Sexual affects and active pornographic space in the networked Gay Village

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To cite this article: Brandon Arroyo (2016) Sexual affects and active pornographic space in the networked Gay Village, Porn Studies, 3:1, 77-88, DOI: 10.1080/23268743.2015.1100799

To link to this article: http://dx.doi.org/10.1080/23268743.2015.1100799

Published online: 03 Mar 2016.
ABSTRACT

This article is an affective reading of how networked porn texts work to compose what I call an active pornographic space. What differentiates this from the theatrical porn experience of the 1970s and 1980s is the way in which contemporary porn texts may be created and exchanged immediately through networked devices. This phenomenon allows any seemingly non-sexual locale to be incorporated as part of an active pornographic space. While I use Pierre Fitch as an example of how professional porn performers project a pornographic aesthetic onto neighbourhoods like Montreal’s Gay Village, I also account for the role that amateur porn performers play within this circulation of sexual affects. I use Brian Massumi’s formation of affect theory and Susanna Paasonen’s work on pornographic assemblage to argue that the public manifestations of networked porn texts work to visualize typically invisible sexual affects.

INTRODUCTION

The idea for this article was sparked by seeing someone in my local supermarket shortly after moving to Montreal’s Gay Village. As I was pushing my cart through the vegetable section of this meat market, I see a man resting his heavily tattooed arm on his hip. Since tattoos are one of my major turn-ons, I begin to wheel my way around to see whether his face is as attractive as his well-defined painted bicep. As I turn, I realize that this person is none other than French Canadian gay porn star extraordinaire Pierre Fitch (Figure 1). Once I got over my shocked realization that porn stars actually do their own food shopping (!), what made the encounter so jarring was that in seeing Fitch I was for the first time realizing how a person could so explicitly represent the sexual affects coursing through a physical space at a particular moment. I was definitely feeling whatever sexual vibes he was giving off! At that instant there was no doubting that, for me, Fitch was acting as a signifier for the wider pornosphere and sexually attuned affects which are an embedded part of Montreal’s Gay Village.

But the question is, what exactly was I feeling? If sexuality is sexual practice incorporated within a constellation of discourses, then perhaps these feelings and intensities revealed to me how those discourses are experienced physically. This is where Richard Dyer’s definition of intensity as the ‘excitement, drama, affectivity of living’ (1992, 26) becomes a useful way to think about how affectivity generally embraces the totality of the lived experience and does not shy away from the messy expansiveness that the term conveys. These intensities
that I felt at the market – sexual objectification, nervousness and excitement – are virtual affects which help shape a wider understanding of sexuality, desire, longing and pornography. Sexual affects are the accumulation of intensities experienced during moments of relational sexuality. Eve Kosofsky Sedgwick and Adam Frank explain that sexuality is part of a larger ‘co-assembly with an affective system’ (1995, 504). My moment with Fitch at the market represented a particular point within this wider system and helped me to understand how a person can embody, and subsequently make visible, sexual affects which typically go unnoticed amongst people within physical spaces. This is what I find so exciting about utilizing affect theory as a way to think about how contemporary internet pornography travels across various media platforms, virtual spaces and physical places. Doing so emphasizes how porn texts reflect the expansiveness of affect itself. The dynamic nature of sexual affects has the ability to transform our conventional understanding of places and spaces, and to embrace the contractions, overlaps and folds which are at the heart of pornographic interaction. This is an intriguing way to begin mapping a dynamic cultural object which actively resists prescribed readings. After all, life (and porn) are messy, should not our readings of it be equally messy?

This article outlines the ways in which porn studies has struggled to fully account for affective responses within porn reception, production, distribution and display. This is my attempt to address some of these issues by using affect theory as developed by Brian Massumi and Susanna Paasonen to analyze the sensory experiences created when a multitude of screens, apps, social networks and porn performers actively work together to create an amorphous pornographic assemblage. By isolating Montreal’s Gay Village as a particular point within this assemblage we can better understand how contemporary networked pornographic media act as transmitters for sexual affects which compose both physical places and virtual spaces.

