

*MALE GENITALIA AS A
SUBVERSIVE/REACTIONARY
EXPRESSION TO SOCIAL ROLE
MODELS*

JIM COUGHLAN

NC 0019947 8



T722

M00562.48NC

THESIS
FOR THE
DEGREE

OF
B.DES
IN
FASHION
DESIGN

BY

JIM COUGHLAN

OLD STRUCTURE 4TH YEAR
FASHION DEPARTMENT
N.C.A.D.

MARCH 1991

TABLE OF CONTENTS

INTRODUCTION

LIST OF ILLUSTRATIONS

ACKNOWLEDGEMENTS

PART ONE	Vivienne Westwood Club Life in the 1980's London Style Culture 50's -80's 'icons' Leigh Bowery Case Study The 501 Story	19
PART TWO	The Aesthetics of New Man The Cult of the Body The Greek Ideal Wider Theories of Sexuality Social Constructions of the Bourgeois Male	15
PART THREE	The Repressive Legacy Uniforms R. Mapplethorpe	34

INTRODUCTION

The subject of the State Council is a subject of continuing importance in our country.

People will say I don't believe it, but I do. I think it's because I've gone on doing it for so long. I don't know if I'm the only one. I don't know if I'm the only one. I don't know if I'm the only one.

INTRODUCTION

The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country.

The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country.

The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country.

The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country.

The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country. The subject of the State Council is a subject of continuing importance in our country.

INTRODUCTION

Decoration of the Male Genitalia as a subversive reactionary expression to social models.

"People tell me I look better now than ever; I think it's because I've given up buying into the idea that God has a penis"

Lauren Hutton, former model/actress,
Elle, March 1991.

Male genitalia are at the centre of the masculine construction - the unseen totem of their dominating powers. The exposure of flesh and especially the genitalia is related to vulnerability. Men control the power to retain privacy over its display by decree of self imposed obsenity laws.

Clothing the penis is vital therefore to affirm power or compensate for vulnerability. Even the condom, the English glove, the second skin, plays its part in assessing man's power. The are not market Small, Medium and Large but Large, Jumbo and Super Jumbo, Easy Rider and Black Knight.

The recent availability of nude and seminude imagery of men on everything from Athena posters and cards to advertising campaigns for mens toiletries and underwear has been (-) nudity the antithesis of masculine power (-) complemented by the realisation of a new consumer in the market place (-) The New Man (-) embodying a more liberal sexualisation of the male for a predominantly male market.

This new man is however, more than a triumph of style over content in the pages of fashion magazines, a passive narcissistic recipient of our gazes.

He is a reactionary, the antithesis of the dominant definition of masculinity and revolutionary in his detachment from the breadwinner ethic - a sensitive non violent male responsive to his environment and its inhabitant - the humanist ideal.

The advertising and marketing people have taken him in hand and from the mixed bag of characteristics, they have created the New Sales Man - a role model to legitimize male consumption.

This new man is seen as an identification of the lucrative homosexual consumer in the market. The 'pink pound' free from the manacles of marriage and fatherhood. Evidence of this theory could also be supported by the sensuous nature of the adverts.

Central to the thesis are the theories of deterritorialisation and reterritorialisation and two Frenchmen, a philosophy preference, Gilles Deleuze and a psychiatrist Felix Guattari's belief in the human unconscious as a desiring machine, with the body parts as components of same.

The first process, deterritorialisation is the opening up of new possibilities for desiring production across the body with organs.

The second process reterritorialisation, is the mobilisation of dominant forces, this process prevents the new productive possibilities from becoming human freedoms, acting like a stop valve. This latter process constructs human subjects as the masters of the machine (body components), as directors and channellers of their own actions within society.

To illustrate this I will look at a number of individual examples which reflect new transience in male sexuality.



Paul Smith

THE NEW MAN ; THE DREAM IMPLICIT IS AN ATTRACTIVE ONE
- A SENSITIVE NON VIOLENT MAN, RESPONSIVE
TO HIS ENVIRONMENT AND ITS DEMANDS.

PART ONE

The Monday 15 October 1961 Victoria Warehouse opened up its gates and took down the curtains of the Royal Albert Hall, London, after collecting the Designer of the Year.

PART ONE

The gathered the crowd also twenty years in the business in which she has continuously affirmed and questioned gender, class, type, and taste, and finally: "It is not possible for a man to be elegant without a touch of femininity" (1).

The last design Victoria W. collection, Cat and Dog (see fig. 1) Victoria remembered all the time, getting up a look of design. She has taken in, argued, passed for a twentieth century period of style and placed it in the form of last week and month last (see fig. 2). The theme for the collection is inspired by "a little from which the man returned with clothes - shaped and packed, from the street, the gallery, suggested by the other side of the door to the eye and the imagination that it produced a picture of the day to the night and the night" (2).

Victoria presents packed, playing, doing, doing, but then, sitting, with some playing, doing, is needed, especially, perhaps, one who then. These are open and close of the house, where, showing a lot of "pink & blue" on the last, however (see fig. 3).

Victoria's design as a fashion designer started in 1971 in collaboration with her friend at the time - Michael Milares (see fig. 4). They opened up a business, going to all things, first, selling 1971's odd, but never lost.

The movement was a later look in, The Cat in the Hat, The Dog in the Hat, and the cat in the hat, the dog in the hat, the cat in the hat, the dog in the hat.

The Victoria's design, which included clothing, shoes, and other things, was very much a fashion designer - a look, Michael, described as "fashionable" (see fig. 5).

PART ONE

I

On Monday 15 October 1990, Vivienne Westwood teetered on 9" platform heels down the catwalk of the Royal Albert Hall, London after collecting the Designer of the Year at the British Fashion awards.

She collected this award after twenty years in the business in which she has continually addressed and questioned gender stereo types of male and female. "It is not possible for a man to be elegant without a touch of femininity".(1)

For her Spring/Summer '91 collection, Cut and Slash (see fig. 1) Vivienne concentrates on the male genitalia as a focus of design. She has taken an original pattern for a sixteenth century padded codpiece and placed it on the front of both male and female jeans (see fig. 2). The theme for the collection is inspired by "a battle from which the men returned with clothes slashed and pricked 'from the sword', the gallantry suggested by this effect was so pleasing to the eye and the imagination that it produced a fashion craze that lasted nearly one hundred years".(2)

Vivienne presents pricked fraying denim jeans for men, cutting either large gaping slashes or smaller diagonally patterned cuts into them. These cuts open and close as the wearer moves allowing a sort of 'peak a boo' on the flesh beneath (see fig. 3)

Vivienne's career as a fashion designer started in 1972 in collaboration with her lover at the time - Malcolm McLaren (see fig. 4). They opened up a converted garage at 430 Kings Road selling 1950's teddy boy revival look.

This transformed into a biker look in 'Too Fast to Live, Too Young to Die' addressing the 50's inspired teenage rebels.

Then Vivienne invented 'Sex', which included stocking rubber and fetish wear with sado masochistic overtones - a look Malcolm described as 'Rubberwear for the Office' (see fig. 5).

'Sex' metamorphised into 'Seditionaries' in 1975 and Vivienne and McLaren began to attract media attention giving birth to 'Punk', a combination of influences from S&M dog collars and the liberal use of chains to bondage trousers that offered restricted movements of the combined with and institutionalised British elements such as the Queen of England's face on T shirts and Scottish kilts and safety pins (see fig. 6).

In 1981 Vivienne created 'Pirates' - a combination of swashbuckling clothing, nipple plates with references to modern technology in the shape of walkman as accessory (see fig. 7).

In 1983 she instigated the buffalo look (see fig. 8) which was the first collection to introduce underwear as outerwear. Her experimentation with such elements continued apace through the 1980's.

For Spring/Summer 1988, Vivienne presented a new manifesto in the form of the 'Pagan' collection. She believed that for the human conscious to get more in contact with itself it should reject the teachings of Christianity and return to the more civilised ideals of classical antiquity. By 1990 Vivienne had progressed to Pagan V for which she produced the infamous flesh coloured bodysuits for girls (see fig 9). She placed a fig leaf on the crotch for one design and a graphic representation of an erect penis on the other, influenced by the Grecian hermaphroditic statues (see fig. 10).

"It was so brilliant, almost porno"(3). She dispensed with the Freudian association of fetish as a 'metamorphical substitute for the absence of the phallus' by drawing one on instead. In this section of the Pagan V collection male and female genders are swapped. Sarah Stockbridge, her female model is the dominant 'male' by appropriating symbols of male power - the erect dick, while the male model plays a more passive role suggested by the choice of shirt fabric for the trousers, that make them look like little boy 'pyjamas' (see fig. 9).

II

In tandem with Vivienne's early clothes collections with McLaren went the music. 'Punk' was personified by McLaren's proteges 'The Sex Pistols' with an anarchic sound to match the equally anarchic mohican heads. By 1980 the Great British Punk was as much of a tourist attraction as the Great British Beefeaters. Punks are one of the few youth cults to have cashed themselves in, they are now accepted as another example of Great British eccentricity. Punks, mixed with the sights such as The Tower of London and Buckingham Palace in much the same way as the street traders of previous decades - the Early Kings and Queens (see fig. 6).

The Pirate collection of 1981 saw the emergence of another pop idol, 'Adam Ant' shaped in the mould of Malcolm McLaren. 'Ant's' music was titled 'New Romantic' and it hailed the arrival of competitors should as shop assistant Steve Strange who began to open nightclubs. These one night venues at dodgy gay discos in London's redlight district, Soho, attracted a mix of art and fashion students combined with drag queens who created the impetus for a new dress code combining elements of both male and female clothing. This look was popularised in the persona of Boy George. By August 1982, The Face, a new British style magazine was announcing Virgin Record company's signing of Culture Club, a band built around this nightclub stalwart Boy George whose only claim to fame, apart from refusing the lead singer's role with another of McLaren's discovery/creations "Bow Wow Wow", was his dress code (see fig. 11). This ambivalence towards a gender code in dress was responsible for the coining of a new phrase - "Gender Bender". The evolving nightclub culture spawned by George's popularity produced new celebrity bands. 'Yazoo's' female lead singer Alf who looked like an Alfred. The Eurythmics singer Annie Lennox was greeted with similar doubt (see fig. 12). The new diversity in dressing was transferred to the streets and to the fashion college catwalks. By June 1985, St. Martin's, London's premier fashion college, saw the graduation of John Galliano. He took jackets and turned them upside down and inside out in the spirit of mutation that dominated the times.

The bricallage of imagery that had nurtured itself through the nightclubs and fashion colleges in the early years of the 1980's came to its ultimate peak in 1985 with the opening of 'TABOO'. One of its co-founders, Leigh Bowery, titled it thus 'because there's nothing you can't do there'. Leigh had come to London in 1980 after dropping out of fashion college in his home town - Melbourne, Australia.

'TABOO' situated in a disused disco equipment showroom in London's Leicester Square. Leigh Bowery created various images for himself drawing reference to the 80's fixation with style and the under currents of sexually transmitted diseases. 'At the beginning he wore a blond wig with polka dots printed on his face, he then sported a toy policeman's hat with the spots replaced by herpes scabs; and finally he shaved his head and poured black wax over it, wore two inch false eyelashes and painted his mouth into a huge black grimace (1).

Meanwhile, hailed by the style media in London, the Face and i-D, Taboo became the place to be - people flocked in - wearing velvet flares and nylon shirts, salmon pick suits and fake gold/jewellery/rolexes and other designer totems. It took the 80's preoccupation with gender bending to a surreal limit.

"Girls in nylon Y fronts danced with boys in nylon wigs"(2)

Soon the place was full of popstars, film makers, Japanese, US and French jet set clothiers. Spectators and innovators of the latest thing (the French designer openly admitted to being influenced by his visits there) they looked on with fascinated repulsion, anxious not to be left behind.

"Trojan wore a false grin on the side of his face and Leigh wore an eggbox on his head as around them, camp followers fell off their silver platform shoes in an ecstatic stupor" (see fig. 13) (3).

It was this "ecstatic stupor" combined with the star studded clientele that inevitably brought in the paparazzi (4), making Leigh Bowery a household name, the new gender bender sensation.

III

The explosion in the night life, the transience in ideas and the blurring of the gender lines does not appear in a vacuum, we have to put it into the context of the era.

Politics:- During the 1980's and 1990's politics in Britain have been embodied by Margaret Thatcher's, and laterly John Major's economics policies and the advocacy of a 'laissez faire' (free market) system. The UK saw on the one hand the rise of the city's financial industries and on the other, the demise of unprofitable traditional industries such as coalmining and manufacturing sectors. This resulted in high unemployment in the 'working class' labour force. There has been a parallel growth in part time youth and female labour that is low paid, men unionised and without rights.

Magazines:- 1980 saw the introduction of new magazine titles in Britain; The Face and i-D saw it in their early mandate to reflect the new subcultural vibrancy on London's streets, these cults condensed around the 'Punk' code; a lifestyle packaged in music, dance and strong visual imagery. The subsequent rise to popularity of nightlife heroes such as Malcolm McLaren's Adam Ant and later Boy George's Culture Club gave credence among young people, to the magazines' 'style' policy. The magazines charted the development of issues related to music and fashionable society.

Style:- The emergence of the designer decade saw on the one hand the rise of the street fashion designer influenced by the subcultural activities of the nightclubs and the street e.g. John Galiano.

On the other side the development of the financial sector was responsible for a whole cultural spin off, embodied and stratified by Peter York's invention of the acronym Y.U.P.P.I.E. in his book *Style Wars* (1). Young Upwardly Mobile Professional Person, shared the podium with 'dinkies', 'guppies' and 'bluppies'.

One of the first designers to address this lucrative section of the market was Paul Smith. He opened his men's retailing shop in Convent Garden,

London. Besides reintroducing the subsequently ubiquitous Prince of Wales check suit (see fig. 14), he repackaged other generic products such as the polo shirt - originally popularised by the 1920's tennis player, Fred Perry, the boxer shorts and another '20's relic - the personal organiser, 'Filofax'. He complimented these lines with the introduction of quirky 'designer toys' - idiosyncracies such as 'matt black' sewing kits the size of a personal stereo.

