

Fiction and Society

Pornography, Art and Society of the Spectacle

Textual reflection on the video installation "Society Theatre"

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Abstract

The textual work "Pornography, Art and Society of the Spectacle" is the reflection on the video "Society Teater" and it is explaining how did the author came up with the idea to present the todays spectacle in a form of personal porn material. Using the strong metaphor of masturbation, author is showing the importance of self-satisfaction in everydays life and also the importance of strong *me-myself and I* relationship, in order to step out from the societies *mass-ornament*. The point is to stop for a while and think how much are we actually ready to start from ourselves and to take off our mental clothes. Through the personal perspective and the perspective of the spactator, this work is also dealing with the todays spectacularity of the pornography and nude body.

Introduction

When I started making nude art and sharing the same, one female person wrote to me: **Why don't you just become a porn star and leave all of us alone?"**

"Spectacular idea, isn't it?", I thought!



The purpose of these texts is demystification of the connection between principles of pornography and today's society and its connection with the position of artist as a creator and operator. Thinking about the spectacle in today's society and its mechanisms of

work, I came up with an idea of making personal porn material. Just to be clear, this doesn't have any connections with the auto-eroticization or promotion of egocentrism and individuality in a bad way. This work has to do much more with questioning our position in society and with understanding others through the personal position. It is the allegory for the process of making something for us and our satisfaction because at the end of the day we stay alone with our life and our creations. Are we ready to handle that relationship, or are we still waiting for someone else to do/say/become something, so that we can feel free, restless and calm? Will the confession of artist, who call herself a pornographer, make us happy?

My intention isn't to analyse the whole structure of pornography itself. My intention is not to analyze porn industry, and whole world that it brings. I am using the mechanisms of pornography and combining it with the contemporary view of the society of the spectacle in order to tell the double sided story – on the personal and global level.

The Weight of Fatherland

When I came to the KABK I had opinion and knowledge about lots of controversial social topics such as sex, pornography, gender and freedom. Serbia is for sure more conservative than the Netherlands, and the situation at the Academies are much different. In the first week in the Hague, I visited the exhibition of third year Photography students named *'Mother Tongue: Perspectives on Food & Society'*. There were so many works that showed naked human bodies and I didn't find anything uncomfortably in them. This was kind of art that I was used to. The kind of art that doesn't push the boundaries of my understanding and perception of nude body in the art. The one I couldn't connect with erotization or pornography.

I think that people sometimes have problem with perception of the naked human body in art work. It is connected with the justification of nakedness in art. I also have the same problem. In every piece of art, I always try to find an answer. Why someone decided to represent something in that way? When it comes to nude body, I love to ask for the reason why is someone naked? What was the motive? Otherwise, I feel uncomfortable. I feel uncomfortable when I can't understand that nakedness. I feel uncomfortable when I can't understand something in general.



I do feel that nude body is still very strong and symbolic "tool" for art. I practiced the understanding of nakedness in art, and I think while working in the theatre I went further with learning and understanding the whole point of this. Being naked in front of the audience and to be the audience that sits in front of a naked actor is a great ability. It is challenging role for the both sides. Nothing stands between operator and spectator. What actually can exist between is the understanding, belief and acceptance. We should work on that, together, as the society, in the real time. Being naked in front of the audience and at the same time bringing the emotions of the character is how I imagine the final level of opening during the spectatorship. Being naked or not,

theatre can bring the feeling of mental nakedness to us, pointing to the layers of our mental clothes that we wear every day.

Before leaving the exhibition, someone asked me did I see the works exhibited in the basement. I didn't, and I took my time to go and see what is happening *downstairs*. It was dark. I saw the video installation that looks like cute cinema. There were pillows in the shape of heart, and a lot of people. It was the work from KABK student Lena Kuzmich.

Inside the House of Neverlasting *LOVE!* takes a performative approach in expressing Lena Kuzmich's personal struggles with how our normative society has forced women to sexualize themselves in hopes of receiving love. In her work she explores tensions between the criticism on hyper sexualization **and the breaking of the taboos of sexuality**. The four chapters in her film document the journey of taking ownership of your own body without condition. As the main character walks through the plot she searches for fundamental love and appreciation but instead gets met with an objectifying gaze, leaving her feeling empty. Ultimately her quest takes her back to childhood to experience the warmth of naivety. **Lena Kuzmich tells the story of her pursuit for love, highlighting the search for one's own identity freed from role models, whilst gaining liberty from these same figures.**



I have always loved the works which pull me inside them so strongly, that I don't see anything else around me. But this video was different. What I found more interesting than the work were the spectators, who, in my opinion, are the crucial and integral part of this art piece. I enjoyed looking at their facial expressions and movements. I enjoyed that social play. Priceless. Yes, they entered the room with their free will, but they didn't look comfortable. Some of them were just standing and peacefully watching, and some of them seemed upset and nervous. From that specific moment I couldn't resist the thought of those faces. They were watching the projection of people having sex, in public place, at a student exhibition. They were watching the piece of intimate art work. Me too. It wasn't

