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- BY -

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Miss Selfridge

MAKES UP



## CHAPTER I

"GLAMOUR IS A MODERN INVENTION" John Berger,  
WAYS OF SEEING

Some of the most arresting imagery we are ever likely to see is presented to us through the visual aspect of the media. In fact, there are very few hours in the day from which we are spared the visual bombardment of image after image. Images which conjure and present an overall picture of the world we are part of, or a world which we aspire to be a part of. Messages are constantly filtering through to us, always persuasive. We on the other hand are not always aware of this persuasive assault but our reaction is one of "need", "want", the desire to buy and to have a specific item which in fact we could render as useless.

Primarily these messages act upon our ideas, how we perceive ourselves in society, our behaviour towards one another, how we would like to project ourselves in society, the image we would like to project.

Advertising, is a most important and most powerful element in mass media and in mass culture. Advertising is not only responsible for altering our ideas about ourselves, but it is the only force from which there is no escape.



Everywhere we go we see evidence of this almighty force: the magazines we buy, the papers we read, roadways and airways present us with a world of idealism. The life we strive for is taken away, glamourised and returned, it could in fact be ours - at a price.

It is decided what exactly people should like. Usually this is decided upon by men, (women are certainly out-numbered in this field) yet they offer their assistance. Advertising becomes a language within itself, a language with phrases like "hard sell", "soft sell" and "the subliminal sell", which are used in expressing and articulating the strength of the seduction between the 'ad-man' and the consumer.

Whatever the strength of the seduction, sex and sexual undertones are the most successful way to sell ideas, styles, fashions, cosmetics, cars, and deep-freezes to it's consumer society.

Goods such as cars and washing machines can in fact attain sexual qualities and with these qualities there are images created. No longer is an inanimate object - the image it creates is the image that is bought, hence, it will become the image it's consumer most likely desires to project as it's self-image.

What can be more familiar than a pretty, voluptuous, blonde, half-naked female leaning over or splayed across "that new turbo drive." Permissiveness in the western world has brought the approval of explicit or suggestive messages in advertising. The trend which appears to have been initiated by "Miss Clairol's" extraordinary headline (a hair dye) aimed primarily at teenagers - "Does she ?" or "Doesn't she" ? Magazine copy for one of Revlon's lipsticks shows a luscious pair of lips on one page, then on the opposite page a lipstick thrust towards those lips. I am doubtful if in fact we are seeing anything which is unintended. We make our own decisions and associations.



ITALIAN MEN ARE FAMOUS FOR IT.



Cellini by Fabergé. A fragrance for men. With more than a hint of passion. Cologne. After-sh





At least there's one problem she doesn't have.

No one makes a tampon quite like we do. And we don't think anything else can give you such comfort. Or as much peace of mind. In the first place, our applicator helps you position a tampon effectively. Then as it expands, it fits you into every contour of your body.

Registered Trademark.

Because unlike other tampons, ours expand in length and breadth as well as width. This gives you more protection.

And means whatever problems you come up against, your Tampax tampon will never be one of them.



MADE ONLY BY TAMPAX LIMITED, HAVANT, HAMPSHIRE



Market research has uncovered some interesting facts about the role of females in the boy/girl game. The "Journal of Advertising Research" carried an article "Who responds to sex in advertising ?" Three hundred ads were rated by several hundred young men and women. The principal finding was that the "suggestive copy" is a much more important variable in ads for women than it is for men. Unfortunately, most advertising is aimed at women. Most adverts incorporate the female form as a successful means of selling to women, and men, but specifically women. The visual media categorises women in a number of roles, it creates stereotyping. Girlfriends, wives, mothers, models, the carefree girl and the hostess. These are six of the most commonly used images of women projected in the media which appear and reappear. They are well selected images as most women can identify with at least one, if not more of these situations. The message being that "This is how everybody is, why aren't you ?"

The world of this 'Ideal Imagery' belongs to that of a well-off bracket of society - a "middle-class", this select group defines the "good-life". The image it projects becomes an ideal image. Images of women become "ideal women". The barrage of advertising is inescapable for the consumer, but the woman is the most vulnerable. She is the object once again in the age-old game of male/female seduction. She is in fact the person who is forever being seduced by her own image. Her own "ideal" image of what she believes she should be. This "ideal" which was given birth to, not by a woman, but by some immaculate conception conceived and born by a man.

Why are women forever seduced by this image ?

Firstly, women are extremely sensitive to the cultural image of woman, which is held up and presented to her through visual media for



self-comparison (if there is a comparison to make) or as a reminder of how she has failed as a woman to match the "cultural idea of herself".

Secondly, she is far more dependant on the approval of others, both men and women, as to how she appears in society.

My primary concern lies within this visual, printed documentation of the woman which so many magazines devote their gloss-coated pages to. The magazine's presentation and idea of femininity, magazines which are filled with sexual explicitness and a source of constant seduction between women and images of women. Magazines; the creation of glamour "which is a modern invention."









## CHAPTER II

### IMAGES OF WOMEN

"I know no woman, virgin, mother, lesbian, married, celibate - whether she earns her keep as a housewife, a cocktail waitress, or as a scanner of brain-waves - for whom her body is not a fundamental problem."

-- Adrianna Rich - 'Of Woman Born'

There are images which capture an emotion, a moment, the essence of a personality, painted or photographic. There are people whose kind of images personify wit, beauty, courage, etc. There are images we try to imitate. Sometimes these images are of real people who have captured our imagination. Often they are creations of the media who typify the way we would like to be, how to smoke, walk, talk and how to appeal.

As a woman in a predominantly christian society, two of the oldest images of women available are that of the Madonna and Mary Magdalene, in other words the virgin and the whore.

It is fascinating to see how one or the other image appeals to so many women. From the Madonna or virgin image to the



manufacturisms of Hollywood, Jean Harlow, Marilyn Munroe and Garbo - a divine trinity - lies centuries on which female idealism has been built. Munroe, the manufacturism. She offered herself up totally to the machine of image-making, her pain, her privacy, her vulnerability, until she did not know who she was in her mirror reflection. Until she put together the image that she had become, the image that became more agreeable to her, the self - the constructed image which was a galaxy away from reality.

A momentary image like one caught photographically, is probably the most powerful visual statement and documentation there can possibly be.

