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Post Porn Practice as Disobedient Pedagogy

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Abstract

This paper argues that post pornography functions not simply as a field of artistic practice or sexual representation but as a disobedient mode of pedagogy. Drawing on the development and delivery of *Post Porn Practice*, a third-year seminar taught in Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne, it demonstrates how post pornography functions as a critical methodology for understanding contemporary life. Students examined how medicine, media, surveillance, platform capitalism, ecology, and care shape bodies, desires, identities, and relationships. Building on the foundations established by Tim Gregory and Astrid Lorange's *Post-Pornographic Bodies* course at UNSW, the seminar expanded post-pornographic pedagogy through case studies in performance art, ecosexuality, queer methodologies, HIV/AIDS activism, ASMR, algorithmic intimacy, sex work, and digital labour. Rather than treating sexuality as a discrete object of study, the course invited students to investigate the infrastructures through which intimacy, care, visibility, and embodiment are organised. Framed through the conference theme of *Disobedience*, *Post Porn Practice* challenges not only normative understandings of sexuality but also the institutional habits of thought through which knowledge is classified and produced, proposing a model of arts pedagogy grounded in embodied inquiry, critical self-reflection, and situated knowledge.

Keywords: Post pornography, Pedagogy, Queer theory, Embodiment, Situated knowledge

Introduction: Post Porn Pedagogy

Post pornography is not merely an object of study; it is a pedagogical method that cultivates embodied, situated, and critical forms of knowledge. Beginning in Semester 2, 2025, I developed a third-year seminar titled *Post Porn Practice* within the Critical and Theoretical Studies program at VCA Art, University of Melbourne. The seminar was developed not to teach sexuality as such, but to encourage critical inquiry into the infrastructures through which bodies, desires, identities, and relations are organised. The course follows a broader Australian lineage of post-porn pedagogies, building on the *Post-Pornographic Bodies* course developed at UNSW Art & Design by Tim Gregory and Astrid Lorange and articulated in their

article "Teaching Post-Pornography" (2018). Building on this foundation, *Post Porn Practice* invited students to define post porn for themselves—not as an aesthetic or an invitation to make pornography, but as a creative and scholarly framework for examining the relations between bodies, technologies, desires, ethics, and systems of power. What emerged were deeply personal, political, and embodied insights. Conversations moved from pleasure to struggle, from ethics to sex work, from self-representation to the platform infrastructures that script our encounters. How do we care for ourselves and each other when arousal is automated, the body becomes data, and visibility is labour—when every moment of being seen, every post or disclosure, is absorbed back into the systems that commodify identity and shape desire?

The development of *Post Porn Practice* was informed not only by scholarship but also by my own perspective as a queer person and educator. My commitment to teaching sensitive or difficult material with care has been shaped in part by my own struggles within Australian education during the height of the AIDS crisis. Rather than diminishing my belief in education, these experiences convinced me that universities should not avoid difficult conversations but cultivate conditions in which students can encounter them critically, ethically, and respectfully. My interest in post porn pedagogy therefore emerges from an understanding that knowledge is always situated rather than produced from nowhere. Like many queer educators, I understand the classroom not simply as a site for transmitting information but as a place where students negotiate how they come to know themselves and others. *Post Porn Practice* was designed as one such learning environment, where intellectual rigour and ethical care are understood not as opposing principles but as mutually constitutive conditions of learning.

While "post pornography" remains the dominant scholarly term, I adopt the shorter formulation "post porn" throughout this paper to reflect its use within the classroom and its orientation toward embodied practice as much as theory. Today, bodies, identities, and desires are increasingly organised through intertwined media, pharmaceutical, and platform infrastructures. Drawing on Paul B. Preciado's concept of the pharmaco-pornographic regime (2013), this paper argues that sexuality is organised through intertwined pharmacological, digital, and economic logics. These conditions also produce what Byung-Chul Han (2015) describes as achievement subjectivities, in which individuals are increasingly expected to optimise themselves through continual visibility, participation, and self-production. These dynamics are further intensified by the everyday use of pharmaceutical technologies—from gender-affirming hormones and contraceptives to psychotropic medications, performance-enhancing drugs, cosmetic treatments, HIV prevention, and recreational substances. Together, these chemical and media regimes reshape contemporary embodiment, desire, and social relations.

