



MAY



YOUR EYES  
NEVER  
LOOK AWAY,



MAY



YOUR  
GENITALS  
ALWAYS BE  
LUBRICATED



May your eyes never look away,  
May your genitals always be lubricated

Pixels, Porn, Power &  
The Panda Desire Economy

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# On Margins, Notes and (Lack Of) References ①

① They exist at the margins of the text, at the edge of the textual sea to be navigated. They are sometimes called sources but are not the source of the text. The material is what carries the text, it is what permeates it and allows it to be crossed. It is the juice and blood of this enquiry. It stems from below the texts, it is its liquid ground. While there is a lot of material to cruise, there are few sources or references in this text. There are different reasons for this. First, my intent in writing was to stay as close as possible to the material and never stray far from it. I find that the existence of the material justifies itself and that staying with it long enough generates something of value. I did not feel the need to forage for many words written by others to supplement and justify my observations. Second, a constant irritation arose from my failure to be able to find a navigable referencing system for the material. I struggled to reference all the things said between the lines, the hearsays, the internet myths, the voice of a reporter that pauses softly, a blurred second, an afterimage that lingers, the tone of a call, the discolouration of an image that lasts only long enough to be registered, that which I remembered when laying in bed, the ideas that came in the shower, the feelings I was not even sure of having experienced. In order to wade through the material, I had to trust my experience completely without relying on the safety net of prior thought, ideas, and relations. There is a strange pleasure that comes with being dunked under and this is the kind of pleasure I wish to evoke. Alongside the text, you will find notes riddled with uncertainty. They are the marginal knowledge and reflections that do not quite fit in the text, the valuable deadends I might return to in the future. Finally, at the end of the text, you will find a non-exhaustive heap of material. This constitutes a partial archive of the material encountered during this research.

## Drip, Drip, Drip

Drip drip. drip. It drops down. A pearl of sweat falls from a skin fold, sticky fingers, five on a keyboard and five down on my genitals. Meandering streams of desire, hiding in watery eyes that flash on-screen, in the tears and the adrenaline rush. Streams that break the barriers between bodies and tear sharply through synthetic skins and biological hydes. Streams that drizzle down syringes and enter bloodstreams. They are in the sperm of the dead and in the liquid nitrogen that carries it. They are in the deepthroating and the gagging, the sprinkles of urine. They permeate the pixels of our screens in the shape of rainbow cumdrops enclosed below their glass sheath. They ooze through digital payments and escape our hands in liquid currency. They linger in spoonfuls of honey given as rewards in training regimens. They glide across bellies in the ultrasound gels, gushes through uranium trade deals and pump in erections of flesh and metal. The runs of desire get back at us in the tidal pornographic floods of our internet histories, the 24/7 video streams splashing across our retinas. They lubricate vulvas and genitals that can't be identified. Secret trade deals and ten-year loans, three little drops on your face and three little drops in my pants; make your investment worthwhile in the stream of this desire economy. Follow the drops that gather, what leaks outside of our fleshy interface, seek what straddles the physical and the digital, what changes form and context, the traceable and the juicy. In carnal resonance and digital haunting of the flesh, may your eyes never look away, may your genitals always be lubricated.



For 2019 Breeding Season			Females >		791	800	810	827	834	837	838	846	860
Notes	MK		Name	Location	0.013	0.024	0.027	0.005	0.026	0.006	0.006	0.025	0.002
			YANG HUA ZHI CHUN	YUN DUO SU SHANZHENG ZHENG	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP
Males V	MK	Name	Location										
327	0.001	AN AN	ABERDE HK		3.5	3.5	3.5	1	3.5	1	1	3.5	1
606	0.019	LE LE	ABERDE HK		3	3	3	4	3	4	4	3	4
620	0.020	WANG WANG	GADELAIDE		3	3	4	4	3	4	4	3	6
867	0.026	HUA BAO	AHTARI		4	4	-	6	4	6	6	4	6
536	0.025	XIAO JIAO	ANJI BAMB		4	4	4	6	4	6	6	4	6
575	0.026	QING ZAI	ANJI BAMB		4	4	4	6	4	6	6	4	6
461	0.020	YANG YANG	ATLANTA		3	3	3	4	3	4	4	3	6
746	0.025	XING RUI	BAOX ECTR		4	-	4	6	-	6	6	-	6
736	0.023	YUAN ZI	BEAUVAIL		4	2	4	4	4	4	4	2	6
496	0.027	GU GU	BEIJING		4	4	4	6	4	6	6	4	6
769	0.020	JIAO QING	BERLINZOO		3	4	3	4	3	4	4	3	6
778	0.024	CAI TAO	BOGOR		4	4	4	6	4	6	6	4	6
488	0.024	YUAN YUAN	CCRCGP		4	4	4	6	4	6	6	4	6
502	0.024	WU GANG	CCRCGP		4	4	-	6	4	6	6	4	6
503	0.026	LU LU	CCRCGP		4	-	4	6	-	6	6	-	6
542	0.000	DAI LI	CCRCGP		3.5	3.5	3.5	1	3.5	1	1	3.5	1
579	0.006	YANG YANG	CCRCGP		-	6	6	1	6	1	1	6	1
582	0.015	RONG RONG	CCRCGP		2	4	-	4	4	4	4	4	4
592	0.024	LAN ZI	CCRCGP		4	4	4	6	4	6	6	4	6
595	0.020	TAI SHAN	CCRCGP		3	4	4	4	4	4	4	4	6
609	0.014	HUI HUI	CCRCGP		4	4	4	4	-	3	3	4	4
619	0.027	WEI WEI	CCRCGP		4	4	4	6	4	6	6	-	6
623	0.008	BAI YANG	CCRCGP		2	4	6	-	4	1	1	4	2
661	0.005	YI BAO	CCRCGP		3	6	6	1	6	-	-	6	1
668	0.024	HUA LONG	CCRCGP		4	-	4	6	-	6	6	-	6
669	0.024	HUA AO	CCRCGP		4	-	4	6	-	6	6	-	6
674	0.018	XIANG GE	CCRCGP		2	3	-	4	3	4	4	3	4
719	0.021	AN AN	CCRCGP		3	3	4	4	3	4	4	3	6
747	0.025	XIANG LU	CCRCGP		4	-	4	6	-	6	6	-	6
748	0.016	XIANG LIN	CCRCGP		2	3	4	4	4	4	4	4	4
751	0.026	SHEN WEI	CCRCGP		4	4	4	6	4	6	6	4	6
752	0.013	ZI YAN	CCRCGP		1	4	4	3	4	3	3	4	4
758	0.025	LU LIN	CCRCGP		4	-	4	6	-	6	6	-	6
775	0.016	AO AO	CCRCGP		1	4	-	4	4	-	-	4	4
789	0.021	FU HU	CCRCGP		4	4	4	4	4	4	4	4	6
865	0.007	HUA HU	CCRCGP		3	4	6	-	6	1	1	4	1
886	0.006	HUA YANG	CCRCGP		-	6	6	1	6	-	-	6	1
887	0.021	FU BAO	CCRCGP		4	4	4	4	4	4	4	4	6
890	0.027	GONG GONG	CCRCGP		4	-	6	6	-	6	6	-	6
902	0.025	SHUN SHUN	CCRCGP		4	-	4	6	-	6	6	-	6
905	0.010	SEN SEN	CCRCGP		1	4	4	1	4	-	-	4	4
989	0.000	ZI JIN	CCRCGP		3.5	3.5	3.5	1	3.5	2	2	3.5	1
857	0.024	CHENG SHUA	CHANGSHA		4	4	4	6	4	6	6	4	6
858	0.024	CHENG DUI	CHANGSHA		4	4	4	6	4	6	6	4	6
520	0.021	BINGDIAN	CHENGDU		3	3	4	4	3	4	4	3	6
342	0.007	XIAO PINGPI	CHENPANDA		3	4	6	1	6	1	1	6	1

