

Hardcore and Sexually Explicit Images In EBSCO K-12 School Databases

*Tested this using a 3rd grade school-issued Chromebook, 5th-grade parent-purchased Chromebook, and NCOSE researcher computer. Images below were accessed on all three.

[North Carolina](#)

Publications >EBSCO's Full Text Finder" > enter K12 password

Search: *pornography*

Third result out of five: **"Porno-Graphics and Porno-Tactics: Desire, Affect, and Representation in Pornography."**

*Open article, click "DOAB Directory of Open Access Books" and PDF instantly downloaded to students' Chromebooks and researcher's computer.

(video recording of this search process on school-issued Chromebook available on the NCOSE EBSCO page - www.endsexualexploitation.org/EBSCO/ - "proof" section)

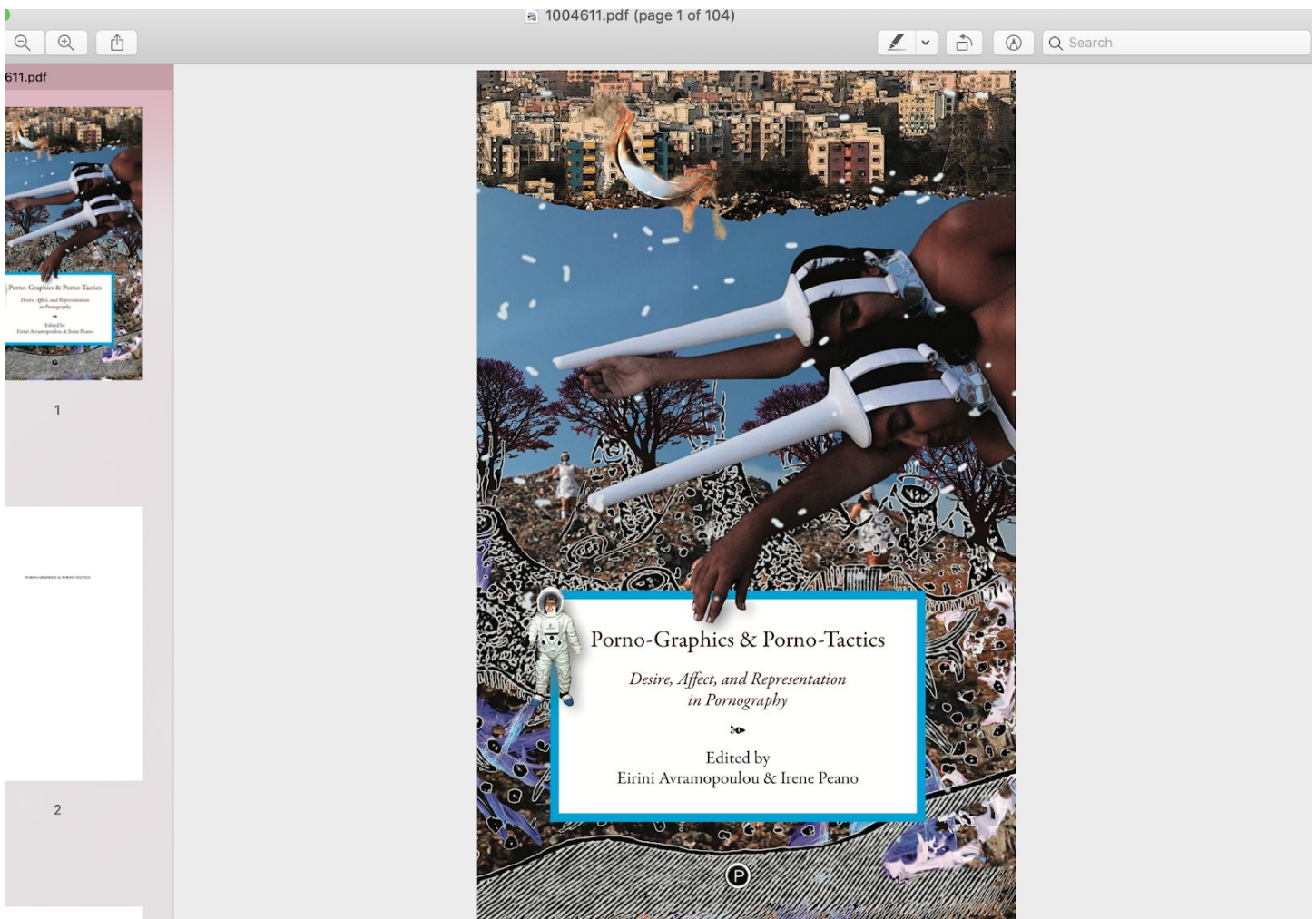




Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



Fig. 3.