Post porn offers a language for navigating these conditions—not only for thinking about sexuality, but for understanding how we live, learn, desire, and care in environments where bodies, technologies, and systems of power have become entangled. Since Gregory and Lorange published "Teaching Post-Pornography" in 2018, pharmaceutical and digital forms of mediation have become more tightly integrated, alongside growing expectations that subjects remain persistently visible, searchable, and available for participation online. *Post*

Porn Practice emerged in response to these developments. Rather than presenting post pornography as a fixed body of knowledge, the seminar invited students to investigate how contemporary forms of intimacy, embodiment, labour, care, and self-representation are organised under these conditions. I use disobedience here not simply to describe resistance to normative representations of sexuality, but as a pedagogical practice of questioning the classifications, infrastructures, and epistemologies through which bodies, desires, identities, and forms of knowledge become organised and intelligible. In this sense, post porn becomes disobedient not by teaching students what sexuality is, but by creating conditions in which they can question how sexuality—and the systems through which it is known—comes to be constituted in the first place.

The discussion that follows situates the seminar within the pedagogical lineage established by Gregory and Lorange before examining how these frameworks were expanded through classroom case studies and student projects. It argues that post porn can function as a disobedient mode of pedagogy through which students critically examine the systems that organise contemporary embodied life.

The Pedagogical Legacy of Post-Pornographic Bodies

The pedagogical dimensions of post pornography did not emerge recently. They have been present since the field's earliest formations, particularly in the work of Annie Sprinkle, whose performances, workshops, public lectures, and educational projects positioned sexuality as a site of critical inquiry rather than an object of commercial, medical, or moral regulation. Through projects such as the *Post-Porn Modernist Manifesto* (1989) and *Public Cervix Announcement* (1990), Sprinkle helped establish post pornography as both a performance art practice and a pedagogical field. The former articulated a new artistic and political agenda, while the latter transformed a gynaecological examination into a public educational event. Together, these projects invited audiences to examine, discuss, and reimagine the relations through which sexuality is lived, represented, and understood. Post pornography approached porn not as a fixed category of images but as a set of social, political, and aesthetic conventions open to critique, transformation, and artistic experimentation. This shift was reinforced by the emergence of *Porn Studies* as a recognised field of inquiry (Williams 2014), building on earlier scholarship including Williams' *Hard Core* (1989), which established pornography as a serious object of cultural analysis.

Pornography increasingly came to be understood not simply as a form of sexual representation but as a critical site through which questions of power, spectatorship, gender, desire, and social relations could be examined. Together, these developments created the intellectual conditions for later pedagogical experiments, including Gregory and Lorange's *Post-Pornographic Bodies*, which asked not simply what post pornography is, but what forms of knowledge it might produce within the university classroom. Gregory and Lorange's "Teaching Post-Pornography" (2018) functioned as a central reference throughout the seminar and provided the conceptual framework for many of our earliest discussions. Their account of post pornography as a practice of denaturalisation encouraged students to question assumptions often treated as natural, including heteronormativity, monogamous couplehood, and conventional understandings of sex and intimacy. Equally important was Gregory and Lorange's argument that post pornography "decentres the viewer" (2018, p.

138). Rather than reproducing the assumptions of "hetero porn" (Gregory and Lorange 2018, p. 139), post pornography invites critical reflection on the desires, behavioural scripts, and forms of spectatorship through which pornography is organised.

