that is obtained in connection with this study and that can be identified with you will be kept confidential to the extent provided by law. Your information will be assigned a code number. The list connecting your information to this number will be kept in a locked file in my faculty supervisor's office. When the study is completed and the data have been analyzed, this list will be destroyed.

The tapes will be recorded so that no identifying information is on the cassette and the tape will be kept in a locked file cabinet. The tape will be heard only by myself. It is also possible that the tape could be shared with my faculty supervisor, but it will not be heard by anyone else. Tapes will only be heard as necessary for data collection and analysis. The tapes will be erased at the end of this research project.

The results of this study may be published in scholarly journals or books. Again, no information that will allow you to be identified will be revealed. As appropriate, you may be anonymously quoted in publications.

Voluntary participation:

Your participation in this study is completely voluntary. There is no penalty for not participating.

Right to withdraw from the study:

You have the right to withdraw from the study at any time without consequence

Whom to contact if you have questions about the study:

Clay A. Hipke, Graduate Student, Department of Sociology, 3219 Turlington Hall, 392-0265

Ronald L. Akers, Ph.D., Department of Criminology, Law and Society, 201 Walker Hall, 392-2230

Whom to contact about your rights as a research participant in the study:

UFIRB Office, Box 112250, University of Florida, Gainesville, Florida, 32611-2250; ph. 392-0433

Agreement:

I have read the procedure described above. I voluntarily agree to allow the interview to be audio-taped. I voluntarily agree to participate in the study, and I have received a copy of this description.

Participant: _____ Date: _____

Principal Investigator: _____ Date: _____

APPENDIX B
INTERVIEW SCHEDULE

Have you ever posed fully-clothed?

[If so, questions below pertain to only modeling nude.]

Have you ever posed simultaneously with other artist models in a studio?

[If so, questions below pertain to only modeling alone.]

Entry

How did you first get involved in modeling?

When did you first become an artist model?

In what types of settings have you posed? [E.g. private studio, classroom, group]

Which were your favorite settings?

For what type of art have you posed [E.g. painting, drawing, sculpting]?

For what type of art do you like posing the most?

For what type of artist(s) have you posed? [E.g. beginning students, professional]

For what type of artist(s) do you like posing the most?

What are the rates for modeling?

Posing

Prior to your first time posing, did you undergo any sort of “training”? Who “trained” you or explained the rules to you?

Are there “rules” to follow--either before, during or after posing?

a. Before posing

Could you describe what you typically do to “get ready” on the days you model before you arrive at the location?

Do you undergo any special grooming?

Do you apply lotion or oil to your skin?

Do you wear any special garments? (bras, tight pants, shoes that leave lines)

What objects do you bring with you to the studio?

Do you do any exercising or stretching immediately before posing?

Where do you remove your clothes? Do you prefer doing that in a separate room or behind a partition?

Explain your routine of approaching the stand and beginning the pose. (I.e., walking in, eye contact, speech, dis-robing)

b. While posing

(1) Posing

At the times you model, do you wear make-up or finger- or toe-nail polish?

At the times you model, do you wear *any* jewelry?

Have you ever posed wearing a single clothing item, such as sandals or a scarf, etc.?

Have you ever posed while holding a single object, such as pottery or a spear, etc.?

Do you prefer to work in a certain lighting? (natural, fluorescent, spotlight)

How often do you get to choose a pose?

When you get to choose a pose, are there do's and don'ts?

When you get to choose a pose, how often do you do "extreme posing": with twists and turns, contortions?

Do you have a favorite pose?

How important is facial expression during a pose?

While posing, what are you thinking about?

When you pose, is there "movement"?

When you pose do you try to *project* yourself (vis a vis being a passive lump of nude flesh)?

When you pose are you aware of your nudity (in your consciousness)?

When you are posing, how far from you does your “space” extend? That is, if an artist wanted to get real close to you to observe the texture of your skin, how close is “too close to be uncomfortable”?

(2) Artists

What is your general attitude towards the artist(s) for whom you pose?

Why do believe that artists need artist models to pose for them?

Are you called “the model” or by your name or by a pseudonym?

Do you make eye contact with the artist(s) before posing begins or during a pose?

To what degree do you care about the mood of the artist(s) during the time you pose? Do you do something to change the mood of the artist(s) to a mood of your liking?

Does the artist(s) use you to create the art product or do you and artist collaborate together to create the product?

What are you praised for by artists?