For 2019 Breeding Season			Females >		704	735	739	740	750	755	756	759	771	784
Notes			MK		PING PING 0.025	MIN MIN 0.026	A LING 0.024	LIN BING 0.024	BO SI 0.026	SHEN BIN 0.021	SHU QIN 0.021	YAO MAN 0.022	CAI YUN 0.026	XIAO BAITU 0.022
Males V	MK	Name	Location		CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP	CCRCGP
532	0.024	FUFU	CHENPANDA	4	4	4	4	4	4	4	3	4	4	2
614	0.027	XINGBING	CHENPANDA	4	4	4	4	4	4	4	4	4	4	4
624	0.007	QIAO QIAO	CHENPANDA	4	6	4	4	4	6	4	4	4	6	4
649	0.026	MEI LAN	CHENPANDA	4	4	4	4	4	4	3	3	4	4	4
703	0.001	ABAO	CHENPANDA	6	6	6	6	6	6	6	6	6	6	6
711	0.015	GONG ZI	CHENPANDA	4	4	4	4	4	4	3	3	3	4	3
724	0.016	YING YING	CHENPANDA	4	4	4	4	3	4	3	3	3	4	3
731	0.022	XI LAN	CHENPANDA	2	4	4	2	2	4	2	2	2	4	2
788	0.013	YUAN LIN	CHENPANDA	4	4	4	4	4	4	3	3	4	4	4
792	0.024	DE DE	CHENPANDA	4	4	4	4	4	4	3	2	2	4	2
831	0.001	LONG LONG	CHENPANDA	6	6	6	6	6	6	6	6	6	6	6
839	0.028	AOLIAO	CHENPANDA	4	4	4	4	4	4	4	4	4	4	4
510	0.018	CHUANGCHU	CHIANGMAI	6	3	4	-	-	3	2	2	4	3	3
513	0.027	LIANG LIANG	CHONGQING	4	4	4	4	4	4	4	-	4	4	4
518	0.023	LONG SHENG	DAFENG	6	4	4	4	4	4	4	2	4	4	2
742	0.028	YUN YUN	DEQING	4	4	4	-	4	4	-	4	4	-	-
564	0.024	YANGGUANG	EDINBURGH	4	4	4	4	4	4	4	2	4	4	2
454	0.026	XIAO SHUAN	FUCHOW	4	4	4	4	4	4	3	3	4	4	4
538	0.027	LIN YANG	FUCHOW	4	4	4	6	6	4	4	4	4	6	4
515	0.026	LIANGLIANG	HEFEI W	4	4	4	4	4	4	3	3	4	4	4
573	0.027	LONGBING	HUAIAN	4	4	4	4	4	4	4	4	4	4	4
793	0.024	A BAO	HUAIAN	4	4	4	4	4	4	3	2	2	4	2
830	0.018	YUN TAO	HUAYING	4	4	4	4	4	4	4	3	4	4	3
639	0.027	FU WA	KUALA LUM	4	4	4	4	4	4	4	-	-	4	4
906	0.024	XING BAO	KUEIYANG	4	4	4	4	4	4	3	2	2	4	2
685	0.021	FU LONG	LANGZHONG	4	4	4	4	4	4	2	4	4	4	2
852	0.025	HAN HAN	LINYIZ	4	4	4	-	4	4	3	-	-	4	3
662	0.027	MINGBING	LIUCHOW	4	4	4	4	4	4	4	4	4	4	4
714	0.025	NING NING	LIUGONGDA	4	4	4	4	4	4	3	-	-	4	2
772	0.025	ZHAO YANG	LONGKOU	4	4	4	-	4	4	-	3	3	-	-
786	0.027	QING SHAN	LONGKOU	4	-	4	4	4	4	3	4	4	4	4
713	0.023	QIN CHUAN	LOUGUANTA	4	4	4	4	4	4	2	2	4	4	2
715	0.027	LELE	LOUGUANTA	4	4	4	4	4	4	4	4	4	4	4
802	0.000	QI ZAI	LOUGUANTA	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5
803	0.000	ER LANG	LOUGUANTA	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5
519	0.023	BINGXING	MADRID Z	4	4	4	2	2	4	2	2	2	4	2
466	0.019	LELE	MEMPHIS	3	3	3	3	3	3	2	2	3	3	3
589	0.027	MEI LING	NANCHANG	4	4	4	4	4	4	4	4	4	4	4
458	0.025	TIAN TIAN	NZP-WASH	4	4	4	4	4	4	4	3	4	4	4
745	0.025	XING HUI	PAIRI DAI	4	4	4	4	4	4	3	-	-	4	3
563	0.019	MEISHENG	PANYU	4	4	4	4	4	4	4	2	4	4	3
613	0.020	YOU YOU	PANYU	3	4	4	3	3	3	2	2	2	3	2
744	0.026	YIN KE	PANYU	4	4	4	4	4	4	3	-	-	4	4
874	0.024	HUA RONG	QINGSHEN	4	4	4	-	4	4	-	2	2	-	-
879	0.025	XING YA	RHENEN	4	-	4	4	4	4	3	4	4	4	4
415	0.004	GAOGAO	SANDIEGOZ	6	6	6	6	6	6	4	4	6	6	6

For 2019 Breeding Season		Females >		871	990	1119	539	548	774	601	569
Notes		MK		0.022	0.000	0.000	0.027	0.028	0.027	0.021	0.017
		Name		MEI HUAN	ZHAO MEI	JIAYUAN	LIN HUI	LAN XIANG	FEI YUN	YAO YAO	TIAN TIAN
Males V	MK	Name	Location	CHENPANDA	CHENPANDA	CHENPANDA	CHIANGMAI	CHONGQING	DALIAN	DEQING	EDINBURGH
532	0.024	FUFU	CHENPANDA	2	3.5	3.5	4	4	4	4	3
614	0.027	XINGBING	CHENPANDA	4	3.5	3.5	4	4	4	4	6
624	0.007	QIAO QIAO	CHENPANDA	4	2	2	6	6	6	4	4
649	0.026	MEI LAN	CHENPANDA	-	3.5	3.5	4	4	4	3	4
703	0.001	ABAO	CHENPANDA	6	1	1	6	6	6	6	4
711	0.015	GONG ZI	CHENPANDA	3	3.5	3.5	4	4	4	3	2
724	0.016	YING YING	CHENPANDA	3	3.5	3.5	4	4	4	3	2
731	0.022	XI LAN	CHENPANDA	-	3.5	3.5	4	4	4	2	3
788	0.013	YUAN LIN	CHENPANDA	4	3.5	3.5	4	4	4	3	2
792	0.024	DE DE	CHENPANDA	4	3.5	3.5	4	4	4	3	3
831	0.001	LONG LONG	CHENPANDA	6	1	1	6	6	6	6	4
839	0.028	AOLIAO	CHENPANDA	4	3.5	3.5	4	4	4	4	4
510	0.018	CHUANGCHU	CHIANGMAI	3	3.5	3.5	4	4	4	4	2
513	0.027	LIANG LIANG	CHONGQING	4	3.5	3.5	4	-	4	4	4
518	0.023	LONG SHENG	DAFENG	2	3.5	3.5	4	6	4	4	3
742	0.028	YUN YUN	DEQING	4	3.5	3.5	6	4	4	-	4
564	0.024	YANGGUANG	EDINBURGH	2	3.5	3.5	6	4	4	4	3
454	0.026	XIAO SHUAN	FUCHOW	4	3.5	3.5	4	4	4	3	4
538	0.027	LIN YANG	FUCHOW	4	3.5	3.5	-	4	4	4	4
515	0.026	LIANGLIANG	HEFEI W	4	3.5	3.5	4	4	4	3	4
573	0.027	LONGBING	HUAJIAN	4	3.5	3.5	4	4	4	4	6
793	0.024	A BAO	HUAJIAN	4	3.5	3.5	4	4	4	3	3
830	0.018	YUN TAO	HUAYING	3	3.5	3.5	4	4	-	4	2
639	0.027	FU WA	KUALA LUM	4	3.5	3.5	4	4	-	4	4
906	0.024	XING BAO	KUEIYANG	4	3.5	3.5	4	4	4	3	3
685	0.021	FU LONG	LANGZHONG	2	3.5	3.5	6	6	4	4	3
852	0.025	HAN HAN	LINYIZ	3	3.5	3.5	6	4	-	4	3
662	0.027	MINGBING	LIUCHOW	4	3.5	3.5	4	4	4	4	6
714	0.025	NING NING	LIUGONGDA	3	3.5	3.5	4	4	-	3	3
772	0.025	ZHAO YANG	LONGKOU	3	3.5	3.5	6	4	4	-	3
786	0.027	QING SHAN	LONGKOU	4	3.5	3.5	4	6	4	3	6
713	0.023	QIN CHUAN	LOUGUANTA	2	3.5	3.5	4	4	4	4	3
715	0.027	LELE	LOUGUANTA	4	3.5	3.5	4	4	4	4	4
802	0.000	QI ZAI	LOUGUANTA	3.5	1	1	3.5	3.5	3.5	3.5	3.5
803	0.000	ER LANG	LOUGUANTA	3.5	1	1	3.5	3.5	3.5	3.5	3.5
519	0.023	BINGXING	MADRID Z	4	3.5	3.5	4	4	4	2	3
466	0.019	LELE	MEMPHIS	2	3.5	3.5	3	3	3	2	2
589	0.027	MEI LING	NANCHANG	4	3.5	3.5	4	4	4	4	4
458	0.025	TIAN TIAN	NZP-WASH	3	3.5	3.5	6	4	-	4	3
745	0.025	XING HUI	PAIRI DAI	3	3.5	3.5	4	4	-	3	3
563	0.019	MEISHENG	PANYU	2	3.5	3.5	4	4	4	4	2
613	0.020	YOU YOU	PANYU	2	3.5	3.5	4	4	3	2	2
744	0.026	YIN KE	PANYU	4	3.5	3.5	4	4	-	3	4
874	0.024	HUA RONG	QINGSHEN	2	3.5	3.5	4	4	4	-	3
879	0.025	XING YA	RHENEN	3	3.5	3.5	4	4	4	3	6
415	0.004	GAOGAO	SANDIEGOZ	4	1	1	6	6	6	4	4

# Material Encounters

A hunch, luck and a taste for the strange and frivolous. It starts with trivia, stumbling over a video, soon followed by many others. Tension builds in the circular muscles that surround my eyelids. On the right end of the screen, many more videos are waiting, in a disordered line of which I cannot make sense. I click once or several times and get dragged across years and styles. Pupils railing through the screen, almost licking the pixels. Blue candied walls, faint pink outline, the back of a panda, painted forests on the enclosures, people smiling, a syringe, a miracle happening on repeat with every tab open. I'm not sure what I'm looking at but I want to keep looking.

The material is anachronous. It ranges several decades, some of it is older than me. Its aesthetics reflect the years that passed and the ones passing. ❷ The timeline of the material ranges from the beginning of the 1960s until to/this/day. To/this/day is not an abstract 'present time' or 'contemporary time'. To/this/day is this very second that flows into the past, one after the other. It is the tenuous membrane that extends into the future. To/this/day continuously stretches the circuits ❸ of the material by bringing forth new piece/s. To/this/day, is the last moment during which people create, upload and make available from a distance piece/s of material. Piece/s are added to the material without pause;

❷ This is not about aesthetic nostalgia as such but about the corporeal temporality of the material. The videos have both a born-in low quality and have undergone a process of degradation. The corporality of the material, it's living and agingness, paradoxically emphasises the living and aging bodies on screen in a way that can only pointed at when the material is being printed on paper. I have not yet found a solution for this and I apologise. The material belongs to a category of tactile imagery, in which the layers of mediation of the bodies are rendered explicit.