To become an image you must pass some imaginary white line, which is the demarcation of success. Beyond this white line you always have clear skin, white teeth, a handsome escort, uncreased clothing and you are never anything except perfect weight. You generally have a happy life, you never have a hangover, a spot or blemish, weight problem or messy eye make-up. It is alleged that you have passed over that white line. You never have had all the qualities you should have had and some of the qualities that one should constantly be without. So one needs images to dream of too. You are as we see you and your private life is your own.

All of us, when we meet womeone new, tend to build up a mental picture of the features and attributes that we feel tend to characterise them. This image is an incomplete likeness of the individual. Instead, we concentrate on the qualities which strike us most forcibly. This ability to form an image of other people is one which we acquire during the very early years. One builds a collection of image classifications of people who one deals with. Adolescence that shows transition from

childhood to adulthood is a period when this collection of image classification is most desirable. It is a period when one tries to define exactly what sort of person one is, making reference to that stored catalogue of options and alternatives.

Children socialise mainly with their own sex, so there is in fact no reason for them to think exactly what it means to be a boy or a girl. Sex roles do not come naturally, so adolescents look around in search of models. Traditionally a girl was expected to pattern herself around her mother; it is still accepted as a truism that girls eventually turn into their mothers. Teenage girls struggling for independence as well as discovering a sense of identity: this need, and search for identity causes them to turn elsewhere for images of femininity. Usually they rely on images of women drawn from magazines, books, television - each a form of media, acting as guidance as to what is expected of the individual.

In the past it was mainly a matter of the girl slotting herself into either of the roles, wife or mother, media has developed that aspect and now offers an extremely rich variety of womens images to select from, so the girl has to make a decision. We all categorise people on their visual appearance, their clothes, their presence, their hair and cleanliness, thus the fashion industry flourishes. Beliefs are bought and sold, so that one can become like one's idol, who lies between the cover of a gloss-magazine.

In the quest for female idealism, we can bring to mind a very private image. An image of ourself as we would like to appear.

We are all fundamentally our own ideals. "Ideal" is a confusing term to use, as it suggests that there is a singularly, outrageously,





## INTRODUCING AGE-ZONE CONTROLLER IT REDUCES TODAY'S FACIAL LINES AND HELPS STOP TOMORROW'S.

If you could literally stop the clock on the day you were born, never smile, laugh or venture out of doors, you would never have to be troubled by the appearance of facial age and expression lines.

But since life like that would not be life at all, Charles of the Ritz created Age-Zone Controller. So once you begin using it, you can dramatically reduce telltale facial lines around the eyes, mouth and forehead (the "age-zones"). This is a laboratory tested and proven fact!\*

Age-Zone Controller, another of the

\*Tests conducted by two independent testing laboratories.

unique Prescribed Skin Care problem solvers, penetrates deep into skin to fight the causes of facial lines: loss of elasticity due to collagen deterioration and dryness. Even very oily skins are affected by these problems over time. And since Age-Zone Controller has been designed to enhance your regular Prescribed Skin Care regimen, it is lightweight and quickly absorbed. It can even be worn under makeup.

So now that it's possible, take control of your skin with Age-Zone Controller. You'll see yourself looking younger than ever.









ravishingly beautiful female in the universe, to whom all other women must pay a type of homage. Whilst paying this homage to the icon of womanly essence, she must also aspire to be her image to imitate her. The woman, the victim of attack by her own likeness on her own image. Her aspirations almost within grasping distance. Readily identifiable images of familiar situations. Their main message is one of "discontent with oneself"; discontent with the way you look, dress, behave. Discontent with your partner, one must be ever-striving towards self-improvement in every aspect of one's existence. The woman must be svelt, sexually alluring, "beautiful". With these qualities, the woman will feel and be accepted and absorbed into society, a society which has been created through a MALE CULTURE.

Advertising has infiltrated every aspect of the woman's body, leaving no part of that female anatomy untouched or spared from attack. Yet a high percentage of women will buy a monthly or weekly magazine in which the content will offer little more than page after page of female ideology. Beautifully photographed images of women and certainly presenting some of the most cleverly photographed and cleverly transmitted messages that one is ever likely to encounter.

These magazines represent "a way of life" or "an alternative way of life." They are enclosed world of promises, alter-egos and of reflective narcissism. They (the magazines) become a culture within a culture. Diet sheets: (for the diet that has been a constant failure) this one must be the one which will work! Step-by-step make-up application charts. Ideas on how to dress chicly and how to undress skilfully. A never-ending array of creams for dry skin; dark hair changes to blonde, blonde to brunette; noses altered; ears flattened; breasts enlarged; thighs augmented. A woman who has never questioned herself on her sex, or questioned herself as regards her appearance, does not exist within our culture.

"We decided it was the quality of illusion, not just personality, after all Hitler has personality, but you couldn't call him glamorous".  
- Vogue, 1935.

Magazines are as stereotyped as the image they present. We tend to stereotype ourselves as we are able to identify with specific roles and categories created by advertising, and presented by the media.

There are magazines to promote motherhood, there are magazines for its demotion, after all it is the desire for motherhood that imposes on her the necessity of appearing desirable and trustworthy at all times, consequently turning 'womanhood' into a career in itself to which all other careers are secondary; magazines dealing with make-up style and chic. The superficial difference between past and present society is that today they seem to have made the business of being a woman so much more easy, whereas in actual fact they have done no such thing.

"Women will never be free from their bondage, until they stop caring about what exactly their men think."

-Quintin Crisp  
'Doing It With Style'

When this happens, magazines such as Cosmopolitan will be a much thinner magazine. The icon-like imagery it presents of it's ideal "Ms. Cosmopolitan"; Ms. Mass Culture (or is it Miss Mass Culture). Due to a recent study undertaken by the publication, "Ms." was a topic of argument. It appears that men are not terribly clear as how exactly they should refer to the female gender. As we women are not terribly certain ourselves. "Miss" is a stereotyped spinster; "Women" - no, we are ladies; "Ladies" - why ? - we fought so hard to be "women" and we are



uninclined to be thrust back as being "ladies"."Female" conjurs images of half-disected frogs in a biology class. "Girls" - old girls, young girls, seems to be quite acceptable, depending on just how determined one is to be taken seriously.

lips; colourful, provocative eyes; exciting mag  
fizz. Innovator of all these make-ups (and herself queen o  
de Sandy Linter, see her, below right, with model Juli Foster. One of Amer  
y-one, has improved on the looks of Raquel Welch, Lauren Hutton, Jackie O and Deb  
she wants to improve on *yours*. Sandy believes any woman can duplicate the make-up she creates, so  
she sets down simple steps for you to copy with your own cosmetics, after you have applied your  
base. Sandy has no special techniques ("I make up like a woman, not an artist"), nor any short-cut



★ **GUESS WHAT!** The blonde bombshell on the right is no model—she's make-up artist Sandy, creator of these sensational faces  
\*Grady and Richard Voehl published by Angus & Robertson, February 1980 at £3.95.