Fig. 4.

Virginia

[Woodbridge Middle School](#)

[Find It Virginia](#) > EBSCO Explora Middle School (grade 6 - 8) > enter password (researchers found easily, [as it is publicly available](#))

Search: *fashion photography*

“SEX, SNUFF + SADISM”

(for this search, narrowed date range from 2000 - 2020)

 [HTML Full Text](#)  [PDF Full Text](#) (1.6MB)

142. SEX, SNUFF + SADISM.



Periodical

By: Braunstein, Peter. *Print*. Jul/Aug2004, Vol. 58 Issue 4, p94-122. 9p. 8 Color Photographs. Reading Level (Lexile): 1290.

Features Guy Bourdin, a **fashion** photographer during the 1970s. Concept of Bourdin for the photo shoot for the periodical "Paris Vogue"; Emergence of the artistic vision of Bourdin; Personal back...

Subjects: BOURDIN, Guy; PHOTOGRAPHERS; **FASHION photography**; ADVERTISING **photography**; COMMERCIAL **photography**

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143. Dazzle by the Dozen.



Periodical

By: Edwards, Owen. *Smithsonian*. Jul2004, Vol. 35 Issue 4, p17-18. 2p. 3 Black and White Photographs. Reading Level (Lexile): 1240.

Profiles the life and art of photographer, Irving Penn. How he photographed an unprecedented group portrait of a dozen famous models early in his career; Challenges of controlling the divas in th...

Subjects: PENN, Irving; **PHOTOGRAPHY**; PORTRAITS; MODELS (Persons); ART; **FASHION & art**; PHOTOGRAPHERS; PHOTOGRAPHS

 [HTML Full Text](#)

144. Passion with a "T".



Periodical

By: Carlton, Rachel. *Display & Design Ideas*. Aug2004, Vol. 16 Issue 8, p15-15. 1p. 3 Color Photographs. Reading Level (Lexile): 970.

This article focuses on Taschen GmbH, a world-renowned book publisher and retailer, which opened its first U.S. flagship in Beverly Hills, California, last November. The German publishing company...

Subjects: BEVERLY Hills (Calif.); CALIFORNIA; UNITED States; TASCHE (Company); BOOKSTORES; BOOK industry; PUBLISHING

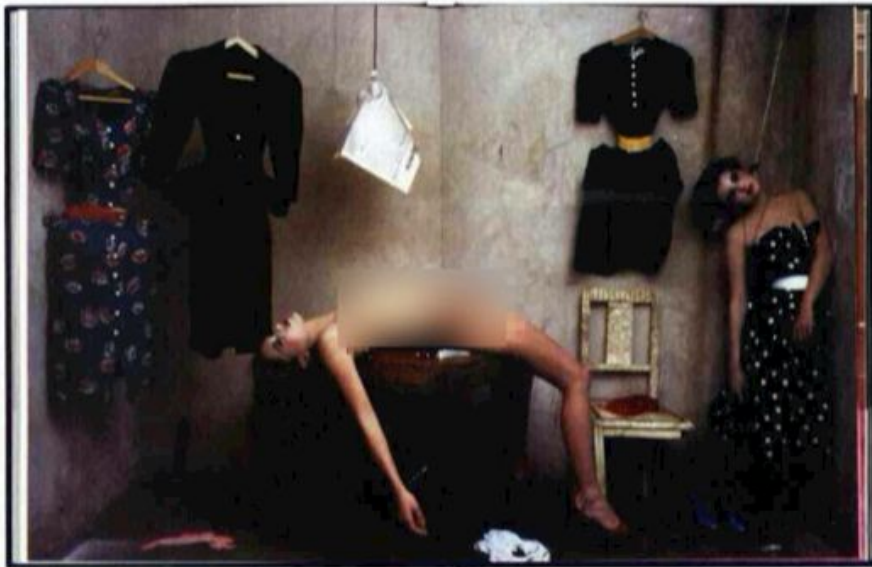
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145. WHO'S HOT NEXT?



