

B R U
G G E

CULTUUR
CENTRUM
BRUGGE

PRECARIOUS WORKS

WINNAAR 2015

TRIPOT

[MARIUS PACKBIER &
AÏLIEN REYNS]

INPUT/OUTPUT

LAUREATEN IN DE KIJKER #1
12.10.2019 - 03.11.2019
BOGARDENKAPEL BRUGGE

TRIPOT [MARIUS PACKBIER & AÏLIEN REYNS]

PRECARIOUS WORKS

'*Precarious Works* is het einde van TRIPOT.
Of een nieuw begin.
Wij weten het zelf nog niet.'

Het zijn de woorden die door TRIPOT zelf werden neergeschreven,
als aanzet voor de solotentoonstelling
in de Bogardenkapel te Brugge. Deze drie korte maar
zeer krachtige zinnen stellen de blik op scherp.
Waarover gaat het precies?

TRIPOT is het kunstenaarscollectief waarin Marius Packbier (*1982, Aken, DE) en Aïlien Reynolds (*1984, Ronse, BE) elkaar vinden en samenwerken in de projecten die uit hun individuele kunstenaarspraktijken voortvloeien. Het collectief werd in 2012 opgericht met als doel audiovisueel werk te maken dat zich – zoals de kunstenaars zelf op hun website formuleren – 'op de kruising bevindt tussen sociale kritiek, academisch onderzoek, innovatieve verhaallijnen en audiovisuele technieken'. Ikhelf leerde het werk van TRIPOT kennen toen het collectief als laureaat werd gekozen van *Input/Output* in 2015. De installatie *Moving Image of an Empty Classroom whose Pixel Structure has been reordered* (2015) daagt de toeschouwer uit om – zoals haar titel reeds suggereert – een beeld te reconstrueren van een klaslokaal, maar dan vertrouwend op een 'subjectieve' getuigenis. De output van een kunstwerk varieert en wordt vanuit het specifieke thema gestuurd. Zo volgt *Tracking The Subject* (2018) bijvoorbeeld enkele transmigranten in hun illegale reis naar West-Europa, met als doel de toeschouwer onder te dompelen in een subjectieve beleving van hun ervaringen. Hét pijnpunt van de zogenaamde migratiecrisis is net de hoge mate waarin alles en iedereen 'geobjectiveerd' wordt. Door afstand te nemen van het menselijke, worden er al te snel afstandelijke analyses gemaakt van de problemen die op een asociale manier worden doorgeschoven. TRIPOT initieerde dit narratief als een audiovisuele installatie, ondergebracht in een kampement waardoor we ons in de 'jungle' van Calais waanden, voor de gelegenheid in de duinen van Raversyde¹ opgesteld.

TRIPOT verdiept zich in thema's die ons op de een of andere manier 'op de huid' zitten of ons – door een subjectieve benadering – op z'n minst persoonlijk betrekken. De zintuiglijke beleving staat centraal, visueel en auditief, maar even goed olfactorisch, of tactiel. De tentoonstelling *Precarious Works* komt voort uit twee verschillende onderzoeken die, hoewel sterk verschillend qua insteek, op een zeer organische manier op elkaar inhaken, elkaar contaminerend en in dialoog gaan met de

ruimte waarin ze 'geïntroduceerd' worden. Het zijn introducties, nog geen tot wasdom gekomen artistieke installaties die je zou verwachten te zien binnen de context van een aangekondigde tentoonstelling. Straks meer hierover.

Sinds enkele jaren werkt het collectief aan *Searching for Pleasure*, een project waarbij het pornografische beeld wordt onderzocht op zijn verleidelijke kwaliteiten. Als katalysator van genot worden dergelijke beelden doorgaans in taboesferen gelaten en wordt de intieme relatie tussen beeld en huid stilzwijgend omarmd. 't Is privé. TRIPOT zoekt deze intimiteit op door bijna microscopisch in te zoomen op de huid, ons grootste orgaan en schild. 'De huid verraat de ervaring van genot, meer nog, de huid produceert het genot', aldus de kunstenaars. 'De huid geeft ons betekenis. Hij maakt ons herkenbaar voor anderen en voor onszelf. Hij maakt ons leesbaar. De huid is niet alleen de cover van het boek, maar ook alle pagina's en schrifttekens.' In *Precarious Works* wordt slechts een fragment getoond van wat het onderzoek zou kunnen uitdragen. In de tentoonstelling worden twee grote huiden opgehangen waarop videobeelden van de huid geprojecteerd worden als microscopische getuigenissen van iemand die pornografie bekijkt en beleeft. De projectievlakken zijn in feite bacterieel gekweekte huiden, op basis van kambuchathee. In een black box is een video-essay te zien, waarbij pornografische found footage bewerkt en gemonteerd wordt, begeleid door een voice-over die ons binnentrekt in die subjectieve, private genotsbeleving.

Precarious Works licht ook een tip van de sluier in het onderzoek naar 'de maatschappelijke rol en perceptie van (ver)vrouwelijk(t)e zorgarbeid', zoals TRIPOT het zelf introduceert. Waar *Searching for Pleasure* de huid scant op tekenen van genot, wil het project *Tools for Reproductive Labour* (2019 – ...) eerder zoeken naar manieren om de fragiliteit van de huid – als pars pro toto voor de mens als 'zorgend' wezen – te balsemen en te ondersteunen. Dit project wil de aandacht vestigen op de onzichtbare en

dus ondergewaardeerde 'arbeid' die door het vrouwelijke lichaam gereproduceerd wordt. Denk maar aan draagmoeders, eiceldonoren en sekswerkers, maar even goed huishoudelijke helpers, au-pairs of verpleegsters.