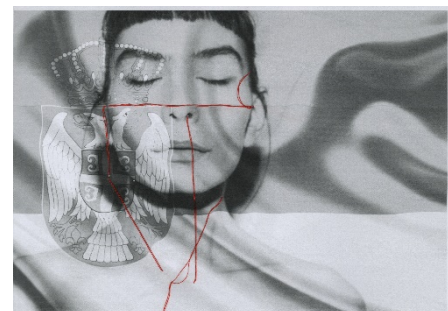
theatre. That scene in front of us was previously recorded. I did not have to be worried for the actors reaction. Otherwise, I do worry. When I watch naked actors at the scene in the real time, I worry. I follow their movements, eyes and try to feel their energy, and this was different. In this certain moment I thought that this work was more about us - the audience, more about us as the society, more about me – the individual, at the same time, integral part of that society. When I see something that shocks me, I immediately start to question myself about it. What is wrong here? Who is wrong? Do I understand this? Questions are helpful. Questions are good. I always have my list of few questions for myself and for the others. With questions you can solve lots of things. For the work "Inside the House of Neverlasting *LOVE!*" my list contains the following questions:

Is that video even art, or is it pornography? What is art? What is pornography?

The thought that bothered me the most was about my spectatorship about the whole experience. I felt that I am not enough open to this world. I felt the heavy society fault that flowed through my body and my mind. One guy interrupted my thoughts, whispering word: "**Bullshit**", leaving our little society scene. Thoughts about that scene grew louder and



louder in my mind. Here starts my journey! I was wondering what will happen if something like that would be shown at some



exhibition place in Serbia? Level of patriotism in Serbia is extremely high. People refuse everything that is different, that goes against their understanding of moral and tradition. Patriotism is made out of layered ethnic, cultural, political and historical aspects. Those are relations which are hardly breakable. When I hear this term, I automatically connect it with the bad feeling. And every feeling is connected with our experience. Serbian patriotism is based on the lots of religion rooted and historical myths¹. That doesn't have to be necessary bad, but it can be very dangerous for one

¹ *μῦθος* [*mýthos*], meaning 'speech, narrative, fiction, myth, plot'

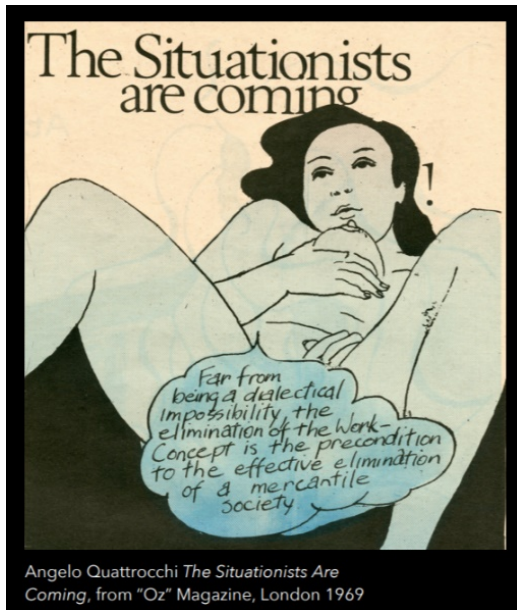
society. It especially can be dangerous if the big part of society is still living those myths nowadays. That patriotism effects the way of thinking, seeing, perception of reality and here comes the fatal part of our story – mixture of reality and fiction in the lifestyle. I will mention the conclusion that Nietzsche came across, and it says that the new myths must be created. Present culture is changing too rapidly for society to be completely described by any such mythological framework. We are living the old myths. I see the patriotism as a box. Because of that, I wouldn't say that the judgment of patriotic people is necessary good or bad, but it is less objective. The weight of fatherland is too heavy for modern society. The weight of fatherland can be the metaphor for everything that we carry within us, but doesn't have the usage in contemporary world. The old mental clothes. Something that is part of collective memory and collective amnesia. It is heavy and unnecessary.

Can we modify the old ways into new ones? Can we start from ourselves? Can we meet ourselves once again? Can we meet our body and mind again? Can we be absent for a while playing the secondary role in the mass ornament²?

If we are participating in this mass theatre play constantly, we can not see what we are producing, and don't see how our mass theatre play looks like.

² mass ornament – term from the book *The mass ornament: Weimar essays*, S. Kracauer (1963)

Pornotopia



As we already know the utopia is an imagined community or society that possesses highly desirable or nearly perfect qualities for its citizens. This was my initial vision when I started with this video work. The *Society of Spectacle* by Guy Debord made me very curious, because I found the tight connection between society, spectacle, art and pornography. During my research, I found the sentence which said: "Readymade photographs of nude and semi-nude woman are one of the leitmotifs of situationist visual production."³ That was the moment I decided to take the situationists

leitmotif and to place it in contemporary social context.

I had a lot of thoughts in my mind before I finally decided how to present my visual work which refers to this topic. My mind was cluttered with all the questions I have written before – about art, pornography and society.

I decided to become the *artistic porn star* and to make my personal porn material which I will show to my colleagues in my new class, who barely know me. For me, it was the way to deal with all those questions that I am thinking of. I felt brave enough to experience something new. I will get to know myself, in this new situation, and then I will share that with them. I must admit that I felt paradox in this situation. The feeling was approximate to the one when you go naked on the beach, and people are able to see you and the wind is cold and it is February.

