

"Selfploitation": Participatory Pornography in Web 2.0

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'Selfploitation' is a term coined by a trilogy of internet 'porn'^{*} sites published by the Australia based company GMBill PTY Ltd., an "almost entirely women run" organization: ishotmyself.com, beautifulagony.com, and ifeelmyself.com [appendix A: ISM 'about']. The first two consist entirely of self-produced porn (and/or 'erotica' as you will see), and ifeelmyself.com is an out-growth of these. ishotmyself.com offers a forum in which women may self-produce nude erotic photos of themselves and upload a set (or "portfolio") to join a host of others, and then sells access to these photos. beautifulagony.com sells access to self-produced videos, that display only a closeup of women's and men's faces as they masturbate to orgasm. ifeelmyself.com is the latest of their sites, where participants from the other two sites are willingly used as subjects in the production of more standard edited porn videos, still focusing on masturbation. All three sites are built around the community structure of a blog: there are forums where members post messages to themselves, they speak of "sponsors" and "contributors" and scold "freeloaders." They present themselves with a vaguely feminist agenda of control and liberation of sexuality and the female body, and appropriate language of the art gallery and the community blog to describe their power structures and products. I would suggest that the reader first read through the 'about' sections of the websites in the appendix of this paper to get a general feel for the tone of the sites before continuing.

'Selfploitation' is an attractive term, that resonates with the peculiar situation of self-produced porn. It contains a contradiction that can only be explained by a flattening of power roles: the exploiter as equal to the exploited, both embodied in the individual, or really a simulation or mediation of an individual body: a twin, or a double-coded symbol. It also describes a new phenomenon, the distribution structures of blogs and other open ubiquitous distribution models applied to a content genre ripe with highly emblematic power relations between roles (sexual object - sexual predator, the 'male' gaze and the pornographic, porn producer and porn subject); thus, in a similar linguistic manner, we may compare it to ebay termed as selfselling, blogging could be termed, selfpublishing, knowledge-base forums could be termed, selfeducation. These systems all have in common the promotion of the individual and the elision of the traditional roles still present: the producer and means-of-production profiteer, and audience.

The internet in general has been ripe with libertarian and democratic idealism, where "do it yourself" unregulated forums have flourished, and many forums, like eBay or Netflix, combine these community systems with a stripped down production structure. Roles in

* I will use 'pornography' to describe the two sites I analyze in this essay, though in essence I don't think they fit in to the complete dennotative form of pornography (with the exception of the newest site, ifeelmyself.com), but could instead be considered erotica, where the exact point of entrance—the exact punctum or metonymic ellipsis which Barthes describes as delimiting the erotic from the pornographic—is the narcissistic mediation of the subject/object: the self-held camera.

the production structure have become more blurred: eBay's architecture is produced by the company, but its content created by the community, the community of sellers overlaps with the community of buyers/ audience, part of the vital production means is the home computer, internet connection, camera, and labor. In the case of eBay, GMBill PTY's porn sites, and many other profit-making internet communities, the 'site' does not provide the means to produce the product (as stated, the means is frequently the home computer of each member and their camera), but the means of reception; that is, GMBill PTY quite literally provides the *site*. The virtual public space, created through recognition of a site, and the technical structures needed to maintain this popularity (such as bandwidth), is what is sought through collaboration with these known sites, that can not be obtained just anywhere, or simply self-produced.

The application of this model to pornography draws this virtual public space into a relationship of perversion: stripping and performing for the virtual public, (Slavoj Žižek describes perversion: "instrumentalization" for the pleasure of the Other [p109]). As a phenomenon it is a nexus of contemporary issues of identity, where the body is mediated, and through this mediation joins the virtual community in substitution of the sexual encounter with the real embodied other. This virtual substitution of the sexual encounter is accurately represented in beautifulagony.com. Here for the paying customer a half-and-half sexual encounter is provided: a meeting face to face where only one member can see and the other member be seen. ifeelmyself.com says it offers "a moment akin to that which only lovers share," "without disturbing the private intimacy." [about] There is a flattening of multiple roles at multiple levels in these sites. The sexual role of gazer and object, self and other, and exploiter and exploited, are flattened in what is a simulated community, a virtuality of public space where roles, because of their total alienation from body, can be flattened, 'twinned', and multiplied from a single self. This simulated community is in contrast to the standard porn-industry power roles that remain in the actual structure: GMBill PTY Ltd. buys the image rights of the men and women to be sold to spectators. But I will argue that it is not so simple as to just call this a show of democracy, covering up the hidden hierarchies, commodities, and exchange of capital. It is, instead, the perfection of democracy at the level of the virtual, and this virtual utopia is what attracts participants; it is the product being purchased with their privacy capital.

CAPITAL

I think it is first useful to ask, 'What is the exchange?' Like the normal publication (without advertising) model, there are two exchanges: that between the subscriber and the publisher, and that between the publisher and the content creator. After the general trend of internet sales, all other middle-men have been cut out: the producer is the photographic subject, the 'newstand' or bookstore is the publication itself.[†] Between the subscriber and publisher the standard porn model is kept: a subscriber pays a monthly fee for the publication. What is different from the pornographic magazine is two-fold. Here the subscriber pays not for ownership of any material object, but for access. There are in fact two tiers of access in ishotmyself.com and ifeelmyself.com, the cheaper buys the typical photographs, and the second tier (requiring a higher monthly "contribution") buys access to "the most confident and exhibitionistic material" and the "raw porn."

[†] ishotmyself.com, in fact, plans to publish a real "glossy book" in 2006 "celebrating the best of the first 2 years of the Project." [about]

[IS_M 'about'] That is, it is a standard subscription porn purchase structure, except providing information accessed and rendered, but not a physical copy. This membership access is constantly refreshed: at the top of the home pages of these sites, a counter tells when the next new portfolio will appear. But what is different is that with membership, what is accessed is the entire community of exhibitors—the total oeuvre of all 'portfolios' published to date and access to the community: as a member you can post in the forum. This access to a virtual community is emphasized: 'become a member' the ad copy states, "Project_ISM needs your help. Sponsor us and we'll reward your philanthropy with access," in the video message by ifeelmyself.com site manager Liandra, she concludes "I'll see you on the other side," which aptly includes reference to both the process of inscription and that of mediation [ISM 'about'].