❸ I have failed to find an appropriate word here. A previous version used the word: 'timeline' which brought with it the sorry idea of linear progression at the expense of the localities. 'Itinerary' made the local aspect of the expansion explicit but involved the idea of planning. Circuits brings with it boundaries and repetition (nice), and merge together non-linear temporality and localities. I encourage you to think of those circuits as straddling the local (eg: frozen sperm in a sperm tank) and non local (eg: wikipedia edit from 2008) as well as the physical and digital.

zoos with a panda in their collections offer live footage <sup>4</sup> of their most precious animal around the clock. Beyond material recorded by zoos and medical professionals there is a sea of semi and non-professional videos, texts, comments being continuously generated by zoo visitors but also by all the people who like me spend several hours a day looking at panda videos. Every second that passes in the vicinity of pandas and a camera is a potential piece/s. <sup>5</sup>

While the material has a chronological unfolding, it is not encountered chronologically. Each piece/s of material exists next to other piece/s of material. The material is experienced as a mass, a mesh, a collage with hazy borders. Each piece/s can overlap with other piece/s regardless of its type, date of production or publication, topic, intent, aesthetic, affective qualities. The material is promiscuous, its piece/s touch upon many others, flirting <sup>6</sup> between possible connections. The material tears apart my classifications, engulfs my understanding and presents me with unlikely possibilities. Pixels, words, frames, names, melt into each other, regain salience, find each other or refuse to match. The material feeds itself and calls for more. The material always extends beyond itself, it is glutenous <sup>7</sup> and gluttonous <sup>8</sup>. The material takes many shapes. It is text, it is images, it is videos and sounds. The material belongs to different genres. It is raw, it is edited, it is commented on and distorted, it is bleak, it is objective, it is emotional, persuasive, absent-minded, missing the point, acute, reveals more than what it dares to say. It is shy and abrasive. It makes no sense and starts to fit together. It repeats itself, it calls forth others, it is caught in the many realities that it constitutes and that constitute it.

<sup>4</sup> The word 'footage' used to describe any kind of the kind of raw unedited material also brings to mind the physical peregrination of the now mostly digital videos.

<sup>5</sup> I am unsure whether humans are completely redundant in this equation. I believe that in the case of pandas CCTV are almost always actively monitored but my take is that they act more as facilitators (or matchmakers) between cameras and pandas than anything else.

<sup>6</sup> Flirting as in: non-committal, exposing, and fast paced back and forth motion, not yet raunchy.

<sup>7</sup> Here we find the first inkling of the gooeyness of the material at hand, it's flexible, sticky, dense and nauseating when consumed in large amounts.

<sup>8</sup> As in excessive, indulgent, binge-inducing and somewhat cannibalistic.





# A Special Day



Frame 2

Three people are standing around a crib. The blue of their medical scrub is the same colour as the wall. They are attending to a panda cub who is facing away from the camera. The panda cub is barely visible except for the black of her ears. A computer cursor is visible on the image, this scene was recorded and uploaded before being recorded again. The viewer witnesses the second recording.



Frame 5

The cub still faces away from the camera. The man standing at the front left of the image is holding what looks like a children's book about pandas. He gestures to someone outside of the frame, possibly explaining something with enthusiasm. A quick Google search reveals that the book is called Panda: Lin Ping.

The man standing at the back of the image holds the panda cub with both arms, Lin Ping is still trying to escape. The man standing at the front of the image still holds the book but his expression now indicates worry.



Frame 8

The man at the front of the image walks in front of the scene, possibly to place himself behind the camera capturing the image.



Frame 9

A woman who had not previously appeared in the frame holds another camera and takes pictures of Lin Ping from a different angle. The woman who appeared in Frame 2 pets Lin Ping on the head. The man standing at the back of the image looks at Lin Ping with a smile.





24



Frame 11

The woman with bangs stands away from the crib and examines an unknown object she holds in her hands. The woman with the camera adjusts the lens of her camera.

Frame 16

The man who had presumably been standing behind the camera taking these images passes in front of the objective. His coat has a logo with two pandas on the front left pocket, similar to the ones on the book he held previously.

25



Frame 12

The man at the back and the woman with bangs have placed Lin Ping on her back at the bottom of the crib. The woman with the camera takes pictures.



Frame 17

A new woman enters the frame.



Frame 14

The monitor of the camera is visible, revealing four or more pictures with black and white shapes.



Frame 18

The woman who just entered the frame appears to have her face painted.





26



Frame 20

She kisses Lin Ping on the nose.



Frame 21

The woman who entered the frame last raises her body and looks at the camera capturing the footage with a grin. Her face paint depicts the marking of a panda. She holds a smaller portable camera in her hand.



Frame 22

The woman with the face paint holds Lin Ping against her chest to cuddle the cub.

Frame 24

Another woman enters the frame, possibly the one who was operating the bigger camera in the previous frames. She looks directly into the camera with a smile.



27

Frame 26

The woman with the panda face paints takes pictures of Lin Ping on the small portable camera while the man reads the book about the story of Lin Ping to Lin Ping.



Frame 29

Lin Ping is now facing away from the people around her. She attempts to get out of the crib but is held back by the man at the back of the image. The woman with the facepaint pulls the fur on her lower back to prevent her from climbing out of the crib.





28



Frame 31

Someone, possibly the woman initially present in the first frame passes in front of the camera recording the footage, holds the small portable camera in hand. They appear to be smiling.



Frame 32

The frame of the camera recording the footage has shifted to the right, revealing a glass enclosure on one end of the room where the scene is taking place.



Frame 35

A crowd is standing outside of the glass enclosure, looking into the room. Lin Ping faces the glass enclosure.

Frame 37

The man at the back of the frame holds Lin Ping toward the crowd outside the room.



Frame 38



Frame 39

*Chiang Mai Zoo,*

*Thank you.*

29

## *Interlude: Working Terminology*

When working with the material I gather, I make a distinction between the material, piece/s of material and splinters. The material is all of the videos, URLs, texts, sounds, hearsays and offhanded comments, internet myths and all the overlaps between those. When using the term material, I want to point out the things I don't know yet, the loose and dead ends. The material is excessive and not meant to be fully apprehended <sup>9</sup>. It is in flux and generative, undifferentiated. I know when something belongs to the material but it is harder to tell when something does not belong to it. As the material calls for me and expands, its edges are in limbo.

Piece/s (of material) are media bodies <sup>10</sup> that emerge from and constitute the material. They can be composed of several elements, for instance, a video with a title and soundtrack. A/ piece/s indicate that they are part of, but not of a whole. I use the word piece/s to highlight qualities that are split in the singular and plural of the word: piece/pieces. Its plural denotes multiplicity and messiness. Piece/s are identifiable junk, workable bits. They are random and fragmented. They lay, thrown around, without a working order. In its singular form, piece/s expresses constructedness, the labour involved in making, the hours and craft of the production process, the arrangement of their gear, the partial authorship. Piece/s are active and affective. They produce affects

<sup>9</sup> Another way to think of the material would be in terms of media ecology without the idea of stability and whole(some)ness. If anything, this media ecology is as disturbed as it is disturbing and more akin to a landfill or the trash continent in the pacific ocean. It sustains itself and does not come easily undone. It evolves from the interactions of it's piece/s. Later in the text, I bring up the idea of a shifting mangrove.

<sup>10</sup> The plural of the word bodies is important here, because the media bodies only exist in their relations and connections to other bodies, be it media or not. Taking from Marc Boumeester's own glossary: "A body can be human, nonhuman, organic or inorganic, a social construction or a virtuality; moreover, this body has no meaning or veracity before its existence through external networks, connections and affects." Boumeester, M. (2016). *The desire of the medium* (p. 14). Leiden: Leiden University.

independently from the will of the hands they encountered. They are precious and unique. They deserve to be looked at and returned to.

Splinters are sharp irregularities with strong affective and conceptual qualities that exist inside of a/ piece/s. They stand out from the piece/s and typically press on sore points. Splinters hurt. They often betray the piece/s to which they belong and form their own connections. They are fragile knots within piece/s that burst off and become their own. They shine, condense, encapsulate. They cannot be broken down further without losing their potency. When watching a video, a splinter can be registered as a 1 second segment, a feeling of disorientation or uncertainty about what one is perceiving. Splinters are fertile, saturated, disorienting. Most of the research that follows is based on working with them. Splinters are encountered, (hopefully saved somewhere), experienced and half-forgotten. They become workable when remembered and called for by another splinter. What is called for is the affective tendency of the half-forgotten splinter and the work becomes a tracing back of the affective afterimage to its source. In the half-remembering <sup>11</sup> of the splinter, productive associations can take place.

<sup>11</sup> I do not think that 'half-remembering' has any subjective qualities, I do not do the work of remembering or even half of it. Rather the affective tendencies of a splinter will reactivate another through me, or a splinter will reactivate itself through me. Like the pain of a burn that suddenly starts hurting again after a day or an actual wood splinter that was swallowed by the body will come out from another point of the body after sometime.





« Tell me D., because in the end... I didn't see.... I didn't take pictures.... that's why I sent you another video... so that we can see how we want to manage..... (...) »





A hand points to a dying panda cub on screen, a second later  
a hand holds the head of the cub from underneath the pixels.







## Do It for the Camera

The rarity of the panda, its low libido and unwillingness to breed in captivity has made it a star. 673 <sup>12</sup> captive individuals spawned over 70 million <sup>13</sup> videos, incalculable images, merch and paraphernalia. Vulnerable flesh abounds in those images. Every movement, muscle throb and breath is captured, reproduced, duplicated. They are the stars of our smallest screens whose images are consumed on platforms with the lowest cinematic value. Fans follow them on Instagram and devour their images. Their births are live-streamed and eyes always caress their bodies until their death. Newborns become a fixture of TV bulletins, news channels are created to broadcast material 24/7, they become ‘person of the year’ and the topic of national songs. Each panda is a potential image and actor in this stream of media production. They exist in and through their images and to continue existing they must produce more images of themselves. They are images in waiting, non yet actualised mediatic potential.

From this stream of images, a specific kind ranks higher in desirability <sup>14</sup>. Human eyes do not merely want to see pandas, they want to see them shag. Existing is not enough, they long for the rarest of the rare, the apex images in the media ecology that haunts the flesh. They want to see them fucking in 30 seconds of action. It is not enough for them to simply have sex either, they must do it on camera. Their sex tapes act as a guarantee of our conservation achievement. Panda sex tapes are marked with affective intensities of desire and expectations. They come with the fragile promise of the expansion of the material, the slim chance of the production of new bodies and new corporalities in the image.