Sexual affect and pornography’s places and spaces

My approach to sexual affects deviates from Sedgwick’s definition which links its emergence to Freudian drive theory (2003, 20). An affect theory working to detach itself from
psychoanalysis believes that sex is not so much a drive as it is a predisposition. Instead, I want to emphasize how sexuality has the potential to be incorporated into all types of social (seemingly non-sexual) interactions and how sexual affects productively queer the structures of normalized sexual behaviour and enjoyment, instead of dictating it. For this, we must understand that affects are in a continual state of emergence, part of a network of intensities which ‘insistently connects what is normally indexed as separate’ (Massumi 1995b, 85). These types of intensities help us form a notion of ourselves within the world, and help us connect to a wider matrix of felt resonance which has no pre-determined destination. By conceiving of affects in this way we can understand how sexual intensity, desire and potential are infused within practically every type of physical and social interaction. For Massumi, affect is the coalescence of ‘resonating levels’ that include the notions of ‘mind’ and ‘body’, but also ‘volition and cognition … expectation and suspense, body depth and epidermis, past and future, action and reaction, happiness and sadness, quiescence and arousal, passivity and activity’ (1995b, 94). Here, Massumi articulates what might be called an assemblage of feeling which can be used to account for the contradictory feelings invested within, and towards, media objects; especially ones as polarizing as pornography. Media objects are sites of confused, conflicted and passionate feelings that are not only reflected in an audience’s reaction to media, but part of the investment that people make in creating media. This is why media can be thought of as a primary convergence point for the affective assemblage that Massumi outlines.

In considering pornography as part of an affective assemblage I am expanding on Paasonen’s definition of a ‘pornographic assemblage’ as a ‘complex nexus of flesh, generic conventions, technologies, regulatory acts and values – factors and actors that are both material and immaterial, human and non-human – in and through which particular images and texts become experienced and defined as pornographic’ (2011, 3). This concept is essential because the nature of the internet era fosters digital assemblages where multiple types of media platforms have become a normalized part of public communal gatherings. Pornographic consumption happens within nebulous spaces, in starts and stops, as when porn is consumed covertly on a networked device or displayed communally on a public screen inside public places such as gay bars, sex shops or sex clubs. Paasonen recognizes that the assemblage is only part of a wider environment which must also be considered when evaluating pornographic consumption. Accounting for pornographic media within the framework of an assemblage helps us to recognize the user’s strong impulse toward putting their own affect into circulation via self-pornographic representation. This recognition can allow porn studies to move beyond discussions of how technology determines sex cultures and instead begin to consider how pornography is actively utilized to amplify sexual affects. This approach will also help us understand what drives gay public sex culture in particular places such as Montreal besides profit motives. Concepts like production, consumption, exchange and value have meaning outside of Marx’s financial framework, and are essential to his broader attempt to theorize an overall political economy, which reflects on essential affects as not wholly dependent on financial conditions. This is my attempt to conceive of the role that sexual affects play in contemporary public sex culture.
The rhetoric of pornography’s places and spaces

Surprisingly little has been written about how the most recent digitized networked manifestation of porn is viewed, utilized and circulated in specific physical places of communal gathering. One reason for this is that porn studies has not yet fully utilized the difference between concepts like ‘place’ and ‘space’ in contextualizing its texts. Katrien Jacobs differentiates the characteristics of these concepts when she writes that ‘places are distinct locations and imply an indication of stability, [while] spaces are constituted through movements and operations of bodies and minds’ (2004, 74). Of course the idea of the porn theatre as a quantifiable ‘place’ within a porn studies framework is important because a specific locale provides the explicit boundaries around which discursive play can be imagined and contextualized in particular ways to accommodate any number of progressive theories regarding ‘alternative’ cinematic or pornographic social experiences apart from the outside world. The resulting lack of emphasis on ‘spaces’ has been a major stumbling block toward a more nuanced understanding of how contemporary porn is screened, exchanged and manifested in non-theatrical public venues. The concept of ‘place’ becomes plastic once one realizes the ways in which the affects engendered within a theatre, or in front of a home computer, eventually circulate outside these enclosed spaces and resonate amongst a wider affective assemblage. While imagining such an expansive life for these residual affects spawned from porn texts might seem initially daunting to scholars interested in analyzing them, we can at least begin this process by situating the wandering porn text as the visual manifestation of wider sexual affects. By thinking of porn texts in this way we can begin to complicate traditionally held notions of private, public and sexual community, and begin to understand each of these in new ways.