Tools for Reproductive Labour is groots opgevat in die zin dat het een dialoog tot stand wil brengen tussen de 'werkers', kunstenaars en designers om tot emancipatorische 'hulpstukken' te komen die kunnen ondersteunen bij het 'zorgdragen voor'. Het zijn utopische werktuigen, ze staan symbool voor de erkenning die ze najagen voor de al te vaak onzichtbare vrouwendarbeid. Op termijn wil TRIPOT met deze sculpturen een artistieke context creëren die de toeschouwer onderdompelt in deze onderbelichte vorm van welzijn, deze 'blinde vlek' in ons westers, kapitalistisch systeem. Precarious Works 'introduceert' dit project aan de hand van een vijftal interviews, waarvan audiofragmenten zich verspreiden in de ruimte. Daarnaast zijn er vijf portretten van de geïnterviewden in zeeptabletten weergegeven. Zie het als een proloog op wat mogelijks nog komen kan, of als een persoonlijke kanttekening in de marge van een boek. Zeep staat symbool voor de zorg voor ons lichaam, maar misschien ook wel voor de zorg die voorbij gaat aan wat onze huid aan de oppervlakte nodig heeft.

Zorg, welzijn, zelfzorg. Laat ik nog eens terugkeren naar het begin van dit betoog. Is Precarious Works het einde van of een nieuw begin voor TRIPOT? De letterlijke betekenis van deze titel is niet mis te verstaan. Het vertaalt zich als 'onzeker werk' en refereert aan de precariteit van sommige werkstandigheden. Deze term wordt doorgaans gebruikt om te spreken over tijdelijke jobs, flexjobs of freelance posities waarbij de werkstandigheden als grillig, onstandvastig en ad hoc ervaren worden. In de positieve zin zijn dergelijke functies ideaal om in te spelen op kleine (in het beste geval) op elkaar volgende projecten. In een meer pessimistisch daglicht wordt vaak duidelijk hoezeer de 'werkers' in dergelijke posities onder druk komen te staan en in een voortdurende angst verkeren of de maandelijks terugkerende kosten en een leefbaar leefloon haalbaar zijn. De term overstijgt uiteraard context en sector, in dit geval de kunstensector, maar hier gaat het in elk geval wél over de precariteit waarin kunstenaars en cultuurwerkers vaak verkeren en tewerkgesteld worden. Kunstenpunt, het steunpunt van de kunsten, trok in mei 2019 aan de alarmbel: 'Wanneer artistiek succesvolle artiesten aan het einde van de maand nog onder de rode lijn van de armoede-grens vallen, is dat een belangrijk signaal dat het hele systeem van werken, samenwerken, verlonen en sociale bescherming aan herziening toe is.'

De hierboven geïntroduceerde kunstprojecten van TRIPOT kunnen inhoudelijk perfect onder deze titel gedijen, maar dat zou de lading niet dekken. Meer nog dan dat put de tentoonstelling immers uit de persoonlijke ervaringen van Marius Packbier en Aïlien Reynolds: 'als kunstenaars, zelfstandigen, bedienden, werklozen, zorgverleners, patiënten en ouders'. De tentoonstelling geeft een scharniervorm weer waarop beide kunstenaars zich bevinden, in hun artistieke praktijk, maar evenzeer in nauwe relatie tot hun persoonlijke leven. De elastiek staat gespannen, maar hoelang is het nog vol te houden?

TRIPOT is een collectief dat procesmatig tewerk gaat en minder focust op het creëren van 'producten' die conform het marktsysteem hapklaar en verkoopbaar zijn. De audiovisuele installaties die veelal deel uitmaken van de uiteindelijke output, komen traag tot stand. De geleverde 'arbeid' blijft echter onzichtbaar. Het is een oud zeer waaronder de kunstensector te lijden heeft en gelukkig wordt de roep naar meer aandacht voor fair practice met de dag groter. Al te vaak neemt de 'onbetaalde' werktijd van een cultuurwerker of kunstenaar toe en dat is onhoudbaar. 'De verloning van cultuurwerkers beperkt zich steeds meer tot de prestatie zelf: het optreden, de tentoonstelling of een draaidag. Voorbereidend werk, zoals de creatie, zelfstudie, opleidingen, overleg en administratie, is steeds meer voor eigen rekening.'²

In die zin verwijst de term precariteit ook naar de immense druk om te presteren binnen een dol gedraaid neoliberal discours. Kunstenaars worden vaak uitgenodigd om kort op de bal te spelen, wat eenvoudigweg botst met het maakproces. Op die manier ontstaan er stilzwijgend in stand gehouden, maar vooral scheefgetrokken machtsverhoudingen tussen de maker en de kunstinstelling. Het aanbod is groot, de middelen zijn beperkt en het neoliberale systeem implodeert langs beide kanten. De traagheid van denken, onderzoeken, reflecteren en creëren vindt alsmaar minder ruimte binnen die zogenaamde 'vrijplaatsen' voor de kunsten – hetzij cultuur- en kunstencentra, festivals of musea. Programma's worden volgestouwd met veel en snel en extra en nog iets... Het zet cultuurwerkers onder druk, maar legt vooral ook een enorme psychische druk bij de kunstenaars.