## CHAPTER III

### MS. COSMOPOLITAN

Whatever the questions raised on issues related to women's topics, Cosmopolitan has the answer. Cosmopolitan is no ordinary magazine for the ordinary girl. I consider it to be a type of sub-culture, a culture within itself. It represents an entire way of life, this, of course means a complete behaviour pattern. It is the finishing school of the aspiring bourgeois. Following the curriculum with vitality and enthusiasm, with total dedication, one graduates with qualifications to match that of any mate who belongs or belonged to the G.Q.<sup>1</sup> institute of many arts.

The Cosmopolitan girl is an alternative and associate to Ms. Mass Culture. She is everything that the male-fearing female aspires to be.

Cosmopolitan supplies and continues to supply an open university for the bright young minds of those bright young girls who continue to invest within it's institution. She shall retain, maintain and ascertain every aspect of her femininity, with the constant reassurance that she is not a sex object. She shall grow into a mature independent woman. She shall be socially acceptable in male society. She is fresh and glossy and that is how she shall remain as long as

1. G.Q. is an American magazine comparable to Cosmopolitan but specifically for men.



she continues to be seduced by her own image, in that typical female manner. She is paradoxical; she is ideology itself. Once more a creation of the male-orientated norm.

"Where there are no hidden dreams  
Glamour is hard to come by"

Kathryn Perutz "Beyond the Looking Glass"

Cosmopolitan was first launched in 1972. The Editor, Deirdre McSharry has been with the magazine since its first memorable launch on society. Its contributors have been both male and female.

1972 to 1977 was a period of unrest for woman and her attitude towards her place in society. "Women's Movement", "Women's Liberation", "Chauvinism" are phrases which now sound so dreadfully cliched and dated. This was a period of militant motherhood, a period when women were desperately trying to seek their identity through an alternative, than through their man. Articles such as the "Femininity Trap", "How to make your ex-husband your best friend", "Contraception" and "I'm liberated, she's my mother-in-law" appeared in the Features Department.

There has been little change in the glamour, beauty and fashion section over the past decade, beside the race to keep ahead of dictated trends. But the Glamour Features are similar: "Yes it's true what they say about Swedish beauties", "Working out with Natalie Wood" and "The Clear Skin Diet", "Light up your looks with the ultimate make-up".

Presently one can be rather blasé about the women's movement. The mid-seventies saw the rank of diehards grow thinner and thinner, as more and more men, bombarded by angry slogans by equally angry women

inundated with accusations assumed into 'mea-culpa' stance. If women were this furious, then we men must be to blame. Men began soul-searching and discovered all sorts of hateful things about themselves. They became ashamed and did considerable penance by depriving themselves of those simple pleasures that celebrated maleness. Those manly arts, like: Develop muscles, read Ernest Hemmingway, enter and play competitive sports. And they were certainly not to take the leading role in seduction. There were ecstatic confessions of inadequacy in papers, journals and in the smarmy ballads of 'Barry Manilow'. The ineffectualness of husbands in the movies at this point, and to which Cosmopolitan paid so much attention to. Film reviews of male inadequacy and total incompatibility, such as was seen in the case of "Unmarried Woman", followed into the eighties by "Ordinary People", 1980.

One must remember that throughout the years of female unrest and having to deal with their 'inadequate' men, these women were buying Cosmopolitan and Cosmopolitan was supplying them with the rather raunchy militant material which nourished and held together their tortured minds, bodies and souls. They became conscientious objectors to the male cause. They became avid Cosmo readers and indoctrinates. Between such articles as the "Femininity Trap" and "How you could turn your ex-husband into your best friend", were, and remains to be seen, endless pages adorned by those beautiful girls, making equally endless and beautiful promises, so that you could possibly be as beautiful as she. With the added extra security that men will think you are beautiful too. There is some paradox here, it is one for which Cosmopolitan is famous.

The late seventies to the present day appears to be a period of detente. The macho image which had been banished throughout the female unrest in a necessary exile - an exile which gave the woman a



chance to flex her muscles and to give men a taste of emotional depths. The result of this new era was a new form of balance. The macho image has now returned and is in fact still returning. The image is that of a wiser, more shapely male. A man who would respect his woman but not pander to them. Capable of desire without apology or explanation and who, most of all, revealed his maleness in such a manner that women knew that equality need not mean sameness. This new form of balance which has evolved from the period detente between male and female is the shifting emphasis which is presently being enforced by the magazine and articles dealing with the issues are contributed by the male section of the editorial team.

Cosmopolitan is franchised world-wide. It has a combined circulation of just five million (4,966,660 are the latest published statistics). Just imagine that there are five million glossy, bright-eyed, Cosmo girls scattered world-wide who have adapted, or who are in the process of adapting the Cosmo way of life. Five million females with little more on their mind than "How they can trap and keep a Lord", "Shaping up with Natalie Wood" or learning fluently the "Twelve ways to spot a loser lover".

I have become an avid subscriber during the past two years - 1980-1982, not only as I regard this institute as a sub-culture but I consider it bordering on an art form. A remarkably clever juxtapositioning of image and text. Transmitting an equally clever if not confusing juxtaposition of languages. Cosmopolitan sells a mere 24,000 copies per month in the Irish Republic.

With every issue, every month, yet another beauty adorns the cover. Voluptuous lips, sophisticatedly made-up with the promise of eternal youth, courtesy of Estee Lauder, Clinique - or some such range

range of cosmetics. The cosmetic industry continues to flourish - as Glamour continues to be promoted. Glamour - like myth, to which realm it properly belongs, has an elusive quality. The Glamour ethic is one of the prime reflections of technological society, using models and beautiful people as its carriers. The model in the magazine has taken over from the Hollywood creations of Glamour promotion. Beauty culture which the magazine presents has virtually replaced religion, as it has its own ideology, rites, sanctuaries, icons, high priests and its vision of perfection. It's almighty power can unite women in a way incomparable to any other culture.