Lifestyle:- The spending power of the 'yuppie' was manipulated throughout the 80's. Shops like 'Artemide' opened near Paul Smith in Covent Garden to sell designer furniture. 'Matt black' became an appropriate description for a designed existence incorporating everything from Dieter Meier's Braun calculator to the Tizio lamp and the Mont blanc pen. This designer lifestyle was offered to everyone for a price.

The marketing industry was quick to realise the new 'design' motivated consumer and used it to sell products;- 'designer' (bottled) water, designer (raddichio) lettuce.

Retrochic:- The rise in popularity of Paul Smith's formula of selling authentic clothing from earlier decades in the century had its inevitable spin offs in consumerist London. Markets and second hand shops that had been concentrating on the Army fatigue business in the late seventies realised the lucrative business to be had in genuine memorabilia such as second hand Levi's, polo shirts and 'harrington' jackets.

In the mid eighties the revivalism was given a further boost by the rediscovery of 'Absolute Beginners'(2), Colin MacInne's novel of Fifties London. It evoked a city of hip cats and cool spades, jazz clubs and Italian cafes. The style merchants in the 80's and today have gone for its fussion of images for profit and gain. Indeed, the current popularity of London's Soho with its 'Soho' Brasserie, Ed's Easy diner and hundreds of other Continental and American theme cafes, restaurants, and bars are seen as an attempt to recreate MacInne's London of the 50's.

The marketing industry was quick to recognise the viability of these stylish images, a combination of 50's London with the iconography of Americans, Marilyn Monroe and James Dean.

The Levis 501 campaign was the first to exploit the genre in its retro imagery. Since then, almost every product range has attempted to claim credibility with young men by mixing the 50's with the 80's and 90's postmodern ethic (see fig. 15).

IV

The choice of the 50's and 60's as models for the representation of a new generation of products is no accident. The 1950's represent the first decade of modernity following the war years, this modernity is reflected most clearly in the ongoing fascination with the decade's idol James Dean.

Ironically the decade the spawned James Dean was a period of conservatism.

Barbara Ehrenreich, in her book 'The Hearts of Men'(1) argues that the 1950's male ideal was in the patriarchal role of breadwinner. The average age for marrying was twenty three. Maturity was achieved through a number of 'life tasks' of which marriage and fatherhood were two. These ideals were espoused in the popular entertainment of the time. In the cinema, the new popular genre became the 'domestic drama', these films saw the rise to success of stars like Rock Hudson and Doris Day. Hudson stands as a valid example for the more's of the day, playing the patriarchal role in a society that viewed non conformists to the marriage, patriarchal role as not fully adult or not fully masculine. In a society that cultivated such a pronounced homophobia, for an actor like Rock Hudson to announce his homosexuality would have been professional and personal suicide.

From such a repressed society came the character of James Dean. He represented a challenge to the 50's patriarchal mode, Elvis Presley is another role model adopted by later young generations. They publicly denounced the established conformity of 50's masculinity. They introduced speed to the lives of young people, speed as a metaphor of escape, while almost hedonistically displaying their single man wealth in sports cars (Dean died at the wheel of his Porsche Spyder) and other material possessions. In so doing they legitimised and promoted an alternative lifestyle of rebellion for the new youth - the teenager (see fig. 16).

Masculinity up to this point was organised around the ideal of manhood constructed historically; one which promoted conformity and self denial. Man was not seen as a consumer, he earned the money for the nuclear

family, denying himself in order to provide for his wife and family, it was the woman who consumed; so it was at her that consumerist marketing was directed. Presley and Dean advocated a revolt from the prospect of supporting a wife and children and in numerous films such as Presley's 'Girls, Girls, Girls' (1959) and in his plethora of other screen offerings, presented men with the pleasures of the single sexual life - a rebellion from marriage and responsibility. This was reflected in clothing styles, by the rejection of the working suit and the adoption of a new sartorial code - the casual. The casual sought its original in utility clothing, working clothes, sports clothes and protective clothes in the shape of the by now ubiquitous 'rebel'

uniform:- the denim jeans, the T shirt or polo shirt and the black leather jacket.

The sixties saw the development of the rebel society or counter culture. These new heroes, representative of a new generation came in the form of the Beatles and the Rolling Stones. In London it saw the emergence of Carnaby Street, non conformists and the growth of male boutiques such as Mr. Fish. These new rebels offered alternative versions of masculinity. The sixties men had a lot to rebel against, in 1968 the students rioted in Paris while in the US peace and love reigned supreme in opposition to Nixon's war in Vietnam.

The most visible form of rebellion came on the surface of the body, through hair and clothes - long hair, facial hair, and sexual ambiguity or later 'unisex' offered alternative definitions of masculinity.

In Dublin, Gerry McNamara, a script writer with the TV programme Nighthawks recalls his days in the city's University College following its move from the city centre to the sterility of suburbia.

"It was rough, when the college was on Earlsfort Terrace (in the city centre) many students had been politically involved with the outside world. We weren't, mainly because it took so long to get there. They had attacked the system, we couldn't find the system" (2).

The vacuous environs of the concrete and glass sprawl of U.C.D. were proving stifling for Mr. McNamara and his colleagues.

"A few of us felt; we've got to do something with this place. So we discovered dressing up. Fur coats, earrings, dresses, ballet tutus.... some called it pretentious. We called it duty." (3)

The method of his revolt was following the hedonistic lead of the rock singers/alternative role models of the day. Mick Jagger of the Rolling Stones, had appeared with a chameleon-like sexuality in Nicholas Roeg's film, *Performance* (1967) (see fig. 17). In the early 1970's David Bowie employed the ideal of amusing sexual disorder in his 'gender fuck' dressing (see fig. 18). Peter Ackroyd in his book 'Dressing Up' suggests (4) "in a performance where the sexual identity of the performer is not securely rooted, all other social and aesthetic images take on a curiously hallucinatory quality", suggesting a defiance of the sexual order on a theatrically convincing scale.

I have already accounted for Leigh Bowery's contribution to London night life in the club TABOO! In October 1988 he entered London's largest private commercial gallery The Anthony D'Offay, and for five days Leigh Bowery was put on exhibition as an Objet d'Art. D'Offay's press release for six two hour performances claimed "Leigh Bowery, a young performance artist of extraordinary presence..... Demonstrating that art can be made anywhere and from anything, Bowery is well known outside the art world as a cultural icon and design phenomenon".

For the 'Leigh Bowery' the attraction of appearing in an artistic capacity as both the artist and the art object is seen in the development of the persona he had adapted socially "five or six nights a week, in three or four clubs a night", combined with his stage appearance in the multi media stage show 'Hey Luciana', devised to the music of rock group, The Fall's Mark E. Smith, in the ballet 'I am curious, Orange' with Michael Clark, a classically trained ballet dancer who had left the Royal National Ballet to pursue a more unorthodox and vibrant dance form. Bowery had also made television appearances, hosting the Music Television network programme 'Take the Blame'.

For his performances at the gallery Bowery devised five new costumes. On the first day he wore a green suit with tangerine spats, complimented by make up in the same pattern. On the next, extremes of colour and identity clashed - long black hair, green skin, fur coat, scarlet clothes and enormous jewellery - parody on the components, hair, make up, glamorous clothes and jewellery that go to make up "commodity" fashion. On the third day he followed with a disco ball crash helmet complimented by a delicate light blue frock; a lurid green bodice and a feather tutu matched with a paint dripped head (see fig. 19) were worn on the fourth day while the last costume was a fur cape which covered the head and body with only small openings for the eyes and mouth.

Throughout the five days of performance Bowery explored the limits of human boundaries, he was neither man, women or child, he went beyond the cam and freakish and into the realms of 'object' or dehumanisation. He is beyond normal realms of communication, how could we address

this object ? This barrier was further developed by the positioning of a two way mirror with his side of the glass illuminated and the audience's darkened; his isolation as object was completed by this mirror, since he was restricted to viewing himself, the object.

He is the embodiment of Deleuse and Guattari's (2) theory of deterritorialisation. He cuts through all the accepted notions of masculine in the patriarchal society. He is neither male nor female. This transience of imagery makes us question our own accepted order of sexuality within the more generic codes (after all everyone looks more decidedly male or female compared with L. Bowers). In so doing he is reflecting the contemporary flux in sexualities:- caused by the break down in the traditional roles of man and woman in society, seen in the radical shifts in man's position as dominator in society caused by a number of factors.

The Five O'One (501) Story

Levi's were losing out in the highly competitive fashion market in the 80's which was being motivated by the new designer 'names' like Katharine Hamnett, John Galiano and Body Map, all of whom had graduated from fashion colleges in the early 80's. The company which had hit it's height in the homogenous seventies found it hard to compete with the flippant changes in the denim market and with smaller more controllable companies like 'Pepe'. In 1985 Levi's hit a low point due to the introduction of 'acid' treated or 'snow washed' denim, it's size and massive infrastructures prevented it from moving fast enough to feed the market.

At this point there was a massive rethink by the marketing team in Levi's. Inspired by the popularity of the second hand '501' trend in small shops like 'Western Styling' based in the young design mecca, Kensington Market and their appearance in the buffalo fashion spreads of the influential stylist Ray Petri in The Face, Levi's set about reintroducing and promoting the '501' wrapped in much the same imagery used by Petri.

The '501' are blue jeans with a button fly and a red 'Levi's' name tab. the name is derived from the bolt of denim originally used, merging with the marketing campaign that hoped to tap into this 'original' image was an

astounding success in capturing the same audience range (16 - 24) as The Face and i-D attracted.

That it succeeded is attributable to the television/cinema advertising campaign, started in January 1986, and featuring one of Ray Petri's Buffalo models - Nick Kamen (see fig. 20) - the embodiment of 'Buffalo' muscular sensitivity. The pioneering advert featured Kamen stripping to his shorts in a launderette (a zone in society traditionally reserved for women) while his fellow washers look on in a mixture of awe and shock. The ad is innovative not only for its 'strip' routine but more importantly for the way it addresses the male audience. The camera/viewer fixes its gaze on a man stripping for a male market. The ad stimulates the male to look at other men and themselves sexually through the image of jeans. The emphasis in the ads featuring Nick Kamen (and a series of other male models since) is on his denim clad bum, torso, crotch and thighs in camera close ups, subjecting mens covered genitalia to public scrutiny in a way that had been reserved for advertisements featuring women in the last 40 years.

They have accessorised the male lead for the male oriented product (see fig. 21). Alternatively advertising reduces them to parts, legs in hosiery commercials, bums in beer commercials, smiles in food commercials. This has been responsible for women being judged on some rather than the sum of their bodily parts. In order to fit into the mode of the moment women can be liposucked, tucked, pulled, packed with cellulite to conform to masculine ideals. In the light of the '501' ads, men are now subjected to visual 'fracturing' of the body as well.

This 'fracturing' is condensed around the consumer product on offer. It has been responsible for a modern sexual aesthetic revolving around the male genitalia and a pair of jeans. To put it another way - Coca Cola are said to be responsible through their ads for putting the red (their signature colour) on Santa Claus; so too are 'Levi's' with their '501's' responsible for the way we determine a man's sexual nature. These codes have been engendered in the jeans. Armistead Maupin in his collection of books - 'Tales of the City' (3) - based in San Francisco suggests that the middle fly button unclosed is a sign of homosexuality, wearing them tight suggests

macho virility while wearing them loose with a belt signifies a more submissive sexuality.

Validation for the notion of the '501' as sexy came recently from the current British designer of the year Vivienne Westwood. When asked to customise a pair of the jeans she placed a mirrored version of the classic nude figure's prop - a fig leaf, on the crotch.

PART TWO

PART TWO

PART TWO

PART 2

I

The Aesthetics of the New Man. - The Calvin Klein Man - His equiline features and well rounded musculature have become a common denominator in advertising. When the Calvin Klein commercial for underwear appeared featuring the sensuous image of a male model standing against a white wall wearing nothing but Y fronts, it was seen as public acknowledgement of an advert aimed at homosexuals and a recognition of the thriving gay/single economy - a visualisation of gay iconography straddling a massive Times Square hoarding.

These adverts and the later 501 ads had their influence on heterosexual men too, enabling them to see each other as sexual objects of desire. Bruce Weber (b. 1946) the creator of the Calvin Klein advertising man brought the classic ideal up to date by concentrating on the perfect proportions of young American men, healthy and happy. A more recent advert for Calvin Klein perfumes, 'Obsession for Men' by Weber was another celebration of the male's physical beauty (see fig. 23) despite being naked the aesthetic imagery always lacks a full frontal view of man, this is largely attributable to the obscenity laws of different countries. In Britain the Oz trial of the early 1960's allowed new more permissive attitudes towards what could and could not be published. In the 1930's articles illustrated with photographs of muscular well developed male bodies did so under the guise of body culture stressing the benefits of physical fitness.

Today's male nudes are allowed more alluring postures but the penis is still noticable by its absence, illustrating an inequality of social relations in photography.

"Nude women seem to be in their natural state" (1) said John Ashbury in New York Magazine echoing the sentiments of the patriarchal order. Male artists traditionally held the power of the look, the symbolic owning of women's bodies. Symbolising active and passive respectively is an assertion of masculine strength and power. For men to have their bodies looked at or put on display breaks the rules of who looks and who is looked at.

Since the Renaissance, western culture has been reticent about male nudity. The most natural/appropriate example being the covering of the erogenous zones of the figures on Michel Angelo's (1475 - 1564) Cistine Chapel ceiling. In his book 'The Process of Civilisation', Norbert Elias cites the importance of 'armor' as an incubator for patriarchal bourgeois (2) 'ego'; conversely, to strip a man of his clothes is to expose him and his male superiority.

