

FIGURES¹

Figure 1. Timeline of events, artworks and publications pertaining to the study:

1538	Titian completes <i>The Venus of Urbino</i> (figure 5)
1700	
1727	Common law offence of obscene libel first established in the United Kingdom
1763	Italian government begins excavations on Pompeii
1776	<i>The Decline and Fall of the Roman Empire</i> , Edward Gibbon
1800	
1814	Jean-August-Dominique Ingres completes <i>La Grande Odalisque</i> , his most “savagely criticised” work (figure 9, Clark 1956:145)
1819	The Museum of Naples establishes the first ‘Secret Museum’ for ‘sensitive’ artifacts from Herculaneum and Pompeii
1839	Louis Daguerre unveils the daguerreotype to the French public
1857	Obscene Publications Act enacted in the United Kingdom
1863	Edouard Manet completes <i>Le Déjeuner sur l’Herbe</i> (figure 12) and <i>Olympia</i> (figure 6)
1864	Manet’s <i>Le Déjeuner sur l’Herbe</i> and <i>Olympia</i> cause a furore when exhibited at the Paris Salon (Hudson 1982:102)
1865	British Museum in London creates its own ‘Secret Museum’ for ‘obscene’ relics from the classical world
1868	Chief Justice Cockburn defines obscenity as the “tendency to deprave and corrupt” in the Queen versus Hicklin case in the United Kingdom
1869	<i>Culture and Anarchy</i> , Mathew Arnold
1892	Paul Gauguin completes <i>Are you jealous?</i> (figure 13)
1900	
1931	A board of censors is established in South Africa by the Entertainments (Censorship) Act to approve all local and imported films

¹ Complete information regarding figures has been supplied where possible.

- 1952 *The Second Sex*, Simone De Beauvoir
- 1953 First issue of *Playboy* founded and published by Hugh Hefner appears in the United States of America
- 1955 *Lolita*, Vladimir Nobikov
- 1959 Inception of the revised Obscene Publications Act in the United Kingdom
- 1959 David Herbert Lawrence's *Lady Chatterley's Lover* profiled as test case of the Obscene Publication's Act in the United Kingdom. *Lady Chatterley's Lover* is found to be "for public good"
- 1959 Unexpurgated version of *Lady Chatterley's Lover* published in the United Kingdom
- 1964 United States Supreme Court judge, Justice Potter Stewart proclaims, "I can't define pornography, but I know it when I see it"
- 1967 Promulgation of the South African Films and Publications Act (Act 65 of 1996)
- 1969 *Playboy* has a monthly circulation of 4,500,00, a figure unmatched by competitors (Dine 1995:259)
- 1968 Robert Guccione founds and publishes *Penthouse* in the United States of America with an initial monthly circulation of 350,000 (Dine 1995:259)
- 1969 *The End of Obscenity*, Charles Rembar
- 1969 The monthly circulation of *Penthouse* increases to 500,000 (Dine 1995:259)
- 1970 Start of the so-called pink wars, marking the financial advantage of showing female genitalia in pornographic publications
- 1970 By the end of 1970 the monthly circulation of *Penthouse* is 1,500,000
- 1970 Johnston Commission initiated to investigate 'obscene publications' in United States
- 1971 *Penthouse* publishes the first full frontal centrefold
- 1972 In January *Playboy* publishes full frontal centrefold. By August *Playboy* breaks all previous circulation records by selling 7,012,000 copies

- 1972 *The Secret Museum*, Walter Kendrick
- 1975 Visual pleasure and narrative cinema, Laura Mulvey
- 1979 *Report of the Committee on Obscenity and Film Censorship* presented to Parliament in the United Kingdom
- 1980 *The History of Sexuality. Volume 1*, Michel Foucault
- 1981 *Pornography: Men Possessing Women*, Andrea Dworkin
- 1985 United States Civil Rights Ordinance defines 'pornography'
- 1985 *Pornography, Civil Rights and Speech*, Catherine A MacKinnon
- 1988 GQ published for the first time in the United Kingdom
- 1991 *Eroticism and the Body Politic*, Lynn Hunt
- 1991 *Sexuality in Western Art*, Edward Lucie-Smith
- 1992 *Pornography: Women, Violence and Civil Liberties*, Catherine Itzin
- 1993 *The Invention of Pornography: Obscenity and the Origins of Modernity, 1500 – 1800*, Lynn Hunt
- 1996 *The People Versus Larry Flynt* is released, "a lionizing biopic of the founder of *Hustler* magazine" (Tang 1999:11)
- 1999 *Pornography, the Secret History of Civilisation*, Isabel Tang
- 2000 *Gentlemen's Quarterly South Africa*



Figure 2
Pan and the Goat, from the Villa of the Papyri, Herculaneum. Marble (Tang 1999:24).