"Her glossy lips and matt complexion, her unfocused eyes and flawless fingers, her extraordinary hair all floating and shining, curling and gleaming, reveal the (inhuman) triumph of cosmetics, lighting, printing, cropping and composition".

- Germain Greer.

So writes Germain Greer of the Glamour myth. We are creatures of imperfection, but the Cosmo-girl can conquer this imperfection and the burdens of her sex.

There are few women who succeed in making no symbolic statement about themselves through style, either in hair, dress, or make-up."A new hair-style, a new image has been known to do more for some women than a month's chemotherapy". Re-using symbols and therefore regaining myths. Jung has stated that symbols, in so many different ways, are a means of putting oneself in touch with the world with external reality.

The theme which ran through Cosmopolitan had been in the past (and in its tender years) on such delicate topics as "Sex and the single



girl", "The man hunt", "The Availability of contraceptives" has shifted its emphasis, and has now become a far more career and general improvement of mind and body orientation. It has become less obsessed with sex and articles related. Yet it has retained its "stereotyped image of woman" within its advertising and illustrated features.

Like any successful magazine, over an equally successful period of publication and on account of the image and 'type' of journal it is, it consequently has developed a response from a specific type of woman within our consumer society in permanent quest of womanly perfection and "ideal type". Cosmopolitan has been nurturing its baby during the early 70's, that period of womanly unrest. She has made her debut at the declaration of armistice and launched in society, she is a major success. She is the 'Cosmogirl', a profound beauty of physique and intellect. A prototype for the scattered five million aspiring glossy girls.

"You are the Cosmo girl" this statement was put to its readers. "You are interested in men but uninterested in seeking your identity through them. You are growing into a mature and confident self-aware woman. To achieve such acclaim there are certain rules that must be followed. You are going to make the most of your face, your body, your clothes, your hair. You shall make the most of your job and your mind (note the order of importance)." This appears to be rather a daunting list for any one girl to aim at, but the Cosmo girl has the determination to make herself a success. The magazine states quite adamantly that the Cosmo girl is not a sex object, she is a whole person, the magazine cover almost contravening the Trade Descriptions Act, it's content dealing with fashion and style

and the Glamour myth.

The Cosmo girl image is tough, tender, gentle and in-touch. She is a multi-faceted complexity. She is the girl who is most likely to be jogging, eating wholesome foods and developing an awesome vitality, deciding what shape she exactly would like to be in. She takes elegant care of her skin, and has developed an interest in computer technology. They are so streamlined they help to streamline the glossy,lipped,eyed, girls life and are just all soft wear ... If anything, sounding like the Lingerie catalogue for 'Bloomingdale'. She no longer dreams of self-sufficiency (though it would keep her in adequate supply of yoghurt for life); but more interested in how she can become President of American-(n-Express). When this happens, Cosmopolitan will have played an important, significant role in making this possible.



# FASHION AND RICH-AS-A-PAUPER LIVING

## Over the top

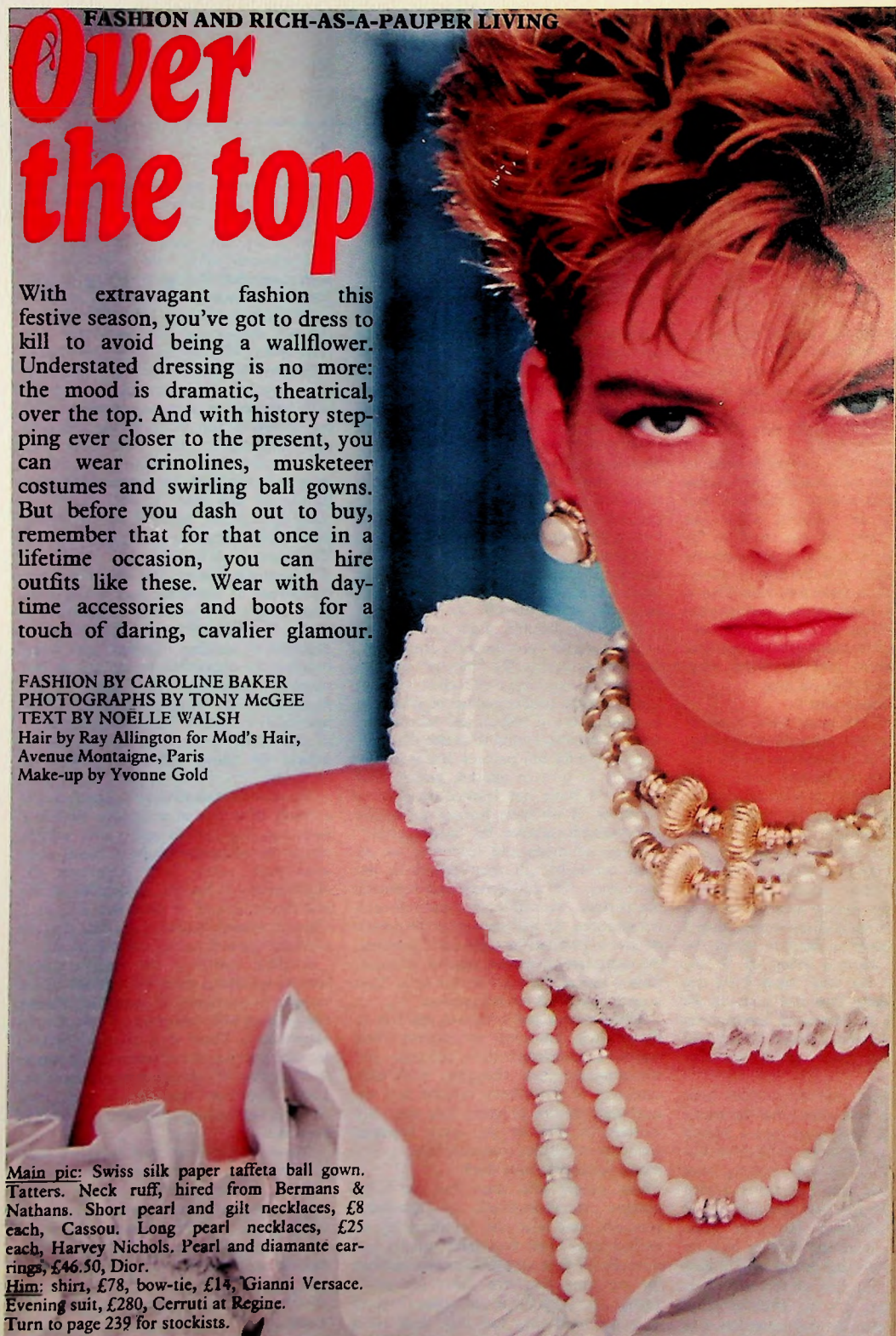
With extravagant fashion this festive season, you've got to dress to kill to avoid being a wallflower. Understated dressing is no more: the mood is dramatic, theatrical, over the top. And with history stepping ever closer to the present, you can wear crinolines, musketeer costumes and swirling ball gowns. But before you dash out to buy, remember that for that once in a lifetime occasion, you can hire outfits like these. Wear with daytime accessories and boots for a touch of daring, cavalier glamour.