II

Gym Culture - The spread of the HIV virus and the development of AIDS has played a large part in shaping a new attitude towards sexuality. An atmosphere of caution came to prevail sexual activity. As a sexually transmitted disease it called for a dramatic rethink on the part of first gay men and later heterosexual people. It made it's, as yet, fatal mark as a legacy of the transience of human, sexual activity. At the height of the 'Aids' scare mania that hit the media in 1986, stories emerged of wives catching it from their husbands who had contracted the virus from male sexual partners. The media traced cases across the Atlantic between gays, bisexuals and heterosexuals.

Aids has been the chief protagonist in a new sexual morality. Armistead Maupin (1) catalogues the changing face of the gay Castro district of San Francisco. "In the days before the epidemic, the house next door to the Jaguar Store had been called the Check 'n Cruise. people had gone there to check their less-than-butche outer garments prior to prowling the streets of the ghetto. The Check 'n Cruise has gone now, and in its place had blossomed the Castro Country Club, a reading room and juice bar for men who wanted company without the alcohol and attitude of the bars" (2) In San Francisco, most hard hit by the Aids epidemic, the city has played host to a newer epidemic, that of the Gym club. These fitness training centres line the Castro end of the city's main thoroughfare, Market Street, their street front windows playing host to men intent on their bodies as an outward communication of sexual prowess. This new interest isn't confined to gay men, the 1980's saw a mass striving towards the lean limb, taut tricep and the healthy glow. The move was pioneered by Jane Fonda, the actress who played man's ideal woman 'Barbarella' - the pneumatic chested nymphomaniac of the elate '60's. In the 80's she was working out, working it off on videos and books that put her fitness routine in the best seller lists of America and Britain.

For men, working out reassesses the virility of the masculine order, expressing as it does action, power and control achieved through a commitment to a routine. It shows a disavowal of sex as a communicative medium of male domination. This has been engendered by the new morality. The penis has been replaced by the body as monitor

of phallic power. A concrete advocacy of the new masculine code has come from the chief exponent of the gym culture ideal Arnold Schwarzenegger, the star of the film 'Conan the Barbarian'. *gave*

'Pumping up the muscles is better than having sex' (Time Out 10 - 17 August 1988). These rippling muscles developed through routines provide testimony to the current masculine aesthetic, an aesthete closely adhered to and imitated by a legion of body builders.

Bryan Stewart, a San Francisco based Irish man who is the holder of 'Mr. Western USA' a body building pagent. His pursuit of the stereotypical ideal is 'a twenty four hour job'. He follows a strict regime of exercise, working out three times a day using large weights in 'limited' repetitions to build the muscle bulk. His diet is composed of high protein foods, most notably chicken, which he has to eat in small quantities at regular intervals.

This diet ensures a 'high metabolic rate' ~~this~~ translates into a quick calorie burn out eliminating excess fat. Observing him over a six week period, I did notice that his ability to run or carry out normal activities like kicking a ball were difficult. This he attributed to an anaerobic or muscular fitness rather than aerobic fitness which caters for the heart and lungs. It is ironic then that all the working out produces an intrinsically unfit person. Bryan acknowledges the importance of the aesthetically moulded body. Copies of Rondin's 'Le Poseur' and other depictions of the nude male ideal are spread around his apartment.

The body building shows ~~themselves~~ are highly competitive with more than a small similarity to the female beauty pagent. Each contestant prepares a routine to a set piece of music. This routine is designed around a series of fixed poses that best exemplify the muscular tracery groupings. These individual poses involve enormous physical stress. The muscles are put into best physical relief by exhaling for the period of the pose while maintaining a seemingly relaxed facial composure. Bryan notes that the aesthetic attraction for these 'body building' competitions is for San Francisco's large male gay population. Briefs or articles of clothing are therefore minimal. "The use of loin-cloths or slips is undesirable. They divide the body and obscure some of the most delicate and beautiful

muscle tracery the human figure possesses". This is the 'artistic' opinion of E. Ashton, written in an article 'Posing Made Easy' for Health and Efficiency magazine in 1923 (3). The interest in the display of the human body was developed following the renewal of the Olympic Games in Athens, Greece (1904). The venue for these first games played a symbolic role for defining their ethos - the classic Greek ideal, of a 'sane mind as a result of a healthy body'.

Nudity was the most natural forum for the display of this new ideal, an ideal rejected by the majority.

The American poet Walt Whitman extolled the pleasures of nakedness thus:-

'Sweet, sane still Nakedness in Nature! ah, if poor sick prurient humanity in cities might really know you once more! Is not nakedness then indecent? No, not inherently. It is your sophistication, your fear, your respectability, that is indecent'.

III

The "sick prurient humanity" (1) that Whitman addresses are the people who inhabited the England of the 1920's. Stephen Spender in his transparently autobiographical novel 'The Temple' describes it in the introduction as "the country where James Joyce's Ulysses was banned,... England was where the police on the order of Mr. Mead, a London magistrate, took down from the wall of Warren Gallery pictures from an exhibition of D.H. Lawrence's paintings" (2).

For Spender, a country with such an emphasis on artistic and societal censorship - compelled him to write about the subjects, in his case homosexuality, which would be most likely banned.

For Spender and colleagues Christopher Isherwood (3) and W.H. Auden (4), Germany seemed a paradise, young Germans enjoyed an extraordinary freedom in their lives, void of censorships.

This was the Germany of the inter war years, 1929, before the 1930's that saw the rise of Adolf Hitler's fascist dictatorship. The infiltration of Nazis on this liberated society is cleverly captured in the musical 'Cabaret' (5) set in the Berlin of 1930's - a city inhabited by artists and artistes with dubious gender orders and sexual inclinations.

The strange Indian summer of 1929, the last year of the Weimar Republic offered Spender a liberation, lived out in Hamburg along the banks of the Rhine river - "the sun was so strong on his hands and thighs that the flesh seemed a transparent vermilion" (6) (see fig. 24).

The Germans, Spender noted, "worshipped the body as though it were a temple" (7). During the interwar years in Germany, enthusiasm for sport grew, partly out of a renewed interest in naturism and partly in pursuit of the prevailing ideas of fitness and health that corresponded to the cult of physical superiority. Stephen Spender notes in The Temple:-

"He watched the writhing figures of the mostly middle aged members of the German youth movement. As he looked at them - men, women, boys, shrimp-pink, yellow or mahogany Out there on the sand dunes,

these brand new Germans twisted their bodies round and round, like agonised contortionists, each one denying his own separateness, trying to become the perfect child of the Sun." (8)

The new importance of physical development was pioneered in the early 1920's, through the work, ideas and writings of Major Hans Suren, Chief of the German Army School of Physical Exercise.

Suren encouraged his soldiers to train in the nude - exposing a visual development of the body and to share the pleasure of group physical training. This training involved synchronised movements and exercises - weight lifting, medicine ball throwing and gymnastics (see fig. 25). Suren was photographed fully nude while engaging in exercise, his followers however, more modestly wore the Suren's posing pouch, similar to a jockstrap which offered minimum cover in photographs.

Suren's soldiers, physically well proportioned and muscular with short cut hairstyles was the ideal that formed the basis for the Aryan male so beloved by the Third Reich. He would be the embodiment of the new 'Greek' ideal with northern central Germanic fair features.

In 1924 Suren published his book 'Man in Sunlight' which outlined his theories for physical culture. He denied any fascist "super race" leanings despite the obvious implications of large squads of physical perfect soldiers embodying classical idealism and racial superiority. Suren's pictures do however contain more homoeretic connotations in photographs showing naked soldiers taking mud baths together. (9)

The disavowal of homoeretic connotations in the Aryan Race saw Adolf Hitler ordering the death of one of his generals Ernst Roehm who was accused of homosexuality and the disbanding of young Nazis who supported Roehm. Large numbers of Nazi officers did have homoeretic leanings. Diana Vreeland in her book 'D.V.' (10) recalls the story of an American Vogue editor of the 1940's, 'sights of German army officers dressed in women's lingerie romping through the woods of Versailles' which the editor saw from the window at the Villa Trianon where she was staying.

Hitler praised and encouraged the youth movements and the brotherhood of the men as integral factors in the creation of a new, healthy and racially pure German Nation.

"Never was humanity in its appearance and its feeling closer to classical antiquity than today. Competitive sports and combat games are hardening millions of youthful bodies, and they show them rising up in a form and condition that have not been seen, perhaps not been thought of, in possibly a thousand years" (11) declared Hitler at the opening of the House of German Art in Munich in 1937.

This hardened 'Greek' ideal was further symbolised in the photographs (see fig. 25) uniting Hitler's version of the new ideal with the physical perfection of the athlete. The use of such imagery was a valuable vehicle of propaganda for Hitler. During the 1930's Hitler encouraged the use of figurative painting borrowing from the classic of bodily perfection. Walter Hoeck's "Young Germany" (see fig. 26) successfully married these superior idealised versions of the classic nude with the ideology, valiancy and aspirations of the Third Reich.

This interest in the classical body appearance as the embodiment of patriotism and nationalism was not confined to Hitler's Germany. British body builder Lawrence Woodford wrote a book 'Physical Idealism and the Act of Posing' (c. 1930), "Whilst never forgetting the worldwide brotherhood of love, let us still be jealous of our national prestige; let us see to it that England leads, ever striving upwards with a great ideal in our hearts. Oh! manhood of England the world is at your feet and future Olympiads shall cheer the strains of our anthem and see our beautiful British flag at the masthead" (12).

Such displays of brotherhood and patriotism found their natural vent in the 1936 Olympic Games held in Germany, an event seen by Hitler as a perfect opportunity to present his new Aryan order in all of their physical glory. The classical origins of the Games embodied in the strictly symmetrical style of the classic order provided a backdrop to the fascist ideology - the Aryan ideal of physical perfection.

IV

Wider Theories of Sexuality

Western masculinity has been constructed on the premise of a 'normal sexuality'. Labels apply to others - homosexuals, lesbians, women, blacks are all seen as opposing or deviating from the norm. White 'straight' sexuality is the yard stone by which all others are measured. Masculinity has constructed itself on the premise that it is natural and universally free of problems, it is pure and innocent in the face of abnormalities such as homosexuality. Heterosexuality is natural. It is eternally justified by its acknowledgement of faults in those who are not straight. Heterosexuality then is not a phenomenon recently unearthed or legalised as is homosexuality, it is eternal, beyond explanation - it is a fact of life.

Despite its fundamental approach to 'divinity', forces have been at work that are undermining the structures of heterosexual masculinities. The decline in traditional manufacturing industries have meant high levels of male unemployment restricting or denying men the role of breadwinner.

The feminist movement along with minority groupings in society e.g. homosexuals - have been questioning the legitimacy of dominant masculinity, exposing weaknesses such as the sexual and physical abuse of wives and children. In Ireland, 1990 saw the introduction of the 'incitement to hatred act', this is seen as a sign of recognition by the Irish Government that violence and oppression exist in the community dominated by white heterosexual males. They exist as a further proof of 'normal' male domination over the others. The conditioning of this masculinity is engendered early on in boys.

Albert Adler and Karl Jung (1875 - 1961) (1) both dissidents from Freudian School of Thought, saw the social structuring of masculinity in the isolation of the masculine from the feminine. A child desiring independence was forced to compromise between masculine and feminine. If men couldn't achieve this compromise, anxiety about weakness or appearing feminine led to an emphasis of aggression, the pre-eminence of manliness.

Karl Jung isolated the 'Anima' and 'Animus' (2) as representative of the male and female unconscious personality which develops as a negative of the socially acceptable one. For men, a strong authoritative masculinity is based on the repression of vulnerability in the Animus, similarly a sensitive diplomatic masculinity is the result of repressing the hegemonic or powerful character, the masculine - Anima. Both of these theories suggest that the 'masculine' is achieved at the expense of the feminine.

Western society has traditionally favoured the former construction of masculinity, one of control and order. This was reflected by the popular press in the recent Gulf War. Images of bravery and violent masculinity, reinforced by fighter pilots 'gungho' attitudes towards the bombing of Baghdad (comparisons between the exhilaration of the mission with that of other male pursuits like American football) created headlines featuring 17 year old English boys 'in full regalia' off to fight for freedom. This showed that for the popular press at least - the historical representation of masculinity had not changed - despite massive efforts on the part of feminism to redress the social roles of the male and female in society.

The masculine construction represented by the 'Rambo' role is seen as a response to the pacified changes of new man imagery. It is an attempt to recreate order in the masculine mould; the scene set is that of the Nazis imposing the order of Aryan masculinity on the debauched subcultural liberation of Weimer Berlin.

V

To examine the origins of current patriarchal masculinity, I turn to Norbert Elias who traces the development of the bourgeois male primarily in Germany in his two volume work 'The Process of Civilisation' (3).

The patriarchal masculinity as a dominant force has been constructed through the centuries relative to the capitalist system. The Renaissance is universally acknowledged as a time of great discovery highlighted in geographical terms by Columbus' crossing of the Atlantic in 1492 and the subsequent circumnavigation of the newly discovered round planet by Vasco De Gama and his men.

The early events of the Renaissance would be seen in terms of deterritorialisation. The result of man's pursuits in science, geography and exploration as individual bodies and represented in the discoveries of the Americas, the earth as globe, and the mapping of planets movements. The second process, reterritorialisation is the mobilisation of dominant forces to prevent the new possibilities from becoming human freedoms.

[Deleuze and Guattari (Anti Oedipus) (4).] Reterritorialisation sees humans as the masters of the desire/production 'machine'. In the development of the bourgeois male, the reterritorialisation took the form of a 'new morality', a reaction to the ostentatiousness of the time. The new boundary of morality was needed to restrain the individual human within society, Christianity under the auspices of the Church of Rome (Catholicism) and Pope Julius II (1503 - 1513) offered no sign of restraint. It was revelling in the rebirth of ostentation, the monetary and other rewards offered by new lands and discoveries.