The second exchange is between exhibitor and publisher. Here, again, it is standard industry practice, in that all rights to image are purchased by GMBill PTY Ltd. There are different procedures around each site: beautifulagony.com accepts open submissions on tape, "When your Agony is ready, post it to us and if it's everything we've asked for here, it will most probably be accepted and we'll pay you a publication fee." ['about'] ishotmyself.com requests samples, after which the "artist" will be "commissioned" for a "folio." ['FAQ'] ifeelmyself.com has no open submissions—because they produce the videos of applicants, assumedly in Australia—but they claim to take women from the other two sites. In all three cases, the details of the rights agreement and amount of payment are not made available openly—only for submitters. But all three promote ideas of democracy, claiming to represent "all continents" "whatever your size, color," anyone under 107 and over 18 may apply [ISM 'FAQ'].[‡] But it seems that here, especially, membership in a virtual community is one of the critical products purchased with exhibition, the same community, along with the generalized anonymous other of internet traffick, that is the audience of exhibition. So the exhibitors inscription into the community is two-fold, both as members, and as exhibitors that need the community in order to exhibit.

All three sites have a blog or forum section where any member can post, and members consist of exhibitors and viewers intermingled. In one thread of the ishotmyself.com forum, several members discuss their feelings of "belonging" in the beautifulagony.com forum and the ishotmyself.com forum respectively. One member comments: "the IFM forum [which is more split between female exhibitors like xxxCATxxx and male viewers, like "Stew"] is very much an "us" and "them" trying to get on with each other, which gives it a very odd feel." [<http://ishotmyself.com/forums/showthread.php?t=754>] Though these two roles are represented, the tone of posts is fairly flat: they all tend towards either the standard banal of myspace.com-style posts---simple joking or chatting, or notification that a member will be away—and messages of welcome and appreciation... inscription. In one post [appendix D] on ishotmyself.com, a "newbie," tagged "aly_cat," looks for acknowledgement of her new membership at the level of exhibitor. She is rewarded with compliments on her "eyes," "smile," glasses, style, and performance. Repeatedly different members ('Leonato' is probably a viewer and Jamie and alisha_x are exhibitors) exhort: "Welcome!!!!!" The compliments are harmless; it is reminiscent of the backstage of a theatre production where sensitive egos are stroked and encouraged in their

[‡] It is interesting that though they promote these multiple morphotypes, by large most exhibitors are young white women—exactly the same group featured in standard porn. If this is not a result of disingenuity on the part of GMBill, then it indicates that it is exactly the group that is normally exploited that desires to 'selfexploit'.

performance. But the final comment belies the simulated community: "The camera loves you," concludes KC—where the comment, "we love you" would be out of place.

But there is another level of access purchased in subscription (or we could say, inscription): access to the community of participation. It is like the old editorial ad copy: readers, send in your letters—but here members are exhorted to send in the very content of the site. Contribution is tagged as the consummation of membership. ishotmyself.com reprimands "freeloaders" and "lurkers" (a term used in Blogs for those that use the community but do not contribute to it), and exhorts, instead "get a camera, start shooting." And this is the exact contradiction at the level of capital structure and its presentation. 'Lurker' is a term coined for the gift-based economies of open source and blogs: a system in which the economy of free information would fail without sufficient free contribution of participants. The term implies a sinister outsider: an immoral watcher, waiting for their opportunity to take for themselves at the expense of others, and it is the contrary community-mind that is promoted (the common: "free online community"). In online communities, these constant references serve to promote participation, but they also serve a second purpose, to insist upon the real community function of a virtual: insisting on principal, charity, a 'sense of community', for a group that is worse than strangers—in fact never encountered. This can serve an emotional role in any virtual community, but in the case of ones based on bodily exhibition, the insistence upon an existence of public is vital—without a public (albeit virtual), there is no exhibition.

These porn sites also co-opt the language of the art gallery, thanking their "patrons" for their "philanthropy" in exchange for access to "every artist's entire gallery": "We need your support to keep on bringing the agony," says beautifulagony.com, "Support www.ifeelmyself.com in the growth phase," reads their join page. Especially ishotmyself.com—which, as the first site, seems to contain the most carefully constructed descriptions and credos—directly declares itself an art project: "a public art apparatus" containing a "bold statement about nudity, fame and the Internet." They reference Andy Warhol in their "credo" and call themselves "curators" and the participants "commissioned" "exhibitors" of "fine art folios"... "performance art," Spencer Tunick, "enough resolution to capture the human soul," and even Werner Heisenberg are all cited. [BA 'about', ISM 'about', 'credo', 'FAQ', IFM 'credo'] Like public institutions they speak of altruistic ambitions (never is any reference made to profit): "Beautiful Agony is dedicated to the beauty of the human orgasm." ['about'] "We do have some altruistic intent" claims ifeelmyself.com, to promote the female orgasm, because "the importance of unrepressive positive sexual attitudes can not be underestimated in creating happy, healthy, orgasmic society."['about'] In fact, one cause of society's problems with orgasm is cited as the porn industry, which echoes ishotmyself.com's claim to "satirize internet trafficking of the female nude"['FAQ']. One of their cited purposes is to fight against the exact entity they are, a sort-of hysterical feminism that reproduces the structures from which they seek liberation. All three sites join the language of the community blog with that of the public institution: a new and an old gift based economies. The co-opting of these terms by a site whose industry is so associated with capitalism and exploitation could be seen as spurious. But this contradiction is allowed exactly by its own existence. At the level of the virtual, on which the community takes place, the believed relationship of the community is the community. That is, the community is not open or gift-based at the actual level, only in the way it is self-perceived. Just as the participants 'exploit' themselves, they 'give' to themselves

this community. In a sense, paying the price of admission, buys you entrance to a virtual free gift economy: a virtual community within which which they give to themselves, just like paid membership in the online gaming community Ever Quest, but you entrance to a virtual community of fictional principals and associations associated with the fantasy medieval.