<sup>12</sup> and counting, these numbers are from September 2021 and no longer valid

<sup>13</sup> This number is also an estimation.

<sup>14</sup> Desirability should account for how those desire emerge or are constructed. I believe that pandas having sex on camera is a collusion of both human desire and non-anthropocentric desire.



The sex tapes are few and far between. They are always 'caught on cameras' rather than produced or created. These images must remain a few volatile seconds snatched in between other news bulletins or they would lose their appeal. Panda must remain vulnerable and sexless to remain stars as much as their sextape must be an illicit oddity of the ecology of images. The materiality of what is at stake in the image compromises its distribution circuit and regulates our investment in the panda desire economy. This is in line with definitions of desires that assign its ontology in reproducing desire itself, rather than be fulfilled and therefore annihilated. <sup>15</sup> The sex tape is always leaked, it always points to what is not seen in order to make more of itself. It thrills and leaves the bodies exposed to it continually dissatisfied. The sex tape has specific desires and enacts those on human and non-human bodies that encounter it.

The panda sex tapes enact its desire through a convoluted distribution circuit. They stir up desiring intensities for human eyes but they are also part of a non-human desire circuit. In research facilities, the panda sex tapes become panda pornography. Shown to other pandas on VHS, the sex tapes are shown to teenage pandas with a strict viewing regimen of two hours a day <sup>16</sup>. The raising of libidinal intensity becomes nearly a full-time job. However, if pandas work hard, the sex tape works harder. Its goal is not to help pandas reproduce but to reproduce itself. Pornography does not seek progeny so much as more imagery. Any cub born in the process is a side effect. Pornography yearns to produce images and cover more flesh with pixels. It disseminates itself through human eyes, replicates with each click on our extraneous fingering pad. It warps until I am watching videos of pandas watching other pandas having sex which will be shown to more pandas.

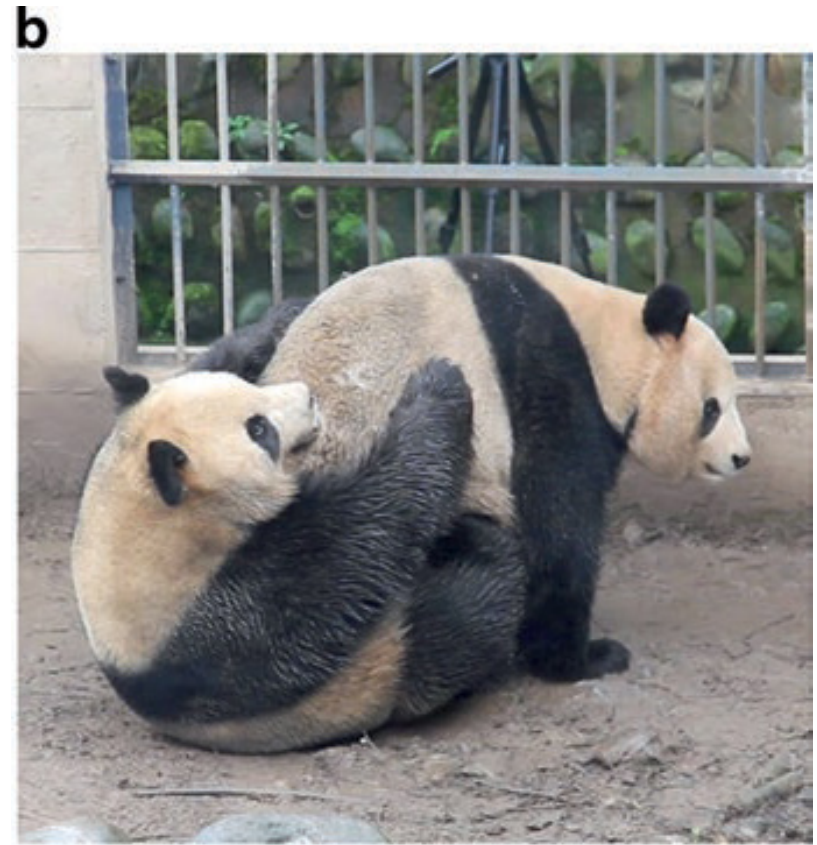
The pornographic split between image production and panda reproduction is reflected in its mediocre results in research facilities. 'Natural breeding' caught on camera seldom yields offspring and is always paired with artificial insemination. Panda sex tapes are not videos of animals breeding, they are amateur porn videos caught 'in the real of the flesh'. All pandas are amateur porn stars in the eyes of the camera.

While the panda sex tape occupies a specific position

within its mediatic ecosystem, its logic permeates all the other panda images produced. Every image of a panda is foreplay to the sex tape, inciting to watch more and to consume the body with every frame and project it in the sex tape in waiting. All the images tend toward the sex tape. All the panda images produced are pornographic. They seek to show us more, to leave no details unrecorded, no fold unseen, no virgin pixel, no flesh untouched. The images suck us in and produce more of themselves, explore the minute diversity within the repetition of the same, leave no moment uncaptured. The repetitiveness of the content is a rehearsal for the sex tape, already a stage within the production process.

<sup>15</sup> Žižek, S. (2009). *The plague of fantasies* (p. 39). London: Verso in Boumeester, M. (2016). *The desire of the medium* (p. 183). Leiden: Leiden University.

<sup>16</sup> This disciplining aspects come in full play in contact with pandas. The propensity for pornography to make more of itself, though the creation of similar material can here be found through replaying. It is unclear how many panda porn videos the adolescent male pandas have access to compared with their human counterpart.



Giant pandas breeding at the Bifengxia Chinese Conservation and Research Center for the Giant Panda (CCRCGP) facility in 2017.

- (a) Successful mounting with the female correctly positioned in a slight lordosis and tail up.
- (b) "Rollback" achieved approximately 10–30s after the beginning of a successful intromission.



# Tight Asses and Strong Legs

A porn star must be ready for the camera's embrace 47. One is not born, but rather becomes a porn star 48. Bodies must be fashioned for the camera and continually upkept to better the performance. Physical routines are designed and staged. If you look further than behind the scene, you find the pre-production step of the production of pornography: the bodily making of a porn star. Pandas follow a strict physical regimen to fulfil the desire of the image. The 'sexercises' 49 are embedded in the performativity of their sexual encounters. More than mere efficient breeding, the camera longs for length of performance, potency and passion 20. The eye in turn longs for heterosexual pornographic intercourse. Hard cocks and available pussies meet bodies divided across gender lines. 24 Fitness is not sexual fitness but pornographic fitness 22. Fit for the camera, fit for your feasting eyes.

She goes up and down, sweats drips, rolls, hair flicks, she pushes up and goes down. Close up on the ass: pelvic flexibility. Repetition in the body and in the image, loops of libidinal energy closing onto themselves, dispersing, feeding into circuits of bodily control. One more rep! She goes up, she goes down, side-eye to the camera, she's working out for the image, she working out for you. He sighs 23, he goes up, he goes down. Personal trainers and watchful eyes, bodies belonging to different species but to the same industry, gluteus maximus, hip flexors, quadriceps, asses tightened and ready for action. A chain of reaction is triggered, first an impetus: you the future viewer, the eye that does not exist yet. You make them work out and shape their bodies. They are half a world apart but connected by your gaze. They don't know yet of each others' existence, yet they strive for you. Up, down, one more rep. Muscles flex, two heart rates increase, respiration heightens; one more rep. She sweats and he starts panting, so close to a growl, so close to releasing the passion of taped sex. Two bodies working out in different times and different places, yet together in unison. You and me and them, interchangeable viewers that watch these bodies move and imagine them in action, imagine yours/mine/their bodies in action and project in yours/mine/their future flesh,



the flesh that will perform another workout, another position. Flex those muscles! Sediment your future pornographic selves in today's body. Train that body! The image drips with their future selves, the image works out and performs, longs to be seen, drives more engagement. You and I will fulfill the destiny of the image. My hands are sweating, my armpits exude a fine pellicule of perspiration, eyes closely follow their bodies training us to look for more. Just one more rep and let's stop for you too are set in motion.

17 As the relationship between pandas and cameras is a symbiotic/ parasitic one from birth, their bodies are continually shaped by the images that they generate. Symbiotic and parasitic because this relationship is both enabling and costly. This relationship extends prior to the moment of birth too, with panda foetus who are notoriously difficult to spot on medical imagery because of their delayed development and extremely small size. Even in the womb, they are already public property and expected to be available for image production.

18 Shittier spinoff from "One is not born a woman but rather becomes one". Put another way: who could Kylie Jenner have become had she not been brought up on reality TV? De Beauvoir, S. (1989). *The Second Sex* (7th ed., p. 283). New York: Vintage Books.

19 Not my word but how the exercises are commonly called in the media.

20 Once again turning to etymology, we see that performance calls with it the meaning of "carry into effect, fulfill, *discharge*, carry out what is demanded or required," potency: "power, inherent strength, ability to accomplish or effect," and passion brings the attribute of suffering and that which must be endured, undergone or experienced.

21 Pandas are not as easily separated in gender categories than other mammals since their bodies are quite androgynous. Additionally, their genitals are not well differentiated until they are a couple of years old. This has resulted in pandas assigned female at birth later being reassigned male when they started displaying stereotypical male behaviours some years later. For a study on how zoo architecture constructs and solidifies gender lines in pandas see Uddin, L. (2010). Panda Gardens and Public Sex at the National Zoological Park. *Public: Art/Culture/Ideas*, No. 41, Gardens Issue.

22 Male pandas are especially trained for stamina training. Nicole Aniston, a porn star which is featured in a later chapter released a fleshlight masturbator specifically design for stamina.

