

Alternate production strategies:

Counterstrategy need analysis of how porn works, roots of phenomena and content analysis

- 3) { Breaking ~~the~~ code of female nakedness as message of availability may well be wrong route, impossible  
break for women only audience  
E.g. Bergers oils: where woman engaged and personality represented
- Longino: alternative forms: moral realism allows graphic depiction with a message

- 9) feminist erotica defin: too tight: desires and experiences of the other are regraded by each as valid and as important as their own

Imagry: Fiendel

- 0) Playboy channel not o.k. even if women not degraded  
do we create separate category for sex (patriarchal or tion())  
or do we integrate into other activities and identity as whole

- 3) Produce for women in audience, more important than defining our strategies by their effect on men  
empower women through images

- 0) Sexuality as daily life

- 1) What if you're not into cabbages and dinner plates that look like vulvas

*Camera work*  
Erotic: androgynous movement, sensation, muscle, texture, light dark...film of two women making love: slow zoom kept at m/s or long shot, no fragmentation

Difference porn and erotica class difference, refer to women's pornography

- 7) Problem with market relationship: fantasies for sale; it's ok I think, as well as a reality for sale (revolution etc.)

pleasure out of production of images

- 9) Positive images: beware of new inflexibility, tight morality of sexual practice...neither male i.d. or woman only id. (counter culture) o.k. *quote on whole*

- 9) cannot represent women ~~as~~ really are, can only represent women as vision constructed from own parts, pos. image or whole woman vs fragment assumes religious proportions, idealist



## Quotes:

### The Body As Evidence:

"Page 39 "...in so far as pornography is taken as 'evidence' (of a backlash, of patriarchy flexing its muscles) the power that the campaign seems to have conferred on the movement is based on circumstantial evidence, on the power of showing, and actually deflects from an analysis of the workings of power at a state and bureaucratic level."

pg. 40

"What feminist struggles have provoked is an awareness that resistance to sexism must involve an understanding of the relation between sex and sexism ~~that~~ which goes beyond merely harnessing the two terms together, the complexities of the relation are understood by problematising the two terms. Thus it has been necessary firstly to understand 'sex' not just as sexual activity, not just as gender, but also as sexuality, learned through, and constructed by, institutions like the family, education, the workplace; and secondly to understand 'sexism' not just as an attitude manifest in individual behavior, but as produced and sustained within material conditions."

pg. 42

"In using explicit sex to demonstrate explicit sexism the anti-porn movement locates itself within the discursive framework of pornography itself. Where pornography is posed as an embodiment of sexism, pornography itself comes to represent a body of evidence. The body is reinstated. Attacking, or even getting rid of the evidence, even assuming ~~that~~ this evidence to be male power, does not deal with the way that power is articulated not just between a class of men and a class of women but through a and across a variety of social practices."

pg. 49

"The Women Against Pornography position assumes that in the current state of affairs male sexuality is rewarded and female sexuality is punished, and suggests that legislation should redress this imbalance. What is more likely is that different kinds of sexualities would be constructed, not necessarily to the benefit of women."

"...since pornography, like any mode of representation, produces meanings, it is strategically necessary to examine the ways it articulates the connections between violence and sexuality (rather than to repress sex in the name of violence).

pg. 53 ? Another potential mode of 'correction' is to refuse complicity with the victim syndrome which reduces ~~the~~ pleasure to male pleasure and equates this with male power (so that pleasure is not simply not innocent, but positively guilty)- to focus instead on female pleasure, either "uncovering" this in what is established as pornography, or generating its presence in a feminist visual erotica."

pg. 54 "Although it seems crucial to challenge the explanation of pornography that rests on explicitness (of sex, and of sexism) it also seems important to acknowledge that pornography is an industry - one that organizes not just images, but ways of selling its product for primarily male consumption. Thus, the pornography maintains some specificity, it is not simply collapsed into everyday..."



sexism, nor is its power measured purely in terms of visual impact."

pg. 57

"~~XXX~~ There is a difference between fantasising and reading or watching fiction. Where the fantastic scenario can be voluntarily evoked in the activity of fantasising, the reader-spectator does not have the same freedom, is denied originality, refused as origin of the scenario." However, if there is a delimitation of defensive operations on the activity of fantasising, there is also a prohibition, a defensiveness about "telling", about revealing. For the spectator of fiction this prohibition is in a sense lifted, since the telling can be identified as originating elsewhere. "This identification of the "elsewhere" is important for it allows an identification of the seen as other, as and so foregrounds the gap between fiction and ~~xxx~~ reality."

pg. 59

"Pornography is a particularly condensed version of fiction and is also overdetermined by sexual fantasy, by the figuring out of body space, the spacing out of bodies. But the substitution is not necessarily ~~xxx~~ that of the look for the physical contact. A desire ~~xx~~ to appropriate the body can only be ~~frustratingx~~ frustrated since the phantasy can only embody desire, it cannot satisfy desire by offering the body. - gratification through fantasy especially in porn



"Not a Love Story" Susan Barrowclough

pg. 32

"Not A Love Story" shares with much of the feminist discourse on pornography a social psychology which makes a set of unquestionable assumptions about the male viewer:

ie. that-

1. His fantasy is one and the same as the pornographic fantasy.
2. Pornographic images directly influence behavior: sexuality flows continuously from fantasy to enactment.
3. There is one undifferentiated male viewer: all men react the same way, and all identify with the male point of view.