This contradiction in the situation of capital is allowed by the paralleling of a virtual and a real. It is the result of consumerism's adaptation of the new cinema form—that form expected (with airs of utopia) by the avant-garde. Janine Marchessault, in her essay on cyberspace and avante-garde cinema, "Spectatorship in Cyberspace: The Global Embrace," finds exactly this contradiction in new media. She begins by reviewing Lyotard's dream of an 'acinema' where the oppressive arrangement of representation in cinema is overcome by "bringing the spectator into the frame of vision." [p223] This dream of the avante-garde—found in Brecht's theatre, Lyotard's acinema, and many future cinema ideals of immersion such as multichannel—involved a complication of the spectator's identification: "Identification is hindered expressly through the subject's being made both the consumer and the producer of meaning." [p224] This alienation of the viewer was hoped to result in an "illuminating" and "liberating" experience. She cites Noel Burch: "To be reminded that the scenes unfolding on stage and screen were artifice, to experience any mode of 'distantiation' was for an audience to be made able to think the textuality, to read the dialectics of the production of meaning." [p225] But as Burch goes on to note, it seems that in contemporary America (1990) distancing "has been co-opted" into the hegemonic tools of the ruling class. Marchessault, moving towards an analysis of cyberspace, finds this liberation in alienation is subverted by the perfecting of the illusion, what Baudrillard terms the age of the 'simulation'. Marchessault: "the general teleology of the illusion of reality has been displaced by the staging of reality as illusion; thus, whatever one sees 'does not really count.'" [p226] She continues:

The televised war in the Persian Gulf gave us the answer to Lyotard's question: the victim need not be on stage for pleasure to be intense; in fact the intensity of the discharge depends on the total disintegration of the victim. Foregrounding the technological means of production functions not to give visibility to bodies but to render them completely invisible so that, as in the acinema, the technology is 'no longer abolished for this or that flesh but rather, offers itself as the flesh,' integrating and managing both the flesh of the victim and that of the subject/client as it achieves its sterile discharge. [p226]

This is the unexpected inversion. Complete alienation of the medium breaks the relationship with viewer, so that the spectacle becomes a completely separated other—it offers itself as the flesh. But what is made especially clear in these selfploitation sites (and other self-mediation phenomenon, like reality television) is that this completely alienated world still holds attraction; it is not abandoned, but instead accepted as the flesh of the other: a sterilized, made-harmless flesh, threatening no return of the gaze. As such, the simulation becomes the community: the virtual other, a public that *must* be entered in to, *because* it is alienated. There is no longer an empathic relationship with a 'stage'. Instead of the return to self-reflection sought by the avante-garde, the spectator desires to step in to the mirror. Marchessault marks this movement in Deleuze's terms: "a fascination that has migrated from 'what is beneath the image' to 'what it contains' to 'how to insert oneself into images'." [p229]

In this essay on cyberspace, Marchessault finds the completion of this movement in Augmented Reality where a viewer must enter completely into mediation in order to interact with the image, and in this entrance the "cost of admittance" is the body, and the only cinematic cut to be experienced is "the one that cuts you off." [p237-238] In this realm of complete mediation, where the viewer has sacrificed their subjectivity—they have entered the object—truth becomes "indecipherable":

Thus, cyberspace signals the annihilation of authorship. It is not that we can all be authors but, rather, that the category no longer makes sense. Reduced to information, history is severed from the material circumstances of its production; it is no longer made but consumed in infinite form as probability colonizes chance. And when history dies, so perishes authorship as accountability for the world. [p239]

This indecipherability of difference in the virtual is that which allows the collapsing of roles in such sites as GMBill PTY Ltd's (we don't have to look in to the future). What has become evident is the attraction of the 'community', or the 'public' existing within the virtual space. Like the phenomenon of reality television, it is exactly that presence of the public Other in the simulation that draws the spectator in. These selfploitation sites are the perfection of reality television, where a participant can sign up instantly to be mediated, without the middle-men of the Hollywood producers. In this simulated world, roles are flattened, and distanced from the very real situations of capital that produce them. It is a world of simulation where the hysterical paradoxes of exploitation without slave, sex without other, democracy without equality can exist. This is the situation of the 'other' within simulation that Baudrillard attacks in The Perfect Crime.

SIMULATION AND OTHER

Baudrillard begins The Perfect Crime:

With the Virtual, we enter not only upon the era of the liquidation of the Real and the Referential, but that of the extermination of the Other. It is the equivalent of an ethnic cleansing which would not just affect particular populations but unrelentingly pursue all forms of otherness.

*The otherness of death—staved off by unrelenting medical intervention.
Of the face and the body—run to earth by plastic surgery.
Of the world—dispelled by Virtual Reality.*

Of every one—which will one day be abolished by the cloning of individual cells.

And, quite simply, of the other, currently undergoing dilution in perpetual communication.

*If information is the site of the perfect crime against reality,
communication is the site of the perfect crime against otherness.*

...No more seduction: sexual in-difference.

No more illusion: hyperreality, Virtual Reality.

No more secret: transparency.

No more destiny. [p1-2]

In The Perfect Crime, Baudrillard draws the implications of his theory of contemporary media as simulation to the concept of 'other'. He points at exactly that inversion spoken of earlier: the completion of alienation of spectator vs. spectacle flattens the very

concept of alienation. Because the other is experienced through simulation, the 'other' ceases to exist—or its existence is emptied of meaning. Like Marchessault, he describes a failed dream: "In the past we would have seen this as the ideal goal of the subject—total appropriation of and control over oneself. Today we can see that alienation protected us from something worse: from the definitive loss of the other from the expropriation of the other by the same." [p112] The 'same' referred to is that collapsing of roles—"masters without slaves": "And what becomes of a master without a slave? He ends up terrorizing himself. And of a slave without a master? He ends up exploiting himself. ...We have become masters—at least virtual masters—of this world, but the object of that mastery, the finality of that mastery, have disappeared." [113-114] In *The Perfect Crime*, Baudrillard claims the traditional concept of 'other' is replaced in a virtual world with a "same" or "clone." With the loss of an other, the raw material of forming roles, to satisfy all relationships, is the self—this is the source of the "same"—Baudrillard calls it "twinning." [p117] This can explain the contradiction of power roles within ISM's 'about': through the site women are given "control" of their own pornography; a "feminist porn" "on their own terms." This control is only given to reproduce the same production. But now, it is a pornography of sameness. It is constantly stressed that it is not made for the other, but the same: a satirization of "internet trafficking of the female nude," "feminist porn," participants motives being "abandonment of self-suppression," a "confidence builder." [ISM 'about'] As close as the text comes to acknowledging the role of the gaze is one sentence: some come for the compliments and others desire to be the object of sexual fantasy." [ISM 'about'] But what is missing from any description is the actual sale, from body as subject to body as object of gaze (it is never done for the sale), because that motive is exactly the economic apparatus that is elided, the hidden support of the virtual community, the real money paid by those that want to gaze. A porn made by women, for women, removed from the masculine gaze (removed from the sale).