TRIPOT bevindt zich als kunstenaarscollectief op een scharniervorm, een moment waarop het duo zich moet beraden over de toekomst. Kunnen we ons met eenzelfde vrolijke onbezonnenheid als tien jaar geleden, als jonge startende kunstenaars, blijven smijten in die poule van fragiele mogelijkheden, kort op de bal spelende tentoonstellingsopportuniten en onbetaalde onderzoeks mogelijkheden? De realiteit haalt de mens achter de kunstenaar in en dwingt een andere aanpak af. Tijd brengt raad en het benoemen van de problematiek is een start. De tentoonstelling die TRIPOT binnen de muren van de Bogardenkapel heeft geconcipieerd, bestaat noodgedwongen uit fragmenten, onafgewerkte, utopische en zelfs verloren gegane ideeën en kunstwerken. Precarious Works tintelt echter van de goesting om deze ideeën te laten kiemen en nog meer beelden te laten worden.

Mieke Mels
september 2019

¹ Tracking The Subject werd in de zomer van 2018 tentoongesteld in Raversyde binnen de context van UNSETTLED, een tentoonstelling van KAAP in samenwerking met Argos Arts.

² 'Van de liefde voor de kunst alleen kun je niet leven', De Standaard Online, opinie verschenen op 12 augustus 2019: www.standaard.be/cnt/dmf20190811_04554741.

PRECARIOUS WORKS

For the TRIPOT solo exhibition *Precarious Works* at the Bogardenkapel in Bruges, Aïlien Reynolds chose to shed light on the current collision between her personal and professional life, which both pivot around the subjects of 'care' and 'reproduction'. In 2019, Aïlien conceived a new artistic research project called *Tools for Reproductive Labour*, while also becoming a mother herself (Moon Reynolds Truwant, °07/06/19). Whereas *Precarious Works* visualized the clash between the demands of 'the woman' ('learning' the ropes as the mother of a new-born) and the expectations of 'the artist' (the need to 'create' new work), this accompanying catalogue sheds more light on the professional research trajectory *Tools for Reproductive Labour* which 'the artist' (as well as 'the woman') will develop during the following years.



(Pre)Care_No Sleep (Aïlien Reynolds),
audiovisual painting of the counting of sheep in glass-metal frame,
perfect loop, color, 17x17cm, stereo (2019).



(Pre)Care_No Body/The Mother as Artist (Aïlien Reynolds)
soap sculpture study while on maternity 'leave' (2019).



(Pre)Care_No Shit (Aïlien Reynolds),
7 prints of Moon's diapers on canvas, 20x17cm (2019).

TOOLS FOR REPRODUCTIVE LABOUR (TFR)

AN ARTISTIC RESEARCH PROJECT BY AÏLIEN REYNS

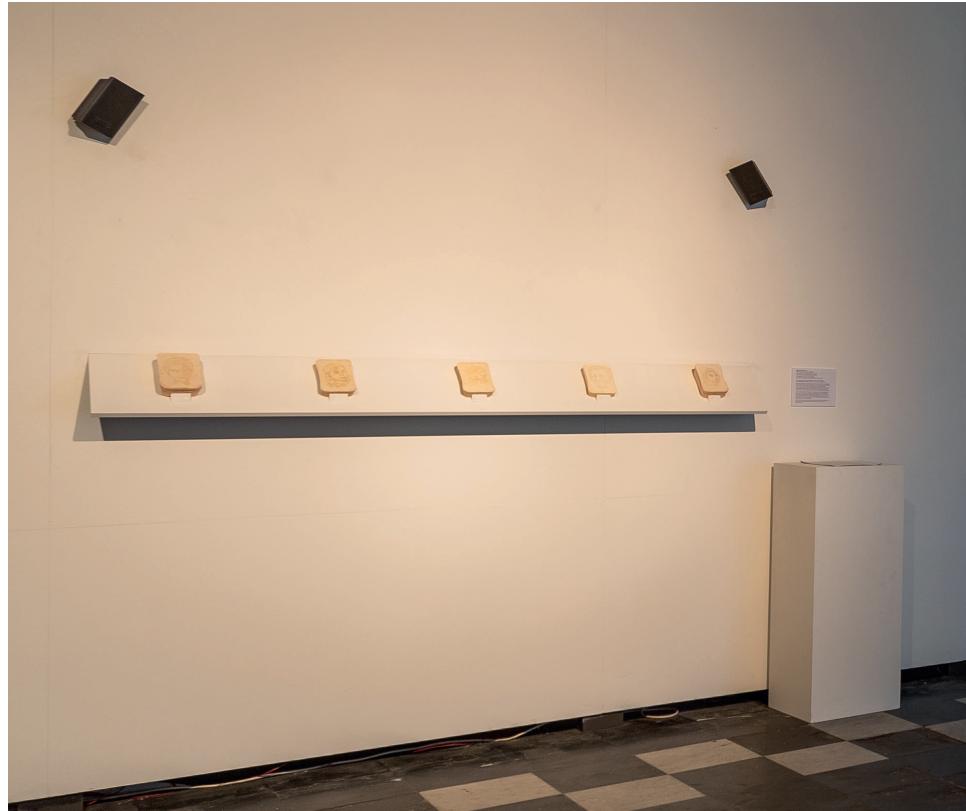
‘Tools for Reproductive Labour’ is the new art project that I, Aïlien Reynolds will conduct from 2020 to 2024 in collaboration with female reproductive labourers, artists/designers, academia/scientists, and activists/feminists. By reproductive labour I understand any activity or service that serves the biological and social reproduction of our globalised capitalist society. A key characteristic of this kind of labour is that it concerns invisible, undervalued, un(der)paid, precarious, and ‘feminine’ labour.

The pivotal question of this artistic research project is therefore how the arts, human sciences, and new technologies in media and design can help broaden the visibility and articulate the value of social groups that remain under-represented, under-valorised, or marginalised in Western society. Concretely, by co-developing and co-designing subject-based ‘tools’ for reproductive labour workers, their lived experiences and needs are translated and made visible to the public in the form of utopian sculptures. These ‘tools’ function not only as artistic sculptures but also as materialised claims for recognition of female bodily labour as more than a merely ‘natural performance’. Instead, we proclaim reproductive labour as a craft or job that demands knowledge, tools, and devotion like any other well-performed labour.