FASHION BY CAROLINE BAKER  
PHOTOGRAPHS BY TONY McGEE  
TEXT BY NOELLE WALSH

Hair by Ray Allington for Mod's Hair,  
Avenue Montaigne, Paris  
Make-up by Yvonne Gold

**Main pic:** Swiss silk paper taffeta ball gown. Tatters. Neck ruff, hired from Bermans & Nathans. Short pearl and gilt necklaces, £8 each, Cassou. Long pearl necklaces, £25 each, Harvey Nichols. Pearl and diamante earrings, £46.50, Dior.

**Him:** shirt, £78, bow-tie, £14, Gianni Versace. Evening suit, £280, Cerruti at Regine. Turn to page 239 for stockists.





# WHAT'S NEW

BY NICKY LYON-MARIS

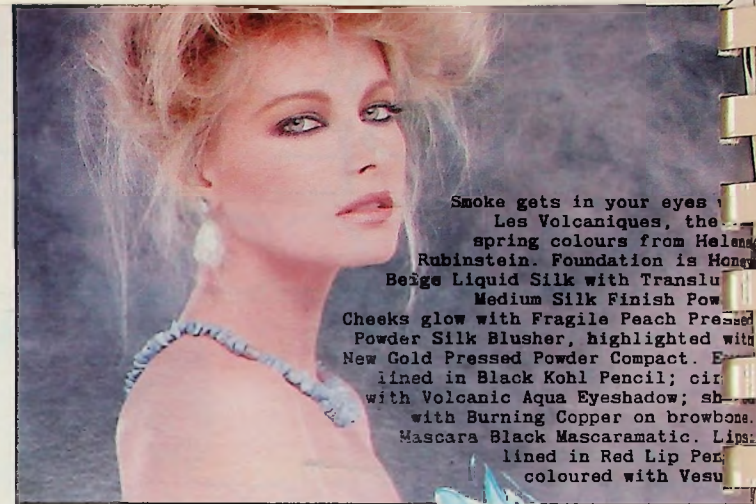
▼ Forget fake, try for long, real nails. Leaving half-moons clear, varnish with Nail Magic, £5.25, to strengthen. Then paint over varnish only with Outdoor Girl's Flexi-Nail, 71p, for a longer-lasting colour. Condition regularly through varnish-free half-moons with Crème Abricot from Christian Dior, £4.45. All available from department stores.



● Bare essentials for spring/summer '82 are tops of arms, waist and thighs, exposed and accentuated by skimpy vests, cinchy belts and flirty skirts. Start shaping-up now!

▼ Colour-up with Joue à Joue from Lancome, £4.65. Apply this creamy blusher over foundation and under powder. For extra mileage use as a highlighter for eyes. From major department stores.

*Joue à Joue*

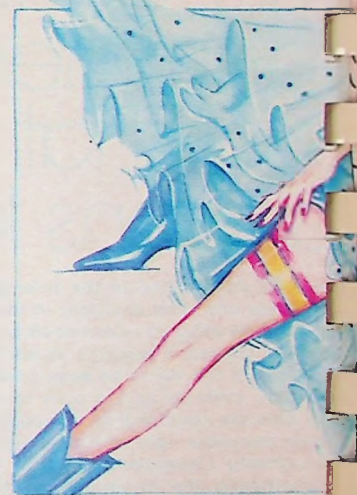


Smoke gets in your eyes... Les Volcaniques, the spring colours from Helene Rubinstein. Foundation is Honey Beige Liquid Silk with Translucent Medium Silk Finish Powder. Cheeks glow with Fragile Peach Pressed Powder Silk Blusher, highlighted with New Gold Pressed Powder Compact. Eyes lined in Black Kohl Pencil; circles with Volcanic Aqua Eyeshadow; shadow with Burning Copper on browbones. Mascara Black Mascaramatic. Lips lined in Red Lip Pencil, coloured with Vesuvius.

► Flash a leg! Hitch up flouncy skirts to reveal a painted garter. Use a home-made stencil - for intricate design adapt a doily! - with a Hair & Body Colour Spray (from Pierre Alexandre Int, 1 Princes St, Manchester 2, £2.75 plus 25p p & p), in gold, silver, green, yellow, pink, lilac, blue. Or paint your own freehand design with powder eyeshadow used wet.



▲ Care for hair with Schumi's Cucumber Cream Shampoo and Walnut, Avocado and Camomile Conditioner for normal/dry hair. Or Rosemary Herb Shampoo and Walnut and Aloe Conditioner for normal/oily hair. Shampoo in glass bottle, £3.16; conditioner, £3.98. Shampoo in plastic bottle, £2.65; conditioner, £3.68. Mail order (plastic bottles only), Schumi,



▼ Soft soak your skin for spring with Almond, Honey and Cucumber Cream Baths, £5.75, or Milk Sandlewood and Almond Foam Bath, £3. By Perlier from Boots stores.





## CHAPTER IV

### THE COSMOPARADOX

The juxtaposition of rampantly sexist advertising and reasonably educative editorial content alarms few, not least "Spare Rib" (the Feminist monthly) which has been described rather harshly by Brian Braithwait as "that rather drab-hard-line Women's Lib organ."

The fact remains that it too has survived, deserves some recognition. Spare Rib's collective running members say that "Though Cosmo does have rather good informative articles, it is both ironic and confusing that women should have to plough through sexist stereotyped magazine advertising." Firms who advertise in the magazine do so effectively so, in that respect, it is also paradoxical. The magazine Editor presumes that her readers are clever enough to differentiate between 'good copy' and 'seductive' advertising, and confident enough to withstand the glossiest of assaults on their self-esteem. This theory put forward by the magazine's Editor would account for unsuccessful advertising, which in fact, is not the case.