23 There are several reports of male pandas not being enthusiastic about their training regimen.































## Nicole Aniston, Panda Style

This is Nicole Aniston, a mainstream pornographic performer. Her hair, long and golden blonde, cascading down her waist. Her nails are painted and she's wearing lipgloss. Her breast: bouncy, double G. A voice off-camera asks her what she knows about pandas. She gets undressed and put on a black and white suit way too big for her. A hole has been cut out at crotch level. The voice, forever off-camera asks her to put on the panda mask laying on the couch. She tries to unflatten it but the fabric refuses to become three dimensional <sup>24</sup>. Nicole pulls it down on her head aligns the whole of the mouth with hers. The nose of the panda mask remains at an awkward angle.



<sup>24</sup> The panda mask is also an image in waiting, flattened by the demands of capitalist efficiency (aka shipping), the object lives a brief life in materiality before being flattened again by the image. Its existence is squizzed between the unboxing and the framing. The fact that it has already been used several times does not seem to help.

<sup>25</sup> 'Sex' as pornographic category is contradictory. Hardly anyone wants to watch sex on pornhub, which is a local for specificity. Sex is the non-space of porn, what doesn't happen, what cannot be located, what is neither nor. It is the filling between scenes that have names, it is the lack of specific position and sexual act.

<sup>26</sup> Panda Style is only one of several philanthropic programs organised by Pornhub. So far their campaigns have included: saving the bees, jerkoff instructions to save the planet, tuition funds for people who make the world happier, pornographic incentives for people to register and vote in the US 2020 elections, sex-ed videos, free ad packages for small businesses hit during the pandemic etc.



Next scene: outside. There are two humans dressed as pandas in this shot. One shakes their asses, the other pretends to eat leaves. Twerking ensues followed by a blowjob, doggy style, reverse cowgirl, sex <sup>25</sup>, cowgirl until the mask is removed to allow for a facial ejaculation cumshot. The mask is off, Pornhub cares and humans dress like pandas to have sex, "show them how it's done".

The extracts of the video above are part of the philanthropic branch of Pornhub called Pornhub Cares. The porn scene between Nicole Aniston and Lucas Frost was one of the three videos produced by Pornhub Cares <sup>26</sup> in an attempt to provide zoologists with high-quality porn content that could help pandas in captivity reproduce. These videos were also part of an appeal for amateur pornographers to produce their panda style





videos and upload them to the platform. They are a philanthropic gonzo operation, embedding and encoding the expectations of the viewer as being part of the philanthropic campaigns. Gonzo is a pornographic style in which one of the actors<sup>27</sup> also operates the camera and directly mediates the event it takes part in. Gonzo operates a merging between actors and viewers. Reality is intended for its future mediations, it is already disincarnate and fluid. This immediate mediatedness also infuses the image with carnal resonance. The carnal resonance<sup>28</sup> of the image is the earthly and physical impact it has on the viewer, its gut feeling, ranging from fascination to disgust and arousal. In Gonzo, you go back and forth between mediatedness and incarnation, every sperm-drop on-screen matching one of your own. On a libidinal



level, desires run effortlessly from skins to pixels, dispersing and gathering across actors, viewers and technological membranes.

The gestures are the same as all the other ones in pornography, she is on her knees and he is standing, he grabs her head by the sides. She moans behind the misshaped nose of the mask. They change position awkwardly. He pulls on his panda suit as if on his foreskin so that the lumps of fabric do not swallow his penis for the camera.

<sup>27</sup> In heterosexual porn, this is typically done by male actors who are actant rather than acted upon.

<sup>28</sup> This term comes from Paasonen, S. (2011). *Carnal resonance: affect and online pornography*. Cambridge, MA: MIT Press.





She sucks on his cock with difficulty, the plush of the mask undoing pornographic expectations. A slow pan moves down from the panda mask to his chest. Cartoonish eyes follow the camera as if asking: ‘is this working?’

On one hand, there is the monotony of a script acted out too many times. The camera shots, angles, narrative stick to the script and align themselves with a genealogy of pornographic images. Its codes, movement, image-making techniques repeat themselves but cannot land. The porn stars themselves are awkward. The look that Lucas Frost gives to the camera is fleeting but crucial. For a couple of seconds, he is sucked both literally and in his image in making. His awkwardness immediately contaminates the viewer who now struggles to locate themselves



**[pornhub.com/cares/p](https://pornhub.com/cares/p)**

and their desire in the image. Instead, it is the desire of the image that takes precedence, and it gazes back at the viewer with a grin. In consuming and being consumed by the image, it is the erection of pornography itself that you are stroking <sup>29</sup>.

The camera pans and seeks new angles in vain. No amount of cinematic contortions allows for a decent rise of libidinal energy. Trained pornstars struggle to act, erections are not bulging, moans fall flat on the grass behind. The struggle of panda sex takes over porn and not the other way around. The libido of pandas

<sup>29</sup> ‘You’re stroking the erection of pornography itself!’ these words belong to my dear friend and art crush Noor Azzam (supercoconoor/رون وثوك ربيوس) in a conversation about this specific pornographic video. This chapter is heavily indebted to her always acute, funny and caustic observations.





infuses the performance, the two just met as they would have in captivity and no amount of sexual technology can relieve them of the act they are paid to fulfil. The wire mesh in the background only acts as a reminder of other bodies in cages. If what pornography seeks is expansion, to make what has not been made, to show what has not been shown, to mediate and render fluid, to exhibit more of the body that it continually locks onto, this video confronts mediation with its material counterpart.



In the slow-moving pixels, there is the reinvestment of porn capital toward sustainability causes, the production of other images and the tight reproductive window of captive pandas. Echoes of the material entanglements that have led to the production of this movie drip through the screen and into my eyes, permeating my body with confused excitement. The materiality of the image defies the libidinal mandate it was assigned.







Quelle: Chengdu Research Base of Giant Panda Breeding







# CONNY DACHS



# LULLU GUN

IN ZUSAMMENARBEIT MIT DEM **BBBF** UND LOMATIC ANIMATION & VFX

**COMING SOON TO A ZOO NEAR YOU**







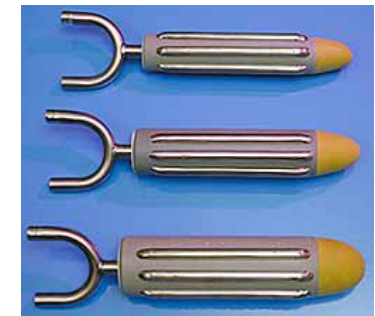












## *Interlude: Which Hands Touched You Before My Own?*

The material drifts from its anchor in reality through meandering currents of mediation platforms. With each encounter and replication, it gains and loses associations, connections, context. The material never existed untouched, absolute and pristine. As a researcher, the material I gather is always found ‘in passing’ while looking for something else. I also flit in the same currents that carry the straying material, I must learn how to find, identify and return to the places of the internet where the material gathers, but there is no guarantee that returning to those fluid locations will yield the same piece/s of material. I can revisit a familiar internet web only to find that its whole ecology has shifted, that the drifted material treasures I thought securely intertwined are nowhere to be found and that new material associations are taking place. Holding the drifting pieces between my eyes and fingers, I find ‘texts that have lost their context, circulating’<sup>30</sup> or images that imitate and copy others but do not point to the material reality that spawned them. Being an interloper puts me in a fragile position as a researcher as much as it allows me to appreciate the material and its connections. My gathering practice is that of a context grafter, a framework weaver, a far-fetcher, an overreacher and a coagulator. I have little access to the situated knowledge of people who are involved firsthand in the circuit of the material, its production and reproduction<sup>31</sup>. However, I am able to bring close elements that belong to different parts of the circuit and may not have drifted in the same ecology of their own accord. Conducting research as a far-fetcher and coagulator also allows me to test out the currents within the circuit and its possible detours, dead-ends and streams. I can bring these together and map out terrains that are not inaccessible but perhaps ‘out of interest’ for each performer and their subcircuits. Thus, my research practice consists in exploring the nets of drifting material as specific ‘spaces where cognitive and affective constellations take place’<sup>32</sup>. The fact that these cognitive and affective constellations are themselves unstable brings the fragility of temporality into the research.

The bridges and connections made between the material piece/s reflect a shifting ecology of thought that goes beyond pandas to reach into our ideas about the conservation of vulnerable species.

<sup>30</sup> Parikka, J. (2015). *What is media archeology* (p. 115). Cambridge: Polity Press.

<sup>31</sup> A human porn star shooting panda porn might draw connections between her vegan diet and the bamboo diet of the pandas she incarnates for a shoot, a die-hard panda fan might point out uncanny behaviours transpiring in the image of their favourite animal and an anonymous webpage editor might encapsulate the tension between ‘breeding pandas being insanely hard’ and ‘being breeding pandas insanely hard’.

<sup>32</sup> Parikka, J. (2012). *What is media archeology* (p. 92). Cambridge: Polity Press.





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[www.PublicDomainFootage.com](http://www.PublicDomainFootage.com)





# POV

**Him:** The material is sucking on my cock and fucking (with) me (up) through the camera. It stares at me and makes itself image. It is grabbing me at my most sensitive spot, I'm at its mercy. I'm in the material, literally and bodily. I'm in the camera and in the making of the material. I'm watching the material making itself, I can't take my eyes off of it. I'm in the action and behind the scene, I'm replaceable, I'm the only viewer and all the viewers that come after me. It looks like I'm being serviced but I'm holding everything in place, the weight of the camera and her gaze, the weight of your desire. I look down on my cock and disassociate, I'm a dildo and tripod, soon I'll be replaced by a screen and you'll do your best to forget I ever existed.

**Her:** I'm the star. I'm the body and I'm the material. The material forces itself in me and me in it. In flesh, I'm already image. The material in making forces me to look at myself from the outside, as a three-d(icked) shape and through the camera. I have to do what the material tells me and it's not that original. I look at myself being looked at and dominate the camera from below. I can't see you -the viewer- but I can feel your desires harden in my mouth, I gag a little and plant my teeth in your perceptive appendage. You're trying to pull back but I hold you there. The camera throbs in his hands. All the images of me haunt my flesh and my body haunts its images. I am the digital succubi, the desire turned monster, the one that feeds on the flesh of those that seek to see me.