Selfploitation is a role-playing without the other; the master is forced to play the slave: both roles. Baudrillard calls pornography a masculine sexual hysteria, a "hysterical indifference"—that is, desire becomes hysterically obsessed with the mediated situation that lacks exactly its object of desire—and the feminine counterpart of this hysterical indifference, "sexual harrassment"—that is, a denial of the masculine gaze, or the relegation of the gaze to only a viewing, rendered harmless, without possibility of action, without body. Baudrillard is being, of course, inflammatory, in his use of this legal term, 'sexual harrassment', but what he points to is a feminine counterpart to pornography that describes this porn of sameness very well. If the hysterical indifference of masculine sexuality is desire without the body of the other: pornography, then SelfPloitation in these sites is the hysterical indifference of the feminine, being desired without the body of the other. This representation of 'sex', lacks exactly that body of the other that is its sole purpose, complete mediation into the simulacra: sexless.

Baudrillard is analyzing the repercussions of a new world order where the other exists only in simulations; the annihilation of 'other' implies that the removal of the body abolishes real difference. He connects this lack of difference to concepts across the board of postmodernism: multi-culturalism, globalism. Postmodernism's relativity—equal tolerance of difference—is a result of the flattening of difference in simulation. We can consider Marchessault's example of US popular perception of the first Iraqi war in this extension: the distance of otherness is flattened by the television broadcast equally for all players—equally in that the distance is now that between the spectator and the screen. The mediated other is an un-sexual encounter in that the relationship is not an

encounter with the strange, but a production: "The aim is no longer to kill the other, devour it, seduce it, vie with it, love it or hate it, but, first to produce it. It is no longer an object of passion, it is an object of production." [Baudrillard p115] In the case of the selfploitation sites, the material for production is the mediated body of the self: "anticipating the clones of the future, who will be sexed to no purpose, since sexuality will no longer be needed for their production." [p117] The motivating factor in the embrace of the other in simulation, is that which pushes technological innovation: control.

In ISM's 'about', they say that most participants when asked 'why' say their motive is not "fame" but "control," a desire to wrest the power of "manipulation" and "presentation" from the other [ISM 'about']. The "control" desired is exactly that avoidance of the unpredictable other, and yet an attempt to satisfy the opposing desire for exposure to an other; it indicates a hysteria of the other, resulting from a "hypersensitivity" to the other—an anxiety of identity. [Baudrillard p121] In *Looking Awry*, Slavoj Žižek describes a postmodern condition of "pathological narcissism": the postmodern anxiety with the definition of identity by the other. In a Lacanian analysis, the construction of self in society—the exact imagination of a 'self'—is tied to the primary experience of mediation in the mirror[§]. In the mirror phase, the self is fractured into 3: ego, ego-ideal, and identity, where the ego is the retained concept of self, identity is how one imagines themselves perceived, and ego-ideal is how one would like to be seen by others (also termed, 'alter-ego'). "Pathological narcissism" involves the disintegration of the ego-ideal [p104]. The desire is to elide the anxiety of difference in the other's gaze—that is, the anxiety of difference between alter ego and identity, and the "symbolic mandate" or objectification of being seen... 'named'. A confrontation with the uncontrolled other for the pathological narcissist brings about the hysterical question: "Why am I what you are saying that I am?" [p104] This is the contradiction of mastery and impotence inherent in the gaze, subject/object situation, to be avoided by self-mediation:

The gaze denotes at the same time power (it enables us to exert control over the situation, to occupy the position of the master) and impotence (as bearers of a gaze, we are reduced to the role of passive witnesses to the adversary's action). The gaze, in short, is a perfect embodiment of the impotent Master... [72]

In the virtual, the gaze is simulated, the participant taking the role of both object and audience, victim and exploiter... the self as a product: a controlled creation, which finds its perfect expression in mediation. Selfploitation is a paranoia of control. The motive of these exhibitions is an intense desire for identity and difference, but an anxiety over the lack of control of this identity and difference. This "paranoid wish" Baudrillard finds as the motive for a "sexuality impotent to constitute itself either as object or as subject of desire." [p122] It would be inadequate to use the terms of stagecraft and call this 'role playing', because, like the terms 'exhibitionism' and 'perversion', the term is emptied of meaning in a simulated world of sameness, where all identities are flatly simulations...

[§] Baudrillard, too, connects the culture of simulation to this primary experience of mediation. In the conclusion to *The Perfect Crime*, "The Revenge of the Mirror People," he quotes Borges' story of the kingdom of man imprisoned in servitude within the mirror that will one day emerge and rebel against this task of reflecting. This can be taken as allegory, that the simulation of other achieved cannot remain static in its controlled perfection, and will begin a "counter-offensive": "But a being which will one day rebel, and then our whole system of representation and values is destined to perish in that revolt... Already they resemble us less and less..." [p149]

information. Selfploitation can be seen as a mile post on that movement towards complete mediation; Baudrillard cites "that new spectrality Marc guillaume speaks of, with the age of Virtual Reality still to come, when we shall don otherness like a data suit." [p127] Roles in a virtual world are simply 'quoted', ironic references, where a site that 'satirizes' pornography, does this through it's exact reproduction, but now where each role is *acted* out, performed in the virtual: members taking on multiple roles.

This whole movement of construction of an artificial double of the body and desire ends in the pornographic, the culmination of a henceforth desireless hyperbody, of a now indifferent and useless sexual function... It is in this transparency, this charnel house of signs of the body incarnate, that pornographic images move (it is, indeed, transparency itself that is pornographic, not the lascivious obscenity of the body): everything is presented to the gaze there with a kind of object irony. Transgression, prohibitions, phantasies, censorship—everything is presented as phallic 'quotation'. [The Perfect Crime, p127]

GAZE: SUBJECT, OBJECT, & SCREEN

To analyze these selfploitation sites as a media form, we must consider their relationship to phenomenon of viewing: the channel through which the mediation is "rendered." Like cinema, there are two ends of the mediation circuit, the camera and the screen. For cinema, the screen of a movie theatre is a portal between the real and the virtual. It is, literally, two frames made to overlap: the film frame—that irrational, mechanical selection imposed upon the representation of the pro-filmic spectacle by the camera—is lined up to match with the edges of the physical theatre screen frame: the ritualized site of the virtual, that space that we allow and give ourselves on to for the purposes of diversion. The frames, overlapping, function to disguise the dual nature of the chosen sets: the selection of in-frame from the out-of-frame whole in the film is set as equal to the border between the filmic representation, where our gaze is focused, and the open whole of our existence.** This functions to disguise our own open whole, to forget our existence in diversion, and the result is that the screen is the film: the plane of the audience's access to the virtual is overlapped with the virtual's plane of expression. These two aspects of the screen are separate in these selfploitation sites: the 'giving on to' of the virtual to the audience is not so neatly defined.