'New morality' thus was spearheaded by an individual - Martin Luther. He drew solid walls around a new way of life. Germany in the early 16th century was country run by a number of local lords and princes. Tired of tithing the Catholic Order they rebelled and joined Luther in his rejection of existing religious codes.

England became another strong supporter of Lutherism. It had lately been secularised (1530). Here the reterritorialisations were strongest. The country subsequently became the largest exporter of Luther's new doctrine:- "The God within, in exchange for the rejection of the Pope". Luther's God held private property in the abundant panoramas of America and an abundantly chaste body offered an equally abundant promise of heaven. The working/pious nature of Lutherism welcomed the invention of the watch, it offered new constraints in the form of definite finite time which should be used for twin motifs of profit and heaven.

On other levels the discoveries were important - new herbs (cloves) were found for the preservation of meats. Such discoveries dissolved in their wake every previous order and code. (Scientific and philosophical developments and discoveries opened up new worlds, which in turn created new avenues for the deployment of human bodies, thoughts and feelings.) Every new trade route disclosed a new and interesting pleasure e.g. silk; every new object from foreign lands held the possibility of a new sensation-pepper and again herbs and spices. The result was an explosion of European sensory and social awareness.

According to Rudolf zur Lippe this new sensuous and social awareness was given life as dance by the peasants of the time. Their "craving for physical self awareness" was a reaction against the medieval suppressions during the 15th century.

With the ever widening horizons of human experience, Johannes Muller's mapping of the universe and the planets in 1474 and the invention of the printing press, localised power at the hands of princes lost its coercive power.

The discovery of the Americas in the late 15th century carried with it the discovery of the human body - its geography and its pleasures / Leonardo de Vinci's study of the 'Proportions of the Human Body (circa 1500) (see fig 27) exemplifies this new interest (his subsequent inventions and designs for diving suits and submarines were very much in keeping with man's resolution at the time).

Such a cultural explosion with its accompanying liberalisation of the body was seen as a threat to human order.

Added to these was ascribed a new principle - that of monogamy. Marriage was seen as an oath to uphold the state's notion of order and an allegiance to the work ethic. The state's advocacy of the monogamist ethic was enhanced by its retributive action against people who did not comply these people were sent to 'houses of correction', these acted as a contemporary 'civilized' parallel to the medieval witch trials.

The gradual adoption of monogamy was seen as a reflection of the bourgeois capitalist ideal. It guaranteed a direct inheritance scheme - a fully legitimate son by a lawful wife offered an heir and successor who would be modelled on the morality and 'ego' of the father. The social conditioning of societies fell into the hands of parents, thus the triangle of the family; - father, mother and son/daughter became a modular example of the bourgeois society. the father - a good bread winner, the mother - good agent of the father's wishes, for which she was rewarded by being his one and only and the son - who when he saw such incubated orderly model learned not to question what was beyond the boundaries, in new countries, only that it could serve him financially; thus reinforcing the twin ideals of a socially motivated 'conscience' exemplified in the self imposed restraints of monogamy and the profit motive of the direct inheritance scheme.

The importance of the women/wife in the bourgeois society should not be overlooked. Luther married an ex nun (Catholic) and the subsequent transferral of allegiance from the God above to a mortal man was seen by Luther as a further ratification of the new morality. Karl Marx wrote of Luther "He transplants the priest into the human heart"(5). Because in the process the God of heaven dies leaving only an 'inner' God. 'The feminine components, the Catholic adoration of Mary, having been removed is similarly secularised, in the image of woman.

The year 1521 can be clearly seen as a landmark in the reterritorialisation, Luther delivered his renouncement of Catholic mores in Worms, while another German Herman Cortes was standing before the Aztec Capital

having killed 200,000 of its people for the new external God of gold (seen in the film 'The Mission' 1987).

The imperialist drives in Europe over the foreign lands was reflected in the puritan fathers' subjugation of the local 'Indian' population in new England. In Europe the bourgeois male ego, having been formulated through the nuclear family sought a similar subjugatory action through woman - the wife - submissive through the same modelling process as had shaped her son/brother for the role of patriarch. Women's role as man's wife restricted her from the production of surplus wealth or value. She became her husband's property and just as he had conquered and exploited through the more malleable conquests (land, racially 'inferior' races in Mexico, Africa, America) so too did he control the body of his 'one and only'.

The female body was thus eroticised for her husband's pleasure and as a token of her overlord's power.

For the peasant man, this eroticised female form, presented in a cocoon of unattainability (Elizabeth I, Fairie Queene 1548 - 1603). The more visible the high born woman became for him in the 17th and 18th centuries, the less eligible he felt himself. This had a double effect, the high born woman came to represent the pleasures of the high born man. It was the setting stone for a stratification in society, a society instilled with subjugated, monogamised people.

Rudolf zur Lippe (6) offers a clear and thorough analysis of the development of early bourgeois history in his two volume work 'Mastery of Nature in Humans' a description of how the 'civilised' ego evolved.

In his two volumes Lippe gives a detailed description of 'Circe' the ballet, based on notes taken by the ballet's choreographer Balthasar de Beaujoyeulx (7) for its premier in 1582, at the French Court of King Henry III.

The ballet's plot centres on the subjection of the sensuous siren Circe to the new principles of state authority. The aims of the ballet to show the king

as victor and liberator of the groups opposed to modern, centralised disciplining powers in France (Circe's victims).

Lippe says that "under the form of rule that is equated with masculinity endowed with reason, Circe, the embodiment of the longing in general - the venial agent of sensual frenzy, gains a right to exist in a position of subordination".

Pallas Athena - Her place as a key player in the dance is derived from the mythology of her birth. She was born not of a woman but from the brain of Jupiter. The part of Jupiter in the ballet is played by King Henry III himself, the aim of the ballet was to exemplify that the rational state (in the character of Pallas Athena) arose from the brain of the ruler, the King (Jupiter), without the sexual involvement of women. The principles of sensuousness associated with Circe have been removed, nature and the natural are attacked and subjugated using the sensuous woman, Circe, as a symbol.

Water, when dammed or directed forms the major tool for man to control nature, irrigation forms the basis of production. In Circe, this tool symbolised by a fountain is played by women; Queen Louise and the Duchesses of the French provinces danced before the King as naiads dressed in white, the colour of controlled (bleached) purity.

France is symbolised by the Garden in the ballet, the fountain (the Queen and Duchesses) is an ornamental feature created by man working for man rather than nature. Women have been tapped, the flowing streams of sensuousness and desire are captured by man and held in a fountain of purified 'white' water.

Lippe continues;-

"The dance consists of twelve persons who form twelve different geometrical patterns in front of the King", squares, circles and triangles are formed to represent the new shapes worked by man to dominate nature.

The formality aspired to, the domination and ornamentation of nature is seen most clearly in the concentric gardens layout at Versailles, begun in

1624 by Louis XIII and altered later during the reign of Louis XIV - (Sun King).

Lippe claims that since the Renaissance the medium of dance has been used for the conscious cultivation of new images of the body.

At the close of the middle ages the peasant population set about casting off the chains of the disintegrated medieval order. 'St. Vitus' dance (dancing madness) was a reaction to the medieval suppression of drives and emotions. They were also celebrating the end of external coercion. Between 1450 and 1550 the discoveries of foreign lands and the printing press hailed new freedoms and 'self restraint' hadn't yet taken control (see fig.).

The new ruling group, the bourgeoisie, used dance as a reflection of their power and 'function of ostentation'. These dances perfected the measured step. In the Italian courts symmetrical dance forms, in which groups danced simultaneously, came into being in the middle of the 15th century. In the dance the movement of one dancer was reflected in the identical repetition of that movement by another person.

It was a public ritual designed to isolate individuals from one another. The individual dancer tried to fit his/her movements with those of the other person's steps and in so doing realised their individuality.

The child psychologist Margaret Mahler (8) traces the development of child. The first year of life is called the 'symbiotic phase' - during this period, the child exists in communion with its mother or mother substitute.

In the six month period between 24 and 30 months the child goes through the 'individuation' phase, beginning at its extrication from the symbiosis, the child perceives itself as an object separate from its mother, it becomes an 'ego' an individual by learning to see itself as an object.

This is a similar operation to that carried out by the dancers on themselves. It is worth noting here that one of the reasons for the creation of a symmetrical dance was that techniques were not available to

produce mirrors large enough to reflect whole bodies until the early 17th century.

"They tried to fit their movements to the vision of their objective contemporaries, rather than appropriating their own bodies through first hand experience - (the mirror)" - Lippe. The formal dance also brought a social dimension to communication, it brought discovery from the personal privacy of the home to social arenas.

The pause also plays a part in the creation of individuals ('individuation' - Lippe). having completed a series of steps the dancer stops before going onto the next movement. 'Pause for thought' is the most adequate description of its purposes. It is a moment of recognition, when the dancer looks back at the movements gone and a reassertion of his individuality in the light of those steps.

Lippe quotes Dominico, a dancing master at the Renaissance courts, draws the following conclusion from the pause or *posa*;

"Within each bar one stops for an instant, as if one had seen Medusa's head (as poets say); that is after completing a movement one freezes as if turned to stone for an instant, and in the next resumes moving like a falcon beating its wings." (9)

Domenica then sees the pause as a moment of fear represented by the stifling glare of Medusa - it is a fear of being stunted, of being prevented from flying off (the falcon) in the next movement. Freudian interpretation of dreams represents flying as a symbol of the erect penis, the falcon can then be equated with the penis (10). We can therefore say that the falcon represents a vehicle towards male domination, taking man from the object of fear, Medusa, the woman.

Lippe echoes this theory by emphasising that roles requiring virtuoso dancing were reserved for men while slower more ornamental roles were given to women.

The historical constructional masculinity is closely bound up with Christianity's attitude to the human body. I have already outlined this

separation of the individual into inner and outer physical realms divided by the 'armor' skin. Christianity sees this divide in the separation of the superior spirit from the weak flesh.

The history of masculinity is the struggle to tame and subdue the emotional and sexual self lived out in a struggle between our intellects, and our libidos. Martin Luther, during the 16th century, whipped himself in an attempt to acquire and strengthen his 'armor', a physical body that would already be hard and taut, incapable of experiencing minglings with his own or other bodies as a pleasureable experience (11).

Catholicism sought the repression of sexuality and its desires/production as an intrinsic part of the reterritorialisation process. The Church's indoctrination of a masculine God - the Father, the Son and the Holy Spirit in the education system, through the subjugated desexualised form of the female nun, characterises this retraining process.

The Church's advocacy of monogomy and the derivative discouragement of sexuality and 'desires' as unnatural and therefore uncivilised is catalogued in the institutionalised religious codes of morality. The Ten Commandments which state, 'Thou shalt not commit adultery', and 'Thou shalt not covet thy neighbour's wife' (12).

The aim of this teaching is, if not to induce impotence or frigidity, is to at least deplete the erotic energy of its people. It is the indoctrinisation of a repressed sexual appetite. "Sexuality is surely the most basic form of naturalness". In the bourgeois society this natural essence of humanity is then delegated to an uncivilised role - the antithesis civilisation.

The presentation of the patriarchal masculinity in the mould of Christian doctrines is one that views its sexuality as an enemy, something to be controlled. We are conditioned to isolate our emotions from our physical bodies, they are the alters for the abstract notion of the soul. Thus our body is to be respected. Pilgrimages to isolated islands where a diet of black tea and toast is mandatory and barefoot vigils on torrid ground in the vein of Luther's self inflicted beatings (13), are seen as methods of reappropriating/cleansing the weak flesh and emotions in a struggle to tame and subdue the emotional and sexual self.

This isolation of the flesh from the reason causes guilt and anxiety, as a result of 'natural' sexual desires. Masturbation is seen as a defilement of the body - a secret sin. Masculinity tries to repress these emotions because, as with Luther, they are the antithesis of what it means to be masculine. This pollution of 'natural sexual health' of Western masculinity engenders itself in the repression of others.

Heterosexual men have taken refuge in this idea that their sexual identities are absolute.

This domination has had the effect of silencing some of the others and it's subjugation of women, homosexuals and racism have been sustained by heterosexual hegemonic white males to remain beyond question.

It shifts the problems and anxieties, defining them as belonging to others - it has created a cocoon around itself - a myth, that attempts to pass itself off as universal, free of problems.

PART 3

This traditional coding of black men is echoed throughout the masculine experience. Heterosexual masculinity in the western context is constructed around its imperial role; a dominant patriarchal order that is legitimised by its definition of others:- feminists, blacks, homosexuals and effeminates. The white heterosexual is thus normal - the bench mark by which others are categorised.

From the school yards to the grave, man labels his surroundings sissies, faggots, niggers, chinks; subordination of the respective recipients of the inferred superiority of the chastiser. Who ever questions the masculinity of the male who aligns himself to the traditional male orders such as the football club, or the army. These orders are instantly recognisable, through the obvious uniforms. Uniforms are one of the strongest weapons of reterritorialisation in the patriarchal society. Police forces, the defence forces and the Church and of course the school have been the traditional arbiters of the uniform. It is the surface plumage of order, organised units, and unity. It is an immediate indicator of power stratification. Who would mistake a policeman and a judge in court? Out of uniform the differences would be more difficult to gauge.

One of the most successful ways to dissipate a soldier's power is to literally strip him of his uniform. A report of such an incident seen in Nudist Magazine, March 1985 (1) reported that the simple action of removing a soldier's clothes and standing him naked before his inquisitor reduces his self esteem and security. The stripping and subsequent exposure of man's genitalia is, to quote Julie Burchill, mightier than the Sword of Damocles when it comes to hanging over the heads of men. This obsession with penile length is echoed in stories in the popular press 'Macho wasn't up to Mucho' was the headline for a report that Sylvester 'Rambo' Stallone's (He man, rogue man) private parts as seen in early pornographic movies were not on par with his other over developed musculature.