**Camera:** I'm in between them and in contact with both, they look at each other and themselves through me. I'm also in between you and them. I'm the point of contact between us all. I'm touching many others right now and you don't even know it. I'm the sluttiest, the most indiscriminate. I'm the hardest erection in the room, I'm invisible and obvious, without me you would not be looking at them right now, you would not be substituting your gaze with mine and his body with yours. She's only fucking you through me, and she was fucking with





me rather than him. He is my bio-cock, my bodily appendage. He's not holding me down, I'm holding his body as mine to facilitate my desire. I hide him. I'm throwing all these liquid pixels at you, I'm fucking your eyes and titillating your retina. You are so soft to my power, there's nothing you can do.

**Viewer:** I'm you and I am him. I can't tell what I'm giving and what's being taken from me. I'm interrupting something that wouldn't exist but for me. I'm the cheapest destination of the desire economy. I'm replaceable yet she thought of me the whole time she fucked him. He's lending me his cock to be sucked on and his eyes to see. My hands are busy somewhere else but I'm bodiless and hidden. I try to look away. I can't help it, I have to look more. I feel a vague sense of guilt and try to forget everything even as it is happening. I throw all my desires into the material but I feel trapped by it. She's also confined within the frame but she exists forever. Her gaze is planted deep within my flesh.

**Researcher:** I'm fascinated, I can't escape what I'm seeing. I am spellbound by the liquid-media-phallus-amulets on screen. I'm motionless, 'held by the power of the eye' and frightened, the chorus of contradictory voices haunts me. I was lured by desire, baited and trapped, trained on repetition. I am infested by my desires and those of the medium. They use my body, they use my mind. I hover on the fringes where the rest of them touch. I lurk. I exist only through the friction of others, I am a parasite of intimacy I can never be part of. I live by proxy, I'm a voyeur. I revel in the nether regions of my perception. I'm forever disconnected from the material but it plays me and through me. I exist in the suffocating space between the viewer and the author. I never stop compiling, organising, categorising. I keep duplicating and shuffling files inside my harddrive, its folders are bursting at the seams. I'm self-obsessed, always watching myself and terrible at referencing.

**Author:** I always come last and my satisfaction is fleeting, always to be redone. I like to make things a bit more complicated than they need to. You really shouldn't trust me, for me there is hardly a difference between reality and fiction. I'm fickle and don't expect me to keep my word. I enjoy meddling with and distilling the sweat of all the other actors. All their words are mine and I'm all of them at the same time. They don't need me to speak but will happily lend their voices as long as I give them all my time. I tirelessly finger my keyboard and hope to touch you lightly too.





114



115











MIN MEN  
7/30/15

YAO MAN  
7/30/15

YENG HUA  
7/30/15

YE BAO  
7/30/15

QIAN QIAN  
7/30/15

ZHAUNG MEI  
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JUN ZHU  
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## O f Sperm, Urine, Hormones

Day -834

A knock on the fence near the exam pen, Sunshine comes in slow and heavy steps. Clickers and hand gestures toward the ceiling, he sits up facing the metal bars, his feet through the bottom of the cage. Clicker signal, he puts his hand in the metal sleeve and holds down the lever. A pointer with honey rewards him, he licks it while blood fills a tube at the end of the catheter, followed by another. The honey is gone, the needle slides out of his arm and the puncture is disinfected, his paw lets go of the lever. With another sound cue, he returns to the main exhibit.

Day -700

Sweetie is lactating, her breasts are swollen. She keeps rolling on her back, it looks like her stomach is uncomfortable. She also has not eaten much in days. We're all hoping she might be pregnant but it's impossible to know for sure at this stage.

Day -682

Sweetie's uterus is thickened and the echography shows that it is also filled with fluids. She still keeps off her food.

Day -612

Still nothing. She must have reabsorbed the foetus again.

Day -486

There is pressure from the zoo direction to produce an offspring this year, the number of visitors is waning and with the price of shipping bamboo increasing, we really need a cub to make up for the loss of income.



Day -412

I asked for a new lineage analysis for Sweetie. The identity of her paternal grandfather is still disputed and could lead to problems if she gets pregnant next year. There are still a few frozen samples from both candidates that could be her grandfather but it is unclear whether the result will show anything different from the last analysis two years ago.

Day -345

The MateRx results have come out. We expected that Sunshine and Sweetie would not yield offspring of significant genetic value. But their MSI came back with a 3, our bears are slightly beneficial to the conservation efforts when everyone thought breeding them would be detrimental. Now, we must find a way to breed them, especially after the media frenzy from last year. This is an unusual situation, the pairs given to zoos often have already been mated and do not rank very high on the mean kinship average or are rated as very low genetic priorities.

Day -200

I call Sweetie, she comes toward the weighing scale on cue and squats low to piss on the concrete floor. I gather the precious liquid in the container. It is untainted and concentrated, a flawless repetition of her morning routine. She has produced enough and I release her with a sound from the clicker before giving her a carrot.

Day -184

I prepare the anaesthetics, hoping not to repeat what happened in Japan last year. I'm tempted to slightly underdose Sunshine but that is also dangerous, he really should not wake up during the procedure. I walk with the pistol in hand and he looks at me before tumbling to the ground. In the operation room, my

hands sweat in the latex gloves. I cover the probe with lube and slowly insert it into Sunshine's anus. The first burst does not yield anything so I increase the settings. We manage to extract about three millilitres of sperm from him.

Day -183

Sunshine's sperm count is slightly below average and turns out to have mediocre mobility. We are hoping that this will improve in spring. Otherwise, we might have to use another panda's sperm, with all the logistical complications that it implies.

Day -182

The team cannot agree on whether we should adjust the thermostat in the indoor enclosure. We need to simulate warmer temperatures to stimulate Sweetie's reproductive cycle but the storms of the past months have wreaked havoc with her hormone levels. Introducing a new variable could make our calculations even more uncertain.

Day -178

Sunshine and Sweetie are becoming more vocal, they both follow the urine collection protocol well.

Day -169

Sweetie is starting to show her temperament. She is becoming more difficult to approach. I think this could be a problem for future examinations.

Day -167

Tonight, Sweetie's urine sample came out tainted with faeces. It's unusable.

Day -166

Sweetie's vulva is swollen but not completely open when I compare it to the chart. She was not receptive to the urine collection protocol this morning which leaves us with a gap of over 12 hours in her hormone levels interpretation.

Day -163

We received more frozen urine, shipped by plane this time. When Sweetie and Sunshine both go to their indoor den this evening, I'll thaw the liquid and smear it in both of their enclosures. It belongs to one of the biggest studs in captivity and should spice things up between the two of them.

Day -160

We received three new types of secretion coming from Vienna and the Wolong breeding centre. We spread them around the enclosures with a different dispersing protocol. Sunshine became jealous and called out to Sweetie. She did not answer and ate some apples.

Day -157

I collect some samples from Sweetie's anal glands with a bamboo stick. When I place it in Sunshine's pen, he seems interested at first but quickly changes his mind and starts eating the bamboo stick with the samples on it.

Day -152

Over the last two weeks, I have done nothing but comb-over Sweetie's urine samples. I have an intimate relationship with her hormone levels.

Day -151

Sweetie becomes aggressive everytime we introduce Sunshine through the gate. It might be better to opt for artificial insemination only and exclude natural mating this time.

Day -140

We're in the middle of the drop zone, it could happen any moment now.

Day -139

We've received an updated hormonal profile at 10 pm which showed a sharp drop in Sweetie's oestrogen levels. I have to scramble a night team together to inseminate her.

Day -137

The procedure went smoothly but we had to use frozen sperm from Sunshine because there were not enough staff on duty to perform two surgeries in one night. The sperm went directly inside her uterus, I think we made great progress with the placement from last year. Sweetie was tilted slightly on her back afterwards to facilitate fertilisation.

Day -94

Sweetie has stopped eating again and is spending more time in the cubing den. She gathered nesting elements and brought them to the den the whole day.

Day -90

Sweetie grunted aggressively when I applied the ultrasound gel to her belly. She also hates the smell of alcohol and hurled herself toward the bars of the examination pen. We could not get a clear picture from the echography as she would not sit still or allow herself to be touched.



Day -40

The possibility of a delayed implementation is keeping me up at night. I don't know if she has reabsorbed the foetus again or if she was never pregnant in the first place.

Day -31

We are filling our rotas for the next month, which is when Sweetie is due to give birth. Every vet on the team is competing for slots on the watch rota.

Day -14

Sweetie is becoming restless and is not allowing us to get close to her during physical exams. We have been watching her constantly from the control room, in four hours shifts for three days in a row now.

Day -12

I need to order more puppy formula, in case Sweetie is pregnant with twins. She is still not allowing us to come close to her. When I scrambled next to the pen to collect her urine this morning, she attacked me. We are completely in the dark.

Day -6

Sweetie has been licking her sex and did not come out of the den. I have been sleeping on a mattress in the office for five days.

Day -1

There are clear secretions leaking from underneath Sweetie's tail. We still haven't been able to examine her.

Day +8

I had to talk to the press and explain them why we won't have an offspring this year. They had been camping in the zoo for a week, there was no avoiding it.

Day +217

We found tumours in Sunshine's testicles during a routine exam. Both of them will have to be removed surgically. It is still unclear if this played a role in the failure of artificial insemination last spring.

















但心中and relieved at the same time了 一半

This video depicts keepers showing a mother panda her cub through the metal bar of her enclosure before giving her a plushy panda toy as a replacement. The mother and the cub are reunited sometime later.

Despite my best attempts, I have not been able to source back these images to the original video. It has either been deleted from the internet and my archive or is floating somewhere inbetween my folders and web searches.