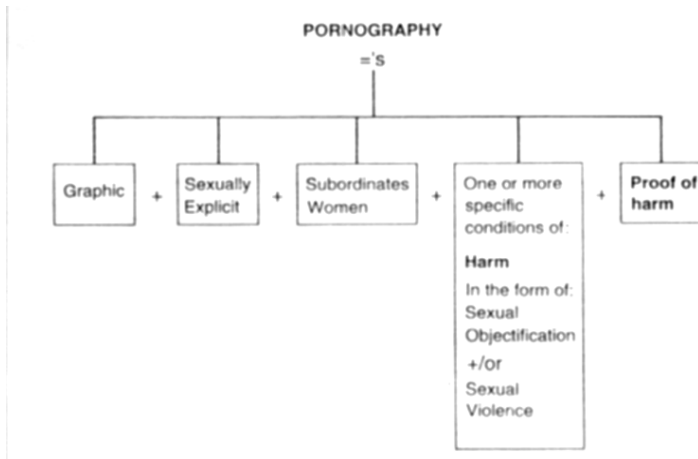


Figure 3
Legal definition of pornography. (Itzin 1992:436).



Figure 4
Leda and the Swan (after Michelangelo's *Leda and the Swan*), 1868. (Tang 1999:81).



Figure 5
TV Titian, *Venus of Urbino*,
1538, Oil on Canvas, 1.19
x 1.65m. Uffizi, Florence.
(Honour & Fleming
1999:498).

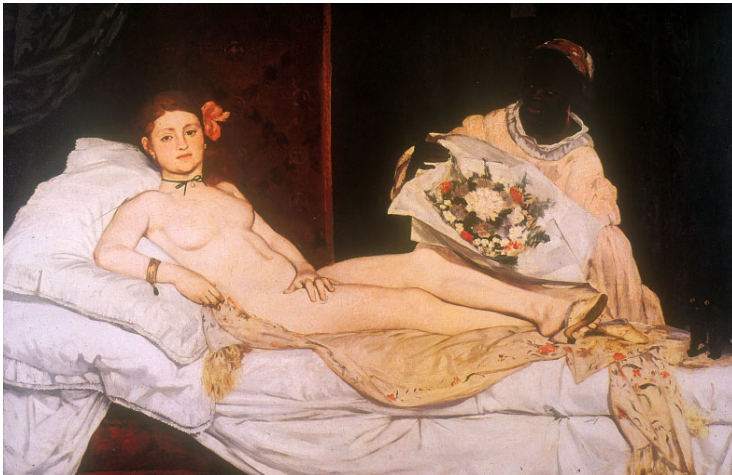


Figure 6
E Manet, *Olympia*, 1862-
1863, Oil on Canvas,
1.3 x 1.9m.
Musée d'Orsay, Paris
(Honour & Fleming
1999:714).



Figure 7
Praxiteles, *Cnidian Venus*, 350B.C. Marble.
Vatican. (Clark 1956:78).



Figure 8
Hellenistic *Capitoline Venus*. Marble.
Rome. (Clark 1956:81).

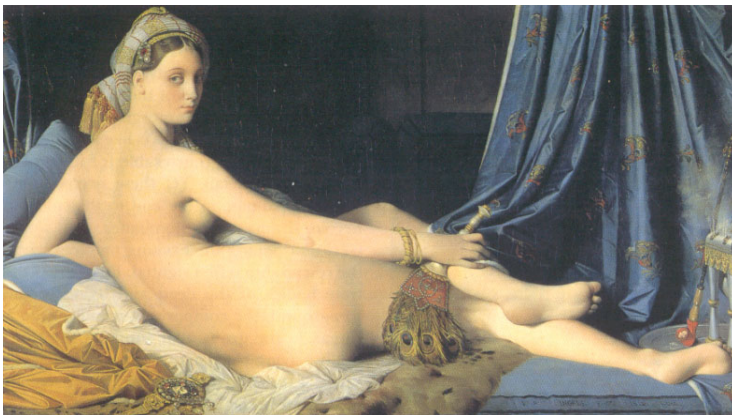


Figure 9
JAD Ingres, *La Grande Odalisque*, 1814. Oil on Canvas,
0.895 x 1.62 m.
Musée du Louvre, Paris.
(Janson 1992:358).



Figure 10
E Delacroix, *Woman with a Parrot*,
1827. Oil on canvas, 0.25 x
0.375m. Musée des Beaux-Arts,
Lyons. (Lucie-Smith 1971:200).



Figure 11
F de Goya, *Maya desnuda*,
1798-1800. Oil on canvas.
Museo del Prado.
(Field 1981:86).



Figure 12
E Manet, *Le Déjeuner sur
l'Herbe*, 1863, Oil on
canvas, 2.14 x 2.79m.
Musée d'Orsay, Paris
(Honour & Fleming
1999:677).

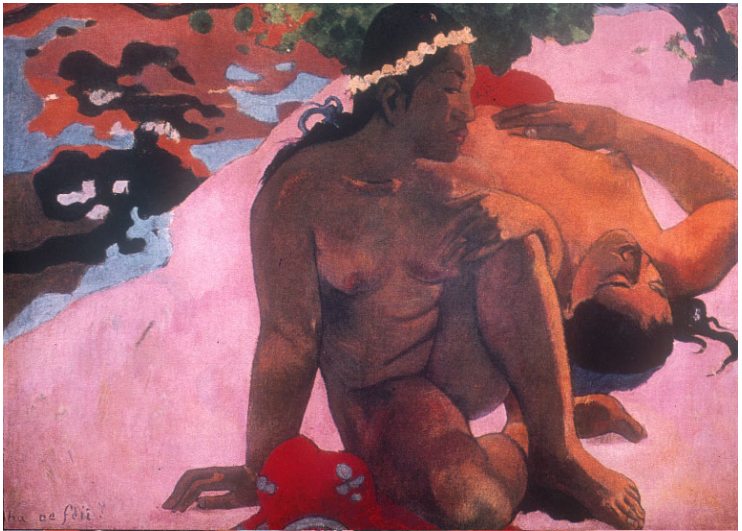


Figure 13
Paul Gauguin, *Are You
Jealous?* 1892. Oil on canvas.
0.66 x 0.89 m
The Pushkin Museum of Fine
Art, Moscow.
(University of Pretoria slide
archive).