The concern with exposure of genitalia and exploitation of this embarrassment was the principle at the centre of public school corporal punishment. Alexander Davison, in his book 'Blazers, Badges and Boaters

- A Pictorial History of School Uniform' (2) writes "At Winchester college the ritual involved the victim kneeling while one boy unbuckled his braces and another held up his shirt, exposing the small of his back" and continues, quoting a former Etonian "Any interposition of underclothing materially interferes with the efficiency of the operation."

The sexual innuendos of such canings did not go unnoticed. In 1968, school master William Byrd, was sentenced to five years imprisonment for 'gratifying his own sadistic urges' by stripping boys and caning them.

In her essay "The Pornographic Imagination" (3) Susan Sontag writes that the psychological construction of pornography infers that it (pornography) amounts to the representation of the fantasies of an infantile sexual life.

This is qualified by the amount of pornographic and sadomasochistic images involving school uniforms with liberal visual references to masters and spankings. Many former school boys claim to recreate the school uniform rituals in sexual games (4) to prove their mastery over what had once mastered them.

"I thought it would be fun to be a pornographer" Guilt, Grace and Robert Mapplethorpe (1946 - 89) (5). Robert Mapplethorpe - an American photographer whose work has documented, and it has been argued been powerful in reiteration the terms of a bourgeois patriarchal masculinity, his pictures then are seen to service the expectations of white desire.

His early photographs (1970's) were documentations of the complex and sophisticated subcultures of gays in the city, these photographs were carefully devised scenes featuring explicit representation of various sexual practices performed with props and clothing devices to further stimulate or shock. He used leather outfits, studded belts and boots, chains and rubber outfits.

He also employed references to the military and police authorities, the defenders of law and order in society. In so doing he was stripping the uniform of its usual role and injecting it, and by implication, the wearer with a sexuality suitable for his gay audience. The virile machismo

with a sexuality suitable for his gay audience. The virile machismo suggested by the uniformed wearer has been sensualised. Mapplethorpe was not the first to employ such motifs in the 1950's the American, Bob Mizer, invoked a wide range of erotically charged masculine stereotypes of US society - cowboys, sailors, policemen, lumberjacks, motorcyclists, farmhands and leathermen (6).

Gay subculture is littered with references to the desirability of patriarchal virility as accessible. In San Francisco, I remember the Athena style photograph of two men, shot from the waist down. One a motorcycle cop, the other a tennis player. There was a clear indication that there was oral contact between the men by the stance of the legs. Images like these of role bending have become important aspects of the homosexual subculture. *Ang.*

In the 1980's Mapplethorpe began concentrating on the male body - in both active and passive roles. His book 'The Black Book' (1986) (7) is representative of this new move. To best evaluate the relationship between his photographs of black men it is important to look at the social history of the black in Western civilisation.

Blacks were first introduced to the West in a subjugated capacity. They served under the whites as slaves in American cotton plantations. They were seen as tokens of Western imperialism in Africa and the East.

This legacy of imperialist domination has been responsible for defining the role of the 'black' in society, a subordinate role. 'He' is thus from the outset in conflict with Western definitions of masculinity as authoritative of the environment i.e. nuclear family. The denial of this patriarchal privilege was seen in tangible terms on the plantations. Blacks were the property of the plantation - any children born to black men, like livestock, became the property of the land owner. This resulted in the current social construction of the blackman as an 'other' in society, a racially inferior human.)

The organised rising against this oppression in the 60's came in the form of Malcolm X's Black Panthers who fought the oppressive power structure 'by any means necessary' (8) that meant arming themselves.

This image of the negative resistance was continued through the 70's and 80's, 'The Hustler', and 'Macho' are two names embodying black misdirected/negative resistance in the community. This was highlighted in the film 'Shaft' in the early 70's. One manifestation of this black aggression against racism and its oppressive role is acted out in man 'appropriating' (finding) property of his own to subjugate. Rape as an act of this aggression offers a moment of power over the other.

These images of muscular aggression are supported by the white media. The news editorials see blacks as muggers, racists and generally symbols of an 'anti' society. These muscular images are revered however on the sports pages, blacks represent national mascots. The world champion boxer, Mike Tyson, in the States, who despite allegations of mistreatment by his former black wife, TV star Robyn Givens, as the all American man.

Mapplethorpe in his photographs of blacks reaffirms this landscape of the West in which black bodies function as signs of radical otherness.

White Masculine Myth - That of projecting the deep and illicit secrets and fantasies of heterosexuality onto others - black man as rapist.

Mapplethorpe's 'Man in Polyester Suit' (9), one in a photo text series of 'Black Males' (1986) reinscribes the fascination of the white man with the sexuality of the black man. The black phallus is the singular central of the photograph affirming the white myth of the 'big bad black dick' signifying the sexual potency of the black. The power bestowed on the black subject (the dick) is however counteracted by the inference in the photo title to a 'polyester suit'. the suit is the power image, the basis status symbol for Western males. It has acted as the fashionable foundation for the masculine/feminine power dressing phenomenon of the mid eighties 'executive', 'wide lapels', 'double breasting', 'pinstripes' and Prince of Wales checks formed the fashion vocabulary for both male and female dressing in both office and brasserie in the sterility of 80's design houses. The power suggested by Mapplethorpe's suit is undermined by the fabric of this three piece, a cheap synthetic material made popular in the 'space age' sixties. Thus while acceding to the sexual myth, and reinforcing the natural superiority over sexuality of blacks, the cheap suit reaffirms the failure of the black to reach the cultural requirements of Western society. The

suit as representative of civilisation cannot conceal the fact that the black man originates from somewhere uncivilised. The potency of the black subject and his sexuality is further restrained by the photographic image which contains the subject in a white frame in a two dimensional media.

As already said, the central focus of the photo is the black dick and aside from hands, is the only indicator as to the race of the subject. The face and thus humanity is not seen leaving the viewer in a safe place of mastery, where he can indulge in the white males fixation with black sexuality. This fixation is manifested in both negrophobia, represented by the lynchings and castrations of black men in the 'US' plantation years and the negrophilia of Mapplethorpe's 'Black Book'.

Is 'Man in Polyester Suit' representative of true pornography?

Pornography as a social phenomenon exists in Western society since the 18th century. The Marquis de Sade's literary piece '120 Days of Sodom', widely regarded as pornographic literature was written in the 1780's.

Christianity's patriarchal repression of human sexuality is often accounted for polluting the sexual health of Western society - "a society so hypocritically and repressively constructed that it must inevitably produce an effusion of pornography as both its logical expression and its subversive, demotic antidote" (10).

The aim of pornography is to inspire a set of non verbal fantasies, again - "fantasies of an infantile sexual life, these fantasies have been edited by the more skilled, less innocent consciousness of the masturbatory adolescent, for purchase by so called adults" (11).

Photography for its part has since its inception been at the centre of a debate about the way it represents the body. Opponents would say that the photograph is antithetical to the traditional role of the nude as idealised in Art.

Mapplethorpe concedes to many of pornography's traditions. Voyeurism, a code at the centre of pornography, is used by Mapplethorpe in his photography 'Elliot and Dominick; New York City ((1979)'. The

photographer/viewer is party to a sadomasochistic ritual involving two men, one of whom is hanging by leather ankle straps from heavy iron chains while his wrists are anchored to the floor with harnesses. In another photo Mapplethorpe himself is involved; this time the major prop is a leather thong. The photographer addresses the viewer with narcissistic ease.

Another pornographic device used by Mapplethorpe is 'cropping'. Pornography disdains fully formed persons, the body is often fragmented into micro details;- buttocks, breasts, images of fellatio featuring only a tongue and organ, each part invested with the power to summon up the whole erotic mystique, the camera acts as the scalpel, the knife (such fragmentation of the body is currently under attack by the women's movement and rape crisis centres who claim that the alienation of body parts from the personality as a whole has facilitated the act of rape).

In 'Man in Polyester Suit' 1981 Mapplethorpe succumbs to this code of cropping for the almost sadistic impulses of man's visual pleasure, the black man's private parts are revealed - exposing the forbidden totem of colonial fantasy - the penis.

CONCLUSION

One of the features of philosophy is its tendency to be easily so much so
as to be called. I have, in Part Two, referred to Ailes and Jung's
theory as the oppositional unconscious. I have also referred to the
main feature and the

CONCLUSION

The system that early studies have seen a shift in accepted knowledge
and the relationship that must be a more positive possibility represented by
a suppression of desire. The new tendency is noticeable in many things,
as seen in Part One and while they may be perceived as
unconventionalities - Let digging the ground from the existing knowledge
and the system under study. It is however, more likely that the
unconventionalities are seen in a particular manner - something by which
the structure of accepted knowledge is unconsciously changed for the
new added that of unconscious.

CONCLUSION

One of the features of patriarchy is its resilience, it's ability to mutate in order to survive. I have, in Part Two, referred to Adler and Jung's theory's as the oppressing unconscious personalities represented by the male Anima and female Animus.

The eighties and early nineties have seen a shift in accepted masculinity from the retributive 'he' man to a more passive sensibility represented by a suppression of Anima. The new sexuality is attributable to many things, as seen in Part One and while they may be perceived as deterritorialisations - i.e. digging the ground from the existing bourgeois order, and the fighter gender roles. It is however more likely that this revolutionary new man is a patriarchal mutations - extending by virtue the extensions of accepted masculinities a reterritorialist devise for the new external God of consumerism.

NOTES: PART ONE

I

1. V. Westwood - Press Release Cut & Slash.
2. Ibid.
3. Ibid.

II

1. P. Rambali - Trojan's Story, The Face 81, January 87.
2. Ibid.
3. Ibid.
4. Ibid.

III

1. P. York - Style Wars, quoted in The Face 100, September '88.
2. C. MacInne - Absolute Beginners
MacGibbon & Kee, London 1959.

IV

1. B. Enrenreich - 'The Hearts of Men'
Quoted in Male Order, R. Chapman,
J. Rutherford, Lawrence & Wishart,
London 1988.
2. C. Toibin - The Boys from Bellfield
Sunday Independent, March 3, 1991.

3. Ibid.

4. P. Ackroyd - Dressing Up Transvestism and Drag;
The History of an Obsession
Thames & Hundson, London 1979.

V

1. A. Sharkey - Bowery Power
i-D 48, June 1987.
2. Deleuse & Guatteri - Anti Oedipus
Quoted in Male Fantasies
C. Theweleit, Policy Press/Basilblackwell,
Cambridge, Oxford 1987.
3. A. Maupin - Baby Cakes
Chronicle Publishing Co.
San Francisco 1984.

NOTES: PART TWO

I

1. Quoted in – E. Cooper
Fully Exposed
Male Nude Photography
Unwin Hyman, London 1990.
2. N. Elias – The Porcess of Civilisation
Quoted in C. Theweleit
Male Fantasies
Policy Press/Basil Blackwell
Cambridge, Oxford 1987

II

1. A. Maupin – Baby Cakes
The Chronicle Publishing Co.
San Francisco, 1984.
2. Ibid.
3. Quoted in – E. Cooper in 'Fully Exposed'
Unwin Hyman, London 1990.
4. Ibid.

III

1. W. Whitman – Quoted in E. Cooper 'Fully Exposed'
The Male Nude in Photography
Unwin Hyman Limited, London 1990.
2. S. Spender – The Temple
Faber and Faber
London and Boston, 1988.

3. N. Elias – The Process of Civilisation
Quoted in K. Theweleit
Male Fantasies
Universities of Minesota, 1987.
4. Quoted in – K. Theweleit. op. cit.
5. Ibid.
6. Ibid.
7. B. de Beaujoyeux – Le Balet comique de la Royne,
fait aux nepices de Monsieur la Due de
Joyeuse & mademoyselle de Vaudemont,
sa Soeur (Paris 1582).
Quoted in K. Theweleit p. cit. P 315
8. K. Theweleit op. cit.
9. Ibid.
10. Quoted in – Who's that Man?
Male Order
R. Chapman, J. Rutherford
Lawrence & Wishart, London 1988.

11. K. Theweleit op. cit.

12. The Bible - Old Testament Exodus 20.11

13. Quoted in – K. Theweleit Male Fantasies op. cit.

V

1. Photos of – R. Mapplethorpe
Man in Black Polyester Suit
The one in my Book.

NOTES: PART THREE

1. Quoted in - E. Cooper 'Fully Exposed'
The Male Nude in Photography
Unwin Hyman, London, 1990.
2. A. Davison - Blazers, Badges and Boaters -
A Pictorial History of School Uniforms
3. S. Sontag - The Pornographic Imagination
in G. Bataille
The Story of the Eye
Marion Boyars, London/Boston 1979.
4. A. Davison - op. cit.
5. - Art in America
November 1986, p. 149.
6. E. Cooper - op. cit.
7. R. Mapplethorpe - Black Book
8. Quoted in - T. Wolfe 'Radical Chic'
The Purple Decades
Johnaton Cape Limited
London 1983
9. Ibid.
10. S. Sontag - op. cit.
11. Ibid.

BIBLIOGRAPHY

- Ackroyd, Peter - Dressing Up
 Transvestism and Drag
 The History and an Obsession
 Thames and Hudson
 London 1979.
- Bataille, George - The story of the Eye
 Marion Boyars
 London, Boston 1979
 Essay by S. Sontag and R. Barthes.
- Chapman. R
(Rutherford) - Unwrapping Masculinity
 Lawrence and Wishart
 London 1988.
- Cooper Emmanuel - Fully Exposed
 The Male Nude in Photography
 Unwin Hyman
 London, Sydney, Wellington 1990.
- Cooper Emmanuel - The Sexual Perspective
 Homosexuality and Art
 in the last 100 years in the West
 Pontledge and Kegan Paul
 London and New York 1986.
- Gay, Peter - The Bourgeois Experience
 Victoria to Freud
 The Education of the Senses
 Oxford University Press
 Oxford, New York 1984.
- Sharpe, Henry - Art History and Appreciation
 Gill and Macmillan
 Dublin 1976.