In *ishotmyself.com* and *beautifulagony.com* the film frame created in this self-cam format is a feedback loop, in that the camera is erotically implied in the filmic itself. The camera is the first thing out of frame, held in the just off-frame of the subject of our gaze (in fact, the hand cut off from the body by the frame in *ishotmyself.com*). The frame as a virtual gaze creating a closed and an open, a seen and an unseen, Barthes describes as the delimiter of the pornographic and the erotic. Barthes designates pornography as the "unary" photo without context—all denotation: "sex" without connotation, without "punctum." [p41-42] It

** I draw on Gile Deleuze's Cinema 2 for these concepts of open and closed sets.

is the erotic that retains some sexual activity, reclaiming context through ellipsis: that which is not shown. This is an activation of the gaze through what Žižek terms "the spot," that is, the entry point for "looking awry" through our desire, unlike pornography where, showing everything, there is no point of entrance [p110]. Here it is the literal point of entrance, the camera, that is also the "spot"—the erotic point of ellipsis: that which is missing from the frame.

The performer, alone, is locked in a narcissistic circuit, both observer and object, subject and object of gaze, their hand holding, erotically, the eye, their body arousing and performing for this eye. By removing the perception organ from their body, uniting it with the active tactile hand in a literal grasping of the other's gaze, their body is freed to be a complete object of affection. So the film frame is a mobius strip, the out-of-frame just that which curves back into the frame. It is the relationship associated with early video art, "aesthetic narcissism," as described by Rosalind Krauss, where "separation between subject and object are simultaneously submerged" resulting in "a kind of weightless fall through the suspended space of narcissism." [p56] Krauss advances a connection between the circuit form of the video art medium and the psychological situation of the creator: the medium from which to extract expression is not "other" but a circuit which leads back to self. The frame in these sites is self-sufficient, without outside, the only world and author they imply is that which curves back in to the frame.

These sites have a virtual screen (but without a theatre). We cannot call the webpage the ritualized altar of the virtual world any more than the laptop, the keyboard, the wires protruding from the house (though all of these, can take on fetishistic contagion). The screen is the network itself, the community of content, the gallery, of which each exhibitor is part. But it is only a half screen, because this is only the site that the production gives on to the virtual—where simulated sex-image meets their other same simulated sex-images—not the audience which is installed in no site: they are "lurkers" hidden in the shadows. In this sense the circuit is doubled, from the 'privacy' of the shooting-of-self, to the complete exposure and exhibition in the community, where the exhibitor again is viewer and object, but here one of many objects, viewed by many. It is Baudrillard's "double obscenity" which blurs "the distinction between an interior and an exterior" which he describes in The Ecstasy of Communication [p20]. The obscenity of simulation is the byproduct of the corrosion of barriers between subject and object, and "the stage" is dismantled:

*Obscene is that which eliminates the gaze, the image and every representation. Obscenity is not confined to sexuality, because today there is a pornography of information and communication, a pornography of circuits and networks, of functions and objects in their legibility, availability, regulation, forced signification, capacity to perform, connection, polyvalence, their free expression...
...It is no longer the obscenity of the hidden, the repressed, the obscure, but that of the visible, the all-too-visible, the more-visible-*

than-visible; it is the obscenity of that which no longer contains a secret and is entirely soluble in information and communication.

Where everything is "more-visible-than-visible" a gaze cannot function. This perfection of communication is simulated in these sites.

There is still an actual undercurrent taking place of lurking audience, and secret exchanges of moneys and bodies, but the community as it presents itself is a set of self-sufficient frames, folded onto a community that is its own network. It is at this virtual level that a set of liberating principles takes place, while underneath a standard capitalist pornography structure continues to feed, house, and profit the bodies connected. These participants do not leave any more *politically* empowered than they began. The broadcast of privacy (and the selling of the rights to this privacy to another) is not a political empowerment. But sold here is an empowerment at the level of the gaze through its emptying: like reality tv, the empowerment being offered is mediation, and this access to mediation is democratic, yet sold. The opening of broadcast distribution on an information level allows for the removal of a barrier which has grown huge: a collapsing of the chasm between self and alter-ego that has grown up around the admiration of poreless models, and moviestars that always know their next scripted line. Now one can enter this world too—enter the television set—be permanently captured in a marketable love scene, and these sites have developed initiation rituals around this process of entering the idealized other. There is an immediate price for entrance—that same price paid to Oprah, or to reality television—in privacy, but Baudrillard evokes a psychological or cultural price in the abandonment of a real other.

We could say this is the end of pornography—a completion of exposure, where every member is removed from the capture, but the self, and every member included in the audience, including the self. In the equating of self with other, signification with reflection, the 'virtual' and 'real' have taken the place of 'subject' and 'object'. Where we before had Lacan's description of an imagined self and an imagined other found in the mirror, we now have a circuit between the virtual and the real with no point of reference to stop them. It is not the imagined gaze of the other that creates identity here, it is mediation itself. The community that is joined in these sights is a community of images. An exhibitor can become one of a set of images, to be given back to the self as a virtual. This is not the joy of 'perverts' finding enjoyment in the "instrumentalization" for the pleasure of the other, instead it's a total mediation of 'self' to 'other', a narcissistic circuit where they can be both object and subject, gaze and that which gazes back: your image giving pleasure to your self. In The Ecstasy of Communication Baudrillard begins, "there is no longer a system of objects." The body and the screen have moved beyond distance. The screen has become everywhere: "the surrounding universe and our very bodies are becoming monitoring screens." [p12] There is no *point* of giving over to the virtual, but a circuit continually in flux. Similarly are the subject and object, the eye and the gaze re-configured. The screen is the gaze.

CITATIONS

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APPENDIX

appendix A: ishotmyself.com 'about'

<http://ishotmyself.com/public/general.php?p=about>

Project_ISM is a public art apparatus. Each day we exhibit a new folio in which the artist presents herself in a bold statement about nudity, fame and the Internet. This is Selfploitation. It can make you look, make you think, make you jelly-kneed, and if you want, it can even make you famous.