Do you ever get feedback from the artist(s) about something they liked or did not like, and then adjust accordingly for the next time?

c. The break

What do you do during your break?

d. Difficulties with posing

If you are having a “good day” or a “bad day” outside of the studio, do you carry that into the studio while posing, or do you hide it?

When you are experiencing, or about to experience, your monthly menstrual period, what extra steps do you take, if any, for that?

How do you overcome the discomfort(s) while posing? [E.g. hot or cold in studio, fatigue (sleepiness), aching muscles]

Is modeling physically demanding?

Have you suffered any physical injuries as a result of modeling (e.g. pinched nerves, numbness, stiff joints, distended veins, spinal injuries)?

Have you ever experienced an occasion when art students have had difficulty looking directly at you? Why do you think that is so?

Have artists ever requested that you alter your appearance, such as dying or cutting your hair?

Do you set limits for yourself (boundaries)--how far will you go in being suggestive?

Are there any poses that you consider inappropriate or an affront to your dignity [awkward or “medical” positions] and will not do?

Can you specify a particular event that was notably embarrassing to you while posing?

e. Ending a session

Could you describe your typical routine after a session is completed?

After you leave the posing location, what do you typically do?

The body

How do you perceive of your overall body (i.e. how do you feel about your body)?

Some people are “ignorant” about their own body while others know it well. You?

Has modeling carried over to the way you think about your body outside the studio (E.g. more confidence; taking up exercising; dress)?

Has posing in the studio carried over to the way you relate to others outside the studio regarding your body (e.g. less uptight or more uptight)?

Artworks

Of artwork for which you pose, is it the “idealized” you or the “real” you?

Do you prefer artwork to be idealized or a pictorial likeness of you?

In general, do you take pride in the artwork for which you posed?

In general, do you take credit for the artwork done while you posed?

If so, how do you express it?

If you were to go to a gallery and see an artwork created by an artist for whom you had posed, what are you likely to say to a friend with you?

Have you ever read what art critics have printed about artworks for which you have posed?

Is there something on the surface of your body specifically, such as a tattoo or long scar, that has been put into an artwork?

Has an artist ever depicted you as a male?

Has an artist ever done an obscene or sexually suggestive artwork of you?

In the “better” artwork for which you posed: do you feel “immortalized”?

How do feel about the fact that most of the artwork for which you posed will never be in the pages of a book or hung in a museum?

Do you ever keep and save any of the artwork for which you posed?

General

Do you consider artist modeling a “profession”, a “craft”, an “art” or “just a job”?

What criteria make a “good” artist model?

What are the rewards you have received from being an artist model?

What are the disadvantages you have experienced from being an artist model? [E.g. physical, relationships]

What constitutes a “good day of work”?

What constitutes a “bad day of work”?

How long do you plan to continue to be an artist model?

What the benefits to society of what you do?

Art and artist models

Are you aware of the history behind the use of artist models by artists?

Can you name any famous artist models by name?

Who are your favorite classical or contemporary artists of the human figure?

Have you ever been to an art exhibition that featured the human figure? How many?

Do you know other individuals who model?

If so, did you know them prior to becoming a model?

Do you associate with other models outside the studio?

Have you had any art training?

Have you had any training that used the nude model?

Other people

How would you describe what you do versus how others may define it? (I.e. are there myths about artist modeling?)

Do you feel condemned by society because of your work?

Who in your network of friends and family members knows that you are an artist model?

How do they feel about your work?

Who in your network does not know that you are an artist model?

Has being an artist model affected your personal relationship(s)?

On whom or what do you rely on for emotional support regarding your being an artist model?

[That is, for discussing about what you do or talking about problems “at work”.]

Related and background characteristics

Do you ever “practice” posing when not in the studio?

Do you have “tan lines”?

Do you have any tattoos?

Do you regularly “work-out”?

What is your background regarding dance (and ballet), regular exercise, sports, yoga?

Have you ever performed before a large crowd, e.g. in a play on a stage, as a speaker, a teacher in a classroom, sports or cheerleading or dance?

Have you ever done any fashion modeling?

Do you engage in casual nudity at home?

Have you ever been to a nude beach or nudist resort?

Have nude photographs ever been taken of you (amateur or professional)?

Have you ever done any “exotic dancing”?

Other background

Besides being an artist model, do you do other kinds of work for income?

Age

Race/Ethnicity

Class

Religion

Marital status

Highest educational level completed

Lastly

What should I have asked you that I didn't think to ask that is important for me to know?

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BIOGRAPHICAL SKETCH

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