- Terry, Walter - Ted Shawn
Father of American Dance
The Dial Press
New York 1976
- Theweleit, Claus Male Fantasies
Policy Press/Basil Blackwell
Cambridge, Oxford 1987.
- Weiermair, Peter The Hidden Image
Photographs of the Male
Nude in the 19th Century
and 20th Century
MIT Press
Camberidge, Massachuettis
London England 1989
- Wolfe, Tom The Purple Decades
Johnaton Cape Ltd
London 1983.



FIG 1



MARY BORTHWICK

116

FIG. 2 CUT & SLASH.

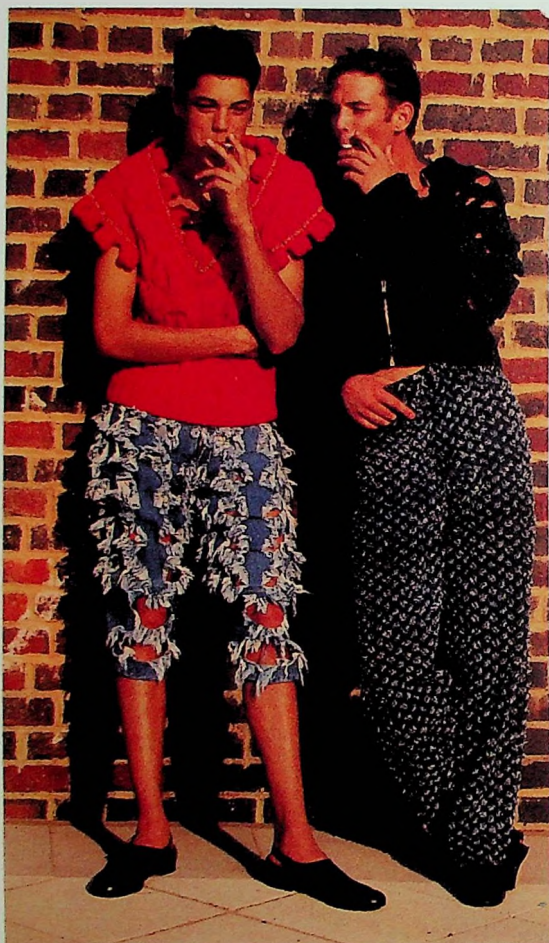


FIG 3 'PEEK A BOO' "IT IS NOT
POSSIBLE FOR A MAN TO BE ELEGANT
WITHOUT A TOUCH OF FEMININITY"



FIG 4. MALCOLM (LEFT) AND VIVIENNE.

"I MADE HIM A PAIR OF LUREX DRAINPIPE
TROUSERS" HE LOVED CLOTHES,

"THEY'RE THE THING THAT MAKES MY HEART BEAT"



FIG 5

RUBBER WEAR FOR THE OFFICE.

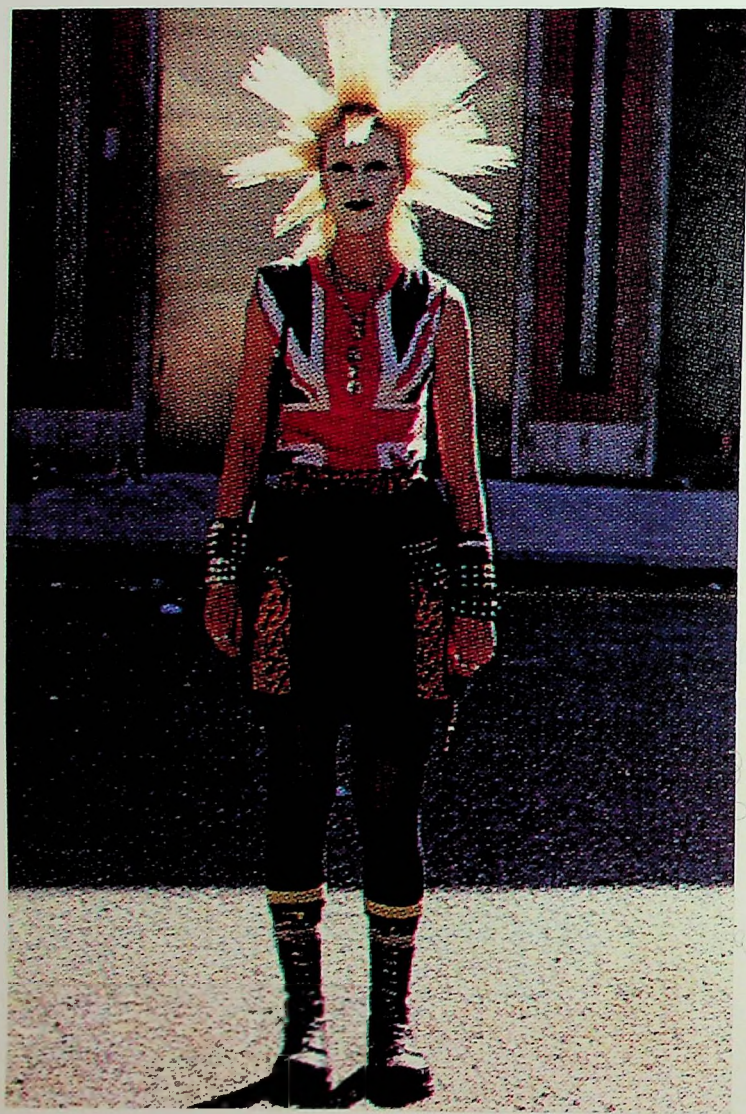


FIG 6 "THE GREAT BRITISH PUNK!"



FIG 7 'PIRATES'



FIG 8 BUFFALO GIRLS.

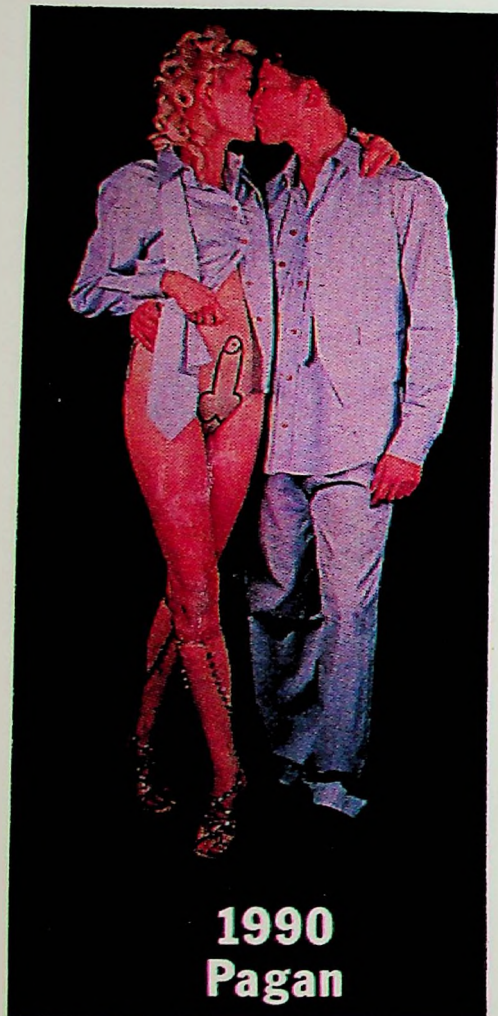


FIG 9 " WHEN I LOOKED IN THE
MIRROR I JUST SOREAMED
AND SOREAMED WITH
LAUGHTER BECAUSE I'D
NEVER SEEN ANYTHING SO
REDICULOUS.
IT WAS SO BRILLIANT....
ALMOST PORNO"

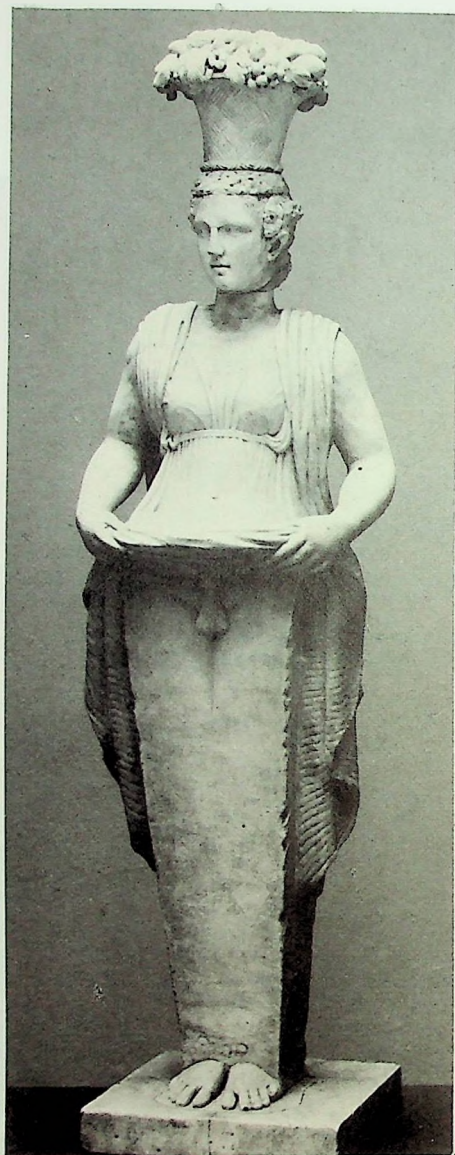


FIG 10 HERMAPHRODITES,



FIG 12 STYLE MAG. BOY GEORGE, STYLE GENDER BENDER.



FIG 11 STYLE MAG, STYLE IMAGE BOWWOWWOW.



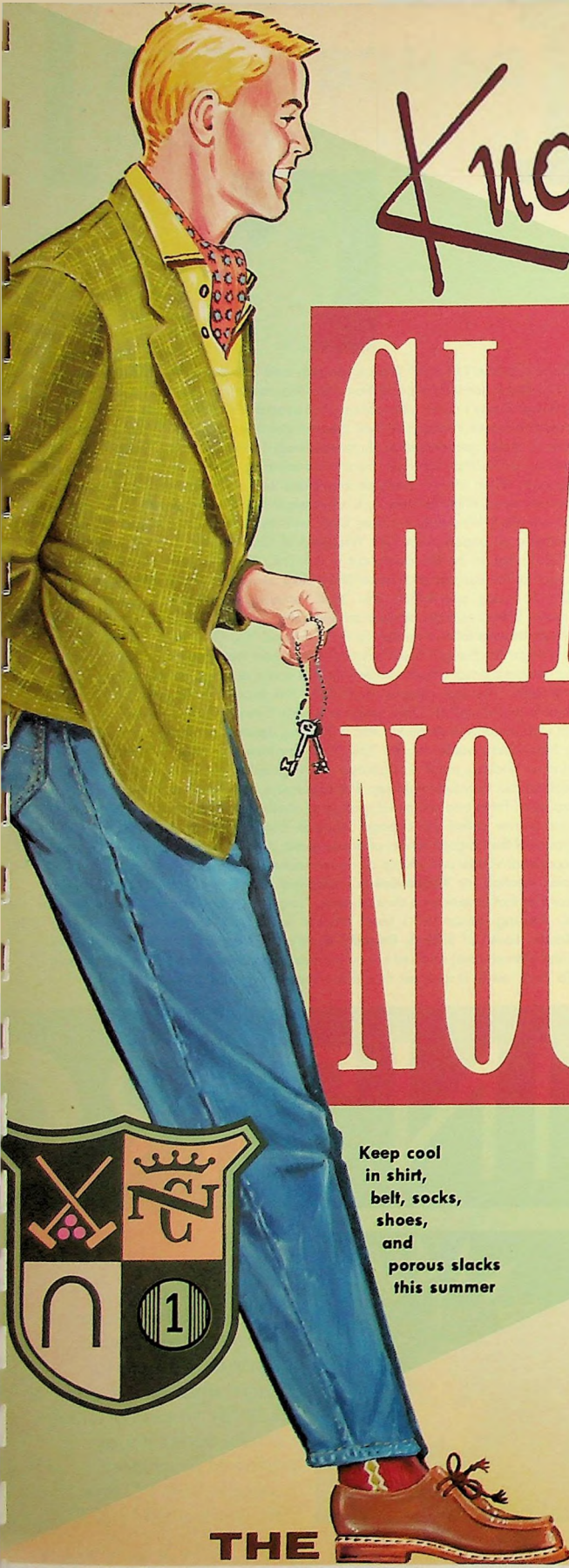
FIG 13 ANNE LENNOX. HE OR SHE ,1982.



FIG 14 LEIGH BOWERY (RIGHT) WITH FRIEND, TROJAN.



FIG 15. PAUL SMITH'S NE UNIFORM - THE NARCISSISTIC NEW MAN.