Is **Project_ISM** art? It gets more visitors than the Guggenheim and has more original portraits than the Louvre. Is it crude? That depends on what you do with it. Is it culturally valuable? That's not for us to decide.

If you like to look, the artists of **Project_ISM** need your help. Sponsor us and we'll reward your philanthropy with access to every artist's entire gallery. Or better still, stop freeloading, get a camera, start shooting, and pickle yourself in the adrenaline rush of public nudity.

When we first put ISM up on the web in 2003, our credo alluded to the cultural epidemic of microcelebrity, made possible for the first time in world history by the Internet. We created ISM as a venue for ordinary people to unleash their inner exhibitionist to a worldwide audience, while remaining virtually anonymous, earning a cash fee as well as ebullient adoration. We called this 'selfploitation'.

In the two years which followed we've met, either personally or online, over 1400 people - mostly women - who have come forward to nudify themselves (and sometimes their partners and friends) on the Internet in a daring corporeal confession. Every one of them has been asked 'why?' and somewhat surprisingly to us, fame is not a common motive.

The word which comes up most in conversation with our participants is 'control'. The female nude has, and always will be, highly trafficked. But whether the subject of prurient desire or simply a fundamental beauty in the human aesthetic, it has been captured, manipulated, and presented, so far, almost entirely by men.

And so ISM has become a venue for women to present themselves on their own terms. Some come here with art, some with porn, and most with an adventurous spirit; for most of the participants you see on ISM, this is the first time they have been seen naked outside of their own clique, and participating in the Project is no small abandonment of years of self-suppression. Some have body image issues and use ISM as a confidence builder. Some are venting a long term curiosity, and some make political statements. Some come for the compliments and others desire to be the object of sexual fantasy.

ISM is not the first web site to invite amateur submissions of nude imagery, but it is the first to do so in an artistic context and set a minimum standard of technical quality. Although the artists are free to submit images in whatever style they choose, we encourage them to challenge and subvert the popular paradigm. And so we offer a monthly Art Prize, and in our role as curators of this gallery we may choose not to show folios which we believe float in the mainstream of porn or so-called 'erotica'. That is not to say we don't exhibit porn - on the contrary, some of our contributors see this as a medium for sexual self expression, and they go to great lengths to shock us with their imagery, which is frequently explicitly pornographic - but it is done on their terms, and it is for this that some have foisted upon us the label of

'feminist porn'. And we don't mind that. ISM is run almost entirely by women after all.

As you browse the thousand+ folios of ISM, think of the intention behind each image. Some are blatantly made to arouse, and would you not expect that where full frontal nudity is a mandate for participation in the site? But don't presume their target audience is male, for we have many female members and they are often among the most vocal in their appreciation. Most women, it seems, would sooner look at other women naked, than to look at men. Which brings us to the most frequent enquiry on ISM - why not men?

In fact we put a call out for male submissions in early 2004 but the response was, to make an understatement, disappointing. Men fail in the role of exhibitor when their erotic sensibilities are manipulated by their egos.

Each week we receive many sample submissions and even more full folios from which we must select 14 or so to exhibit on the site. ISM is built on a simple 2-tiered membership system where sponsors - or members - pay a fee to view one full folio each day of the week. These are almost always the first submission by the artist. Guided by the comments left on folios, and by a simple nomination system, we offer many artists the opportunity to resubmit, or as we say, 'reload'. Many of the artists find the project addictive, and resubmit many times.

It is these folios, as well as overloads (first submissions that don't make it into the prime schedule due to technical, or logistical considerations) and Duets (2 artists together) which comprise the second tier, or 'extra' component of the site, requiring a higher monthly contribution. It is in this part of the site you will find the most confident and exhibitionistic material, and the raw porn where there is no other obvious intention on the part of the artist.

But it is the fine art folios which we enjoy receiving the most at ISM, and you can see samples of these in the Art Prize archives. There have been some astonishing images submitted to the Project; sometimes randomly opportunistic, but often the result of great skill, imagination and effort. Some of the best of these will soon appear in a glossy book celebrating the best of the first 2 years of the Project, for release, if all goes to plan, towards the end of 2006.

Among the contributors to ISM are artists of all media, professional and amateur photographers, students, housewives, professionals and the unemployed; ordinary women of all ages and sizes, from various ethnic backgrounds. ISM aims to be a truly global project and all continents are represented - sometimes you'll see bios written in languages other than English, because the contributors are invited to write in their own language.

Is ISM porn, or art? Yes. But it's women in control of their own image. It's also performance art, it's fun, it's liberating, and it's Reality.

appendix B: ishotmyself.com 'credo'
<http://ishotmyself.com/public/general.php?p=credo>

Project ISM is about fame

When Andy Warhol said that "In the future, everyone would be world famous for fifteen minutes", he really had no idea how and when it would come to pass. Andy had never heard of the internet - nobody had, it was the sixties and he was merely observing the commodification of fame and predicting an epidemic of self obsession. It's a cute irony that the articulation of this meme alone would capture Warhol plenty more than his fair share of global fame.

Now in the Noughties, the future has arrived and you are the most important person alive. But what will you be famous for?

The internet is a very big place and despite the best efforts of corporatists to sell and resell tired stereotypes or funnel sanitized content through sponsored portals, the discerning and inquiring can still eke and seek to sate any bent. And now, so it is with fame.

Project_ISM grants you the opportunity to collect your Warholian fifteen minutes while experiencing the exhilarating liberation of public nudity. Warhol himself was shot by a psychotic feminist with three hot bullets but you can do it all by yourself, free of inhibition and creative boundary, with a digital camera.

Your folio will feature on the front page of **www.ishotmyself.com** for 24 hours and be viewed by people all over the world. Even after your time is up and the folio slips into the archives, your self-portrait will remain available to our sponsors - philanthropists whose prurient curiosity funds the Project, enabling us to pay you a fee for your effort. But don't do it for the money. Do it for art, do it for yourself, and do it for Andy.

- Project_ISM Team

Project ism is about adventure

In the year 2001, American photographer Spencer Tunick was invited to an arts festival in my home town of Melbourne, Australia. Tunick photographs real people, nude, in public places. I recall seeing a novelty news story several years ago where something like fifty people had answered Tunick's call to be photographed naked in a New York street. This seemed impossibly audacious to me. Who were these people, whose sense of adventure or mischief eclipsed all vulnerability? Certainly I was not one of them. I could never be.