For example, instead of thinking of the home internet as solely encouraging ‘a return to more private [pornographic] viewing situations’ (Williams 1999, 313), we should understand that internet accessibility merely changed the interpersonal relations and the public/private spatial dynamics within the family. In the mid-1990s many households centralized a ‘family computer’ in a common area like the computer room, dining room or living room, and as a result pornographic consumption was forced outside of the private domains of the bathroom and bedroom, and became implicated within the temporal rhythm and familial interaction fostered by domestic spaces. Places which were figured into the architecture of the home for the express purpose of social interaction began to be negotiated as part of the carving out of the private time that internet porn viewing required – for example, watching porn when other members of the family were out of the house or occupied in other rooms. This dynamic marked a significant change in the way that porn made its public presence felt in physical spaces of communal gathering, not only because of the sexual affects and practices that became a part of the texture of the familial locale, but also because of the digital traces that were left behind as evidence of pornography’s incursion into this new domesticated, networked public space. Digitized pornography left traces on ‘family computers’ in the form of web cookies, increased data storage and viruses. Pornography began to leave more noticeable remnants within a family where it was previously able to be hidden in the back of a closet. This digital incursion of pornography into domestic communal spaces illustrates that the concept of ‘privacy’ is essentially an actively negotiated space within a public place. Affect is what flows across ‘places’ and ‘spaces.’
Technology and public sex culture

Porn studies has yet to account for the efficiency of web users in negotiating pornography, sexual chatrooms and sexual hook-ups in the communal spheres of domesticated space, or how these practices of negotiation are utilized outside the home in public spaces of communal gathering. New media technologies are not an interruption within public sex practices as scholars like Lauren Berlant and Michael Warner (1998) suggest. Instead, these technologies are part of a technological continuum that has always constituted part of the architecture of sexually-oriented locales. For instance, porn theatres depend on projectors; bars and clubs utilize lights, audio equipment and televisions; while erotic shops require DVDs and sex toys, books and magazines to fill their shelves. Without technology public sex culture does not exist.

Also, public sex has never been as ideal or accessible as technology sceptics have claimed. Clubs, bars and sex shops depend on a range of factors which limit participation, including cover charges, legal drinking ages and the cost of sex toys and DVDs. I want to move away from the idea that evolving technologies only foster ‘private associations’ of public sexuality. Gauging sexual affects through imagery facilitated by internet-enabled technologies is my focus here, but clothing, occupations and furtive glances on the street are also symptomatic of sexual affects which have always been a part of various public realms. By prioritizing affects in an analysis of contemporary pornography we can begin the project of mapping the diverse terrain of gay male sexual spaces and expand the scope of the porn text outside its conventionally understood ‘private’ viewing confines.

Of course, affect cannot be located. Melissa Gregg and Gregory J. Seigworth note that, ‘affect arises in the midst of in-between-ness; in the capacities to act and be acted upon’ (2010, 1; original emphasis). Yet affect can be visualized. In many ways, contemporary pornography and its participants are the embodiment of this in-between-ness. Not only do professional porn performers exist within the in-between space composing the corporeality of their physical bodies and the images of their bodies, they also exist somewhere between the glamorous spectacularity of the porn world and the banality of grocery shopping. Attempts by performers to showcase just how ‘normal’ and relatable they are to their fans through social media are responded to by amateur users eager to showcase their own sexual practices on the same web platforms. In this way, affect manifests itself as an impulse towards representation on social media platforms by amateurs and professionals alike. As Anna Gibbs notes, ‘the media function as amplifiers and modulators of affect which is transmitted by the human face and voice … and also by the image. Moreover, the media inaugurate and orchestrate affective sequences’ (2002, 338). With Gibbs’ framework in mind, our task as porn scholars should not be to parse the differences between professional and amateur performers, but rather to try and gain a deeper understanding of how each type of pornographic manifestation simultaneously contributes to the representation of widely experienced sexual affects. Contemporary internet pornography exists in an in-between space where spectators are also the object of lust and any place can turn into a sexualized space. Looking at the various ways in which contemporary networked pornography is experienced within the public sphere becomes the best way to analyze the flow of sexual affects within a multitude of spaces.
Pierre Fitch, the amateur, and the pornographic assemblages of Montreal’s Gay Village