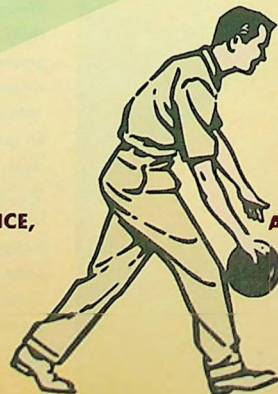
Knock-out
Tailoring®

CLASSIC NOUVEAU

Keep cool
in shirt,
belt, socks,
shoes,
and
porous slacks
this summer



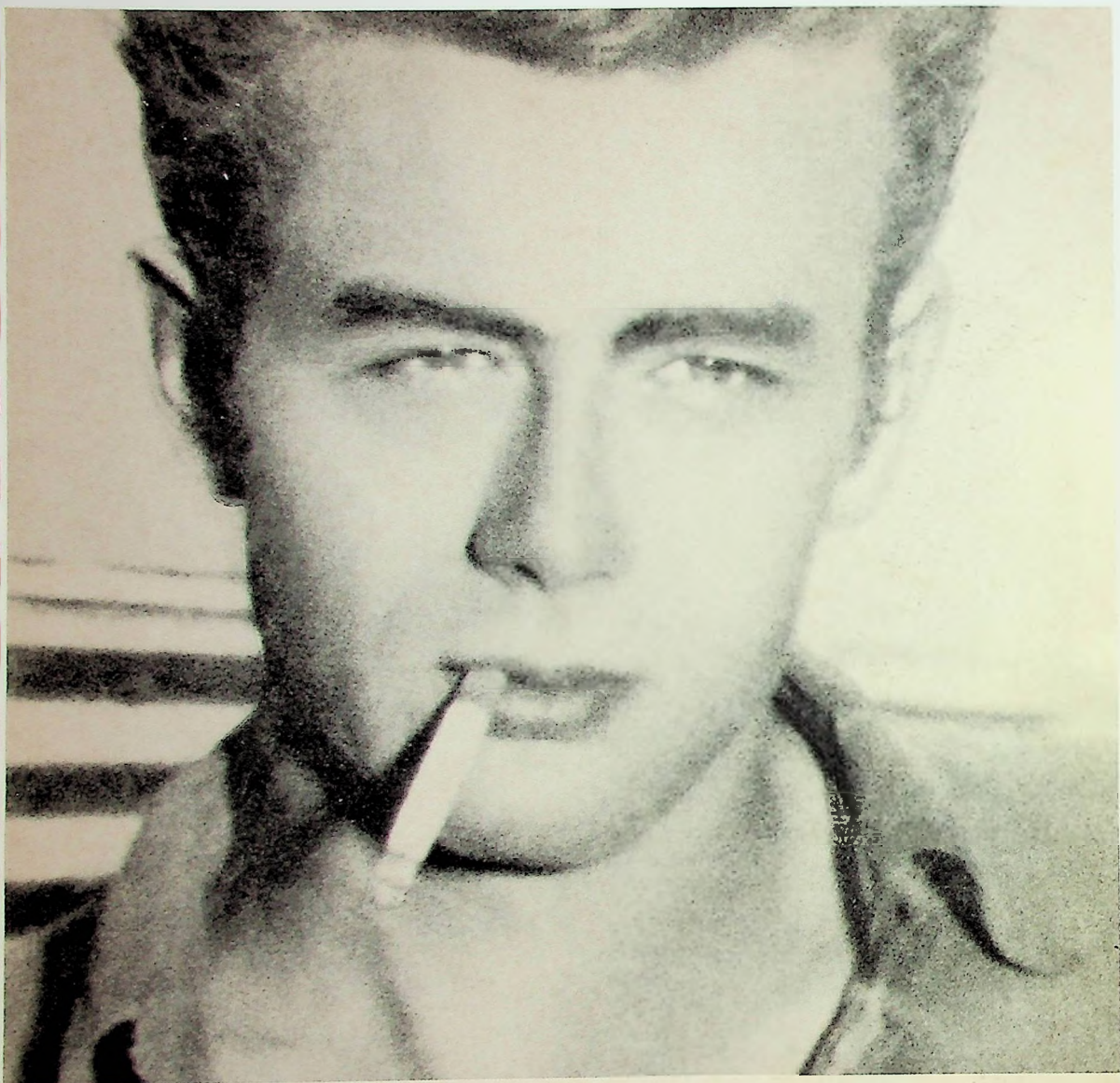
THE STANCE,



APPROACH

THE BOLD LOOK TURNS

2 16. CLASSIC NOUVEAU, RETRO IMAGERY, POST MODERN GRAPHICS & AMERICANA



Krizia uomo. Break the rules.



FIG 17

USING THE 'REBEL' TO MARKET A PRODUCT (REBEL YELL & SELL!)

Vice. And Versa.



Mick Jagger.



And Mick Jagger.



James Fox.



And James Fox.

See them all in a film about fantasy. And reality. Vice. And versa.

performance.

FIG 18



FIG 19 DAVID BOWIE- GENDER FUCK DRESSING.

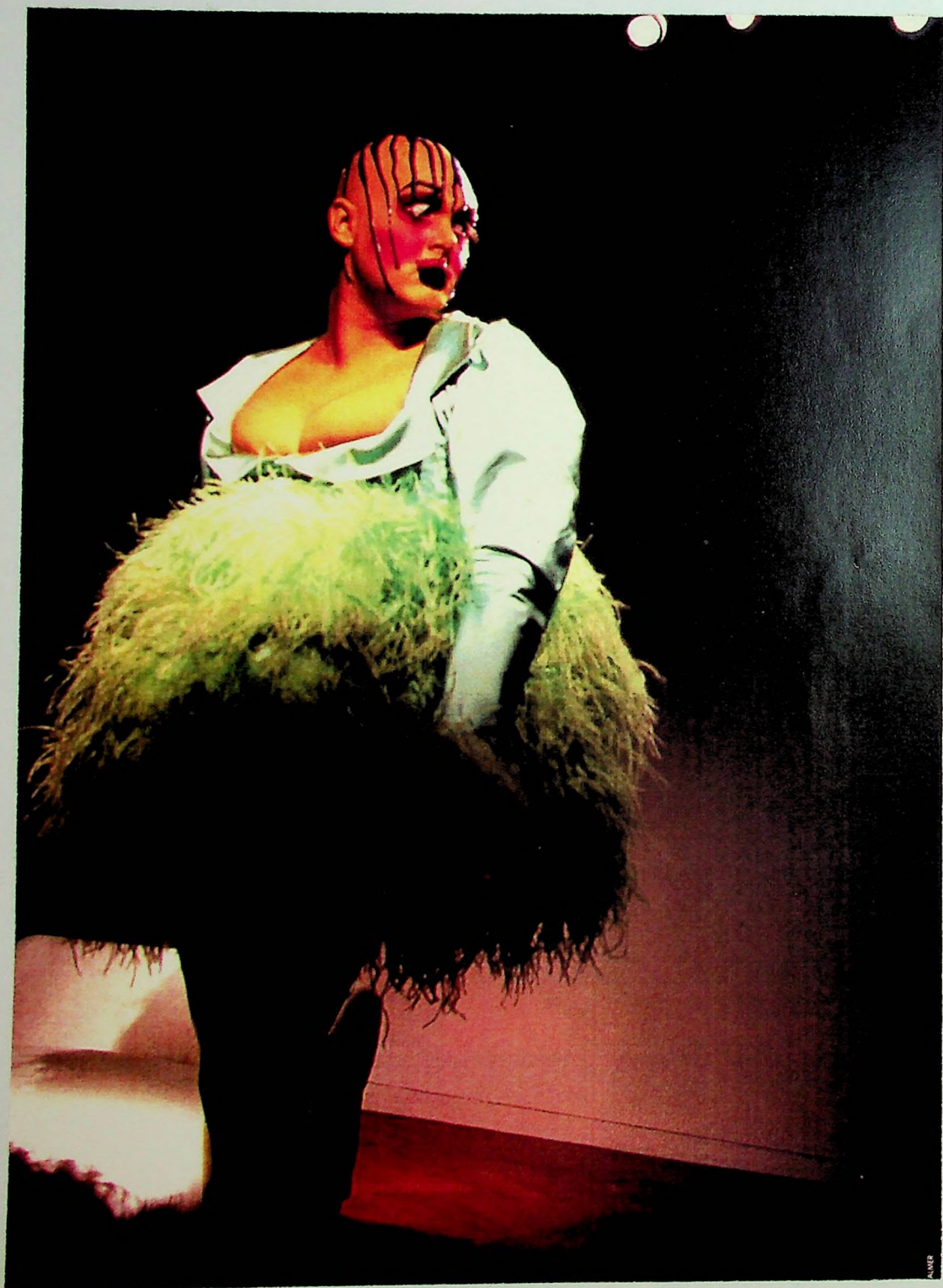


FIG 20

OBJET D'ART (?) THE OPENING UP OF NEW POSSIBILITIES
FOR DESIRING PRODUCTION ACROSS A BODY WITH
ORGANS - DELEUSE & QUATTARI.

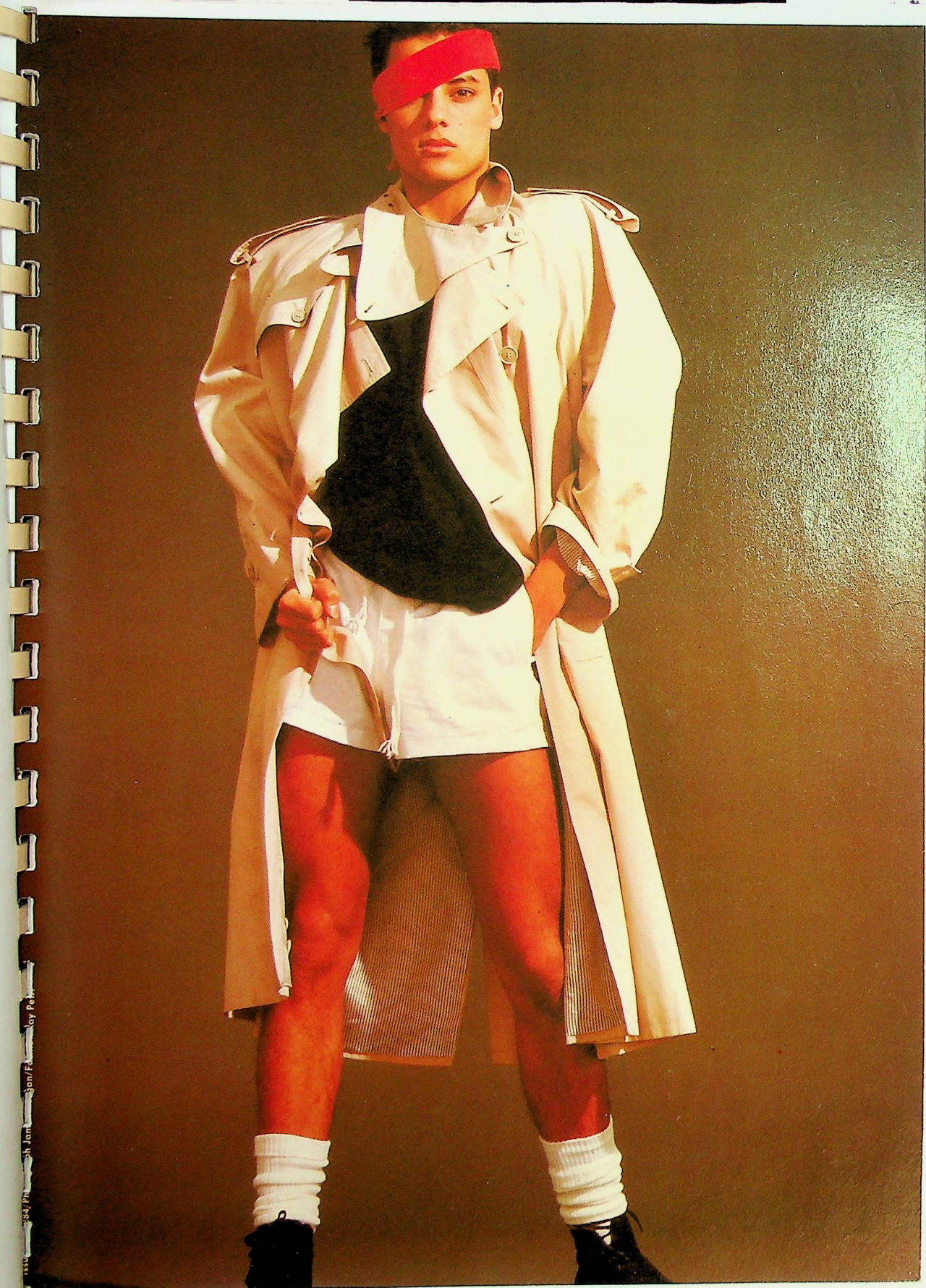


FIG 21 NICK KAMEN - NEW MAN EXPOSED (BOXER SHORTS, PAUL SMITH)

IT'S STILL THE BEST WAY TO GET FIT.



FIG 22 LEVI'S SELLING SEX TO THE BOYS.

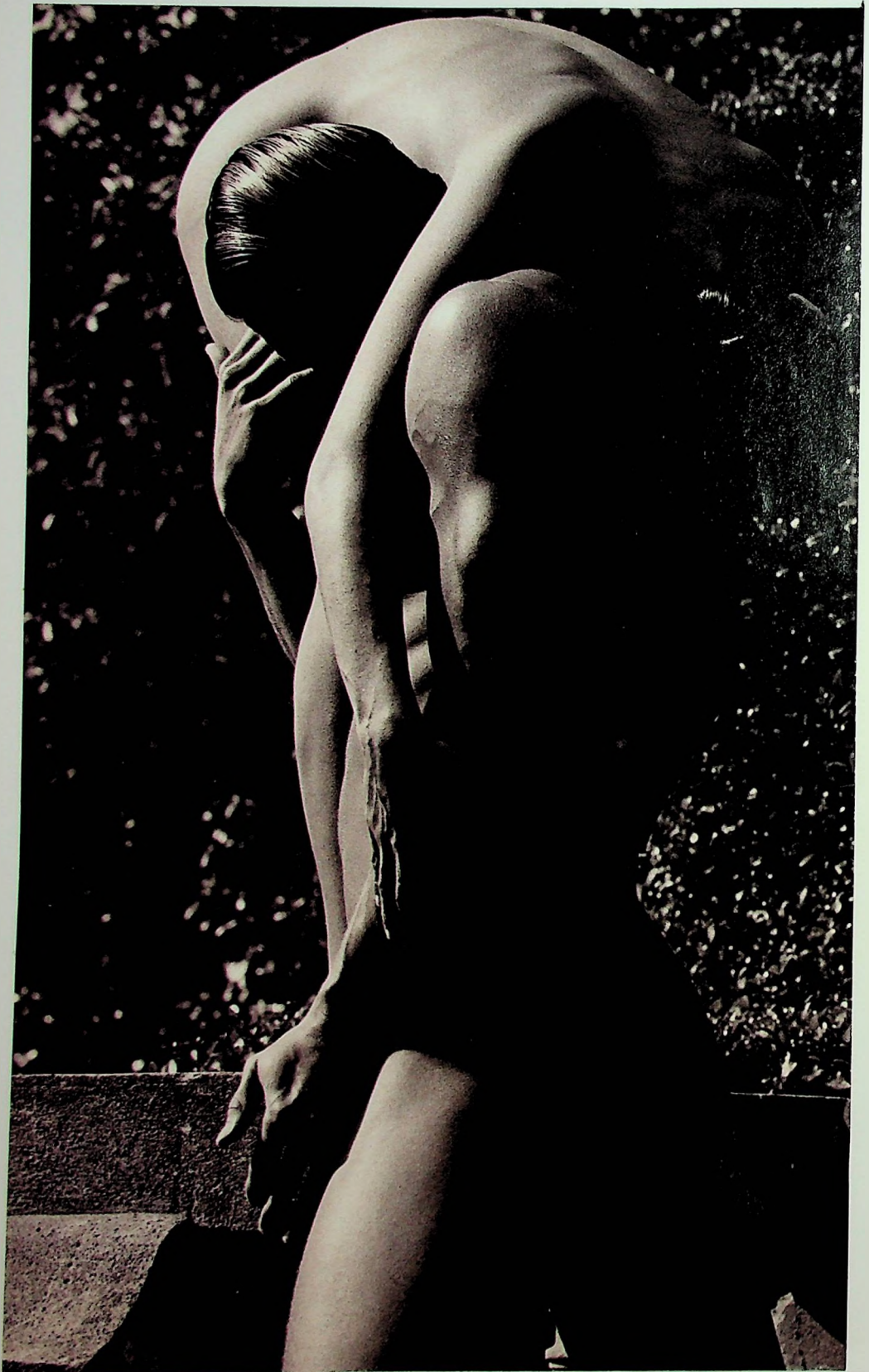


FIG 23. BRUCE WEBER FOR CALVIN KLIEN, DONE IN GOODTASTE.