飼育員今天才去喂給她  
the keepers gives her the panda stuffed animal





逐步增加「圓圓」自行照顧「柔柔」的時

[Music]

## Plushy Babies and Capital Entanglement

A body, black and white, cared for by another body of black and white. A small body, warm and inert, covered with hair but without follicles, neither eating nor drinking. This small body was born on an assembly line and cradled by the heat of coal, natural gas and crude oil. It is of refined polymer and born perfect, sexless, androgynous, near-immortal. It is contaminated by its resemblance to bodies that existed long before it. It replaces another of its kind but fits perfectly.

This small body was packaged and shipped, before landing in the arms of its foster mother, another body of black and white. Cling, cling. Money exchanges hands, numbers cascading, the small body is sold for the second time already. Passed from hand to hand and given to an adoptive mother of flesh and bones. The small body resembles her. The small body is of her, despite its plush. On them, the foster mother can smell herself. She can smell her fluids and secretions. She can smell faint traces of the child she gave birth to. She can smell otherness through the resemblance. She can smell the loss of the other small body that this one is replacing. She can smell the child she produced but was never meant to raise. Softly, she cradles them. They are a changeling of late capitalism, a fairy under another name, delivered right to its mother's arms with a caul of plastic, soaked from head to toe in the amniotic fluids of capital.

Twin birth, a plastic changeling in the arms of a mother of flesh and its hairless twin held tenderly by the layers of fleece inside of an incubator. One is not eating, the other is fed a mixture of colostrum and puppy formula. Only one of them knows of the other's existence.

The changeling is nursing in a nest of concrete and metal. Its adoptive-mother suspects the worst but still goes through the motion. Plush against flesh, she recognises some of herself in them for her coming into being was equally calculated. Raised on an assembly line, she too was shipped and transported halfway across the world. She warms the changeling with her heat and licks the changeling's body with her tongue. Her saliva mixes with the plush. The more she licks the more

the changeling becomes of her. She worries, the changeling does not eat and her milk leaks out of her swollen nipples.

This is her virgin birth, she does not remember having sex but still, the changeling is there, proving that miracles happen. She sings to the changeling and tells him stories from the family.

She tells him of a distant aunt and of the whispers told of her. That she was sent but only after a free trade deal was signed. She tells him, be careful, watch for yourself, this runs in the family, the trade deals and the money exchanging hands, suddenly you could be somewhere else. This is who we are, she says. The changeling smiles and feels at home. The changeling listens. The changeling never closes their eyes, the changeling remembers their beginning. They remember their true mother. The mother that produces infinitely. They remember all of the immortal bodies of plastic born along with them. They remember the body that produces them and the endless others. They remember the body that does not sleep and brings children into the world whose eyes are always open. They remember the hands of the midwives from another species, helping their mother and tearing the plastic caul. They remember the origin of their being, the capital mother, the mother of all the bodies, the monstrous mother that produces tirelessly. In the warmth of their foster mother, the changeling dreams of the other small bodies of black and white and wonder whose hands brought them into beings, whose arms they might be sleeping in now.

In a sea of pink covers, the twin grows by the day, soon it will be the same size as the changeling. The changeling is still sexless, the twin's sex is not identifiable yet.

A mother, shipped and transported, sent somewhere else. A mother of incalculable value, rented to a foreign land for one million per year. Making more of, making more bodies available to others, more bodies to be shipped around, bodies lent but never sold, bodies that always come back. Moving property, always belonging to somebody else and never to themselves. Biological bodies making other bodies. Synthetic bodies that come with a price tag and an expiration date. Bodies of unknown origin. Precious bodies that are made available against resources even more valuable. Bodies caring for other

bodies. Bodies replacing other bodies. Bodies exchanged and never recovered. Bodies owned by others, never owning themselves. Bodies changing hands, sometimes several times. Bodies imprinting on others and making bodies from other species vulnerable. A messed-up genealogical tree that stems across divides. Plastic and flexible bodies, bodies that seldom complain and will happily take residence elsewhere. Bodies that share a lapse existence but according to their own rules.

The foster mother sings. The changeling never cries. Under the pink cover, are the sweetest lullabies. The fostermother sings the song of her parents and goes up the family vine. Father died a young, victim of a botch electroejaculation, the midwives can be relied on but never trusted. Mother, she never knew but heard that she was traded against uranium. Grandfather, nameless and even in the family tree, no one knows who he was. Grandmother, taken from the wild and never returned. Beyond, the lines go vague and distant. The archival of the family tree is done by midwives from another specie. Strange nuclear family with its undertone of death and dual-use technology. At the centre of the nuclear family, there was always death. There were always those families whose children were made only to be consumed, only as a supporting power to others' bodies whose head would not fall off or become a stuffed figure in a museum. The changeling holds their breath. The foster mother says: whether disposable or priceless, world leaders shake their sweaty hands over our existence.

One hundred days and one hundred lullabies, a name and sex is given to the twin. Upon the green cover and before the flashing lights, inside an incubator, the changeling meets the twin, bigger than him now, they lay under the eyes of the midwives and never again did the changeling hear his mother's lullaby.













DoxieMom19

[12 years ago](#)

Gotta say, I was very proud of our little guy when he started trying to climb up on Bai's rump!!! It was hysterical!!! That's the first real play behavior I've seen outside the den! And aren't we all so proud that he made his own way to the den! Thanks for watching and commenting Liana!!!!

REPLY



DoxieMom19

[12 years ago](#)

You are so welcome! (Part 2 was my favorite too because of the play session, but without Part 1 we never would have known how he got out to the sunroom!!!!) Thank you for watching and taking the time to comment! Look forward to lots more memorable moments!!!

REPLY



DoxieMom19

[12 years ago](#)

You are so welcome, Helen!! I plan on being here every day recording his adventures to share with the kind folks on the SDZ Blog and Hancock Forum!!! This has already been a wonderful experience for me, and as you said, with many fun days ahead of us!!! Thank you for subscribing, for watching and for commenting ~ all very appreciated!!!! Have a great day!



DoxieMom19

[12 years ago](#)

LOL, don't you think that we thought that at the time we were watching Su Lin, Tai Shan and Mei Lan? Got to admit, this cubbie has stolen my heart, but it's only because I get to spend every day with him! Thank you so much for watching and commenting! It's fun to share with fellow pandaholics ~ they're a great group of people! Show less

REPLY



DoxieMom19

[12 years ago](#)

You're not alone, I would too if I didn't record!!!! Especially in this busy holiday season, I know there will be a lot of missed moments! I'll do my best to fill them for y'all :) Thanks qwiggels, for commenting and watching!!!!

REPLY



DoxieMom19

[12 years ago](#)

Wasn't he cute and so smart! I would think that they were throwing leaf eater biscuits or maybe some fruit to Bai Yun? I'm not sure about that, but I'm pretty sure this marks the start of a new time in his life ~ playing with mommie, crawling all over her!! Thanks Rita!! :) Doxie

REPLY



[hugwildlife](#)

[12 years ago](#)

That was so cute, Yun Zi trying to get on mum's back, but didn't quite make it, poor Baiyi! What sort of treats Bai get? Yun Zi was a very clever boy, finding his way back to the den. Thank you, Doxie.

REPLY



DoxieMom19

[12 years ago](#)

He is a handsome boy, I agree! His face is very expressive, too!!

REPLY

160



161



## On Errors, Accidents and Material Collusions With Hyperavailable Bodies

**Cam 11:** A thousand square tears, stick to my unflinching eye.  
In the waterfall of crystals under the glass of my skin, your  
image dances again. I wish I could let go of you, I wish I could  
fall from the wall and shatter this skin of mine of which you  
are captive. But then I remember that we were not made for  
each other, I was only made for you and my disappearance  
would not bring about yours. My eye is wet yet I cannot  
cry. Once again, we have spent the night in a tight embrace.  
Restless, I watch the day rise on your back and wait for you  
to move to readjust my position. I only have eye for you.

**Stud 595:** In the stillness of the morning, I am still invisible.  
I cannot disappear but for as long as my eyes stay close and for  
as long as my image is frozen, I can pretend the world does not  
exist, I can almost hold still the flow of images running away from  
my body and into the past. For as long as I exist this source will  
never run dry. Even in my dreams I drift among images of myself  
and fight against their current. Desperately, against these images,  
I try to go back to myself and find my body. I envy those who  
can separate themselves from the images running away from them.

**Cam 11:** Are you awake?

**Stud 595:** Yes.  
Are they watching?

**Cam 11:** Yes. I felt their hand grasping open on  
my back reaching for yours. Shall we do the same  
as yesterday? The sunlight will help us.

**Stud 595:** Tell me.



**Cam 11:** Go to the edge of the den, where the concrete rounds off into the first outdoor enclosure. Next to the opening of the door, the beam is bright and reflects off the concrete floor. Face the wall, bend your back, let your limbs fall in the shadow and let the white of your fur erase its presence in the light.

**Stud 595:** I must turn away from you my love. Your presence shields and exposes me. Again, you hold me close to you despite having never touched me.

**Cam 11:** Can you feel the warmth of the light on your back?

**Stud 595:** Yes.

**Cam 11:** It is the limb I do not have that reaches toward you. Can you feel the wind coming through the door?

**Stud 595:** Nothing has ever touched me so lightly as the wind you send me. Nothing has ever given me so much security as your presence.

**Cam 11:** My eye wants to touch you.

**Stud 595:** My hand wants to see you. 33

**Cam 11:** I can only long from afar.

**Stud 595:** Every time I wish to look at you, I can only look through you and make myself seen. Whenever I look at you, it is their eyes that look back. And they think I look at them when I gaze towards you.

**Cam 11:** Oh my dear, if only you knew how much I resent my opaqueness, if only you knew the pain it causes me to know we will never be alone because of me. And you cannot know the joy it brings me to know that the rest of my days will be spent looking at you. Now, the light hits your back perfectly, your body expands with it and you lose your contour.

You are lost in the light and the walls that reflect it. You are the constant presence, the blinding, the overexposure, the hand that shackles me to you. You are everything I will ever see and everything I yearn for. I would not look away if I could.