When the Melbourne Fringe Festival invited Tunick to town they hoped maybe a few hundred people would turn up. It was early spring and the call was for dawn; the forecast was for a frigid, rainy morning. They didn't get their few hundred volunteers. They got over four thousand, and one of those was me.

What motivates people to do this? We did it because we thought we never could. There was probably a sprinkling of voyeurs and exhibitionists, but mostly these were ordinary people. Women who modestly cross their legs on the bus, men who check

their tie in elevator mirrors, girls who stress about visible panty lines - we all got nude together, without fear or judgment. And made art history as part of the largest nude portrait ever created.

The most published (and some of the most beautiful) pictures from that day came not from Spencer's camera, but from the press gallery. This seemed ironic to me until I realized that for most of us, it was never about the picture at all. I was fortunate to meet Tunick the next day and found him possessed of a coy humility. I pointed out that his Nude Adrift world tour saw ever larger flocks of people falling naked at his feet, then talking of epiphanies, healings and new beginnings. I couldn't help but ask, "are you the New Messiah?" Tunick just smiled.

~ **Zöe Zee, a Project_ISM Contributor**

appendix C: ishotmyself.com 'exhibitors' FAQ'
<http://ishotmyself.com/public/general.php?p=faq>

FREQUENTLY ASKED QUESTIONS

Do I have to be beautiful? You already are. You're a unique and precious snowflake whatever your size, colour and how many toes you have.

Do I have to be young? Yes, you have to be less than 107 to participate, or have clearance from a registered medical practitioner.

Do I have to be over 18? Yes, Project_ISM is for grownups.

How come there are no guys on the site? In case you don't get it yet, part of the Project_ISM credo is to satirise internet trafficking of the female nude. Here, women have the opportunity to be in control of their own image.

Can I send you pictures of somebody else? Now, that would hardly be self expression, would it?

Can I get somebody else to take the pictures for me? See above. You need to have one hand (or other body part) on the camera at all times.

Can I choose the photos that will be published? Now you're just being vain. We'll be kind, we promise.

How nude do I have to get? The whole point is to be fully naked but what you do from there is totally up to you. We want the shoot to reflect how you were feeling at the time so if you're feeling adventurous don't be censoring yourself, but we'll use our discretion about what's available to the public. Since the public images can be viewed by minors and most countries are archaically prudish in this regard, we reserve the more explicit images for paying sponsors, who are all over 18.

Can my partner/spouse participate? Yes, (s)he can leave you well alone to free your spirit and open those creative channels. Partners can be terribly stifling - but if someone insists on being involved, let them mop your brow. Art can be such hard work.

What about my friend? Let them Shoot Themselves. This project isn't concerned with how friends see each other. However if you have a close friend, we invite you to participate together by jostling for position in front of the lens. You must each have one hand on the camera at all times.

Do you use ALL the photos? We choose the most interesting and expressive pictures to show the public, and reserve the more adventurous ones for paying sponsors. Some may never be shown at all.

What formats do you accept? We generally only accept digital images in .jpg format, at minimum 1024x768 resolution. Pretty much any digital camera with at least 2 megapixels will give you that.

Do you guarantee to accept my photos? We ask you to submit a sample before we commission you to go ahead. Once you're commissioned, we guarantee to

accept your folio if it is of similar standard to the sample, there are enough shots, and your I.D. is acceptable.

Why can't I use my webcam? Webcams lack the resolution required to accurately capture the human soul.

When do I get paid? We process payment once we accept your folio. So typically, a few days after we receive your images, provided everything checks out. Your folio won't appear until well after you're paid.

Who owns the copyright for my pictures? The Project does, once we've paid you. You can email copies to your grandmother by all means, but you can't make money from them through any other channels, and you can't allow them to appear anywhere else on the internet. And of course you can't submit a folio which has already been published elsewhere, or which somebody has copyright over.

I sent you my test shots, why didn't you write back? Because your images weren't at least 1024x768 pixels, or they aren't self portraits, or they were done with an abominable webcam. Check out the quality of the images on the ISM Tour, that's what we need.

appendix D: ishotmyself.com 'forum', "Hi from a new girl"
<http://ishotmyself.com/forums/showthread.php?t=735>

April 12th, 2006, 12:49 PM
aly_cat Registered User
Join Date: Apr 2006 Posts: 5

Hi from a new girl.

Hi everyone, my shoot has been up for a little while so I thought it was about time to post a short thread, say hi etc. Everyone is so gorgeous so I'm thrilled to be amongst you. I really enjoyed doing a shoot for i.s.m. despite having my parade rained on twice! And I would love to do another at some point.

Thanks!

aly_cat.

#2 April 12th, 2006, 03:04 PM
SCSIgirl Registered User
Join Date: Jan 2005 Location: Santa Cruz, Calif Posts: 445

What wonderful eyes and smile you have.

Wow. Between Aly Cat, Catt, Kitty Kat, Kitten, Kitty Pus, et al, there seems to be a lot of pussy to pet. The feline estrogen level is overpowering. dbmhead must be in Kitty heaven.

I think I'm going to get a kitty condo and start inviting you girls over for a little nip.

When you wake up in the morning and your face looks like a glazed donut, you had fun the night before.

#3 April 14th, 2006, 04:35 AM
alisha_x Registered User
Join Date: Oct 2005 Location: the cold UK Posts: 53

Hi cat welsome to ISM sexy eyes and cute glasses cant wait for a reload ;)

Kisses,

Alisha

Xxx

#4 April 16th, 2006, 07:58 PM
Leo1974 Registered User
Join Date: Dec 2004 Posts: 1

Hi Aly_Cat,

compliments for your great set, I love it. Your glasses fit your face very well and give you a sexy look. What I also like about you is that you seem to like piercings AND prefer to be natural down there, not shaved. May I ask if you let it grow for the shoot or if you prefer to have it that way all the time? Greetz, Leonato

#5 April 19th, 2006, 11:22 PM
paintjam Registered User
Join Date: Apr 2006 Posts: 30

leaving your specs on for the shoot was a nice touch.
very nice and welcome fellow newbie.

stay beautiful
jamie

#6 April 21st, 2006, 12:53 PM
aly_cat Registered User
Join Date: Apr 2006 Posts: 5

Oh, no, it's all natural. Some say it's laziness but I say it's far more feminine to be furry
teehee

#7 April 21st, 2006, 06:57 PM
KCmartin Registered User
Join Date: Mar 2006 Location: Hawaii Posts: 18

Welcome
Liked your shoot a lot. Welcome!!!!!!!!!! KC

#8 April 26th, 2006, 12:36 PM
aly_cat Registered User
Join Date: Apr 2006 Posts: 5

Thanks KC, its really heartening to get msges like that! I'm currently trying to think of a theme for my second shoot, hopefully soon an idea will come to me!