Figure 14
F de Goya,
La Maya Vestida,
1798/1805. Oil on
canvas.
(University of Pretoria
slide archive).

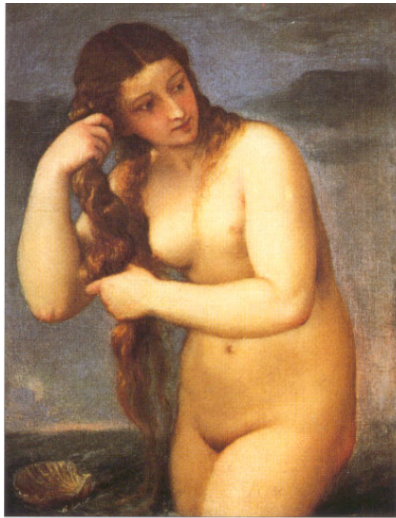


Figure 15
TV Titian, *Venus Anadyomene*, 1522.
(Tang 1999:97).



Figure 16
M Darnay, *Augustine Guy*, 1858.
(Tang 1999:97).



Figure 17
My Bikini.
(GQ October 2000:81).



Figure 18
My Bikini.
(GQ October 2000:81).



Figure 19
GQ Cover.
(GQ November 2000).



Figure 20
Man's World.
(GQ Millennium 2000:56-57).



Figure 21
Who is Katie Richmond?
(GQ October 2000:30).



Figure 22
Keeping Abreast.
(GQ March 2000:26).

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EXTREME AURAL PLEASURE

GQTalk



See Lara Croft Naked!

The sight of Lara Croft in various stages of undress is nothing new to a particular set of sad but horny 'net surfers. The virtual sex symbol and heroine of the popular *Duke Gears* computer games can be found in the buff on sites all over the web. But the designers of the game put their boot down when a US soft-porn magazine published nude pictures of model *Neil* *McAndrew* – the 'real-life' incarnation of *Ms Croft*. The design company, *Core Design*, got an internetc against the magazine, saying *Ms Croft's* 'spacey-class' image would be irreversibly tarnished by association with the soft-porn mag. The publishers had to blink and the *Game Addict's* and *Ms Croft's* name from 20 (20) editions of the magazine.

www.lara_in_the_buff.com

- www.magazines.duke.com/
- www.lara_in_the_buff.com/
- www.core-design.com/
- www.fox.com/
- www.fox.com/
- www.fox.com/
- www.fox.com/

'Once upon a blah blah blah'

Not willing to let David Croft die, the Bahar Lypton Fiction prize, for the most amusing sentence of a novel. This is his bid: "Through the gathering gloom of a late October afternoon, along the grassy, matted path of the sky, sleek from the spume of the sky."

Stanley Hildebrandt warty nudged up the hill from the cemetery where his wife, sister, brother and three children were all buried, and faced open the door of his deceiving house, blissfully unaware of the catastrophe that was soon to devastate his life. The end.

Figure 23
See Lara Croft Naked!
(GQ Millennium 2000:32).

Present perfect

Think diamonds, rubies and rabbits. Model Rebecca Romijn talks about the tradition of giving... a lot.

Do you ever receive gifts from distant relatives swept off their feet by the Victoria's Secret catalogue or the Sports Illustrated annual issue? I get lots of postcards. How says to present? And military academies I get lots of cards, but don't think I've ever received any gifts. What's the most extravagant gift you've ever received from your husband? The simple gift. Beautiful gifts. Well, my husband has come through with some really creative gifts that I love. We both stay about linear and for our first Christmas we got the same gift. We got a pair of pajamas. He always had the pajamas and then he took them down to the manager.

And what did you give him? Oh, that was probably the most memorable thing he ever gave. I had to compensate for it that night. What tops the list of gifts guys should shy away from? I don't give them the most they spend the better. I just think that's so wrong. A man who has to buy more extravagant gifts is trying to make up for a lack of attention or affection. What's the best present you remember getting on a child? He didn't have a lot of presents, but my dad was a woodworker. He made toys and sold them on the street in San Francisco. One year he made a beautiful doll's house. Another year it was a miniature supermarket. My mom spent all year collecting

rehabilitation and designed to put in it. In this day she'll still find stuff that she thinks belongs in that market. What's the most extravagant present you've given yourself? A beautiful face of the century riding along in their tank. What do you have trouble buying for yourself? I find it hard to buy lingerie. It's not extravagant to buy for yourself. I think men should buy what they want to see their women in. What could your boyfriend buy you to best show off your assets? I feel wrong in my underwear. Always so short. There are long Calvin Klein ones. They're kind of like tank tops with legs. I don't know what they're called. I like to wear just the underwear and nothing else.