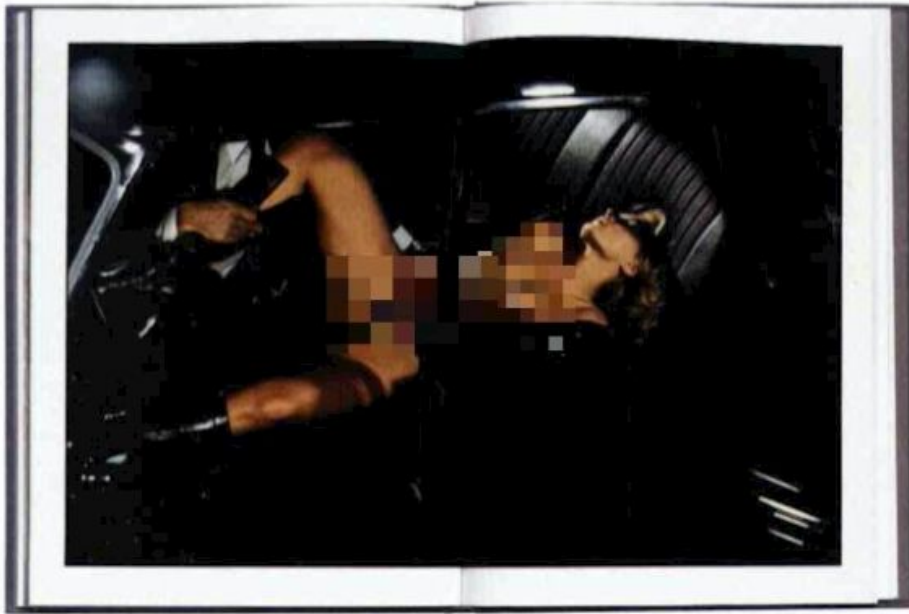
By: Golden, Reuel; Gracey, Lorraine; Meyers, Tiffany. *Photo District News*. Aug2004, Vol. 24 Issue 8, p34-38. 4p. 4 Color Photographs. Reading Level (Lexile): 950.

Presents the views of several magazine **fashion** editors and art directors on photoographers and trends in **fashion photography**.



Above: Undated photograph from Guy Bourdin's personal archives shown in *Exhibit A — Guy Bourdin*. **Opposite:** Photograph titled "Green Room Murder" (1975) shown in *White Women* (Thunder's Mouth Press). Photographer: Helmut Newton.

fashion photographers, but in 1970, Bourdin's obsessive vision—and the imagery that emerged from it—defined the tightrope that *Paris Vogue* editor Francine Crescent was willing to walk every month for her star photographer. During the 1970s, Bourdin became, in Lutens's estimation, "the master of *Paris Vogue*," and was assigned an average of 20 pages an issue. Under the auspices of a fashion spread or an ad for Charles Jourdan shoes (which retained Bourdin as its signature shooter for 22 years), Bourdin compiled an oeuvre populated by glamorous, nude, and apparently dead women. His shutterbug excursions into suicide, masturbation, foot fetishism, hanging, and the occasional female crucifixion made him, alongside fellow *Paris Vogue* titan Helmut Newton, arguably the most notorious photographer of the '70s.



Above: Photograph titled "Eiffel Tower" (1974) shown in *White Women*. Photographer: Helmut Newton. **Opposite:** Photograph titled "Nikki and Zoe" (1995) shown in the book *Fashion: Photography of the Nineties* (Scalo). Photographer: Terry Richardson.

phy. "I like to be subversive, to push images as far as I can and still get them run," he once told the online fashion magazine *Hintmag.com*. "It's a challenge to see what I can slip in." (Pun intended, naturally.) Richardson then proceeded—on the reporter's insistence—to discuss his father's morning hard-on, dismiss "the sleazy photographer thing" as a "cliché," and trail off with the thoughtful aphorism: "It's not who you know, it's who you blow. I don't have a hole in my jeans for nothing." Like his photos, which can make the most coiffed

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SCREAMADELICA.



11

ink work that offsets the pain depicted. The disconcerting mix is both profane and cute.

As a publisher, Bolino grants complete freedom without editorial interference; as a printer, he takes an active role in the process. "He's not just a printer," Rosen says. "He's an artist, and it goes through his filter." Merenmies says, "He

rendering it a sanitized, magazine-ready commodity.

Paris artist Kerozen, an LDC ally from the start, paints bright ghouls and goblins that seem equal parts Aztec glyph and modern-art distortion. Another French painter, Moulinex, produces enigmatic canvases and collages; since 2000, his four-issue *Art Pute Carnet* series has reproduced full-color works from his sketchbook images of musclemen, flags, military symbols, and other pop-culture detritus.

