

Yo there's something deeply captivating to me about porn and viewership. A conversation about privacy and choice and democracy and captivation/interest. You know like when the actor is bored af and they just kind of sit there. And like a lot of people think of this position as a the position of the bottom but I've seen many a labourless top. Wouldn't it be interesting to see a real yawn in porn. For the very thin veil and facade to get snatched and we're really told that it's ok that we only like the fact that one body is meeting another sometimes. That it's ok that these bodies are sacks that we've sexed and told ourselves that we always care about attitude. Sometimes I really just like the way he slightly arched his back and could care less whether he's moaning or not. The plungers are also super interesting to me. The niggas that poke their dick in and out, formlessly. The bottoms that have holes that sit loose around dick. And I'm beginning to love that I get frustrated when I don't see the in truth, all I really care about in that moment is the way he curls his eyebrows and clenches his pecs with puckered lips. Like the camera becomes the perfect tool to tell me what is and isn't precious. And I wonder how this feels as an actor when your cumming and beautiful and fulfilled and you see this hyper-fixation on your dribbles of cum but you're dripping sweat and your muscles are tingling and your eyes have become ghosts. You have to care because you've noticed. Yes I do think about a lot of my work as a porn and I do intentionally frame most things to give the viewer MORE democratized lens. Panning out and staying out as a way to give the viewer outs and generate and unorganized democracy with a tool that is actually for the most part about dictation. I hate Dance Film for the very reason that it's really not about me at all. I hate film because it's really not about me at all. Low budget actually often leads to greater democracy for a viewer, more choice and less compulsive behavior. Low budget in 2018 in art school lang is actually a choice for the maker though instead of a scratching necessity. I make the work in simple terms that harken what I consider the fun times of video and the medium of video distribution. What is it about the homemade? It's really not about the democracy of the homemade and the "any one" it's actually about the dictatorship of the homemade, about the "I" did it, look. Homemade kind of says here, look but like take it or leave it. I think glossiness is a way of begging a viewer most of the time. It's shiny and crisp because that's how you get them to stay. Your panning and your showing crisp and legible virtuosity because that's what they want (aka expect) to see and value. I work in the alternative aka pre-gloss virtuosic where the emotional engagement flies in during the section where the color breaks down and shifts because the lense has refocused. Where the danger is actually in the fact that anything can snap and redo itself at any moment. The truth is that within the aesthetic of the low, I give space to encourage breakage and decenter clarity. I see this in porn with bad lighting too, with actors that don't have a make up crew. I'm a little scared that the cameraman might swivel when he hears a noise behind him and the camera'll fly around right when I want to cum. He might bump into the bootyhole when he goes in for that tight shot. I might hear him moan or gasp when that ass gets slapped. These are truths. The homemade allots truth. Most of the time it's very clear that the situation is nothing more than c-aching and hot bodies and a motel. What contract? What agency? What salary, bruh? Indictment of the real. I can then fantasize about the boner the cam-man might have and how he's going to really have to deal with that later. I can then really smell the sweat coming out of the body. I can feel pubes in the roof of my mouth. And honestly, it's the same kind of viscerality that we get in a lot of sports and sports broadcasting. The fact that we know that it's real and know spontaneity and know that everyone is actually a little on edge here. It's useful to think about stadiums and the way stadiums open up massive space for spectation. If you have 20/20 you can really see all. You become a kind of lens and camera, activating your body's ability to single in and zoom out and direct energy in your choice. Some kind of panopticon is at play and almost everyone knows it and really no one is truly safe because there are so many eyes that can latch onto you at any moment because you are democratically included in the master frame? The top knows

he has to cheat to the camera and have his downstage leg back behind his dick just like you know that just because there are thousands of people around you there for the game, you still won't get to pick your nose freely without garnering stares. shot that I want to see. When the whole body is de-prioritized and I'm told I should only care about one specific kind of interaction. Like I'm being told I care about the cumshot on the chest, when