I feel that to some extent the advertising can be subverted by the quality of its presentation. The cultural message is clearly transmitted: "Whatever may happen between you and your man, your career and your

image will never let you down."

The idea of relationships are no longer physical but 'mutually supportive', which is an instigation of the 'men bleed too' school of journalism. While women are busy developing a stiff upper lip, their men have quivering lower ones.

Instead of presenting the models as real people whose individuality is seen through the adoption of fashion, the aspect of fashion/image/consumer is enhanced.

The sophistication of the imagery selected is indeed exceedingly erotic and male orientated, which in all fairness appeals splendidly to women on two levels: The first, is a seduction by her own image and likeness, the narcissistic aspect of self-identification, self love and admiration. The second, being an aestheticism, with the quality and concept of the image.

Fashion photography, in which, for all its titillating illusion, the body is the centre for male appreciation. Photo-fetishism is by no means a new issue to fashion photography. With the advent of the photograph it was possible to stylize and emphasise one feature, one aspect with a cunning play of light and retouch that has never been possible before. The essential features of Glamour today are features such as eyes, noses, hair etc., which can be isolated for Glamour treatment. The whole body is rarely important. Male-centred erotic imagery intrudes and takes over as the object of attention from the body/commodity. Advertising reflects upon itself old formalist ideas which laid claim to a higher order of perception in a suspension of the immediacy of the image content. There has been an alteration in the consumers attitude involving an aesthetication of consumption,



an attachment to fashion as constraint. Glamour as a false representation and style as repetition, in contrast to the style of representation the clothes advertised.

There has been an undeniable shift on the emphasis from the producer to the product image. The fashion photograph which may run as high as 80% of the magazine content and bulk of Cosmopolitan has semiautonomous aspect of the fashion industry, a form of entertainment in its own right. In my opinion it is an art form, though ad. men are always reluctant to discuss the aesthetics of the advertising and fashion photography.

The "female ideal" which is presented in the fashion shots for Cosmopolitan and the prototype for the aspiring five million 'Cosmo girls' - the model in fact, is a prime example of how the marketability concept is applied. The camera, the first machine for imposing 'types' of beauty features are selected and exaggerated; make-up artistry, lighting, camera - the transformation begins. "Make-overs" writes Perutz, "shows how any girl can be transformed through alterations of hair, clothes, make-up, into something beautiful. She is given instant class, chic with snippits of culture to make her instantly more interesting."

"Women are so brainwashed by the physical image that they think they should have, despite popular fiction on the point they rarely undress with eclat. Apologetic about their bodies considered in relation to the objects of desire whose images are radiated through the media."

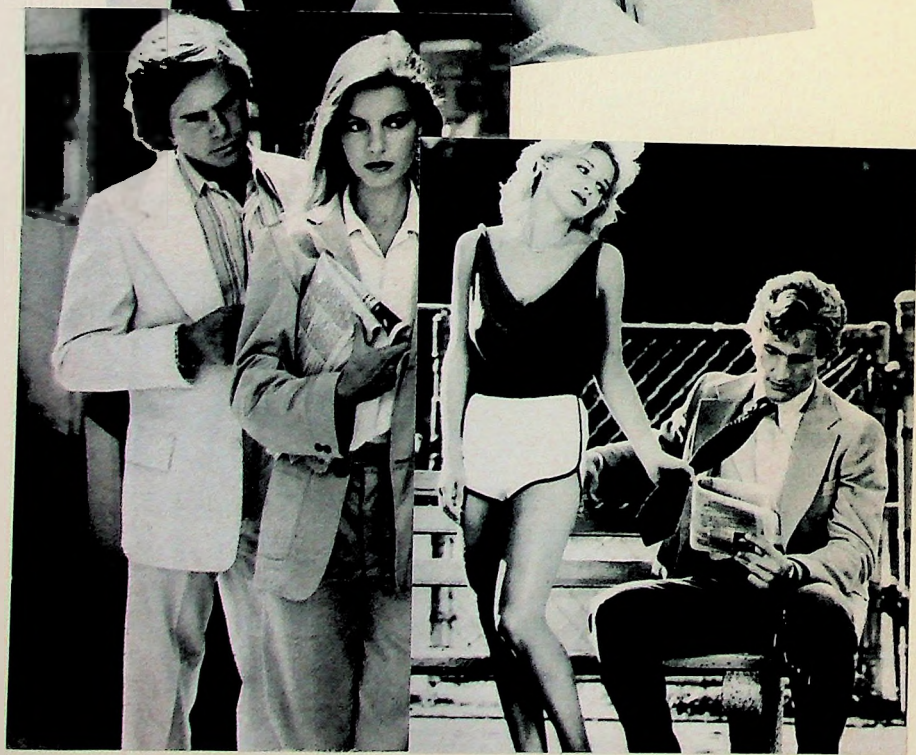
- Germain Greer

The fact that sex with all its connotations is a successful and ever-efficient method of selling an image, there will need less to say, be use and misuse of eroticism. This use and misuse of eroticism can be further broken down to 'taste', 'good taste', of which Cosmopolitan is the essence of and 'bad taste' which is everything it doesn't represent, and belonging in a pornographic bracket. 'Taste' and its quality can be seen as a metaphor for the rather thin line that separates good from bad, the aesthetic from the pornographic.

The pornographic misuse of the female image, sandwiched between articles on the inner workings of the Honda 350 are to be seen in familiar magazines aimed at men, varying in pornographic strengths. Pornography is the ultimate humiliation of the female. Unclad beauties in idyllic situations advertising a particular label of deodorant appearing in a quality magazine is perfectly acceptable by standards. It is creative advertising and image-building. Glamour, style, chic and aesthetics are quite definitely not the ultimate humiliation of the female. We are in fact not very sure as to where one draws the line that marks the beginning and end of the pornographic image. The line is drawn for us.