Gregory and Lorange further argue that sexuality cannot be separated from the media and technological systems through which it is organised and experienced. Rather than treating pornography as a neutral representation of pre-existing desires, they show how desire itself is conditioned by historically and culturally specific ideas about "healthy and normal expressions of desire" and the limits of "desirability" (Gregory and Lorange 2018, p. 141). Pornography, in this account, is not merely representational but "practical" because it "relieves, satisfies, satiates and, importantly, regulates sexual desire" (Gregory and Lorange 2018, p. 140). Students were then invited to apply these ideas in examining their own relationships with sexuality, media, technology, and culture. The pedagogical emphasis therefore shifted from viewing explicit pornography to analysing the broader conditions through which sexuality is organised. In *Post Porn Practice*, traditional pornographic images were never screened. Pornography remained an object of discussion, critique, and inference, while students instead engaged with texts and artworks that approached sexuality conceptually rather than representationally, including Annie Sprinkle's *Public Cervix Announcement*, which mobilises the body in ways that depart from conventional pornographic spectatorship.

One of the examples discussed in the seminar was Ingo Niermann's speculative proposal *Drill Love* (2009). Rather than depicting sexual acts, the text imagines architectural interventions designed to facilitate new forms of intimacy, encounter, and care. Pools with differentiated currents bring stronger and weaker bodies into relation, steam walls blur visibility, grottoes provide varying degrees of privacy, and communal undressing spaces challenge assumptions about exposure and vulnerability. The swimming pools, currents, steam walls, grottoes, and undressing spaces are not pornographic images. They are architectures of encounter, organising the conditions through which bodies meet one another. The significance of the text was that it approached sexuality not as a matter of representation but as a question of social and spatial organisation. Students were encouraged to consider how environments structure desire, shape encounters, and establish the conditions under which certain bodies become visible, desirable, or excluded. In this sense, *Drill Love* provided a practical demonstration that post pornography is concerned with expanding the possibilities of desire beyond normative frameworks. Rather than representing sexuality differently, *Drill Love* reimagined the conditions through which relations are organised.

The seminar examined a diverse range of artistic, theoretical, and historical materials that approached sexuality as a question of bodies, relations, and power rather than explicit representation. Students engaged with Zheng Bo's *Pteridophilia*, in which naked men find intimacy with plants; Pêdra Costa's *Southern Butthole Manifesto*, which reimagines North–South relations through the body; and the *Gabinetto Segreto* in Naples, discussed by Preciado (2009), where the early nineteenth-century "Secret Cabinet" sequestered erotic artefacts recovered from Pompeii and Herculaneum, contributing to the institutional classification of pornography as a distinct cultural category. Taken together, these works

encouraged students to think about sexuality as something organised through relations between bodies, environments, institutions, histories, and systems of knowledge. From there, students began to consider how museums, architectures, taxonomies, and historical imaginaries participate in organising sexuality—and how those structures might themselves be queered.

Expanding Post Porn Pedagogy

The seminar extended the pedagogical framework by expanding the historical project of post pornography beyond human-centred sexuality. One important development within post pornography has been ecosexuality, in which artists have reimagined intimacy as an ecological relation emerging between bodies, environments, and living systems rather than as a relation exclusively between human subjects. If Gregory and Lorange asked students to rethink sexuality, Post Porn Practice asked them to rethink the infrastructures through which sexuality becomes intelligible—including human/non-human boundaries, geopolitical hierarchies, institutional classifications, platform technologies, and biomedical regimes. This expansion was not separate from the post-porn lineage established by Annie Sprinkle. In the decades following the Post-Porn Modernist Manifesto, Sprinkle increasingly shifted her attention toward ecological activism and, together with Beth Stephens, helped develop the contemporary ecosexual movement through performance, activism, and the Ecosex Manifesto (Sprinkle and Stephens 2021).