Rebecca

114 00 PHOTOGRAPHY: ROBERT BRIDGEMAN

Figure 24
Present Perfect.
(GQ March 2000:134-135).



Figure 25
Present Perfect.
(GQ March 2000:136-137).



Figure 26
Cell Girl.
(GQ October 2000:18-19).

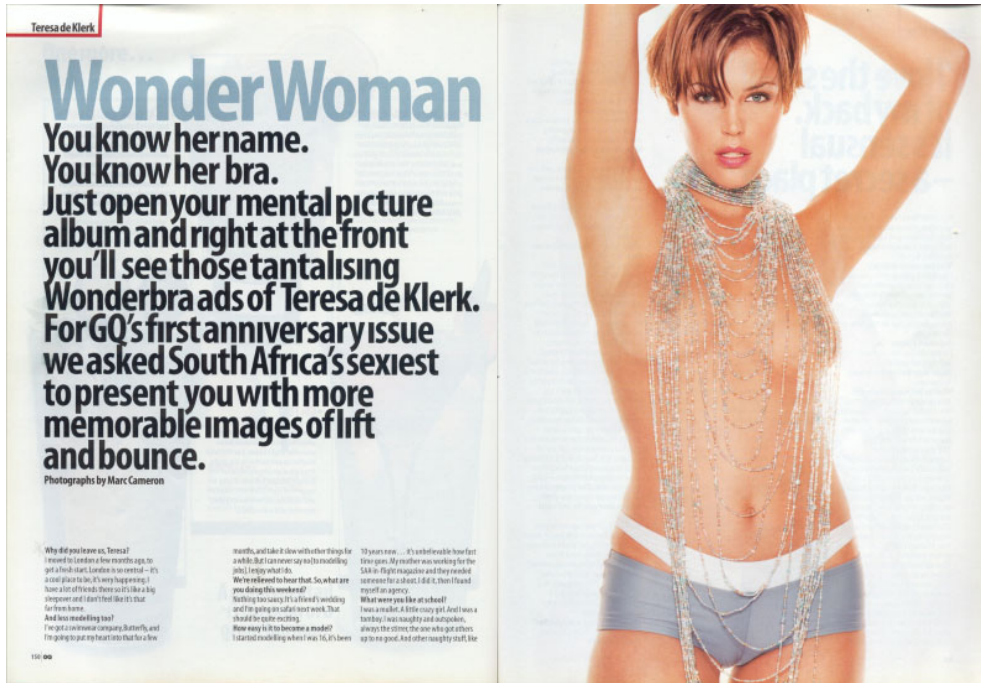


Figure 27
Wonder Woman.
(GQ December 2000:150-151).



Figure 28
Man's World.
(GQ March 2000:56-57).



Figure 29
Speed. Rough Rider.
(GQ March 2000:109).



Figure 30
H Fuseli, *The Nightmare*, 1791. Oil on
Canvas, 0.76 x 0.63 m.
Goethe Museum, Frankfurt-Am-Main.
(Vaughan 1978:49).



Figure 31
Histoire de Merlin, fourteenth-century, illumination. (Tang 1999:50).



Figure 32
The X-Factor.
(GQ October 2000:24).



Figure 33
H Baldung Grien, *Death and the Maiden*, 1517. (Tang 1999:54).



Figure 34
Hunt for the Giant Squid.
 (GQ March 2000:130-132).



Figure 35
 F de Goya, *Bandits Stripping a Woman Naked, 1808.* Oil on canvas.
 (University of Pretoria archive).

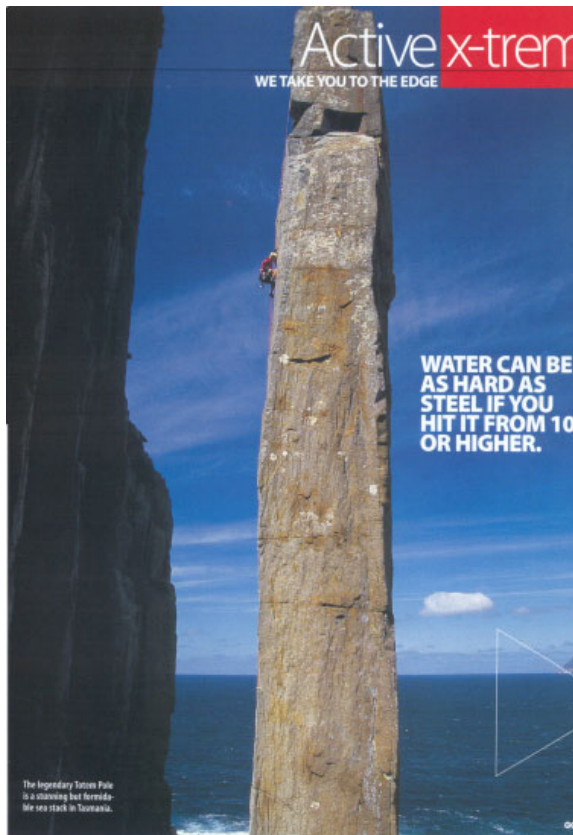


Figure 36
X-treme.
(GQ October 2000:149).



Figure 37
Smack It!
(GQ September 2000:108-109).



Figure 38
Sports Classic.
(GQ March 2000:184).