³ K. Baum - *The Sex of the Situationist International*

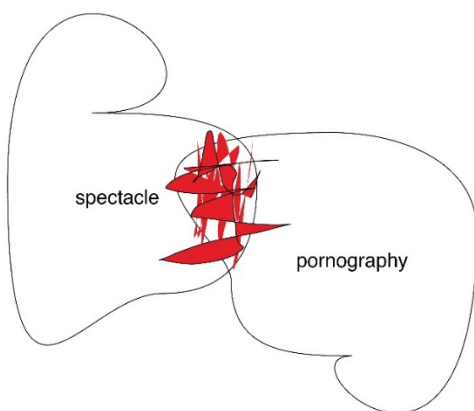


*Just close your eyes and try to meet yourself like
it is the first time.*

This can be the mantra of the New Society of the Spectacle, of the new world – pornotopia. Yes, we are still living in the same, but again different kind of society. Let's try not to make the myth out of this term. The society is the variable organism, and if we don't follow its needs, we will be the same as those patients suffering from the patriotism and other old myths. I made my vision of pornotopia, because every era gets what it deserves." In which kind of era do we live? We live in the era and in the culture where the effect on the audience is most often achieved through the use of shock, unexpected and confusing activities that can seriously attract our attention. I wanted to use that porn-mechanism, which is the main force in our society that uses it every day to achieve spectacle.

How?

In order to be unusual, notable or entertaining there is lots of epithets that are making connection between those two ideas (spectacle and pornography). Let's try to make this easier for my reader and explain it visually:



*The red, shared space, belongs to epithets such as:
unusual, notable, eye-catching, exciting... But sometimes
also the word exploitation, which I will explain later on.*

When I started my relationship with topics and themes which are part of my interests, I always start from the linguistic side because sometimes language can say much more than we think it can, or at least, it can give us the interesting associations. So, let's see what we have here:

Spectacle (>spectāre, to look, observe, watch, contemplate, behold. See: spy)

- Something exhibited to view; usually, something presented to view as extraordinary, or as unusual and worthy of special notice; a remarkable or noteworthy sight; a show; a pageant; a gazingstock.
- A spy-glass; a looking-glass.
- An optical instrument consisting of two lenses set in a light frame, and worn to assist sight, to obviate some defect in the organs of vision, or to shield the eyes from bright light.

Pornography (πόρνη **pōrnē** "prostitute" and πορνεία **porneía** "prostitution"

and γράφειν **gráphein** "illustration" and the suffix -ία **-ia**, meaning "state of", "property of", or "place of"), thus meaning "a written description or illustration of prostitutes or prostitution".

- Licentious painting or literature; especially, the painting anciently employed to decorate the walls of rooms devoted to bacchanalian orgies.
- The depiction of erotic behavior (as in pictures or writing) intended to cause sexual excitement
- the depiction of acts in a sensational manner so as to arouse a quick intense emotional reaction.

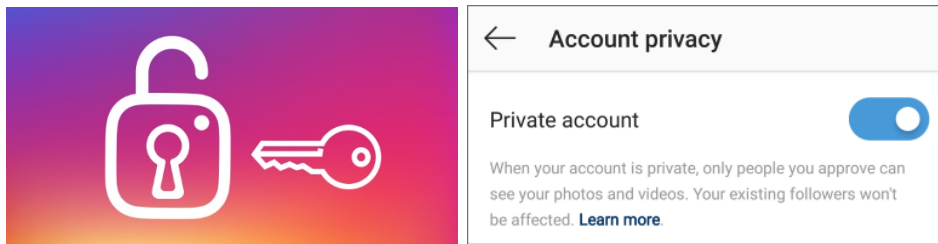


I will give to my spectators the spy-glass to my privacy of existing and creating. I will give them the porn they don't deserve, with the intention to make them re-question themselves about what they really need. This was my need. To step out from the comfort zone, and meet myself again, on the society scene under the professional light. Imaginig the images that make me satisfied. Can you enter my fiction world or can you make your own? Do you need my images or can you make yours? Can you be the artist (porn star) for a while? Is it easy? I can give you spectacle, but are you thinking about what is behind it?

The Privacy Spectacle

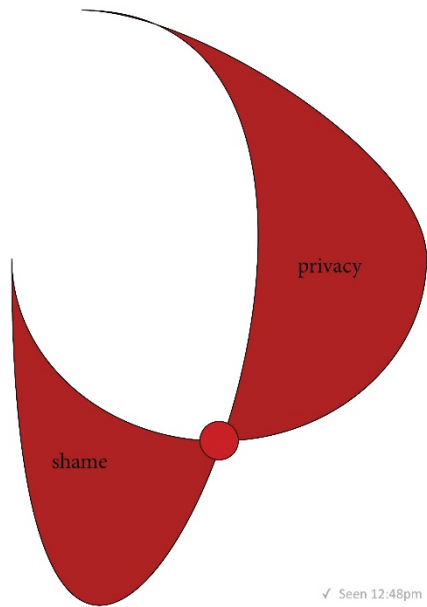
Why is talking about pornography still a shameful act? When I was younger I thought that is something that belongs to our privacy. Like our naked body, or our sexual orientation, our partners. Everything that I've mentioned can be our privacy if we decide that it is. But privacy is not the same as shame.