Rejecting environmental politics grounded primarily in crisis, fear, and catastrophe, Sprinkle and Stephens proposed pleasure, intimacy, humour, and care as alternative modes of ecological engagement (Konik and Konik 2019). Their Ecosex Manifesto reimagines the Earth not as Mother but as Lover, arguing that relationships with environments should be grounded in reciprocity, consent, respect, and mutual flourishing rather than extraction and entitlement (Konik and Konik 2019). Rather than defining ecosexuality as a fixed sexual orientation, they present it as a relational practice through which people cultivate sensual, affective, and ethical connections with the natural world. Through projects such as the E.A.R.T.H. Lab and their proposition of "25 Ways to Make Love to the Earth", ecosexuality invites participants to engage environments through touch, attention, play, movement, immersion, and care (Sprinkle, Stephens, and Klein 2021). In doing so, it shifts attention from how sexuality is represented to how relations between bodies, environments, and living systems might be reimagined.

Viewed through this framework, Zheng Bo's Pteridophilia (2019), part of his ongoing Pteridophilia series, became a particularly significant work within Post Porn Practice. The project's encounters between human bodies and ferns reconfigure intimacy as an ecological relation emerging between bodies, environments, and living systems. Students were often surprised by the work, but it generated some of the most sustained discussions of the semester. What initially appeared provocative or absurd quickly became a means of thinking about intimacy, vulnerability, interdependence, and environmental care. In this sense, post porn functioned not as a discourse exclusively about pornography but as a method for reimagining ecological relations. Questions of ecology were closely connected to questions of geography and power. Pteridophilia is situated within the subtropical forests surrounding Taipei, a location whose ecological specificity cannot be separated from the contemporary

geopolitical significance of Taiwan. The work's attention to bodies, environments, and forms of ecological relation therefore also foregrounded questions of place, territory, and belonging. Students were encouraged to consider how sexuality is always situated within specific landscapes and histories rather than existing as an abstract or universal human experience.

The Southern Butthole Manifesto[1]

The butthole's investigations are theoretical and practical, always. Theory is on the skin and the practice comes from life. The theory only exists if there is the experience. It only transforms itself if it goes through the body. The Southern Butthole is movement. The constraints and rigid systems of the body do not flow in these studies. We do not fight against anything. Our fights were always defeated. We already learned about this in the history of the world. We are Sorceresses and Healers. Our dance and our Ginga[2] is our fight, our way of Loving, playing, being in connection with our community. We are always collective, never individuals. The artfulness is the basis of our whole life against the colonizer's project. Artfulness is not learned and taught.

Our knowledge would never be recognized if they were not appropriated by white and/or Europeanized knowledge and bodies. Our voices are not audible. Thus, we have all the autonomy and authority to found such studies. Try as we might, we will never be authorized as a field of knowledge by whiteness. We do not need its approval!

We move forward criticizing the "colonial fantasies" about our bodies and, specifically, butts. Our fierce criticism comes from our buttholes. Our butthole is our power. So many interdictions, religious and colonial fantasies about our butts. Anthropophagy does not unite us anymore. We already ate them as a condition violently imposed by the colonial civilizing education. Now we vomit them and we shit them. To the South of the world, to the butthole of the body.

[1] Published in Anti*Colonial Fantasies - Decolonial Strategies. Editors Imayna Caceres, Sunanda Mesquita & Sophie Utikal. Publisher: Zaglossus. Vienna, 2017.
[2] Ginga is the basic movement of capoeira.

Figure 1: Pêdra Costa, *The Southern Butthole Manifesto* (2017). Originally published in *Anti*Colonial Fantasies – Decolonial Strategies* (Zaglossus, Vienna). Reproduced with permission of the artist.

These questions of geography, bodies, and power resonated strongly with Pêdra Costa's *Southern Butthole Manifesto* (see figure 1), another key text within the seminar. Costa rethinks global North–South relations through the body, reimagining the Global South not as a site of deficiency or lack but as an elastic, permeable, and generative opening. Drawing on queer, decolonial, and post-porn traditions, the manifesto challenges the geopolitical ordering of bodies, territories, and desires inherited from colonial modernity. Like Zheng Bo's work, it asks students to reconsider the geopolitical frameworks through which bodies and relations become organised. Together, the two projects foreground how bodies are situated within ecological, historical, and geopolitical relations.

