**FIGURES**

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

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

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1 Complete information regarding figures has been supplied where possible.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Book/Article</th>
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<tr>
<td>1952</td>
<td><em>The Second Sex</em>, Simone De Beauvoir</td>
</tr>
<tr>
<td>1953</td>
<td>First issue of <em>Playboy</em> founded and published by Hugh Hefner appears in the United States of America</td>
</tr>
<tr>
<td>1955</td>
<td><em>Lolita</em>, Vladimir Nobikov</td>
</tr>
<tr>
<td>1959</td>
<td>Inception of the revised Obscene Publications Act in the United Kingdom</td>
</tr>
<tr>
<td>1959</td>
<td>David Herbert Lawrence's <em>Lady Chatterley's Lover</em> profiled as test case of the Obscene Publication's Act in the United Kingdom. <em>Lady Chatterley's Lover</em> is found to be &quot;for public good&quot;</td>
</tr>
<tr>
<td>1959</td>
<td>Unexpurgated version of <em>Lady Chatterley's Lover</em> published in the United Kingdom</td>
</tr>
<tr>
<td>1964</td>
<td>United States Supreme Court judge, Justice Potter Stewart proclaims, &quot;I can't define pornography, but I know it when I see it&quot;</td>
</tr>
<tr>
<td>1969</td>
<td><em>Playboy</em> has a monthly circulation of 4,500,000, a figure unmatched by competitors (Dine 1995:259)</td>
</tr>
<tr>
<td>1968</td>
<td>Robert Guccione founds and publishes <em>Penthouse</em> in the United States of America with an initial monthly circulation of 350,000 (Dine 1995:259)</td>
</tr>
<tr>
<td>1969</td>
<td><em>The End of Obscenity</em>, Charles Rembar</td>
</tr>
<tr>
<td>1969</td>
<td>The monthly circulation of <em>Penthouse</em> increases to 500,000 (Dine 1995:259)</td>
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<tr>
<td>1970</td>
<td>Start of the so-called pink wars, marking the financial advantage of showing female genitalia in pornographic publications</td>
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<td>1970</td>
<td>By the end of 1970 the monthly circulation of <em>Penthouse</em> is 1,500,000</td>
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<td>1970</td>
<td>Johnston Commission initiated to investigate 'obscene publications' in United States</td>
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<td>1971</td>
<td><em>Penthouse</em> publishes the first full frontal centrefold</td>
</tr>
<tr>
<td>1972</td>
<td>In January <em>Playboy</em> publishes full frontal centrefold. By August <em>Playboy</em> breaks all previous circulation records by selling 7,012,000 copies</td>
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<td>Year</td>
<td>Event/Publication</td>
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<td>1972</td>
<td><em>The Secret Museum</em>, Walter Kendrick</td>
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<tr>
<td>1975</td>
<td>Visual pleasure and narrative cinema, Laura Mulvey</td>
</tr>
<tr>
<td>1979</td>
<td>Report of the Committee on Obscenity and Film Censorship presented to Parliament in the United Kingdom</td>
</tr>
<tr>
<td>1980</td>
<td><em>The History of Sexuality. Volume 1</em>, Michel Foucault</td>
</tr>
<tr>
<td>1981</td>
<td><em>Pornography: Men Possessing Women</em>, Andrea Dworkin</td>
</tr>
<tr>
<td>1985</td>
<td>United States Civil Rights Ordinance defines ‘pornography’</td>
</tr>
<tr>
<td>1985</td>
<td><em>Pornography, Civil Rights and Speech</em>, Catherine A MacKinnon</td>
</tr>
<tr>
<td>1988</td>
<td>GQ published for the first time in the United Kingdom</td>
</tr>
<tr>
<td>1991</td>
<td><em>Eroticism and the Body Politic</em>, Lynn Hunt</td>
</tr>
<tr>
<td>1991</td>
<td><em>Sexuality in Western Art</em>, Edward Lucie-Smith</td>
</tr>
<tr>
<td>1993</td>
<td><em>The Invention of Pornography: Obscenity and the Origins of Modernity, 1500 – 1800</em>, Lynn Hunt</td>
</tr>
<tr>
<td>1996</td>
<td><em>The People Versus Larry Flynt</em> is released, “a lionizing biopic of the founder of Hustler magazine” (Tang 1999:11)</td>
</tr>
<tr>
<td>1999</td>
<td><em>Pornography, the Secret History of Civilisation</em>, Isabel Tang</td>
</tr>
<tr>
<td>2000</td>
<td><em>Gentlemen’s Quarterly South Africa</em></td>
</tr>
</tbody>
</table>
Figure 2

Figure 3

Figure 4
Figure 5

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
Figure 8

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

Figure 12

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

Figure 16
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).
Figure 23
See Lara Croft Naked!
(GQ Millennium 2000:32).

Figure 24
Present Perfect.
Figure 25
*Present Perfect.*

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.

Figure 30
H Fuseli, The Nightmare, 1791. Oil on Canvas, 0.76 x 0.63 m.
Goethe Museum, Frankfort-Am-Main.
(Vaughan 1978:49).
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Figure 32
*The X-Factor.*  
(GQ October 2000:24).

Figure 33
Figure 34
*Hunt for the Giant Squid.*

Figure 35
F de Goya, *Bandits Stripping a Woman Naked*, 1808. Oil on canvas.
(University of Pretoria slide archive).
Figure 36
X-treme.
(GQ October 2000:149).

Figure 37
Smack It!
Figure 38
*Sports Classic.*
(GQ March 2000:184).

Figure 39
*I am a Man.*
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T Eakins, *Nude in the style of Velasquez*, 1880. (University of Pretoria slide archive).

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

Figure 46
(University of Pretoria slide archive).

Figure 47
(University of Pretoria slide archive).
Figure 48

Figure 49

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

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Figure 55
Figure 56
GQ Calendar 2000. August.
(GQ Millennium 2000).

Figure 57
Brassai, Nude, appeared in Minotaure, 1933.
(University of Pretoria slide archive).
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Figure 59
Figure 60
The Shape of Things to Come.
(GQ Millennium 2000:155).

Figure 61
She’s Our Girl.
(GQ September 2000:130).
### QUALITY PRESS

**INTERPRETIVE PROCESS**
- 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

**IDEOLOGICAL POSITIONING**
- 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'

### POPULAR PRESS

- 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

### GQ

- 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'

May be progressive, *i.e.* 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
- 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 phallocentrism)

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

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

"I was a naughty girl. I got others up to no real good."
Figure 76
*Meet me on the beach.*

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