Privacy is the state of being free from public attention and a state in which one is not observed or disturbed by other people. Privacy is our right and somehow we are able to choose if something, connected with our life, is going to be private or public. Today, in my opinion, privacy is the most valuable thing and the base of the spectacle.



Something private is something that is usually out of our touch, presented for the first time. Privacy is the spectacles food. Privacy is the food for the societies attention. You always have an option to make something either private or public.

On the other side **shame** is a painful feeling of humiliation or distress caused by the consciousness of wrong or foolish behavior. Shame releases many of the same hormones as stress. Shame is the result of self-awareness and introspection. It is the emotional punishment for doing bad, while the pride is our emotional reward for doing good. Shame and humiliation often motivate violence and self-harm.



There is distinction between those two. The shame is unpleasant feeling and we can't control it. We can't choose feelings, because they are strongly connected with our layered experiences and has to do a lot with our psyche. Privacy is something we can choose.

It is important to mention also the connection between those two because the shamed person, action, body... is the viewed one – excommunicated from one part of privacy – the seen one.

Our society achieved high levels of unpleasantness when it comes to talks about porn, sex, masturbation...

And I was curious about that... When did it start? What was the reason that we are ashamed of a natural behavior? I wanted to explore a bit more about that layered collective experience.

I searched through the history, books from sociology, philosophy. Not too much but enough to see a bigger picture of this situation.

It is important to understand the topic you are working on, which message do you want to send to the audience, and who is the audience that you are communicating with. Since the audience is important for me, I love to hear their voice when I am sharing something. I always have a big wish to make a work that initiates the dialogue between the viewer and me. I always love to leave enough space for the viewer... to think, to observe and to finish it in his own way. In my opinion, that is what complements work and what keeps society alive.

If you want to have a dialogue, both sides have to be sure that they understand the topic (whatever that means) and that they know which questions they want to ask. I love questions. All questions. Sometimes, they reveal something that I didn't pay attention to, they bring me a broader point of view, or they give me a warning to pay more attention to the parts of work that are unclear or incomprehensible. That was the case with the work which is my way of seeing the Society of Spectacle. I thought that I have a clear vision about the topic I brought to the audience. I didn't care what does the pornography, nude

body, moral mean. I didn't, because I thought that I understand it. The focus should have been on the spectacle and shock feeling that is always the mask for something, but then I realized that those are big topics to think of and first of all, to understand them.

If you give people the spy-glasses for the private act of doing something, you have to be prepared for feelings that the dialogue bring. You can feel shame, but you can also feel the pride.

Pornography – fiction or reality?

I want to clear up what is the era that is behind us? I was aware that if I am going on the history journey, I need to pay an extra attention on the connection between society, political situation, the influence of religion... But at one moment I also realised that I can't explore everything, even if I have a strong will - that is impossible.

Plus it is important to say that I came to the conclusion that pornography itself for me is a *fiction part of life*. We don't naturally bring our camera with us when we are masturbating or having sex. It is certainly a matter of personal choice and personal point of view. Someone is making the erotic art to fulfill the imagination – to make imagination work for satisfaction. Sexual desire always involves a bit of imagination which plays crucial role in sexual desire. Making pornography starts from real-world, but at the end we have the subjective creations of the imagination. Same as art. It is subjective. What makes difference between those two, fiction art and pornography is the context.

The sexual desire is strongly connected with visual - what we are watching, imagining in our head or something in between, and it is different from the other human needs. If we are hungry, thirsty or sleepy, we need to take the concrete action, we can't imagine the food, water or bed in order to satisfy our needs. That is what puts pornography into fictional domain of our cognitive needs.

That is the whole world of visual representations of actions that humans made for themselves to satisfy their needs. But how did it become taboo? When it became that spectacular? First stop on my history journey was the Ancient Greece and Rome, because I remembered that my Philosophy professor once said that there is totally different situation when it comes to sex, sexuality, pornography and art, which is at the end my main field of interest. German art historian Joachim Winckelmann made a good point when he highlighted the importance of political freedom of the ancient Greek city states and its impact in the art world. The Roman baths





were the true representation of freedom in everyday life. In Roman public baths everything was possible from swimming, exercise, shopping, eating, reading, drinking, philosophy, beauty treatments to sex. And what is most important - it seems that there wasn't anything spectacular in that kind of satisfaction and hedonism. It is obvious that in this period something public has nothing to do with shame. It is unusual and spectacular just from today's perspective. I see similarity between this kind of tolerance and myself while working in theatre.

Romans had been surrounded by these scenes so they were used to it. If we expect people to understand something, they should be frequently exposed to that. Hiding is not the solution. It is not my intention to make a retrospective journey and analyze every step in the way that society perceived those terms, but Christianity and Victorian repression for sure played a big role in it. Our perception and tolerance changed. We are not used to this kind of public enjoyment. We care more about how someone is doing something to achieve happiness and satisfaction and not about the exact emotion someone is feeling. Ways of doing something are collectivized. In a collective act the feelings disappear. A different way of doing something today, makes a smaller or a bigger spectacle. Paradox. That is the reason I wanted to put a spotlight on the personal seduction. If you show my video in the public place it would be spectacular. A collective doesn't care about your feelings and what is in your head while doing it or what are you imagining, they care only about what they see, about the representation.