The concerns articulated in the manifesto are not merely theoretical but enacted in Costa's accompanying performance *de_colon_isation part III: The Bum Bum Cream* (Costa 2018). Developed alongside the manifesto, *De-colon-isation* explores how knowledge moves through bodies, intimacy, circulation, and contact rather than detached observation alone. As Costa writes, "Theory only exists if there is the experience. It only transforms itself if it goes through the body" (Costa 2021, 270). First published in *Anti*Colonial Fantasies – Decolonial Strategies* (2017), the manifesto was later republished in *Radicalizing Care: Feminist and Queer Activism in Curating* (2021). Its circulation across these publications situates Costa's project not simply within post-porn discourse but within broader debates concerning decoloniality, care, embodied knowledge, and collective forms of relation. The performance begins with an advertisement for Brazilian "bum bum cream" projected across Costa's buttocks, invoking a globally circulating image of eroticised Brazilian-ness and the commodification of national identity. The visual register then changes dramatically. The "bum bum cream" becomes lubricant for a dildo-mounted camera, which is then inserted into the rectum.

At first, the gesture appears to promise ultimate visibility: the fantasy that if we can move close enough to the body—even inside the body itself—we might finally arrive at truth. Yet, the opposite occurs. Vision collapses. The image dissolves into pink tissue, texture, blur, and proximity. The closer the camera moves toward its object, the less intelligible that object becomes. Rather than producing transparency, the work reveals the limits of visual knowledge. What remains is not revelation but encounter; not mastery but relation. This inversion proved especially significant within the seminar because it complicated contemporary assumptions that greater visibility necessarily produces greater understanding. Against cultures of surveillance, disclosure, and compulsory legibility, Costa's work suggests that intimacy does not always coincide with transparency. Some forms of knowledge emerge not through seeing more clearly but through recognising the limits of what vision can know.

Student Projects as Situated Knowledge

As the first iteration of *Post Porn Practice*, the seminar's pedagogical structure developed progressively across the semester. The first two weeks established the historical and conceptual foundations of the seminar, introducing the lineage of post pornography through Gregory and Lorange and considering how post porn might operate not simply as a category of cultural production, but as a framework through which students could develop their own lines of inquiry. Sessions generally began with the introduction of

artworks and theoretical propositions—for example, through the work of Annie Sprinkle and Beth Stephens, Pêdra Costa, Zheng Bo, and Ingo Niermann—before opening into group discussion. Student presentations were progressively incorporated into this structure, allowing students to introduce their own research interests and receive feedback through collective discussion. The open-ended nature of these discussions also presented ethical challenges. In an undergraduate context, conversations around sexuality, consent, embodiment, and transgression sometimes required careful facilitation to distinguish productive conceptual experimentation from remarks or analogies that risked trivialising sensitive material or moving discussion away from its critical context.

Engagement was generally strong, but the seminar also revealed a different set of tensions around participation and authority within the classroom. At times, students raised concerns about whose voices occupied the most conversational space, including perceptions that cisgender and white participants could dominate discussion. These tensions became part of the pedagogical challenge of teaching material concerned precisely with visibility, identity, power, and representation. What became clear was that expectations and boundaries for discussion needed not only to be established at the outset but revisited throughout the semester as different material and classroom dynamics emerged. Future iterations will therefore establish more explicit structures for participation, discussion, and feedback.