Figure 39
I am a Man.
(GQ December 2000:156-157).



Figure 40
Honk! Honk! (*FHM* June 2001:54-55).



Figure 41
B Braquehuis. *Academic Study - No 6*,
1854 (Tang 1999:101).



Figure 42
T Eakins, *Nude in the style of Velasquez*, 1880.
(University of Pretoria slide archive).



Figure 43
J Vermeer, *The Art of Painting*, 1670. Oil on Canvas,
1.2 x 1m. Kunsthistorisches Museum, Vienna.
(Honour & Fleming 1999:610).



Figure 44
R Polack, *The Artist and his model*, 1914.
Platina print. RPS, Bath.
(University of Pretoria slide archive).



Figure 45
Man's World. Five Star.
(GQ November 2000:42).



Figure 46
L Maholy Nagy, *Nude*. 1931.
(University of Pretoria slide archive).

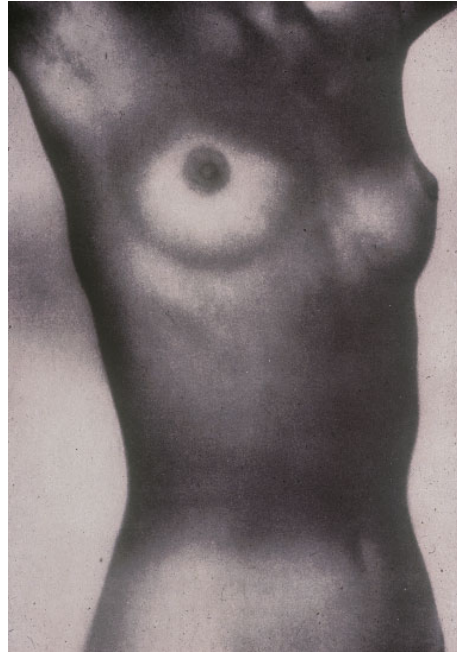


Figure 47
Man Ray, *Untitled*. 1933.
(University of Pretoria slide archive).



Figure 48
E Weston, *Nude*. (University of Pretoria slide archive).



Figure 49
GQ Calendar 2000. January.
(GQ Millennium 2000).



Figure 50
Munch, *Sin*, 1901. Lithograph. (University of Pretoria slide archive).



Figure 51
GQ Calendar 2000. February.
(GQ Millennium 2000).

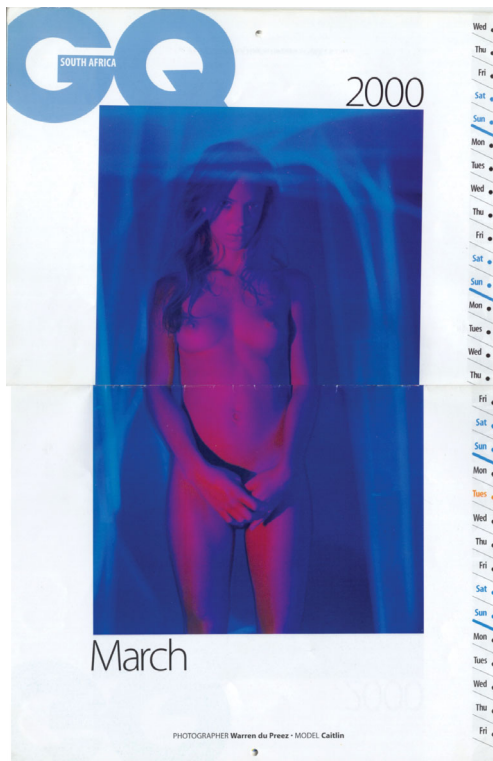


Figure 52
GQ Calendar 2000. March.
(GQ Millennium 2000).

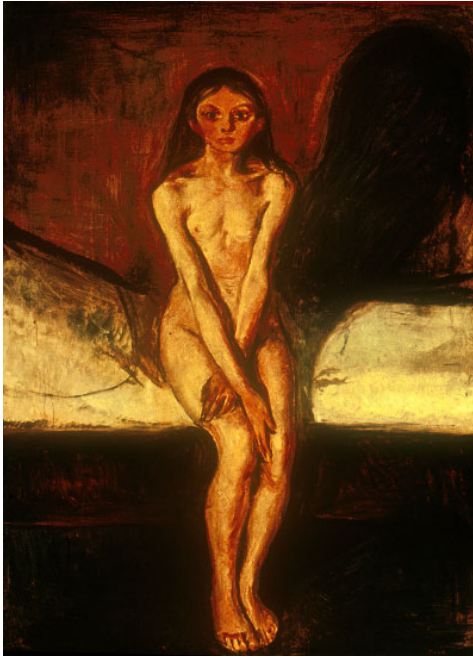


Figure 53
Munch, *Puberty*, 1895. Oil on Canvas,
1.52 x 1.1m. National Gallery, Oslo.
(Tansey 1996:1008).