"Film pornography is neither the real nor a perception of the real. ~~It is~~ Instead it is a representation of fantasy in images."

pg. 33 scenarios or

"If violent images have proliferated, this may have more to do with winning new specialized audiences, than with representing and reflecting a general degradation of sexual mores."

"The pornographer does not necessarily give the viewer what he wants; hence the ceaseless proliferation of pornographies and the competitive search by the consumer for images which approximate his private fantasies."

"To assume his fantasies are completely colonised is to assume that all spectators, not just porn viewers, are wholly susceptible to any representation."

pg. 34

"Payment also makes possible a symbolic, fantasised transgression of society's consensus about the morally acceptable and normal. As a ~~film-goer~~ consumer, the film-goer finds security in temporary ownership of an image he can never possess."

see stuff on home porn: IMPT.



"There is a common-sense view that visual representations like film and photography show what is really happening, that they show reality just as it is. But the visual meanings in photography are produced in just the same ways as meaning in linguistic statements. Their meanings arise from how various elements are combined, how the picture is framed, what lighting is given, what is connotated by dress and expression, the way these elements are articulated together."

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"This approach suggests a certain understanding of pornography. It suggests that there is no intrinsic "meaning" in a representation of sex or nakedness; the meanings are decided by a particular photo and the codes mobilized to make that photo intelligible."

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"This is then the first (and necessary) defining feature of pornography, an industry that thrives on its designation as illicit. Secondly, it is an industry that sells an expectation of ~~pleasure~~ pleasure in images. ~~xxxxxx~~...And it is here that many of the problems reside, since male sexual arousal is a problem for women in the forms it is currently expressed."

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"There's not guarantee that in confining a sexual response to the whole personality we will perceive this personality as it really is and not according to our projections, nor that we will necessarily do, or be done, less harm in a sexual encounter. Not to mention the fact that desire might be killed stone dead by the whole personality."



- sex in publicity, not free in itself → make you lovable
- relevance of fantasy to buyer makes it effective
- personal social envy widespread: semi-democratic individual society
- contrast news/reality to ads - ads eventless - excludes present

On ♀ (girls)

\* "A ♀'s presence expresses her own attitude to herself, + defines what can + cannot be done to her." pg 46

- ♀ watches herself → presence - becomes surveyor / surveyed }  
 surveyor: crucial to her acceptance by men

\* \* "Every one of her actions - whatever its direct purpose or motivation - is also read as an indication of how she would like to be treated."

- ♂ act; ♀ appear
- determines rel. of ♀ to herself
- surveyor of ♀ in herself is ♂, the surveyed female

\* moralizing: paint nude ♀: enjoyed looking at her - put mirror in hand: called painting 'vanity' - morally condemning naked ♀  
hypocrisy

\* NUDE = specific art form - nakedness as sign of ♀'s submission to her owner

54 - nude: art, photos, poses gestures: always concentrated  
 - naked = to be on self; nude = to be seen naked by others + not recognized for oneself - naked body must be seen as object to be a nude

\* - offers femininity to ♂ to be surveyed - nude's gaze → studs. spectator even of ♂ lover in picture; spect. can exist of  
FRONTAL sexual imagery: for spectator - owned

\* - exceptions. ♀'s personality present  
 spectator forced to see himself as outsider

59 - in sex: sight of other's nakedness reassuring - less mysterious  
 nakedness in sex = process NOT state

04 - essential imaging of ♀ unchanged: 'ideal' spectator always ♂  
image of ♀ designed to flatter her



Berger  
Ways of Seeing

"It is important not to confuse publicity with the pleasure or benefits to be enjoyed from the thing it advertises. Publicity is effective precisely because it feeds upon the real." pg. 132

"... publicity can never afford to be about the product or opportunity it is proposing to the buyer who is not yet enjoying it. Publicity is never a celebration of pleasure-in-itself. Publicity is always about the future buyer." pg. 132

"Publicity is about social relations, not objects. Its promise is not of pleasure, but of happiness; happiness is judged from the outside by others." pg. 132

~~the~~  
- envy is solitary reassurance <sup>you are</sup> observed w/ interest but do not observe w/ interest → absent uncoupled look → look out over the world of envy sustaining them <sup>of image</sup>

- oil painting + publicity: gestures, romantic use of nature, exotic landscape, stereotypes of P, P's legs (fetichism), luxury materials, sexuality twos. spectator, sea: new life, men: virile, wealthy, mystery; distant perspective, gods + success, horseman: motorist (e)

- why: private property. oil painting; publicity. consumer culture  
Nostalgia: sell past to future based on tradit. educ. of spectator

oil + color photo: similarities  
- create marginal disorientation in spectator w/ own insertion in soc. rels  
anxiety, it taken to every human capacity