By challenging the status quo, the arts hold an innovative and emancipatory power to disrupt dominant narratives and lend voice and visibility to the un(der)represented. The main goal of our art project is to increase the visibility and understanding of the ways in which our modern Western society relies on reproductive labour that it nevertheless structurally undervalues. We thus aim to critically document and expose the socio-economic, historical, and political conditions of reproductive labour through the co-creation of utopian ‘tools for reproductive labour’. To this goal, I will establish a tripartite dialogue between un(der)documented reproductive labourers, artists and designers of new technologies, and the envisioned audience. Accordingly, my artistic research project will be guided by the following questions:

- 1) In which ways, and to what extent, do *reproductive labourers* experience their body not merely as ‘natural’ and beneficial tools, but (also) as uncomfortable and therefore undesirable or insufficient? Furthermore, how could their body ‘desire’ or ‘be in need of’ a supportive tool in its reproductive performances?
- 2) How can *artists and designers* help to develop such emancipatory tools in an inclusive, empathic, and responsive way, i.e. while taking into account what the participating labourers say they need and want?
- 3) How can the research and co-creation of these tools be documented and exhibited in a way that forces *the audience* to leave their comfort zone and become fully immersed in this emancipative perspective on reproductive labour?





1) Qualitative research:

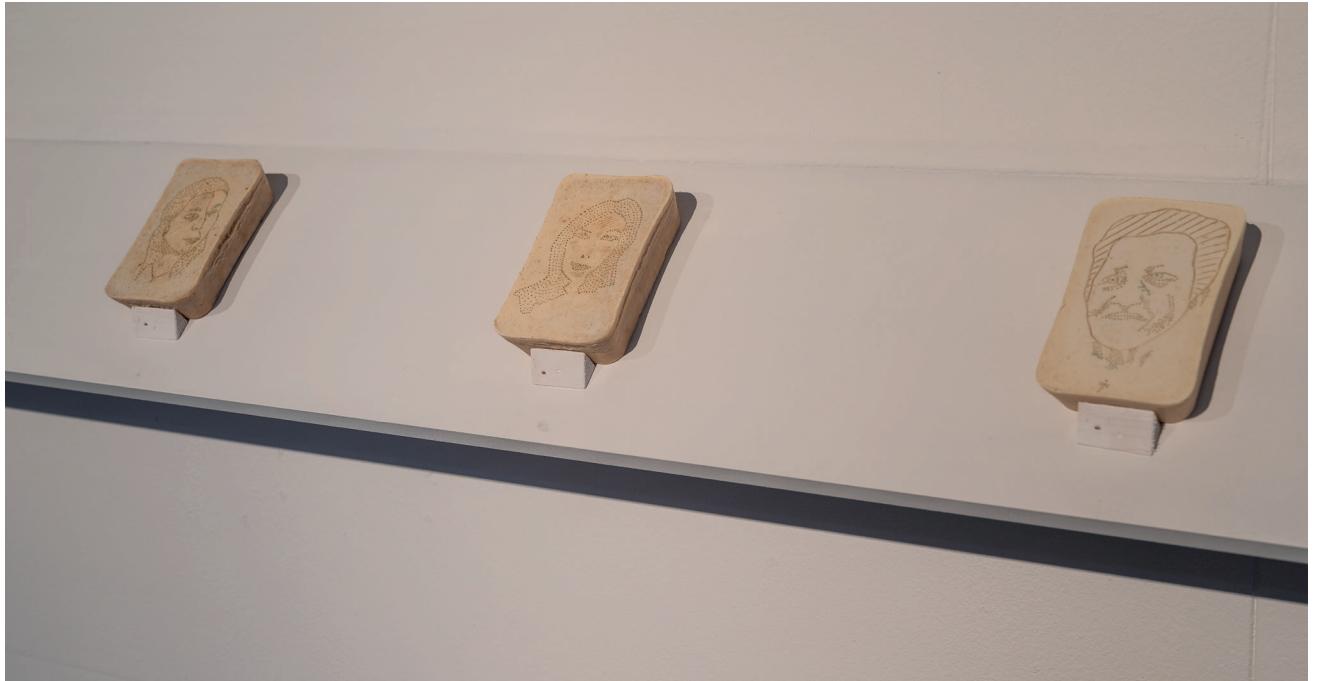
The first research phase will work towards the selection of ten female participants through partnerships with civil and socio-cultural organisations (Furia, UTSOPI, MayDay Rooms, labour unions). As these participants I envision for example an (immigrant) domestic worker, an au-pair, a sex worker, a grandmother raising her grandchildren, a nurse, and a surrogate mother. I will start by recurrently interviewing and observing in total about 40 to 50 women (anticipating possible drop-outs due to precarious living conditions), who will lead me further into their own experience and opinions on the topic at hand. This way, I aim to uncover how the female participants use their bodies as the main means of reproduction while I also invite them to articulate their desires, be they practical needs or utopian ideals.

2) Co-creative production:

The information retrieved from the qualitative research will serve as the point of departure for emancipatory design workshops that I will organise for students and young professionals in arts, design, and software and product design. During these co-creative workshops, we will try to conceptualise or design a subject-specific 'tool for reproductive labour' for the ten selected participants: e.g. a bionic third arm or breast, an empathic hugging machine, or a blanket with the skin texture and scent of the mother. In order to develop these subject-based designer tools, the organised workshops and co-production collaborations may vary from the fields of software applications, bionic devices (body-braces, prosthetics, wearables), interior design, game-technology, product design, or animation.