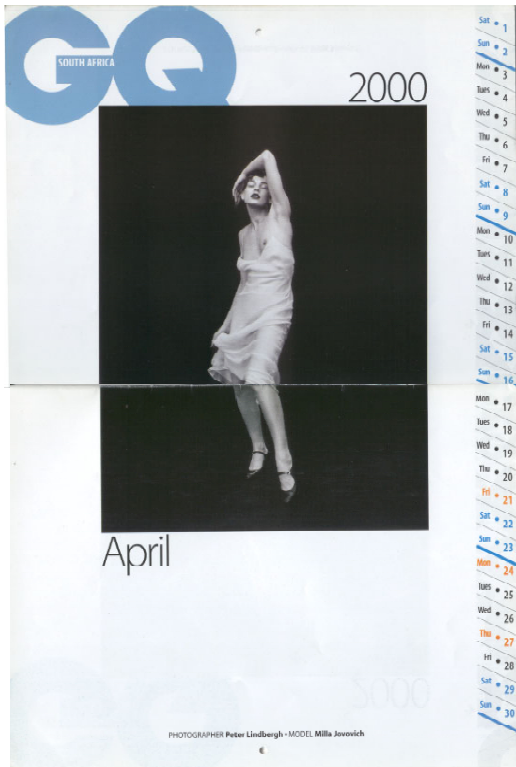


Figure 54
GQ Calendar 2000. April.
(GQ Millennium 2000).



Figure 55
GQ Calendar 2000. June.
(GQ Millennium 2000).

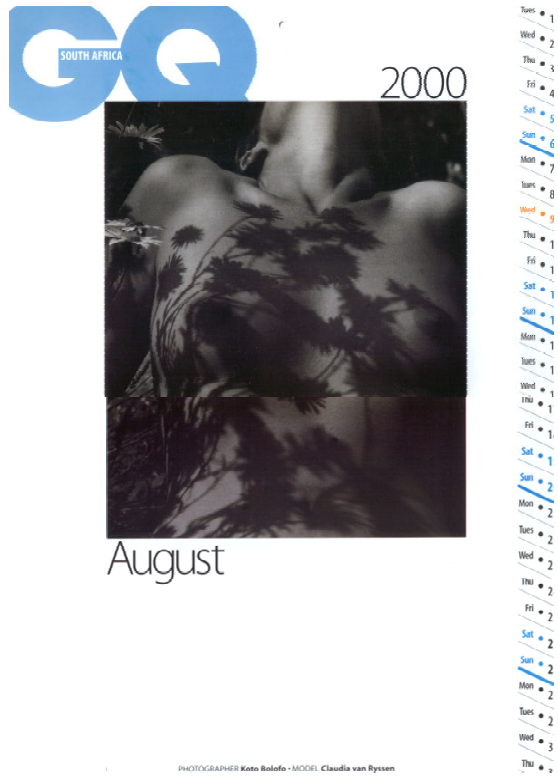


Figure 56
GQ Calendar 2000. August.
(GQ Millennium 2000).

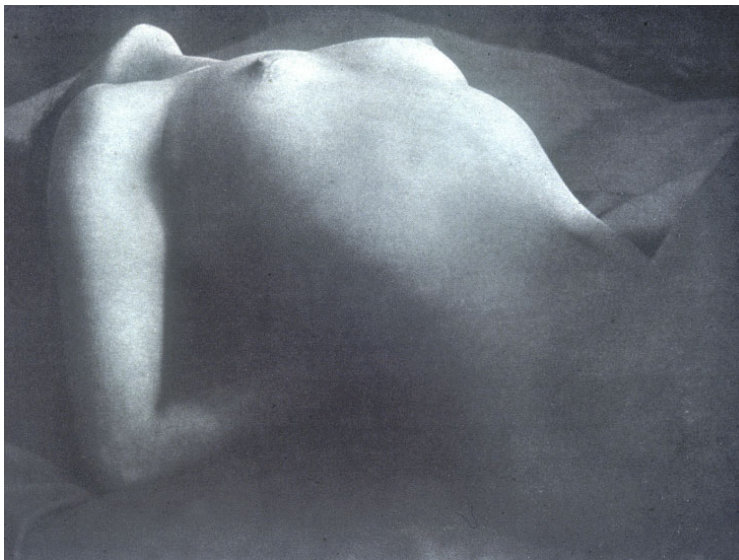


Figure 57
Brassai, *Nude*, appeared in
Minotaure, 1933.
(University of Pretoria slide
archive).



Figure 58
GQ Calendar 2000. December.
(GQ Millennium 2000).



Figure 59
Man Ray, *Prayer*, 1930.
Photograph. Lee Miller Archives, East
Sussex.
(University of Pretoria slide archive).



Figure 60
The Shape of Things to Come.
(GQ Millennium 2000:155).



Figure 61
She's Our Girl.
(GQ September 2000:130).