The Erotic-Spectacle

"The vision of the situationists was quite clear: if the traditional places of collective prayer turn into scenes of collective orgasm, the future should not worry about itself."⁴

So, let's go back to Debord. I found interesting that situationists wanted to achieve the desired political goals through the use of erotic photographs of women and Kelly Baum called this an *erotic-spectacle*. The erotic-spectacle is the main thread that leads my thoughts in this research. In my opinion, erotic-spectacle is a force that drives the world, especially since the time of the technological revolution. Technology development is extremely connected with pornography. As we can see, pornography belonged to human private fiction or public world (public baths..etc) In my opinion, before discovery of the film and photography, it was more connected to the art expression - those were just representations.



In France, 1896. first pornographic film was made. I think that photography and film made a distinction between nude and naked, art and pornography. That was the moment when society started to realise that real human body is being objectified more then it was in the nude drawing studies or pornographic literature. Their imagination wasn't involved that much as it had been before. That was the moment when the difference between the erotic art and pornography was made. It is understandable that people perceive drawing of sexual acts differently from photography or film, which records actions that really happened. I will put here one interesting sentence from the book *The nude; a study of an ideal form* by Kenneth Clark: "To be "naked" is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition. The word "nude", on the other hand carries, in educated usage, no uncomfortable overtone."

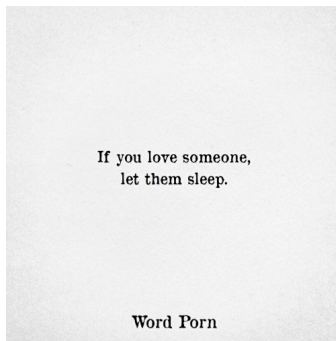
⁴ D. Prole - *The Croaking of Sexual Liberalism*



Point number 12, in Debord's book says:

"What appears is good; what is good, appears".

That made me think about how pornography, and everything connected with it (nude body, lascive language..) is hidden somewhere behind, but it is still present. We feel the porn mechanism everywhere. Pornography is industry now, and it has strong impact on everyday life. If we start from the linguistics, we are already on the right way – food porn, gastro porn, word porn, map porn, earth porn, car porn, design porn... In language it definitely has the positive connotation.



Food porn is a glamorized visual presentation of cooking or eating in advertisements, infomercials, blogs, cooking shows or other visual media.⁵ Every example of these are connected mostly with some kind of spectacular visual image. When it comes to words, porn is more abstract and broader field. These

are mainly the quotes that have a dose of humorous/motivational character, so they can, at the end, make us happy. Nobody cares about the compound of these words and the fact that there is PORN in it. That is good. It leads us to the pleasure, and that's ok. The more spectacular image of food the better reaction. The hair spray is used to make this burger shiny, but who cares. If you just leave the word *porn* alone, then we are talking about something obscene and hidden. Going back to the Debord sentence and connecting it with the porn, it comes that porn isn't good, otherwise it will be seen. That is the one of the reasons why I took the fragment from pornography – masturbation, to visualize spectacle itself. Nude human body is taboo in today's society. Many of us are trying to deal with it, but we must admit that still the naked or barely naked body in the place from public domain keeps our attention more than when we see someone in clothes. It is well known that nakedness is widely used in purposes of advertisement, also combined

⁵ Beyond Food/Sex: Eating and an Ethics of Existence, Elspeth Probyn (1999)

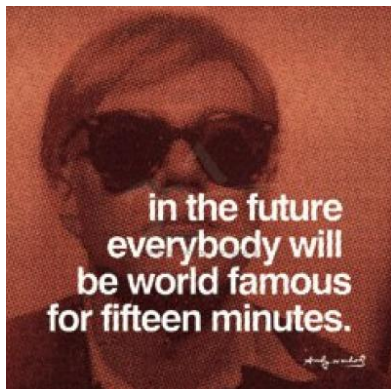
with the food porn, car porn, earth porn – so the spectacle gets bigger. The psychology of sex is a key influencer of our decisions. Let's illustrate it with a few visual examples:



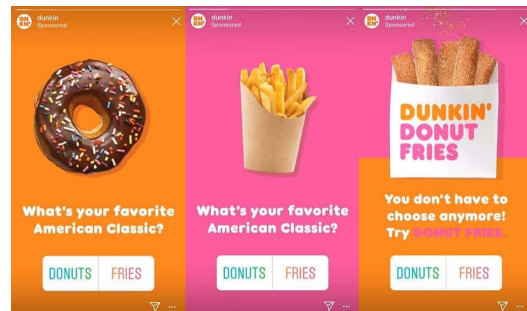
Paris Hilton in the commercial for Carls JR Burger (2006) – yes, it is banned commercial and probably the most sexually charged advertisement ever for a fast food chain.

There are lots of controversial campaigns. What first pops in my mind are advertisements for the Tom Ford, Schweppes, Yves Saint Laurent... But again, I will pick just this one, for the best example of spectacular advertising.