The reproductive labourers will be asked to give the students/young professionals repeated feedback on the results of the workshops. This interactive process will help aspiring artists, designers, and engineers to grasp the intrinsic social and political dimensions, and hence the emancipatory potential, of their work process and end products. At the same time, this approach will enable the female participants to develop a self-image of active co-designers of new technologies or appropriators of existing ones.

The final artistic outcome of these co-creative work sessions will vary from sketches, models, prototypes, and mock-ups to fully developed tools. Furthermore, all sessions will be audio-visually documented as well as synthesised into a manual on co-creative design methodologies and techniques.



Visual excerpts of multimedia installation
TFRL_Soap Portraits (Aïlien Reynolds),
5 female portraits presented in both soap bars
and audiotelling of 13min in stereo loop (2019).

3) Immersive spectatorship:

Finally, I will present the entire research process in an intermedia exhibition that contains textual excerpts from the interviews, audio-visual documentation of the realisation process, anonymised auditory and visual portraits of the participants, olfactory (labour) journals of the participants, manuals based on the co-creative workshops and the sketches, models, and prototypes of the reproductive tools. The exhibition will target a diverse public in terms of class, education, race, and gender. They will trigger the public to inscribe itself into the developed narratives. The visitors will be invited to move around and through the art objects, becoming not merely cognitively but also bodily and sensorially immersed in the economy of reproductive labour. This multi-faceted spectatorship ignites a more active dialogue within and between the visitors about their own involvement in and perspective on reproductive labour. As such, the exhibitions lend visibility to women whose work remains undervalued, marginalised, or pushed within illegality in our society. In this way, 'Tools for Reproductive Labour' contributes to ongoing debates about gender, diversity, and technology in today's Western society.

With the help of partner organisations (e.g. Science Gallery Londen, Dr. Sigrid Vertommen, Netwerk Aalst, Furia, Rosa), I further intend to connect the exhibitions to lectures, panel discussions, or performances on related topics. This way, I hope to facilitate a broad cultural and political dialogue about reproductive labour that involves diverse sociological groups (moving beyond the boundaries of traditional artistic audiences).

You can follow the progress of
Tools for Reproductive Labour
as well as related projects on: reprosist.org

“

So she took 8 months of thinking, and within these 8 months she was looking at alternatives, what to do – maybe find a different kind of job, maybe this – maybe that, but eventually nothing showed up, because she had a baby, because she needed to leave it with somebody, even for 300 lari she could not find the babysitter for the baby, so that's when she just decided. But that was not a quick step that took a long time to think about it.

Ana, Georgian egg cell vendor

“

((Imagine)) The amount of shit that you hear men say and the ability that you have to reply to it because, one, you don't want to loose the money but then second, you are in a very intimate space where people kind of feel triggered very easily so you kind of have to not want to upset them because, let's face it men are a threat to women. We die more in the hands of men than we die of cancer, right, so men are a threat and I don't want to be threatened by them.

Melina, Portugese sex worker

“

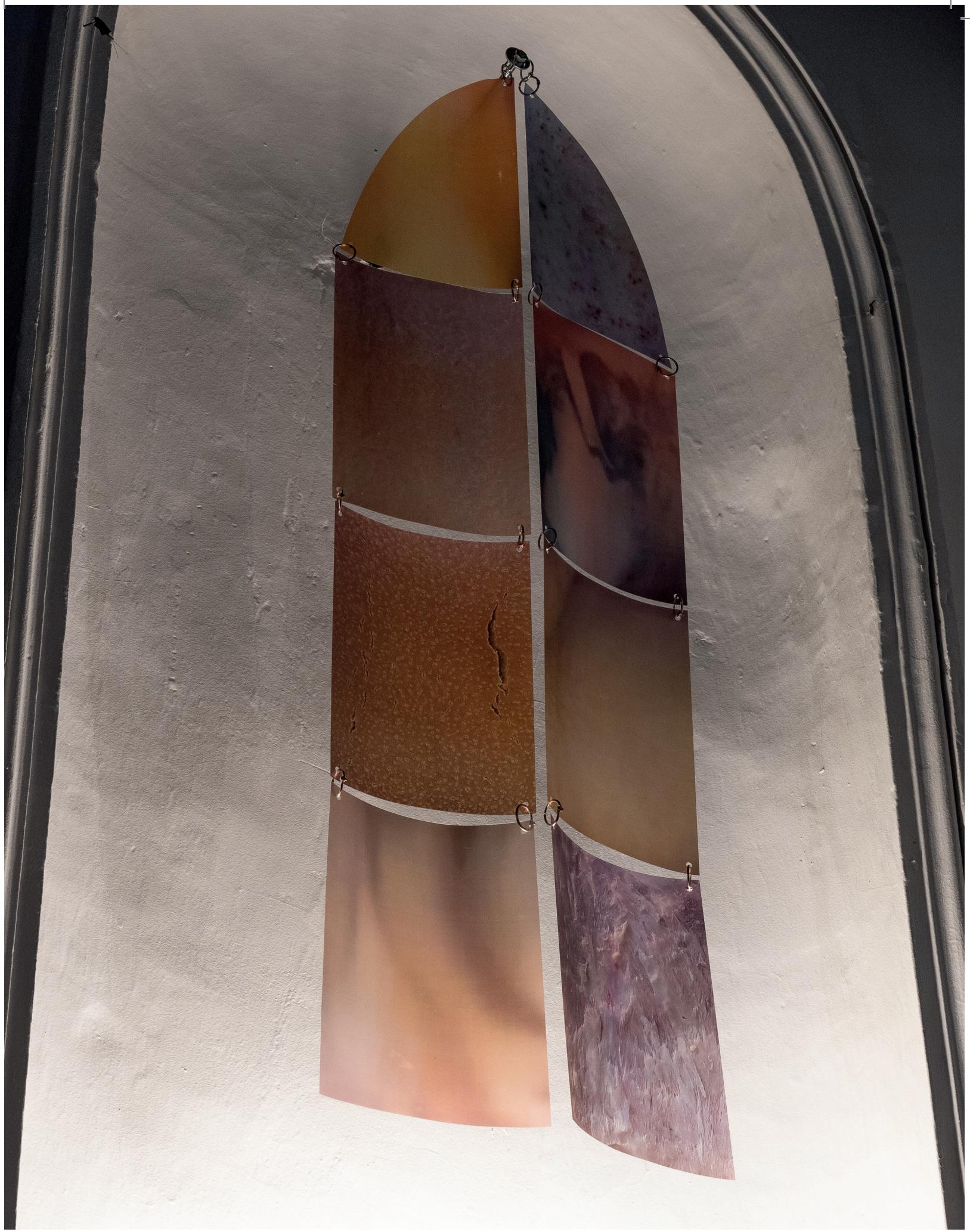
...that's when she asked –do I have the right to limit the amount? Because I cannot bear the twins, I cannot do that, I need different kind of the support and I won't be able to do that, and they told her no, she didn't have the right to choose that.