	QUALITY PRESS	POPULAR PRESS	GQ
INTERPRETIVE PROCESS	<ul style="list-style-type: none"> - employs a tone of objective detachment ('abstract') - presents a fragmented image or argument and expects the reader to construct cohesive meaning - relies on referential information on the part of the reader - employs truth and objectivity, which prompts readers to 'decipher' the text - 'decipherment' leads to the perception of acceptance and distanciation 	<ul style="list-style-type: none"> - invokes self-identification and personal involvement in reader ('empathetic') - creates immediacy by using the 'personal' as an explanatory framework - prefers a 'story-telling' narrative structure - uses unresolved contradictions, incomplete information, scepticism and parody, which prompts readers to 'read' the text - 'reading' is participatory, it involves the production of relevance 	<ul style="list-style-type: none"> - style and register of articles presumes a wide understanding or referential knowledge of certain subjects (such as business, politics and cars) - personally involves the reader by addressing him in the first person and including him in a collective 'we'
IDEOLOGICAL POSITIONING	<ul style="list-style-type: none"> - may be 'radical' in that it has the potential to oppose or overthrow the social order - articulates the interests of the 'power-bloc' - wields the information and knowledge necessary to maintain prevailing power structures (ironically) produces a 'believing subject' 	<ul style="list-style-type: none"> - may be progressive, <i>i.e.</i> it may destabilise the social order (but never overthrow it) - creates a sense of polarisation between 'the people' and the power-bloc - encourages an antagonistic reading that is in opposition to the power-bloc - invokes disbelief and a sense of 'seeing through' the power-bloc - mounts a populist challenge on privilege by 'bashing' the power-bloc 	<ul style="list-style-type: none"> - identifies itself with the 'power-bloc' through articles that chronicle the rise to success of the rich and famous (as opposed to the 'fall from grace' articles typical of the popular press) - sexualises materialism (and, subsequently, the power-bloc) - produces a 'believing subject' by supporting and affirming prevailing power structures (e.g. Capitalism, patriarchy and phallogentrism)

Figure 62
Loosely based on the assumptions of Peter Dahlgren (in Storey 1996), John Fiske (1989), and John Storey (1996).



Figure 63
Kids in the picture.
(GQ September 2000:18-19).



Figure 64
 South Africans.com.
 (GQ September 2000:36,41).



Figure 65
 Emmanuel Lediga.
 (GQ September 2000:56).

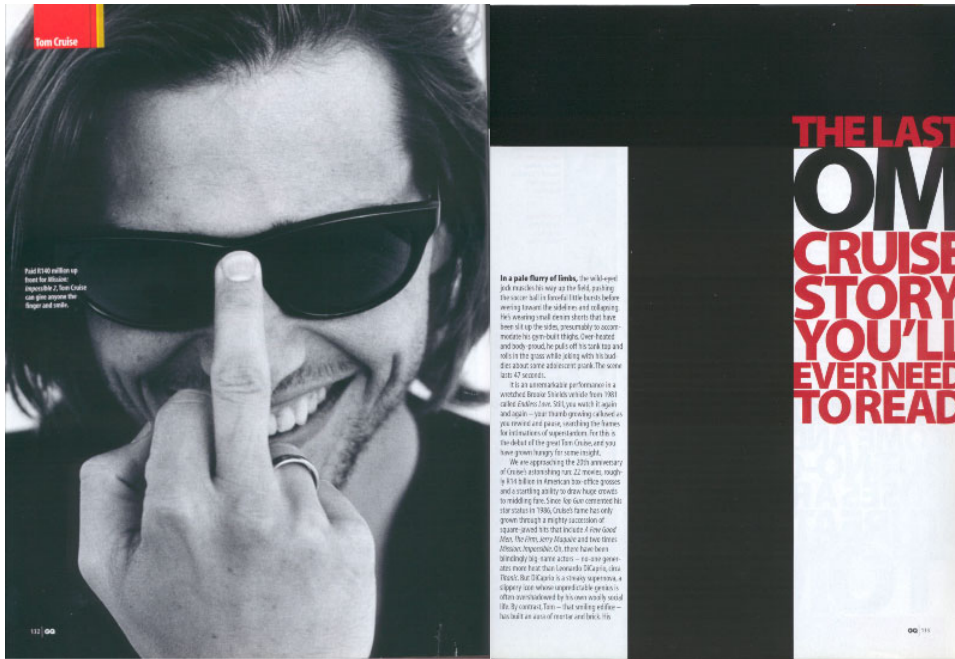


Figure 66
The last Tom Cruise story you'll ever read.
 (GQ September 2000:132-133).



Figure 67
How to...choose a suit.
 (GQ Millennium 2000:38).



Figure 68
100 Ways to be a Gentleman.
(GQ November 2000:128-129).



Figure 69
GQ Calendar 2000. November.
(GQ Millennium 2000).



Figure 70
Grapple with me.
(GQ November 2000:143).

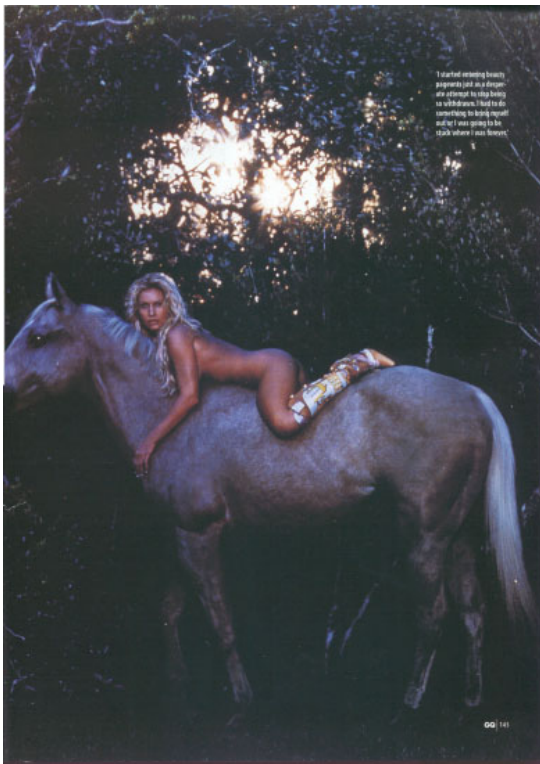


Figure 71
Grapple with me.
(GQ November 2000:145).