There are at the same place celebrity star – Paris Hilton who is in bikini, good car – Bentley, tasty food – big burger and the simulation of the sexual act with all that together. I will not analyse every



part of this commercial, because it is obvious what is it about. There are certain predictions about using sex in advertising. They say that soon it

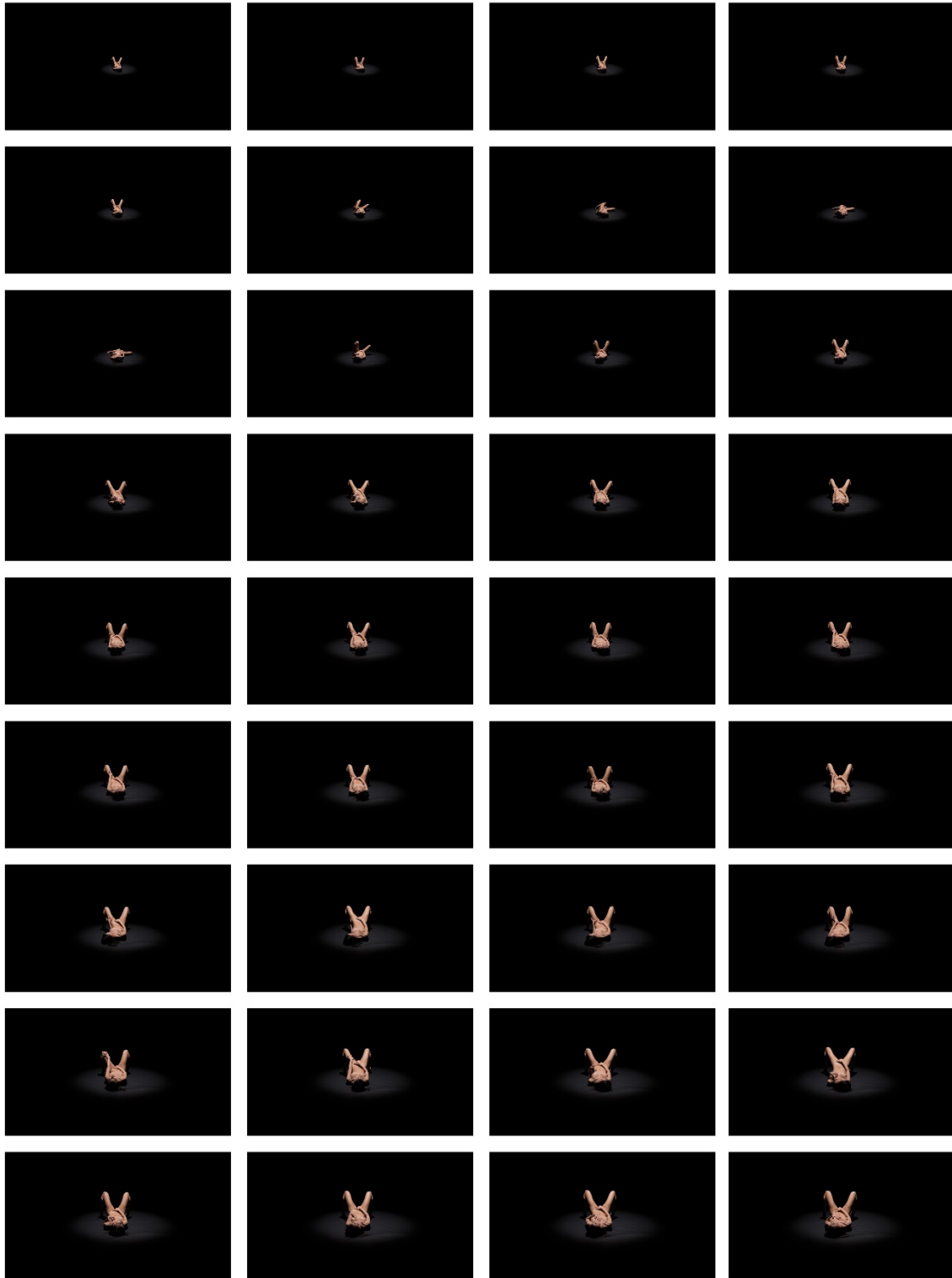


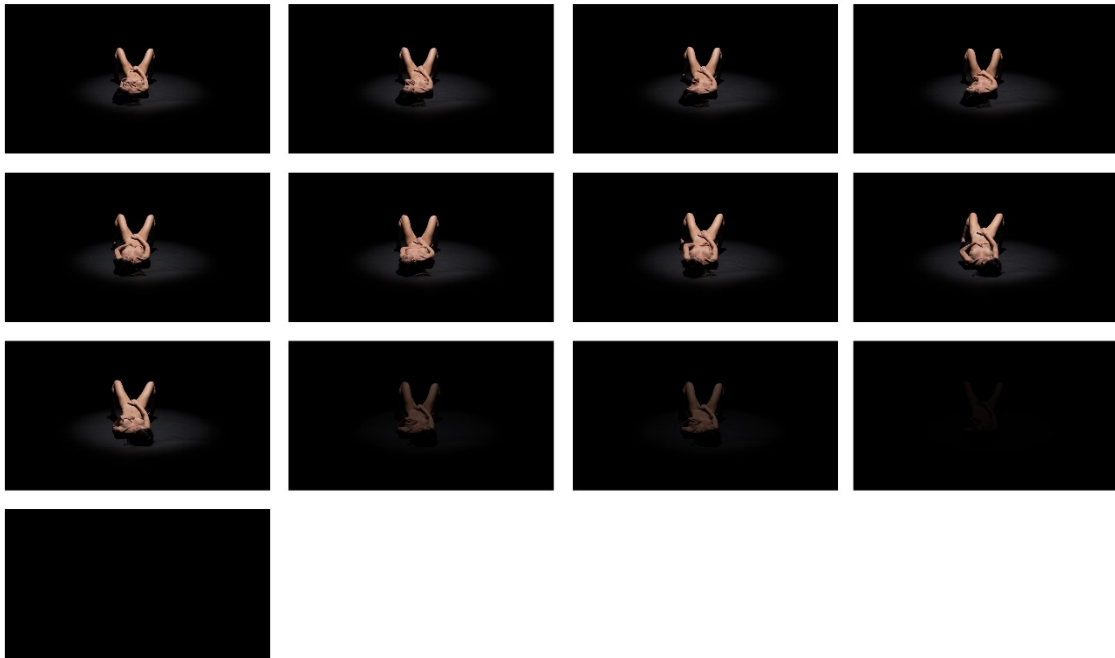
won't work anymore. It looks cheap, but I am not sure if all of these are going to be neglected just like that. People love layered spectacular things. We are living that layered spectacle every day. Everyone who has social media. We are entering the others people lives, and their are offering it to us. We are often speculating about what they see. Hm, the same word root as the spectacle (*spek - to observe). Some people have the chance to be famous longer than the 15 minutes a day, if they want. It is easier than ever. There are books, master-classes, workshops...etc, about it. Yes, about how to be famous, how to gain more people who will follow you. Let's simplify it in one sentence: All you need to do is to make interesting content every day! So, no same images! Visuals are everything. Once, I was on the digital marketing conference. They talked about how to keep the audience attention. They are putting short and effective video material in the first row. Short, because the attention of audience who is watching the material is getting weaker

as the time goes by. There is too much material everywhere, the content you created must be enough effective, loud, it is good to be interactive and colourful.

But what will happen if we ignore all of these spectacular elements that are satisfying our mind and focus just on us and our problems? What if you try to put yourself on the scene instead of the celebrity, food, attractive destinations and good cars? What if you accept to observe yourself? Is that enough, or is it boring? Those are the questions that follow my video work.

Artist or a pornstar?





Everything around us is a fascination and spectacle, we are getting "horny" about lots of things during the day. I call these small excitements and let's say they are ended with the la petite mort.⁶ We are putting cameras on ourselves just when we feel confident. Let's do it totally oposite. I can say that for sure lots of people in this world have the problem to be infront of the camera. Naked. That must be the case also with the profesional porn-actors, when they have to do that for the first time. Idea about having sex infront of the camera when someone is recording sounds spectacular! I decided to connect those things. Me infront of the camera, someone behind the camera. It was a weird experience. I chose the blank black space. The starting point for choosing how will the space look like was the chapter 8 *Intimate immensity* from the Bachelard's book *The Poetics of Space*. Through whole book Bachelard is writing about different spaces, but in this chapter I found something that is helped me. He is mentioning one nice term - intimate immensity, and in serbian version it is intimate forest.