Elena, Georgian surrogate

“

De alleenstaande ouder is, euh, is de vrouw hé. Op alle dossiers die ik heb, heb ik ooit één Belgische man gehad die alleenstaande ouder was, waarin dat er euhm... Ik spreek dan ook van de dossiers waarbij er geen co-ouderschap is, hé, dat de zorg dus echt alleen op de schouders van één ouder terecht komt. Dat er dus geen tweede regelmatig actief betrokken ouder is.

Valerie, trajectbegeleidster OCMW



Precarious Window In situ installation
by Ailien Reynolds & Marius Packbier,
printed transparent pvc film (2019).

The two works presented in this exhibition Skin Pleasure and Skin Friction originate from a wider ranging project:

SEARCHING FOR PLEASURE.

SEARCHING FOR PLEASURE is an inter-disciplinary artistic research project that explores the experience of consuming online pornography. It is produced and created by Brussels art collective/platform TRIPOT as a collaboration between audiovisual artists Marius Packbier and Aïlien Reijns.

In this project the artists approach pornography as a mode of reception that aims to produce pleasure as well as a cultural practice that inscribes itself on the body of the recipient.

The audio-visual artworks that emerge from the project are based on a qualitative research including content analysis, phenomenological interviews and aesthetic research methods (with collaboration from sex and media scholar Katrien Jacobs, CU Hong Kong).

Sitting at the intersection between art and science the artworks are fundamentally characterized by tensions between supposedly binary oppositions like body and mind,

objectivity and subjectivity, male and female. By questioning their boundaries they produce ambivalence and oblige the spectator to take up a (self-) critical position.

SKIN PLEASURE is a video-essay that investigates the different functions of the skin as a protective barrier, a sensory organ, a producer of meaning and as a surface that wants to (be) touch(ed), in relation to the reception of amateur internet porn.

Based on interviews with porn consumers and a textual analysis of amateur porn videos Marius Packbier wrote an essayist text which is used as a voice-over.

The work consists of two kinds of images: pornographic amateur videos found on the internet and extreme close-ups of a male body, recorded with a digital microscope camera. Both kind of images are manipulated through analogue and digital methods resulting in a 'tactile' aesthetic that emphasizes the materiality and texture of the digital image and the human skin. Employing spatial montage techniques the images are placed next to, over and in each other, as a way of reflecting on the simultaneity, (inter)active reception and sensory excess of the online-porn experience.

Through its unflinching intimacy, viscerality and analytical depth Skin Pleasure touches and at the same time exposes itself to the touch of the spectator.

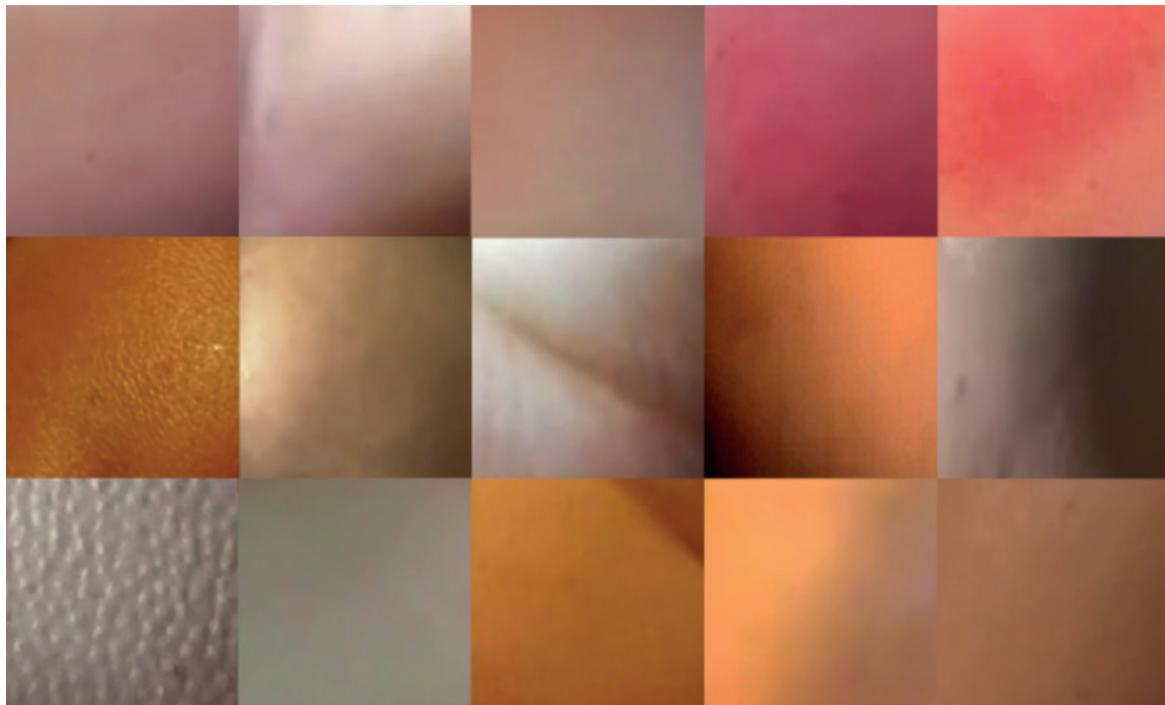
SKIN FRICTION consists of two opposing video-screens which were grown from a symbiotic culture of bacteria (made by biologist and artist Johan Geysen). The bacteria produce a film of cellulose to protect themselves from the outside world. By employing the alluring, sensory quality of this skin-like fabric the artists repurpose it as a medium of intersubjective connection.