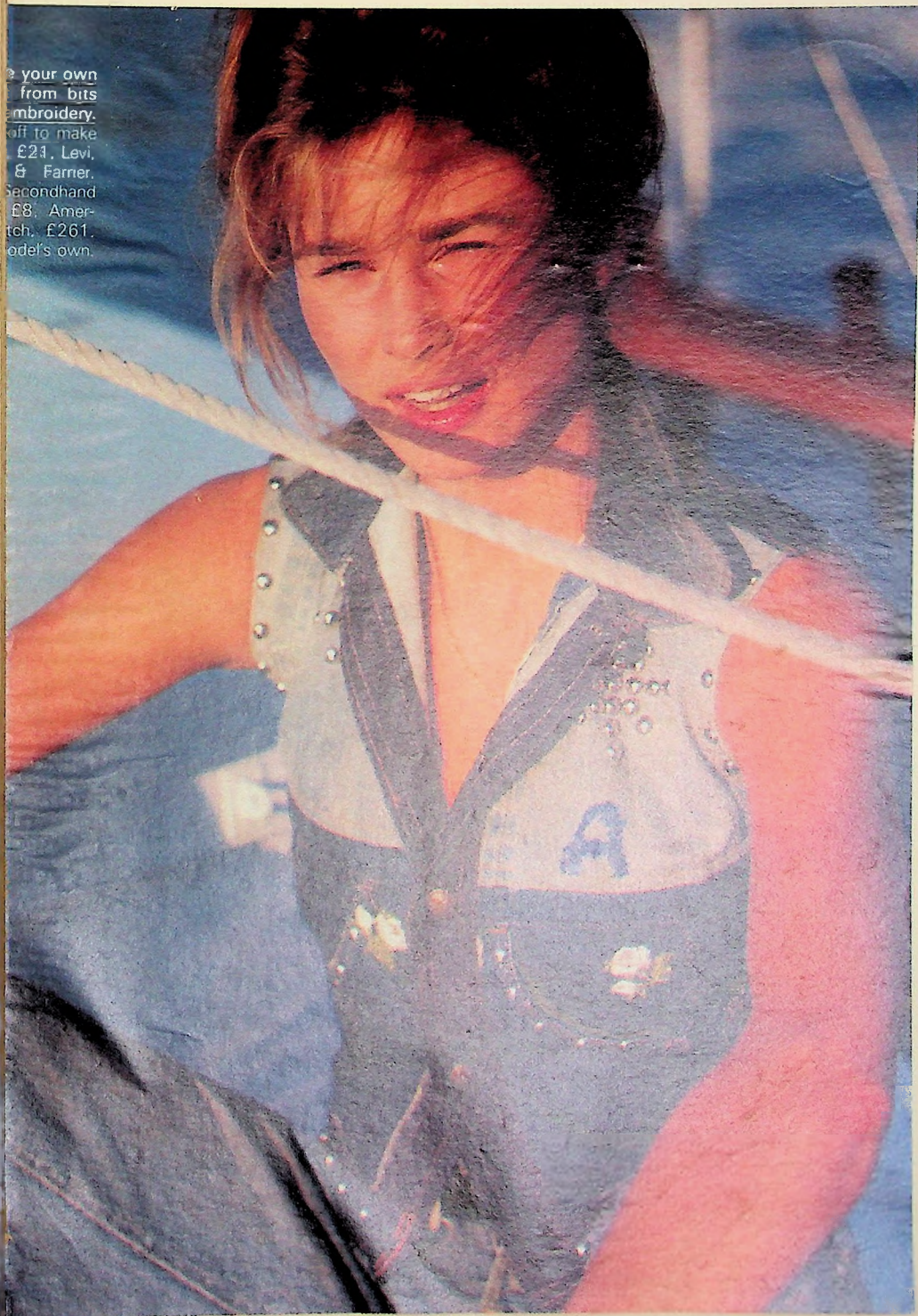
Cosmopolitan, which has created its own "ideal type" approved of by men: the Glamourised female intellect. The models present immediate desirable images to women and in turn to men. Therefore, they become desirable objects. Sexually-loaded images; bypassing the pornographic market, this stereotyped image becomes a heavenly body. Woman is no longer woman, but an image of woman.







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£21. Levi,  
& Farner.  
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## CHAPTER V

### OBJECTIFICATION

Here we find a made object, a construct, like any model she represents an entire set of rules. "This is how one ought to be. Imitate me". The model who is photographed in the magazine merely exists in the consciousness of the public. The image of "woman" is held up to us to imitate her very existence. Her image which in actual fact, does not even mirror herself.

The love of, of the desire for, or the obsession with a sexual object in male culture is seen as a response to the qualities of the object itself. The first preoccupation is with the form of the object. Men make great claims for particular forms which provoke lust. Male supremacy depends on the ability to view women as sexual objects. The woman, the target as to who or what they want to possess, act on, or hate.

"Deeply rooted in the field of aesthetics was some mystical devotion to bloneness. The blonder the lovelier : I never learnt why. He would have been ecstatic in a field of dandelions."

It becomes clear that the love of blonde is in fact as socially significant and inseparable as the hatred of those who are seen to embody opposite qualities and characteristics.

Men are perpetually searching to justify their perpetual search for objects that move them to experience. Their desire transmitted to power, especially to love beauty as such objectification is depended or presented as the recognition of 'the beautiful woman'. Women are constantly in search of becoming the object that moves man to this experience, this power of objectification. Women ideally embody beauty, so the theory goes. The notion that female beauty inspires love within the male, is pervasive.

The female who has been painted by men, photographed by men, and placed in museums by men, reviewed by men, has become an icon for a culture exclusively male. A culture which up until the 1800's allowed the female presence to exist in its mind only, as a creation of its imagination.

With clear gels, silicone and promises we can possibly appear like the cultural image of woman. Woman is no longer woman, but a symbol, an object.

"To be made an object is humiliation. To be made a thing is to become a being without will, which is in itself a sadistic act. Which in turn is a pornographic act."

Consequently the mere revelation of a woman's body is a degradation. A culture founded on the pornographic mind, sadism and masochism, which are not biological behaviour patterns. Ideas on what female behaviour should be have been shaped to embody sado-masochism. We associate the knowledge of the body with woman, and that of culture with man. There are definite associations we make with the cultural idea of femininity and of masculinity. Softness, grace,



intuition - a delicious soft-centred assortment of fragrances and bell-like laughter to men spells feminine, concrete knowledge and passion. They are in fact all human qualities which mean that they can possibly belong to either male or female, but through conditioning we associate them as being specifically female: qualities that a man would look for in his quest for that ideal of womanhood. Our 'ideas' of men and women, of what exactly they should be, have absolutely nothing to do with the reality. Instead, they are cultural manifestations. Sexual roles do become a reality as we try to shape our lives, ourselves on cultural imagery, surrounded by cultural mirrors. After all, it is the ordinary woman who buys magazines such as Cosmopolitan. It is the ordinary woman who will buy and wear make-up. The image presented to them must be imitated. The image represents two things: How she can appear and, how she has failed by imitation. This culture can attempt to deny reality, and to reflect the real, replacing reality with image. "A culture of denial is narcissistic" - Susan Griffin.