Throughout the seminar, difficult material was framed not as provocation for its own sake but as an opportunity to cultivate critical inquiry, ethical reflection, engagement with digital culture, and respectful discussion. These concerns found concrete expression in the projects students developed across the semester. Although the topics varied considerably, they consistently approached sexuality not as a private domain but as a site where medicine, technology, labour, care, and power intersect. Students examined how desire is organised when the body becomes data, visibility becomes labour, and intimacy is increasingly mediated through pharmaceutical and digital infrastructures. In doing so, they produced situated forms of knowledge grounded in lived experience, embodied inquiry, and critical self-reflection.

Several projects examined the relationship between sexuality and biomedical governance. One student interrogated the persistent myth that vibrators were invented as medical treatments for hysteria, demonstrating how pseudoscientific narratives continue to shape understandings of sexual health, bodily shame, and receptive pleasure. Another examined IVF through the lens of reproductive governance, asking whether assisted reproductive technologies liberate women or reinscribe patriarchal forms of control. Connecting these debates to her own experience of being born through IVF to a single mother, she demonstrated how questions of reproductive governance are always lived as well as theorised. A further project, *From Stigma to Visibility*, examined HIV/AIDS activism in South Africa through the Treatment Action Campaign and the *Long Life Body Maps* project (Robins 2004; Solomon and Lord 2006), showing how people living with HIV mobilised self-representation and art to challenge biomedical objectification and reclaim political agency in post-apartheid South Africa. Taken together, these projects demonstrated that medicine

is never merely technical or therapeutic. It is also cultural, political, and deeply entangled with questions of visibility, autonomy, and the regulation of bodies.

Other projects explored intimacy and care beyond conventional understandings of sexuality. One student analysed ASMR and sound art as post-pornographic practice, arguing that intimacy can be produced through listening, attention, and sensory attunement rather than visual representation. Drawing on the work of contemporary Swiss artist Zimoun, the project examined large-scale sound installations that use simple mechanical systems to animate everyday industrial materials, producing immersive acoustic environments that invite sustained forms of sensory attention and embodied listening. Rather than locating intimacy in explicit representation, the project suggested that care can emerge through sustained practices of attention.

A complementary argument emerged in *Breast Practice*, a performance that restaged the clinical breast examination as an act of queer care through a hybrid figure who was simultaneously mother, goddess, carer, and dominatrix. The presentation was delivered as a performance, applying the careful choreography of attention that characterises good clinical practice. Breast examinations require practitioners to negotiate between observation and restraint, looking closely enough to assess the body while continually attending to the patient's comfort, dignity, and emotional state. The clinical gaze is therefore neither fixed nor neutral; it moves between the body and the face, between examination and reassurance, producing care through carefully managed forms of attention. Together, these projects expanded the field of sexuality beyond sex acts and identities to encompass broader questions of touch, vulnerability, care, and relationality, demonstrating that intimacy is produced through practices of attention as much as through acts of desire.

A third cluster of projects addressed the increasingly digital conditions through which sexuality is organised in contemporary life. One student analysed Spanish choreographer Candela Capitán's *Solas* (2025) through the framework of algorithmic intimacy, examining how bodies become entangled within the feedback loops of digital labour. Rather than treating movement as a form of individual expression, the project explored how gesture, repetition, and self-presentation are increasingly calibrated to systems of circulation, optimisation, and surveillance. Another explored financial domination (findom) as a contemporary online kink practice, drawing on her own experience of online sex work to ask whether submission can operate as a form of agency within patriarchal and trauma-inflected economies. Through the work of performance artist Bob Flanagan (1952–1996), whose BDSM practice transformed his lifelong experience of cystic fibrosis into radical artistic performance, she further questioned where the boundary between transformation and exploitation might lie. Rather than resolving this tension, the project demonstrated that ethical questions surrounding online attention economies rarely admit simple answers. The capacity to choose one's own forms of labour, pleasure, and transformation remains inseparable from the economic, technological, and affective conditions through which those choices are organised.