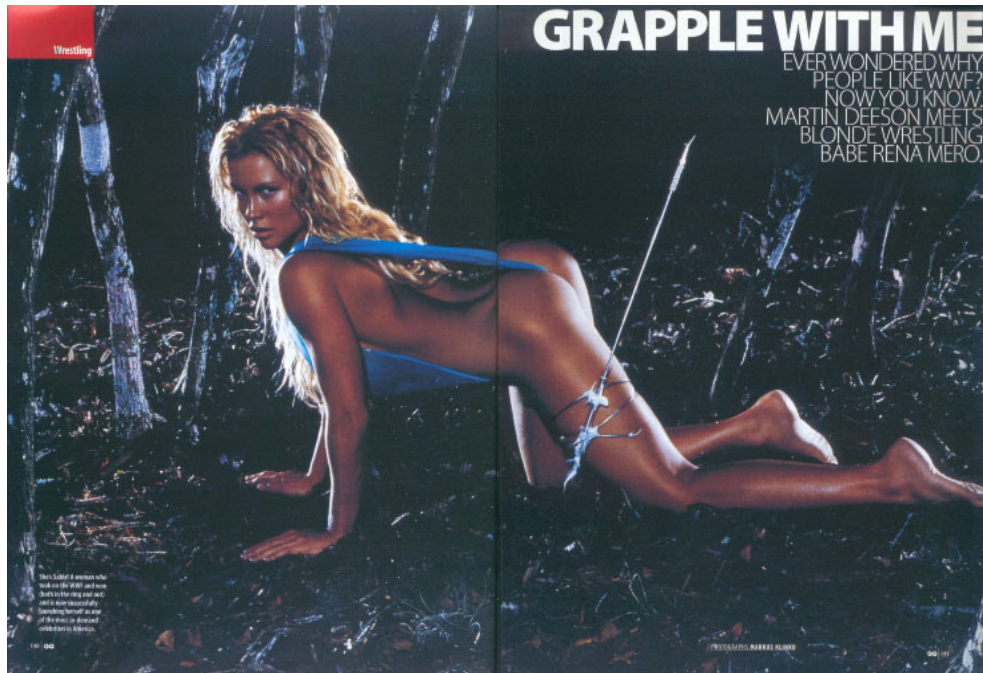


Figure 72
Grapple with me.
(GQ November 2000:140-141).

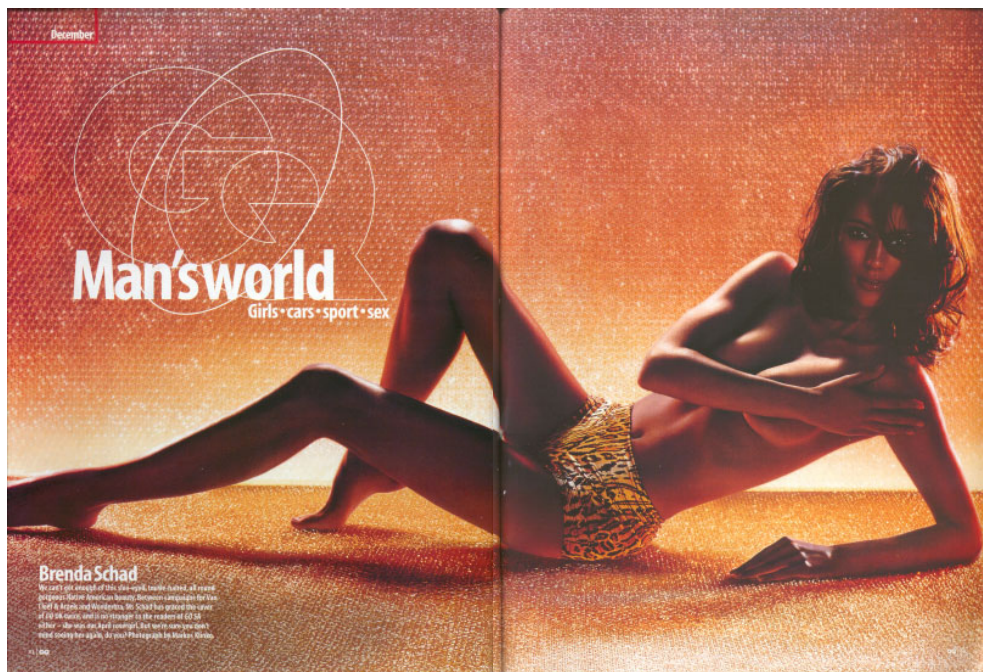


Figure 73
Man's World.
(GQ December 2000:42:43).



Figure 74
Time's Up, Miss.
(GQ November 2000:55).



Figure 75
Wonder Woman.
(GQ December 2000:154-155).



Figure 76
Meet me on the beach.
(GQ September 2000:156-157).



Figure 77
TV Titian, *Venus and the Organ Player*, 1550. Oil on canvas.
(Tang 1999:69).