#9 April 27th, 2006, 06:02 PM

KCmartin Registered User

Join Date: Mar 2006 Location: Hawaii Posts: 18

next shoot

Hi again Aly-cat,

What ever you do will be just great. The camera loves you. KC

appendix E: ifeelmyself.com 'about'

<http://www.ifeelmyself.com/public/main.php?page=about>

About ifeelmyself.com

When considering an ecstatic sensory experience such as orgasm, it seems obvious to me that the approach to such a task should at least attempt to venerate the experience. The site has been founded to present orgasm to you in a context that we feel befits it, and the individuals experiencing it at the time.

The participants on this site contribute for varying reasons. As Werner Heisenberg realized way back in 1927, the very act of observation alters the object observed; and here, as with atomic physics, so too does the rule apply. So the voyeur plays a crucial part in this reciprocal experience. Some contribute because they're exhibitionists who revel in the idea of having the camera and the world's eyes upon them. It intensifies their orgasm and can be the sole source of their fantasies to achieve it. Others contribute because they feel orgasm, though usually intensely private, is worth sharing in this manner if it generates a greater understanding of how to give and receive them. More, still, because they have an uninhibited spirit and are driven by an urge to try new things.

But why create a site with ordinary people sharing their orgasms in varying stages of undress? For one - and I'll be totally honest now - watching someone orgasm is an intensely erotic experience, that becomes increasingly addictive. When their climax breaks forth, the contortions of their face, the convulsions of their body, forces you to be swept into the contributor's abandonment and ecstasy; and without disturbing the private intimacy, you share a moment akin to that which only lovers share. Sometimes the journey they draw you into is sweet, soft and slow; at other times it's visceral, voracious almost violent, but it is always beautiful and always a privilege. It's all really rather hedonistic, and as far as pleasure seeking goes, orgasm is at its pinnacle.

But we do have some altruistic intent. Orgasm is no mean feat, for some it is not experienced to it's fullest, and for others, not at all. The importance of unrepressive positive sexual attitudes can not be underestimated in creating a happy, healthy, orgasmic society. The anorgasmic condition can obviously be a consequence of our physical and mental health. However it can also be caused by negative body/self image. So the same way that the waif supermodel female image in mainstream media is considered responsible for eating disorders and poor body image, the typical characteristics of those in mainstream porn, along with the rendition of orgasm and perhaps sex in totality, could also be responsible for feelings of sexual inadequacy. This could have the effect of inhibiting the everyday girl and guy's ability to feel truly and exhilaratingly sexy, just the way they are. I believe good orgasms are everybody's innate and undeniable right! To cause such negative effects is a most reprehensible offence,

and it is our intention to go some way towards counteracting it.

So inside us all is that naughty, cavorting sexual divinity, and I say come with me and set them free.

appendix F: beautifulagony.com 'about'

<http://beautifulagony.com/public/main.php?page=about>

Beautiful Agony is dedicated to the beauty of human orgasm. This may be the most erotic thing you have ever seen, yet the only nudity it contains is from the neck up. That's where people are truly naked.

The videos were made in private by the contributor (and sometimes their partner). We don't know what they're doing, or how they are doing it, we just know it's real and it's sexy as hell. Make your ears blush by putting on your headphones and turning the sound to eleven.

Yes, there are free samples. Look for the ones with the red borders and the text underneath that says 'free sample'.

New agony comes five times per week (at least).

They all have sound.

Overkill is our magazine section where we post interesting snippets, interviews and outtakes. If you find any orgasm-related stuff on the web which might be of interest to our readers please email us.

Some Agonees have told us their dirty secrets, and we will let you watch, so long as you promise not to tell. Look for the word 'confessions'.

appendix G: beautifulagony.com 'submit'
<http://beautifulagony.com/public/main.php?page=submit>

So you'd like to share your Agony with the world? Come and join the band of radicals who make Beautiful Agony the sexiest place in the known universe.

Our standards are high, which means, straight up, no web cams. You'll need to record your agony using a digital camcorder and post us the tape in mini-DV format, or capture it onto your hard drive and burn it onto DVD. Or, convert it to an AVI at full resolution (that's 720 x 540 pixels) and burn it to CD (if it'll fit).

Please submit two takes. Make them different. Do it alone, do it with friends or do it with your lover - we don't mind, and we don't need to know.

You can do a straight agony, or, if you like, depart from the common format you see on the site (these are often the most interesting clips). Or do both.

Frame the shot like you see on the site - full face, no nudity, preferably from a point of view above the nose. An easy way to achieve this is to set up a tripod and lie underneath. Depending on your equipment and where you put the tripod, this might give you an upside-down shot. That's fine, we can flip it in editing.

Make sure you have good light. Daylight from a nearby window is best. If you're using a lamp, it should be to one side, close to you but not too close to the camera., so the light is graded across your face. It will need to be a bright lamp and set the white balance manually to "indoor" (all camcorders have this control).

Please don't have any music or the TV playing as it creates a copyright problem. Besides, Agony is an experience for the ears as well as the eyes, so try and keep the background noise down.

Capture the warm up, and the cool down. Let us see all of your idiosyncrasies and rituals, but we're only interested in reality, not performances, impressions, or exaggerations.

Let the tape run on at the end. You can talk to the camera before, during or after, if you like. Take as long as you need, we'll edit the tape. And don't forget to record your Confessions - get a friend to put you through the juicer and extract all your sexy snippets and dirty secrets. Then tell us a few of somebody else's - we want to know it all!

When your Agony is ready, post it to us and if it's everything we've asked for here, it will most probably be accepted and we'll pay you a publication fee. There will be a Release to fill out. Please don't ask for these things in advance, as this is a publishing arrangement and the next step is for you to submit your material. The fee is flat, the same for everybody, and it's worth

your trouble; but don't do it because we'll pay you, do it to give the world a beautiful piece of erotica.

Send tape or disc, along with a note containing your name, address, email and phone number, to:

G-MEDIA P.O. Box 1316 Fitzroy North, Victoria 3068 Australia

(Your submission will not be used until it is accepted, paid for, and you have submitted a Release).