⁶ La petite mort, fr. the little death - is an expression which means "the brief loss or weakening of consciousness" and in modern usage refers specifically to "the sensation of post orgasm as likened to death.

Sensitive inhabitants of the forests of ourselves.

verse by Rene Menard

That was the reason I wanted to use totally blank space and to leave the clear space for my imagination in my intimate forest where I can feel free. It wasn't easy to masturbate in front of someone who is recording you, so I was thinking about how will my face look. Will I let the observer see my whole face during this intimate act? I tried, but I gave up on that idea. I took this image of my face as the thumbnail for the video. It's the red image from the beginning of this text which doesn't appear in any frame during the video. The intention of this gesture was to provide the anticipation in the spectator. That is also the manner of the porn movies and other content on the internet - clickbait⁷. This content shows us something we don't get, but we clicked on the video because of that image. You won't see my face, you won't see my thoughts. You see my body and my satisfaction. Is it enough for me to become a pornstar or you want to hear more about me and my concept of pornotopia?

As you can see, this work is not just the reflection of the society of the spectacle. There are two ways of seeing. One is more shocking and the other one is personal. There are two sides of one work - observation from the spectators and introspection. The whole idea of introspection was the main point in this period of my life and the main target of this exchange. I don't want to sound pathetic but to familiarize the relationship with me, myself and I. This is not the gesture of auto-erotization but it's more the two-sided observation packed in the spectacular porn package.

Personally, I am the big admirer of the surrealists. I like how they mostly created the "unconscious" based art. When I was thinking about my face I chose not to be seen. I left my intimate forest for my head. I am not sleeping, but I am not awake. I am not sleeping but I am dreaming. During the whole video, even though my face isn't in the first plan, the observer can notice that I am not opening my eyes, not for a second. One interesting

⁷ Clickbait, a form of false advertisement, uses hyperlink text or a thumbnail link that is designed to attract attention and to entice users to follow that link and read

series of photos and one collage were my reference for this closed eyes decision. Both of them belong to Surrealism.