Filmed with a microscope-camera, the images that are projected onto the screens were taken of the artist Marius Packbier's skin. The two screens are placed in close proximity to each other, inviting the spectator to walk in between them and thus to enter the intimate space of the artist.

The fragile and seductive materiality of the two skins (the screen and the image) rubbing against each other, appeal to the sense of (visual) touch of the spectator, whilst emphasizing the inseparability of visual and haptic perception.

On the following pages you will find images from the two works exhibited, as well as a few illustrations of the research process:

- A screenshot of the video-essay Skin Pleasure & a photo of the installation Skin Friction at the Bogardenkapel, Bruges in October 2019
- A screenshot of a video-page from xhamster.com (our main source of audio-visual material) with descriptions of the video and the thumbnails presented on the page.
- Visual and textual extracts of four different pornographic genres related to the video of the previous page through coinciding category tags.
- An excerpt of an essay on the reception of online pornography by Marius Packbier.



Skin Pleasure
Still image



Skin Friction
exhibition at Bogardenkapel,
Bruges (October 2019)



Texas Hot Wife Husband in Closet 4.850 79 %

mpmpmp05 6 Amateur Cuckold MILF Schwarz Tattoo Voyeur

The woman has her eyes closed. She is moaning through her teeth. The man who is fucking her from behind talks over the sound of hips slapping against hips. He is pulling the hair on the back of her head. Her earrings are dangling back and forth and her necklace is jumping on her breast. In the background is a door of a closet that is left a crack open. A blue towel is hanging over the door.

He pulls her head back harder. She is moaning louder now. The back and forth rocking motion of the couple is slowing down for a moment then accelerating again. She closes her mouth briefly while continuing to moan. He keeps on talking. Her head is leaning to the left side.

She opens her mouth and lets out a load moan.

Is there something moving in the darkness of the crack between the closet door and the wall?

Jetzt mit xHamsterLive Mädels chatten!

Torso of a naked woman sitting in upright position	Torso of a dressed woman standing with one hand on her lips and the other on her hips
cathybrown ♀	WetGirl4You ♀
Hips of a dressed woman lying on a bed with her right hand on top	Hips, torso and part of the legs of a dressed woman lying on a bed her right arm bent to her head
hildah ♀	choumiluv ♀
Full body of a dressed woman sitting on a bed her legs crossed looking at a cellphone	Torso and head of a dressed woman sitting in upright position her left arm crossed over her belly her eyes down
seductive_lizz ♀	Stefani_ebony ♀
Full body of a dressed woman lying on a bed resting on her left arm her right arm stretched out behind her	Breasts and head of a dressed woman sitting in upright position her eyes down

19 / 5

Zu Favoriten hinzufügen

Kommentare 1

Download

Teilen [sweetshersait](#)

Mehr Girls

Torso of a dressed woman her right arm lifted her left arm in front of her belly her left hand pulling down her dress her right breast coming out of her dress	Full body of a dressed woman sitting on a sofa her legs spread her left hand on the back of the head of a dressed man kneeling between her legs	Part of the head and torso of a naked woman kneeling on the floor her right and left hand spreading the ass cheeks of a naked man sitting on a sofa	A partly dressed woman lying on a sofa with her right hand she sticks a dildo up her pussy with her mouth she sucks the cock of a naked man kneeling on the sofa	Legs of a naked woman lying on a bed her legs bent between the legs of a naked man another naked man kneeling besides her resting his right hand on her right knee
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[Hot wife from Texas Ready for the Club](#)

41.103 99%

[PAWG mature mom gets anal sex from boy](#)

358.154 98%

[Arab Hot Wife Ass Licking Husband....Hot](#)

202.875 97%

[Hot Wife Fucks Dildo While Sucking Off Husband](#)

38.106 99%

[Arab hot wife and her husband 2](#)

87.176 99%

Ass and pussy of a naked woman with a naked man on top of her his cock inside of her pussy

Head of woman tilted upwards biting her lip the hand of a man touching the back of her head

[cuckold husband recording me how I fuck his hot wife](#)

39.000 98%

[vocal hot wife let's husband watch](#)

220.288 97%

[Hot Wife Ashlynn Makes Husband Watch Her Get](#)

41.218 96%

Full body of a partly dressed woman lying on a bed her legs spread kissing a naked man on top of her