The female knowledge of objectification usually stops at a necessary, but superficial understanding of beauty. Beauty is rewarded, lack of beauty is not socially acceptable, and therefore to some extent, is punished. Much to the miscomprehension of the female that she is actually punished for being beautiful through sexual abuse, manipulation of advertising and by the manipulation of magazines. Fetishism is something which proceeds logically from objectification; woman is the fetish and not just the object, but magical charm charged with symbolic meaning. "Mother, whore, beauty, abomination of nature, ornament", she is the thing in contradistinction to which the male is human. She is the fetish.

One 'cannot be' the pornographic, cultural idea of woman, because

this cannot exist, one cannot be a 'non-being'. Yet the desire to 'be a part of' culture the female child can merely learn to act. She must at all costs impersonate the female.

The magazine's attitude now is that they are leading us to believe that we, women, have come a long way - marching forward 'towards a new self-awareness'. Pursuing personhood (!?) and have greater respect for truck drivers. Quote Cosmopolitan February 1982, the magazine predicts gloom-ridden prospects for its idea of the ordinary girl. She, they say, shall never change because ordinary girls grow into ordinary women. They are not 'Cosmo readers' so their education finishes without that glimpse to the insights of Freud, Tom Crabbtree and Margaret Drabble, nor are their careers delved into by Carolyn Faulder. They shall be ignorant to the 'aggression of women' and they shall never dream of 'trapping and keeping a lord'.

Women, all women in western civilisation are taught from earliest years that there is something more expected from them, with an emphasis on "looking well", conditioning to take greater care of their faces and bodies. The visual language of pleasing by their looks. Pursuit of femininity leads to a multitude of distractions. Ideologies girls grasp during adolescence have a crucial effect on how and where they direct their energies. The retention of the traditional roles of womanhood reflects the depth of internalisation of femininity and the lack of confidence about change and an uncritical acceptance of the way things are. The lack of visible alternatives, rather than simply the effects of social conditioning. Women are encouraged to love themselves. An encouragement to become deeply involved in their looks, by this involvement, from which they are supposed to derive enormous satisfaction.



Narcissism is blatantly interpreted through magazines: models caressing and admiring themselves with trance-like expression; admiring their own bodies and their own reflections; engrossed in the sexuality of their own physiques; happiness and contentment with their appearance. "If you do something about it, you could be content too, or as content."

If you have a healthy self-image, the chances are that others will find you attractive too. A fine line divides vanity from narcissism. Without some degree of appreciation one will be inhibited from loving others, on account of disbelief in one's self, and therefore unworthy of receiving love. Excessive need for praise or an oversensitivity to criticism are symptoms of self-doubt or inferiority complexes. Nothing appeals to people more than themselves. On this account it is necessary for image-builders to pre-select their audiences, selecting a cross-section of the consumer public who will identify with the image of their creation. The image will be built from traits indicative to the chosen section of consumer society: This narcissistic approach in selling a glamourised self-image is a successful one, especially in the case of the woman whilst faced with alternative brands and labels. She will obviously make her selection by deciding upon the image that she most likely identifies with. In the heart of every female is the desire for transformation. The ultimate course is becoming a replica of a media construct, a 'Cosmo girl'.

In 1970, twelve years ago, a group of women who supported the women's movement formed "Women in Media". Formed by women working on every level of communication: broadcasting, film journalism, advertising. They use their professional skills to increase opportunities for women with a constant monitoring of advertising in all areas of the media: Taking a sharp look at the familiar stereotypes which are presented to us. It asks why such unrealistic images of women are still being presented to us in the 1980's. The aim of "Women in Media" is to create an awareness in both men and woman of the distorted images and the false representation of their being, within mass media. In efforts to achieve their aim they are prolific in publishing books, videos for use on all levels of education - informative and educative methods of transmitting their ideas - and posing questions in search of alternative answers. Why do women object to the stereotyped image of themselves ? Why do a large proportion of women not seem to care ? Could we possibly do without magazines saturated in this stereotyping, page after page of this so-called false image ?

Whether women find the use of the female image objectionable or offensive or if they remain mindless or indifferent to the image use or if they simply enjoy the aesthetics of the image presentation, the fact remains that 'woman', since time immemorial has been attracted to man, and man to woman. Both male and female were and are capable of desire, consequently becoming objects of desire; man has always needed possessions, whether he has been exposed to encounter culture, a culture in which Glamour thrives, as we make symbolic statements about ourselves through style and fashions. Glamour, like myth, shall not die as it provides a never.never.land in which life's tragic paradoxes and ambiguities can be mediated (like ageing). Glamour shall not die; as part of a world without an overreaching spiritual framework man will ever be reconciled to his own death.



Women who escape the Glamour myth are women who have adopted an alternative life-style - either that of religious ideology or who have entered, as though through insanity, a separate reality. In this separate society, wrinkles and crows-feet are not seen as threats: motherhood and childbearing are at a premium. The other group of women outside the beauty myth are those who live by religious and ideological values, for instance nuns, hassidic women, women living in traditional societies who have different symbols.

In Muslim society 'woman' is segregated from the male in order to contain her destructive, all-absorbing powers. When she does enter a male space she is veiled. The street is such a space. The female is invisible.

In our society woman's destructive power is contained, not by religious injunctions and ritualistic ones, but by technological (Glamorous) ones. A society in which a man's status, though independent of a female's 'purity' is often connected to the manner in which a woman conforms to technological imperatives which become part of her skin, the way she applies make-up, wears clothes and how she generally presents herself within this society.

Woman, and ideal woman, in our society, implies efficiency in domestic affairs, in career, and comparable to her likeness presented in the media:

There is no possible alternative to the image of 'woman' and the symbolic usage in our society. There is no alternative to the magazine image. Magazines shall always be in demand because they represent all the qualities and elements we desire and aspire to,

to become that ideal, efficiency'ridden woman, every magazine is loaded with an obsessive campaign to transform the woman-next-door from a suburban mother/wife to a woman of efficiency, physical beauty and of intellect. All the indoctrinations, imagery and symbols which are the ingredients and the theme of the content within the magazine I selected for discussion and reference, i.e. "Cosmopolitan".

"Our symbols are our dream about ourselves and maybe the guardians of our collective image should be careful how they tread on our dreams".

- David Martin

"Tracts Against Time"



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