First reference was the series of surrealists portraits, made in a form of collage. The translation of this french sentence will be: "*I don't see the [woman] hidden in the forest*", which is for me a nice connection with the intimate imaginary

forest that Bachelard is mentioning. The second reference is the collage made by Salvador Dali, named "The Phenomenon of Ecstasy".

The unconscious became a way for surrealists to explore the underside of modernity (the erotic, the bizarre, the incongruent) and women became the organizing metaphor of their creative philosophy. Woman was a sign for desire, for what is hidden, for the "other".

Both of those works communicate with the spectator more indirectly, if we are talking about eye contact. I left the space for the spectators, so they can feel comfortable during the watching. Nothing beside me isn't interrupting the gaze. The space is clear, the colour of the scene is black, the light is reduced to one spot, and my body is naked. The body doesn't change the position, but it had the dynamic because of the act of masturbation. I chose the masturbation and not the sex. I chose myself and not somebody else. I wanted to confront this unique feeling. Why? I think that the masturbation is very important process in humans sexual and life development. In my opinion, in everything, and also in sex, it is good to start from yourself and to build the quality relationship in that way. Then you can pair up with someone else, if you have the need. It is same with everything else – with partners, school, friendships, jobs... Some of the people skip this step and go

directly to someone else searching for the love, attention and affection. If we make the wider vision of this whole story and translate it in society – we have a problem.

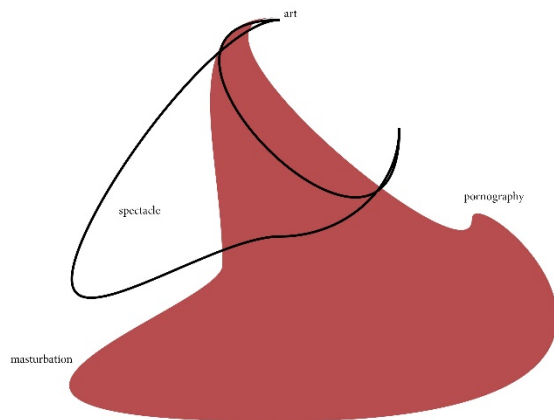
Masturbation is our first and natural form of sexual activity and if that's inhibited or damaged, then we suffer for the rest of our lives.

—Betty Dodson

There are too many people in this society who are looking more what someone else is doing than taking care of themselves. In most of the cases I don't care about that. I always finish with the conclusion that it is their life, but its sad when behavior like that affects you and your life. I like to decently provoke the audience with my art. My work always includes dose of social criticism, and it's calling for a change. Because of that, I like to share my work and follow the reactions. As I mentioned before the reaction plays big role in my crative process. For that purpose I find out that the Instagram, as a social network, is good enough for "society tests" connected with my work. I am very interested in Freud's term of psychology of the group, so the book I found most relevant for this is his Group Psychology and the Analysis of the Ego (1921). People on the social media are not the whole society, also the people who follow my work are just small part of society, and at the end, when we talk about how much people actually reacts on it – it is just a few, but enough to make my work socially based. When I made nude art and shared it, one female person wrote to me: Why don't you just become a porn star and leave all of us alone? Spectacular idea, isn't it, I thought. She is the initiator of the development of my idea, that small society sample that I am having the dialogue with. For me that was useful, it made me more productive because I know how to translate the bad into good energy, but for someone else, it could be harmful. What is also intersting for me in this story is the fact that this person is an artist, so this way of expression in art is not familliar to her.

I decided to put a spot light on myself, in the society theatre, in the society porn video. The masturbation is, as I wrote before, the symbolic act of building the strong relationship with your body and your mind, but what is also interesting is the meaning of the word. If I analized previous ones, I will do the same with this one, let's see what will that bring to us:

Masturbor *lat. conjectured to have originated from a contraction of manus (“hand”) and turbō (“disturb, throw into confusion”).



Practically, it is the distraction by the hand, and in my case my hand is connected with my mind because I am not masturbating to something I am watching, but something in my head.

The main aim of this work is distracting the audience while paradoxically trying to keep their attention at the same time. I am doing that with zooming the view, so the brain of the spectator doesn't have to worry about it. I am

doing everything to make things easier for the spectators so they can put a focus on the act. In this society porn, but at the same time personal, I try to make people think! Why didn't I include anything but the simplified visual experience. While creating, one small Chekhov is sitting on my shoulder telling me: 'If in the first act you have hung a pistol on the wall, then in the following one it should be fired. Otherwise don't put it there.' Because everything else will distract the attention. I want spectator to go outside that box and try to think wider.

Conclusion

After this whole text I am still questioning myself. Can we put the spy-glasses on ourselves, can we leave the spectacle beside for a while and focus on the individuality? Can we step out from the social theatre and avoid being the part of the mass ornament? That is the crucial point in artists work. Artist will not do what you ask him/her to do.

I gave you the creative response which is the kind of mosaic of my whole being, but I didn't know that answer before I started. I came up with an idea by confronting with it. With myself at the first place. Give yourself a pleasure of self-satisfaction, feel the small death and don't care about who is spying on you. Do not expect from someone to entertain you all the time. Don't let the spectacle fool you so easily. Spectacle can be useful. Take your spectacle seriously!

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