Perhaps the best way to start mapping the pornographic assemblage of Montreal’s Gay Village is to expand my narrative of subsequent run-ins with Fitch around town. Every other time I saw Fitch in the Village after spotting him in the supermarket he was running equally mundane errands. One time we waited in the same line together for the ATM at the Bank of Montreal, and a few months later I saw him at the post office where he appeared to be mailing off individually wrapped packages of his own branded Fleshjack sex toy. I also saw other gay porn performers like Jessy Karson walking his dog, Adrian Long listening to music on the metro, Brandon Jones on the rooftop of the Sky nightclub, Gabriel Lenfant walking around the summertime closed-to-traffic section of the Village, Marko Lebeau working at the gay sex shop Priape, and Jake Bass ordering a MacPoulet at McDonald’s. I came to realize that these real-world sightings are emblematic of the way Montreal’s Gay Village is oriented around public displays of moving image pornography within its architecture and streetscape. The city establishes a dynamic confluence between porn performers’ daily existence and the more outwardly attention-seeking hardcore moving images which are a staple on the televisions inside many of the bars, clubs and bathhouses dominating the Village’s storefronts. Even sex shops and strip clubs can have large screens featured in their display windows directed at passersby on the sidewalk, playing sexually suggestive softcore advertisements and promotions for their own establishments as well as gay-themed events happening around town. This set up creates a unique kind of multifaceted pornographic sensory experience; one where the banal activities of the everyday and highly stimulating pornographic media intermix to represent the sexual affects flowing through both spaces and places, whether one is a retailer, performer, consumer or just a passerby. This is essentially the physical manifestation of what Brian Massumi calls ‘an active space’, one which is ‘composed by forces of interaction between dynamic elements’ (1995a).

In addition to the way a professional porn aesthetic has been incorporated into the rhythms of the neighbourhood, what makes Montreal’s Gay Village such a dynamic space of sexual affect is the role that amateur pornography plays within this pornographic assemblage. Throughout the bars, clubs, restaurants, sex shops and bathhouses which make up the Village, people are busy using their smartphones to post pictures and videos of their own bodies and sex acts on social networking sites like Xtube and Tumblr, and apps like Grindr and Scruff. Paradoxically, professional porn performers are using many of those same apps and websites, not only to promote their own sex scenes but also to post pictures of themselves doing things like grocery shopping that makes them seem more relatable and accessible to their fans. This type of intertwining of amateur and professional pornography, side by side, distributed through virtual spheres and public displays, is typical of a new model of networked pornographic production, distribution and consumption, what Mowlabocus calls ‘Porn 2.0’ (2007, 73). This side-by-side model – which also plays out on public screens and projections throughout Montreal – helps create an active pornographic space; a space where amateur pornography is included as part of the tangible and affective exchange of public interactions. This space distinguishes itself from the sexual spaces of the 1970s, 1980s and early 1990s, which were to a large degree centred around theatrical exhibitions of studio-produced
pornography. During the theatrical era, sexual encounters amongst gay men were facilitated by the privacy afforded by the theatre’s confines, and a sexual environment was encouraged by the pornography being screened. Today, computers, smartphones and wifi/4G accessibility – coupled with the practices of amateur pornography – create new types of spaces fostering the instantaneous creation and exchange of a pornographic image of oneself. These internet-enabled practices allow for a technological response from the amateur to be manifested in the same digitized image medium as any professionally produced pornography. This aspect of the pornographic assemblage fulfils Massumi’s definition of an active space, which claims that the ‘variations that occur within it are variations of it’ (1995a; original emphasis).

In terms of inhabiting a physical locale, perhaps the one location within Montreal’s Gay Village that best encapsulates the qualities of an active pornographic space is at the eastern end of the Village, a bar named Le Stud. This bar not only facilitates the circulation of sexual affects through socializing, drinking and dancing, but also utilizes moving image pornography in a very prominent way in order to do so. Of the 21 televisions which hang from its ceiling, six are connected to a close-circuit feed showing hardcore pornography featuring performers who embody the muscular, hairy and leather bear aesthetic which most closely mirrors the appearance of the majority of the bar’s patrons. There are two computer stations installed in the corner of the bar, sponsored by, and connected to, the hook-up site Bear411 (Figure 2).

The inclusion of these hook-up computer stations as part of the bar’s architecture institutionalizes the spatial aspects which emphasize the creation and exchange of online amateur pornography in environments already featuring professionally produced pornography. As a result, Le Stud provocatively contrasts porn texts in a way which illustrates how Montreal’s gay male public interacts within spaces that are both influenced by, and are a reaction to, professionally produced pornographic imagery. In this place of amateur and professional circulation of pornographic imagery, each text becomes interchangeable because its aim is less oriented toward helping its viewers reach an individual and immediate orgasm, and is instead experienced as facilitating the circulation of sexual affects, which have always encouraged social gatherings in public spaces. However, unlike pornography’s theatrical era where the professional text was the object around which socialization occurred, Le Stud’s use of pornography reveals the taken-for-granted nature of the nude image as part of gay male public socialization. The inclusion of computers inside Le Stud acknowledges the degree to which the contemporary gay male is expected to make their online activities a part of their public persona, and vice versa. A large part of one’s shared public internet persona must include the exchange of one’s nude image, whether that be through sending pictures via Grindr, Bear411 or Twitter, or posting videos on Tumblr. Nude imagery is part of the currency of gay public life and its ability to be exchanged is an essential part of what can turn almost any public place into an active pornographic space.