[husband records hot wife getting a creampie from alpha](#)

63.648 95%

[Hot Wife sucks off husband 2](#)

2.641 100%

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Mehr Girls

Full body of a dressed woman sitting on a sofa her right foot resting on the sofa her right hand touching her face her left hand holding a computer mouse	Torso and head of a dressed woman with glasses sitting on a bed with her left index finger in her mouth	Torso and legs of a dressed woman sitting in upright position her left leg bent	Full body of a naked woman sitting on a bed her right foot resting on the bed her left arm stretched out behind her her right wrist touching her nose	Torso and legs of a partly dressed woman sitting on a chair her legs spread a vibrator stuck in her pussy
Michelle_rouse ♀	YRWetDreamZ ♀	jamalyah ♀	EroticJade ♀	Devine_Naughty ♀

black

or ebony is a genre of pornography featuring performers who are (or appear to be) black.

seven layers of skin from porn videos attributed to the genre black blended together



html code of the seven webpages where the porn videos were found

milf

(Moms I'd Like to Fuck) is a genre of pornography featuring female performers aged 30 to 50.

seven layers of skin from porn videos attributed to the genre milf blended together.



html code of the seven webpages where the porn videos were found

When I start masturbating a strong sensation builds up somewhere between the anus and the root of my penis.... pushing upwards for more and more intensity. I'm feeling it there inside me... And it wants all my attention. The rest of my body is subordinate to it. If I want to delay my orgasm (mostly during intercourse) I try to feel the sensation spreading through my body. I try to concentrate on other parts of my body... my back, my legs, my feet. But it's hard to do that. This spot at the bottom of my body draws everything back to itself again and again.

When I masturbate my thoughts and my body sensations intermingle. I guess they always do. But when I masturbate it's especially hard to tell them apart. But maybe it only seems that way because I am much more aware of my body sensations when I masturbate.

Sometimes when I masturbate I try not to think at all, only focusing on my body. But it's only possible when I masturbate without porn. When I watch porn I don't feel my body as much. I am more focused on the images that I see and the way that I make sense of them. But when I am masturbating without porn I can really direct my attention to my body. Though even then my mind is not blank. There is always an image or an idea ...something that I imagine me doing or seeing, like involuntary drooling out of my mouth or kissing a boot. But it's the body sensations that predominate. I want them stronger, I want them more intense...growing till the end. That doesn't take long usually.

When I'm masturbating to porn however I don't want to stop. It's more a question of extension than intensity. When I was a teenager, at the time when I started masturbating, I used to masturbate for long periods, even without porn (I didn't have access at the time). That was more out of desire to experiment with my body...to explore the possibilities of self-stimulation and the limits of my lust. Those masturbating-sessions usually took place in the bathroom when my parents and my brother weren't at home. I tried every possible way to stimulate myself: at the tip, root, frenulum, balls, anus, inserting a q-tip into my urethra or contracting my PC muscles till I would cum without touching myself. But what aroused me the most was my own horniness. The idea and the feeling of loosing all control to my urges, which is some thing that I can't recreate now equally intense as I experienced it at that early stage of my sexual-becoming.

Now when I have sex with myself it's mostly while watching porn. When I jack-off without porn it is primarily for relaxation or "to get it over with" because I have to concentrate on something else. Sometimes I rub my penis in my trousers when I should, but cannot concentrate on something else. That's something that I do when I am working on my computer. The experience is very similar to masturbating while watching porn, even if the things that I perceive at that moment are totally unerotic. But even masturbating and watching porn feels very often like doing two different things at the same time...only overlapping partially. For me the images and sounds are not transformed automatically into sexual sensations. There are pornographic stimuli that provoke immediate

arousal, but they are part of a very conscious reading process which I perform with my mind and my body. Watching online porn, for me, is very similar to looking for music or information on the internet. In essence it's an online search...a non-linear movement along hyperlinks. When I am using my computer, different modes of reception can intercept or overlap with each other. I can watch porn without masturbating or start jacking off, out of boredom or horniness, while doing work-related searches. Sometimes I switch back and forth between browser tabs in "privacy" and "normal" mode. I get excited by non-pornographic material and bored by porn. Occasionally I get very tired and my eyelids drop during masturbation. It is like as if I feel excited and bored at the same time. It's like a trance. I am letting myself flow with the stream. I am clicking and wanking almost indifferently, as if I wasn't really involved in the proceedings. And than there is something that catches my attention. Suddenly I am awake again. And I continue my search.

As I am very often masturbating to online pornography my masturbatory practice has adapted to the medium. In the past my habitual place to masturbate was the bathroom. I would sit on the toilet, my butt cheeks spread apart in order to intensify the contractions of my pelvic muscles. Later on I would often masturbate under the shower: I still do this from time to time as it is very relaxing to feel the sensations of water touching my body while climaxing.

Now I'm sitting in my office chair in front of the computer. I open the browser in "privacy mode" and I click into the address bar and type the address of the porn-site I like to visit. I do all this with my right hand alone. My left hand is stroking my penis.

When I was a teenager I never used my left hand to masturbate. I just wasn't able to. Once I read an erotic story which contained a list of possible punishments that a submissive male could ask a female dominant to use on him. It included "masturbating with your left hand", suggesting that it is not possible or at least not very pleasant to do so.

Since I am using my right hand to control the mouse I have to masturbate with my left. It's now part of my masturbation routine.

Which doesn't mean that I am only jerking off with my left hand now. Sometimes I switch hands right before climax. And when I don't watch porn I use my right hand anyway. But masturbating with my left hand doesn't feel awkward anymore. My body has adapted to the technical conditions of the medium that I am using.