A further project revisited George Gerbner's cultivation theory (Gerbner et al. 1986) through the contemporary circulation of strangulation pornography. Rather than simply applying

cultivation theory to pornography, the project argued that Gerbner's account of television's cumulative influence becomes newly urgent under algorithmic conditions, where personalised recommendation systems intensify the circulation of sexual norms and expectations. Drawing on her experience as the parent of teenage children, the student questioned whether Gerbner's model requires renewed attention in an era dominated by algorithmically curated platforms and ubiquitous online pornography. She expressed particular concern about the normalisation of sexual violence among young people, asking how repeated exposure to violent sexual imagery might shape expectations surrounding intimacy, consent, gender, and desire. The project suggested that boys may increasingly experience pressure to perform dominance, while girls may feel compelled to accommodate forms of sexual practice presented as normative within digital culture. Rather than treating pornography as an isolated influence, the project argued that contemporary media environments participate in organising sexual expectations through sustained processes of repetition, circulation, and algorithmic amplification.

Across these projects, students repeatedly returned to questions of visibility, participation, platform governance, and the commodification of attention. Rather than treating medicine, media, or digital technologies as neutral systems, they examined how contemporary forms of intimacy are organised through intersecting infrastructures of governance, care, labour, and platform capitalism. Taken together, these projects demonstrated that post porn functions as far more than a topic of study. It operates as a critical methodology through which students can investigate the systems that shape contemporary life. Whether examining reproductive technologies, HIV activism, algorithmic labour, sound-based intimacy, or practices of care, students approached the body not as a passive object of culture but as an active site of knowledge, relation, and political possibility.

Conclusion

Post porn has never been concerned solely with producing alternative representations of sexuality. As Tim Stüttgen argues in *Post/Porn/Politics* (2009), it functions as a site of cultural production through which questions of labour, embodiment, desire, race, political agency, and institutional power become contestable. Viewed through this lineage, post porn can be understood as a fundamentally disobedient pedagogy. Its value lies not in teaching students what sexuality is but in creating conditions through which they might question how sexuality becomes intelligible in the first place. Throughout *Post Porn Practice,* disobedience therefore operated not simply at the level of representation, but by challenging the classifications, infrastructures, and epistemologies through which bodies, desires, identities, and forms of knowledge are organised.

What emerged was not only the exhaustion associated with contemporary regimes of visibility, but a growing awareness that participation itself has changed. Participation no longer functions primarily as expression. It increasingly functions as data. Under contemporary platform conditions, intimacy, self-expression, care, and identity are continually translated into measurable forms that can be classified, predicted, and governed. Existing concepts such as Han's achievement subject and Preciado's pharmaco-pornographic regime illuminate important aspects of these developments, yet the seminar also suggested the need for a language capable of describing how

movement, attention, visibility, and participation become organised within networked environments. We used the provisional term *choreocarceral* to describe these conditions, drawing on André Lepecki's distinction between choreopolitics and choreopolicing (Lepecki 2013) to consider how movement and attention become patterned through forms of regulation and behavioural conditioning. While the concept requires further development beyond the scope of this paper, its emergence demonstrates how post-porn pedagogy can function not only as a site for transmitting existing theory, but for generating new concepts through encounters between students, artistic practice, critical theory, and reflective inquiry.

Post Porn Practice demonstrates that pedagogy itself can function as a site of critical inquiry and conceptual production, generating new ways of understanding the changing relations between bodies, technologies, and power. Post porn remains valuable in this context because it provides a language for questioning the systems that make bodies intelligible in the first place. Its disobedience lies not only in challenging normative understandings of sexuality but in exposing and contesting the infrastructures through which bodies, desires, identities, and forms of knowledge are organised. Future iterations of *Post Porn Practice* will continue to explore these questions, asking how critical and embodied forms of pedagogy might respond to contemporary conditions in which visibility, participation, and governance are increasingly intertwined. Disobedience, in this sense, does not mean abandoning care. Rather, it requires pedagogies capable of holding intellectual rigour and ethical responsibility together.

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