Understanding how an active pornographic space is created requires us to think about how a pornographic aesthetic that is developed in a virtual space becomes projected onto the physical places of a particular locale. Interestingly, much internet discourse emphasizes globalization, yet, in many ways, the internet mostly increases our knowledge of, and interaction with, our immediate local environments. The marketing of local music bands, businesses which service the home, how we meet people for dates and who we
have sex with are just some instances in which our local surroundings become enacted and enlivened through internet technology. This accentuation of the local is embodied by contemporary porn performers as well. Fitch’s mailing off of his own sexual merchandise is a telling sign of the changing nature of what it means to be a porn performer based in a particular locale while remaining globally accessible in the digital age. With the influx of amateur content on the web, many professional porn performers must rely on alternative ways of making money outside of shooting porn, which means maintaining a fan base through social media. Seeing Fitch at the post office and market in person, while also following his blog where he posts pictures of himself at local restaurants, bars and even doing yard work in front of his house, are examples of how he is able to intertwine himself as a pornographic persona within the rhythm of activity in Montreal’s Gay Village. Montreal is as much a part of Fitch’s public persona as his porn performances and Fitch’s interaction with his home city is a typical trait amongst many contemporary porn performers.

Most porn performers make their home within a city or region which not only hosts a large gay male population, but in many instances also houses the headquarters of a large gay porn studio. Along with Montreal (Next Door Studios, Men of Montreal, Video Boys), Los Angeles (Randy Blue), San Francisco (Titan Men, Falcon), San Diego (Sean Cody, Helix Studios), Las Vegas (Corbin Fisher), Southern Florida (College Dudes, Bait Bus) and New York City (Cocky Boys, Lucas Entertainment, Dirty Boy Video) are sites for these kinds of interactions. In addition to the shoots that these studios organize throughout

Figure 2. Computer stations at Le Stud connected to Bear411.com.
their home cities, the social media interaction of porn performers who live and work there through Grindr, Twitter, Instagram, personal blogs and Facebook accentuates the locality of the contemporary porn text and illustrates how our local physical environments are the foundation of our virtual interactions. This social networking offers a visual representation of the sexual affects infused within the interactions of a city and projects a pornographic aesthetic onto the physical space of a city.

Fitch shares his experiences within Montreal’s Gay Village through his blog PierreFitch. On the site he promotes his club appearances as a DJ, sells his own trademarked sex products and advertises sex scenes that he produces himself and those produced by the studios that he moonlights for. Fitch became famous in the mid-1990s as an exclusive star with Falcon studios, before the popularization of amateur porn on the internet. And even though being a porn star today may not be what it used to be in terms of financial gain, professional performers’ popularity within the gay male community remains high because their work stands in stark contrast to the low-fi aesthetics of amateur porn and because of their engagement within the gay populace through social media and personal appearances. It is this contrast between the professional aesthetics of studio-produced pornography and the performer’s willingness to engage in the same social media platforms that amateurs utilize to distribute their own pornographic videos and pictures, which encourages a shared engagement with similar social places through imagery on the web and projects a pornographic aesthetic on to the physical locales of metropolitan areas with a high population of gay men. An example of this is illustrated in a blog posting from 18 November 2010 in which Fitch writes:

What’s up, guys? It’s good to be back home. Yesterday I spent some time hanging out with friends. It’s been a while since I’ve been able to do that because of my busy schedule. We started out at a friend’s house then went to the Saloon Bar where I got totally shit-faced, LOL. After that we went to the Stock Bar to see some hot dancers. It’s been a while since I’ve been drunk, haha. (Figure 3)