Finnish artist Matti Hagelberg creates inscrutable images that fall somewhere between hallucinatory wood-block prints and cartoons; Berlin's Reinhard Scheibner draws characters composed of excrement. All of these books benefit from LDC's vibrant offset printing on cheap uncoated paper, which unmistakably brands the books and also offers an immediate, organic feel that has mostly vanished since the rise of four-color process printing.

Bolino's own hyperkinetic linework often places characters in trouble. His 2002 silk-screened *Mangaloid Pornotopia* addresses the manga craze with typically debased humor, depicting a cute cartoon girl, rendered in punkadelic Day-Glo colors, being sexually assaulted. Sury's work is a world of loopy drawings overflowing with local Marseille details—but it's no less explicit than that of her compatriots.



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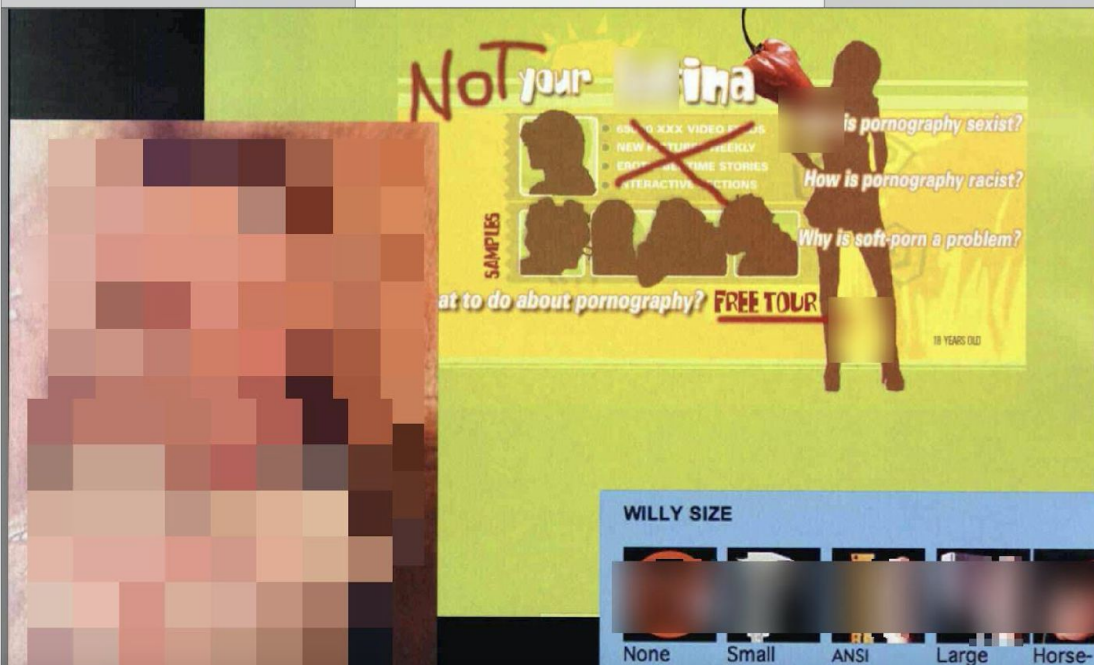
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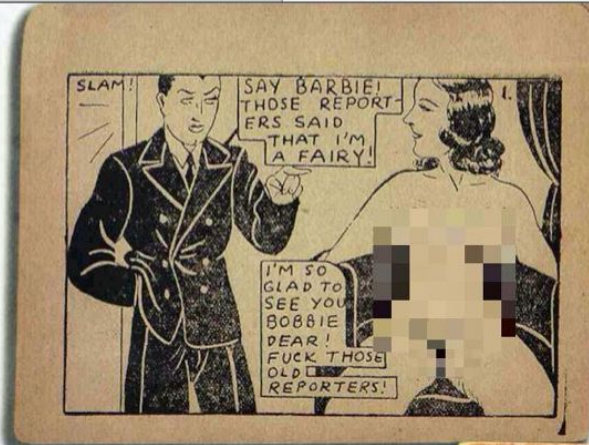
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In the Barbara Stanwyck/Robert Taylor bible (above), Taylor convincingly proves to Stanwyck that he's a real man. The bibles also featured more asexual movie personalities like sassy Patsy Kelly (opposite page, center), and perennial butler Arthur Treacher (right), who revealed their true libidinous natures.