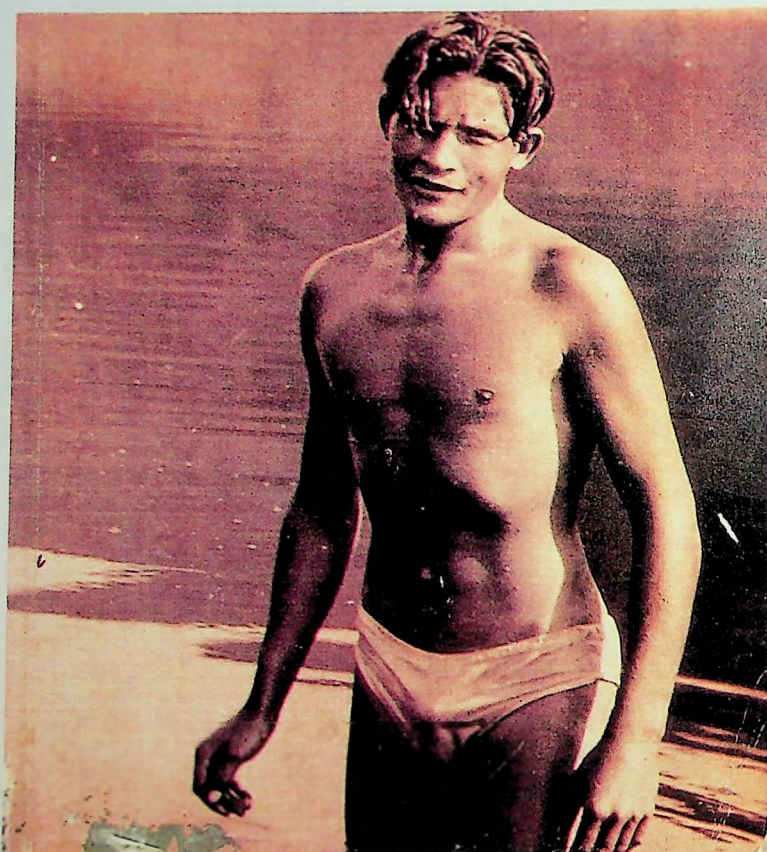


FIG 24. HERBERT LIST-ON THE RHINE , 1929.

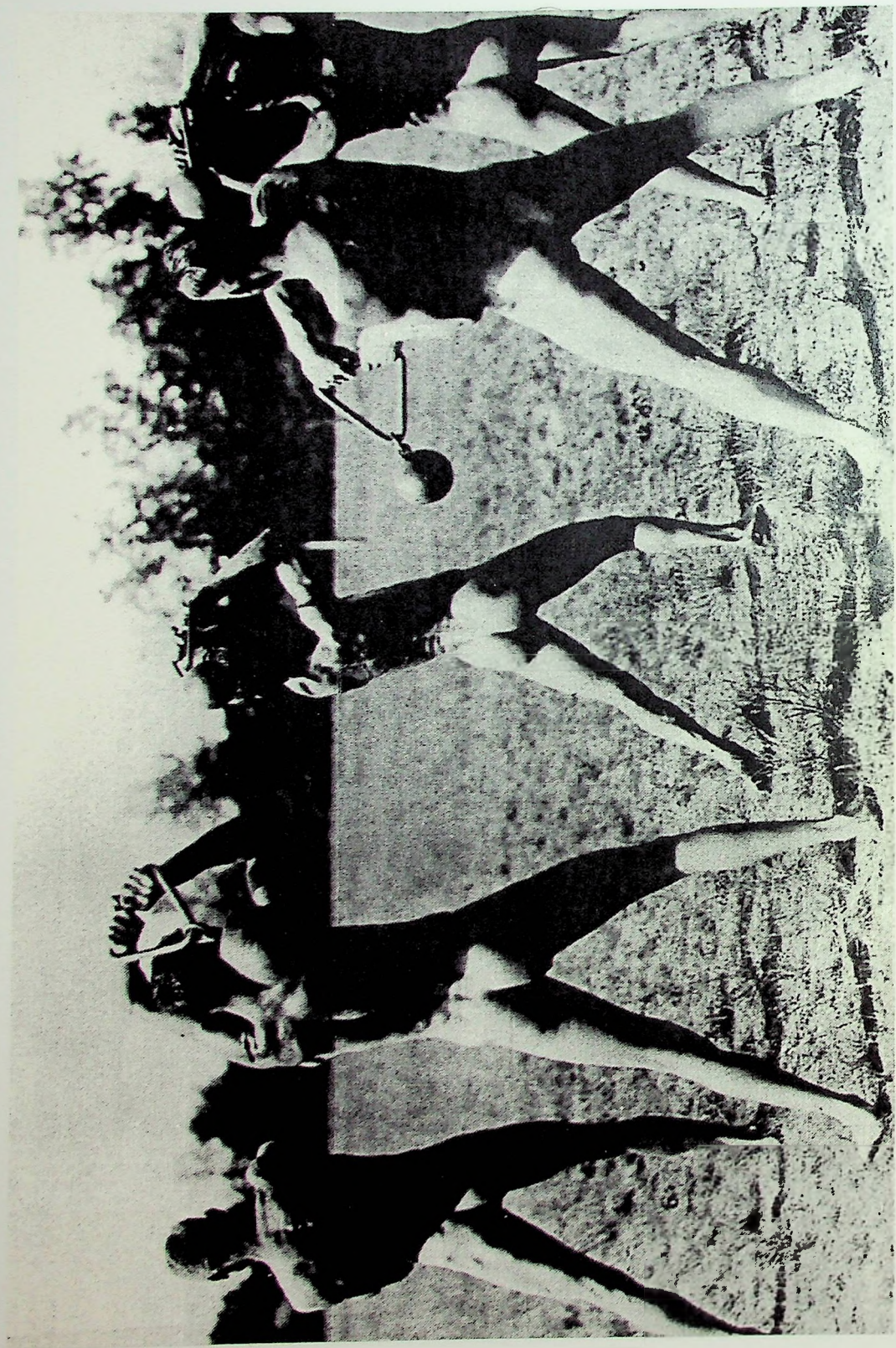


FIG. 25. THE BALL THROWERS, NOBILITY OF THE SOUL IS DEDUCED FROM NOBILITY OF BODILY FORM.



FIG 26 NATIONALIST SOCIALIST ART, ADAPTED
FROM WALTER HOECK'S 'YOUNG GERMANY'
-A WALL PAINTING IN THE BRAUN-SCHWEIG,
TRAIN STATION WHICH WAS DESTROYED
DURING THE WAR,

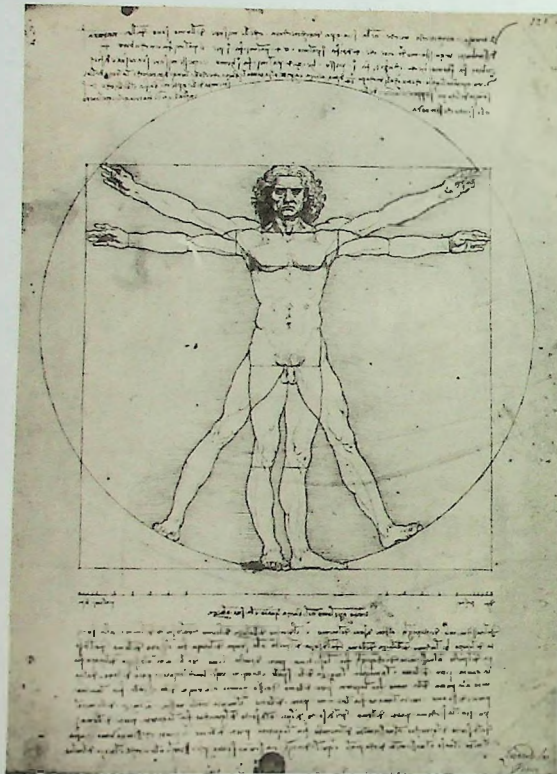


FIG 27 STUDY OF THE PROPORTIONS
OF THE HUMAN BODY, (DA VINCI)

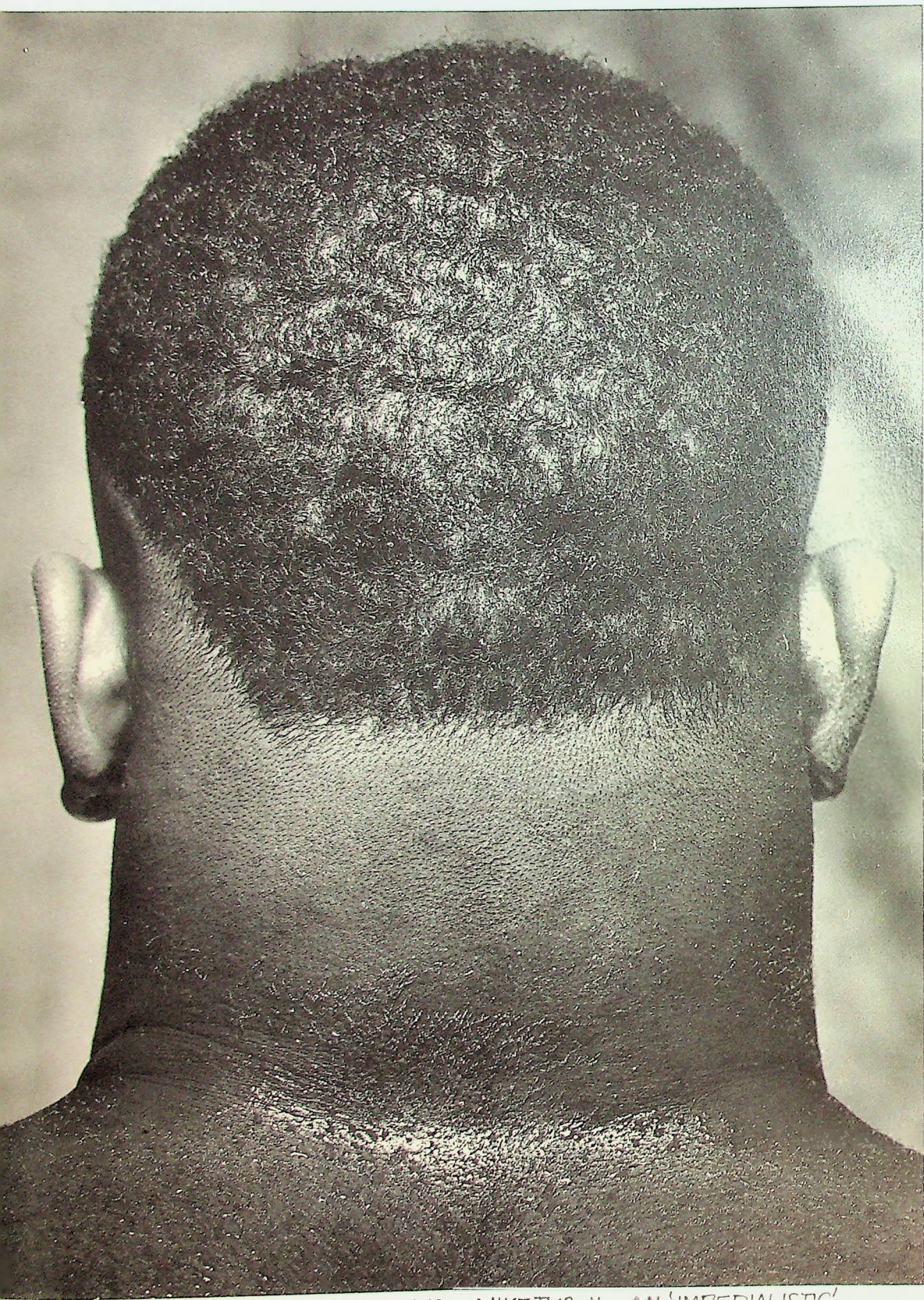


FIG 28.

ALL BRAIN NO BRAINS - MIKETYSON, AN 'IMPERIALISTIC'
BLACK MASCOT.