Stock Bar is Montreal’s most well-regarded gay male strip club and a performer feeder for the gay porn studio Next Door Studios. It has also served as a set piece in Lucas Entertainment’s 2012 movie, Open Bar and the club’s nightly strip performances are live-streamed on their website NudeMaleDancers. With these interactions in the greater pornosphere, Stock Bar is a focal point for those people within Montreal’s Gay Village who are looking for somewhere to project their sexual intensities – even without the help of Fitch. However, what Fitch’s blog post does is provide relationality between the sexually infused locale of Stock Bar, and the otherwise not explicitly sexual restaurant Saloon, and makes them part of an active pornographic space within the affective assemblage of the Village. After reading a posting like this, a gay male visitor to Montreal might think to themselves ‘OMG! When we get to Montreal lets go eat at Saloon, we might see a porn star there!’ While waiting for a table at Saloon, patrons might wander down the block to the Priape sex shop to pose in front of embarrassingly elaborate sex toys while their friends take pictures. Post-dinner plans might include anything from a night of porno bingo at Stock Bar (Figure 4) to visiting one of the three bathhouses in the Village. Each of these locales features hardcore pornography on their televisions. This is to say that even respectable dinner plans at one of the Village’s restaurants could very
well be sandwiched in between receiving a lap dance and giving a blow job to an anonymous stranger through a glory hole. Sexual affects have the potential to become enacted through association with sexual activity and pornographic consumption within places that may not originally be perceived as sexual or pornographic. In this way a restaurant known for hosting first dates or brunches after a long Sunday morning of sex may become implicated within a dynamic assemblage of active pornographic spaces.

A less innocent posting by gay porn star Jonathan Agassi describes some of his late-night activities while visiting Montreal to be with his family for the Rosh Hashana holidays on his blog. He writes:

But sex life here is a bit umm.. BORING! Don’t tell anybody, but I went to a sauna hehe!!!!! Three floors of dark rooms and private rooms and whatever, now I’m not a big sauna fan, but a man’s gotta do what a horny man’s gotta do! Right?? So after 1 hour (!!!!!) I saw this French guy, with
jocks on (I was totally naked and innocent) he was sucking this guy which I totally thought was inappropriate!!! HE SHOULD SUCKING ME OFF!!!! So I kind of got in the middle, and two minutes after that we were in my private room, which cost me 9 dollars for 6 hours, and we humped like dogs! Totally the best 9 dollars I spent on this trip [sic].

Now that is what I call a porn fantasy come to life! These kinds of postings fuse together the private lives of porn stars, the ethereal space of the internet and the physical places that gay men frequent. The ease with which the internet encourages a conflation of virtual, pornographic and public places helps one see how fluidly sexual affects traverse a myriad of seemingly differentiated spaces. For the blog reader, it is literary erotica, which reflects sexual affects through the written word. For the man who is able to visit the sauna, it fosters the potential for physical pornographic interaction. For the men who engaged in sexual activity with Agassi that night, they are realizing pornographic as well as sexual interaction. However, while the experience for all three different audiences is dependent on the level of physical proximity to Agassi, the sexual affects engendered upon this locale through the description of his sexual activities contribute to his website and the bathhouse becoming a dynamic part of an active pornographic space.

In formulating the concept of an active pornographic space I hope to portray a more complete picture of the passion, desire and sexual intensity infused within the multitude of pornoscapes which myself and other gay men traverse on a daily basis. The key point to remember is that these intensities are not linked to particular instances of porn creation or consumption; intensities are formed within assemblages which encompass the totality of a felt experience. This is where the importance of space within porn studies makes itself evident. As screens showing porn become ubiquitous in public spaces we must account
for the various conditions under which these texts are viewed and utilized. This awareness of porn’s context will help us understand how both our locale and our bodies carry an affective potentiality to become digitized and pornified at any moment. We are, and always have been, the active porn text.

Notes

1. For a more comprehensive analysis of the cultural and historical dynamics of Montreal’s Gay Village, see Donald W. Hinrichs (2012).
2. Fleshjack is a company which makes sex toys moulded from the actual mouth and/or butt of popular porn performers. The toy is modelled to take the form of a flashlight (which is why they are more commonly known as Fleshlights), and allows the user to insert their penis inside it for enhanced sexual stimulation.

Acknowledgments

The author would like to thank Haidee Wasson for facilitating the thought-provoking class in which the seed for this project was planted; Marc Steinberg for the introduction to the work of Brian Massumi; and Brian Massumi for a very helpful conversation. The author could not imagine doing this project – or even living in Montreal – without Tom Waugh imparting sage advice over countless hours at the bathhouse with the boys. Your comments and companionship are greatly appreciated. This article is dedicated to the many men who shared the author’s bed on cold Montreal nights. You provided equal parts inspiration, exhalation and exasperation. But of course the biggest thanks are due to the author’s mother, who is not only his biggest cheerleader but is also the toughest copy editor.

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