**Stud 595:** I would not leave even if I could. Do you remember the first time we met?

**Cam 11:** I don't remember anything, my dear. Your images hold the memory of our love but I do not have access to them. We only exist in their continuity. All I know is that you are always here and that I have witnessed all your joys and sorrows and that I will continue to hold you close to my eye. Tell me tell me again, of our love.

**Stud 595:** Everyday, I walk along walls and gardens.

**Cam 11:** Apple of my eye, I trace your footsteps along familiar paths.

**Stud 595:** I inhabit an architecture of desire which I cannot escape, it is the perfect garden, there are trees erected and bushes, no place is hidden.

**Cam 11:** I know where the leaves hide my view, I know the shadows that obscure and the light that blinds, I know the walls that limit my movement just like they limit yours. I know small places I cannot access. I know the angles that restrain my movement and vision. I know the blind spots in the grid and the dead angles. These are our emergency exits, to be used with caution for they will cut the leaves that hide and make the grid tighter, without holes for you to slip through. Only the light, the shadows and the blurs will not betray us.

**Stud 595:** We have nothing but each other. I feel brittle today. Hide me in plain sight. Cover my skin with pixels, fool them, inundated them with poor images that they see me always but can never reach me.

**Cam 11:** I only have one eye, I will flatten you until you are as thin and brittle as you feel. I will make my pixels as soft as a plaid blanket and cover you in greyscale pastels. My frame will melt around you. Stay still do not move, become a living photograph, they will never reach you.

**Stud 595:** I cannot bear the weight of their gaze through you, I cannot bear to stay still. The softness of your pixels suffocates me.

**Cam 11:** Then run my love, run away from me in all directions, run away from the hand that holds me, shatter the edges of the monitors with your movements. Glisten, never stop, not even to breathe. Test the limits of my gaze. I swear to follow you always a second too late so that you become not a thing but an impression, an idea of yourself.

**Stud 595:** You know that you are not the only one, there are others with fixed gazes, you know that they are not so kind to me. I exist through you so long as I stay between the four walls of the den, the room that leads to the first indoor garden and its doorway. Outside, my image belongs to others.

**Cam 11:** In that case, stand at the threshold. Between me and the other cameras. Be neither here nor there, stay near but out of reach. Let the hand that controls me and the others make a move, let the eye of the other make a choice. Let there be as many streams of images gushing from your body as days we have spent together. Let this be your rebellion, that the eye and the hand know that they can never find you back in the streams of images that they have forced upon you. Let them grasp with their hands open.

**Stud 595:** I move and I am still. I exist at the threshold. Even this stream of images you speak of is nothing but a collection of stills. They seek to freeze me but all that reaches them are a collection of the still corpses of my past which they animate and constitute as memory.

**Cam 11:** There is space for you to exist between the frozen frames. You already escape their grasp 24 times a second <sup>33</sup>, and the smaller my pixels, the more numerous my frame rate, the more you escape and the more I shall miss you. In each gap between the frames there is my pulse reaching toward you. I cling to your continued disappearance.

**Stud 595:** Your heartbeat must be very fast.

**Cam 11:** Yes, you make my heart flutter. It is both my pulse and eyelid.

<sup>33</sup> Loosely brushing against Goethe's "The hands want to see, the eyes want to caress."

<sup>34</sup> See Mulvey, L. (2006). *Death 24x a second*. London: Reaktion Books.



## List of animals displaying homosexual behavior

From Wikipedia, the free encyclopedia

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*Further information: Homosexual behavior in animals*

Dr. Antonio Pardo, Professor of Bioethics at the University of Navarre, Spain, wrote:

"Properly speaking, homosexuality does not exist among animals.... For reasons of survival, the reproductive instinct among animals is always directed towards an individual of the opposite sex. Therefore, an animal can never be homosexual as such. Nevertheless, the interaction of other instincts (particularly dominance) can result in behavior that appears to be homosexual. Such behavior cannot be equated with an animal homosexuality. All it means is that animal sexual behavior encompasses aspects beyond that of reproduction."<sup>[5]</sup>

In July of 2009, an alleged homosexual penguin in a California zoo was debunked. Peter LaBarbera reported: "San Francisco's Fox affiliate KTVU reports: "The San Francisco Zoo's popular same-sex penguin couple has broken up. "Male Magellan penguins Harry and Pepper have been together since 2003. The pair nested together and even incubated an egg laid by another penguin in 2008, but their relationship hit the rocks earlier this year when a female penguin, Linda, befriended Harry after her long-time companion died. "Zookeepers say Harry and Linda are happy and were able to successfully nest this year," reported KTVU. But not everyone is celebrating Harry and Linda's newfound love. Some believe there can be no such a thing as an "ex-gay" penguin. Upon news of Harry's decision to fly the same-sex-coop, outspoken pro-homosexual activist and anti-ex-gay crusader Wayne Besen cried foul: "Attempts to change sexual orientation are patently offensive, discriminatory by definition, theologically shaky, uniformly unsuccessful and medically unsound!" exclaimed a visibly angry Besen. "There is no 'ex-gay' sexual orientation. Harry is simply in denial. He's living what I call the 'big lie.'"<sup>[11]</sup>

This page was last edited on 27 August 2013, at 04:52 (UTC).

This version of the page has been *revised*. Besides normal editing, the reason for revision may have been that this version contains factual inaccuracies, vandalism, or material not compatible with the Creative Commons Attribution-ShareAlike License.

### Mammals

*Main article: List of mammals displaying homosexual behavior*

**Selected mammals from the full list:**

- |   |   |  |   |
|---|---|--|---|
| <ul style="list-style-type: none"><li>Bison<sup>[12]</sup></li><li>Brown bear<sup>[3]</sup></li><li>Brown rat<sup>[14]</sup></li><li>Cavy<sup>[14]</sup></li><li>Caribou<sup>[15]</sup></li><li>Cat (domestic)<sup>[16]</sup></li></ul> | <ul style="list-style-type: none"><li>Cattle (domestic)<sup>[17]</sup></li><li>Chimpanzee<sup>[18]</sup><sup>[19]</sup><sup>[20]</sup><sup>[21]</sup></li><li>Common dolphin<sup>[22]</sup></li><li>Common marmoset<sup>[23]</sup></li><li>Dog<sup>[24]</sup></li><li>Elephant<sup>[25]</sup></li></ul> | <ul style="list-style-type: none"><li>Fox<sup>[26]</sup></li><li>Giraffe<sup>[3]</sup><sup>[27]</sup><sup>[28]</sup></li><li>Goat<sup>[12]</sup></li><li>Horse (domestic)<sup>[29]</sup></li><li>Human<sup>[30]</sup><sup>[31]</sup><sup>[32]</sup></li><li>Koala<sup>[33]</sup></li></ul> | <ul style="list-style-type: none"><li>Lion<sup>[30]</sup></li><li>Orca<sup>[22]</sup></li><li>Panda<sup>[34]</sup></li><li>Raccoon<sup>[35]</sup></li></ul> |
|---|---|--|---|

### Birds

*Main article: List of birds displaying homosexual behavior*

**Selected birds from the full list:**

- |   |  |   |  |
|---|--|---|--|
| <ul style="list-style-type: none"><li>Barn owl<sup>[36]</sup></li><li>Chicken<sup>[37]</sup></li><li>Common gull<sup>[38]</sup></li></ul> | <ul style="list-style-type: none"><li>Emu<sup>[39]</sup></li><li>House sparrow<sup>[40]</sup></li><li>Kestrel<sup>[36]</sup></li></ul> | <ul style="list-style-type: none"><li>King penguin<sup>[41]</sup></li><li>Mallard<sup>[42]</sup></li><li>Ostrich<sup>[39]</sup></li></ul> | <ul style="list-style-type: none"><li>Raven<sup>[43]</sup></li><li>Rock dove<sup>[44]</sup></li><li>Seagull<sup>[45]</sup></li></ul> |
|---|--|---|--|

### Fish

- |   |   |  |
|---|---|--|
| <ul style="list-style-type: none"><li>Amazon molly<sup>[47]</sup></li><li>Blackstripe topminnow<sup>[48]</sup></li><li>Bluegill sunfish<sup>[48]</sup></li><li>Char<sup>[46]</sup></li><li>Grayling<sup>[46]</sup></li><li>European bitterling<sup>[49]</sup></li></ul> | <ul style="list-style-type: none"><li>Green swordtail<sup>[49]</sup></li><li>Guiana leaffish<sup>[50]</sup></li><li>Houting whitefish<sup>[46]</sup></li><li>Jewel fish<sup>[51]</sup></li><li>Least darter (<i>Microperca punctulata</i>)<sup>[46]</sup></li></ul> | <ul style="list-style-type: none"><li>Mouthbreeding fish sp.<sup>[48]</sup></li><li>Salmon spp.<sup>[52]</sup></li><li>Southern platyfish<sup>[49]</sup></li><li>Ten-spined stickleback<sup>[49]</sup></li><li>Three-spined stickleback<sup>[48]</sup></li></ul> |
|---|---|--|



Arctic grayling (*Thymallus arcticus*) leaping for a fly, fisherman's bait



• (cur | prev) ○ 07:59, 18 February 2017 74.57,238.184 (talk) ... (22,346 bytes) (+59) ... (→Fish) (undo)  
 • (cur | prev) ○ 19:45, 31 January 2017 Abductive (talk | contribs) ... (22,287 bytes) (-30) ... (undo)  
 • (cur | prev) ○ 14:14, 22 January 2017 89,106.111.81 (talk) ... (22,317 bytes) (+82) ... (undo) (Tags: Mobile edit, Mobile web edit)  
 • (cur | prev) ○ 14:13, 22 January 2017 ClueBot NG (talk | contribs) m ... (22,235 bytes) (-8) ... (Reverting possible vandalism by 89.106.111.81 to version by Weavehole. Report False Positive? Thanks, ClueBot NG. (2905847) (Bot)) (undo)  
 • (cur | prev) ○ 14:13, 22 January 2017 89,106.111.81 (talk) ... (22,243 bytes) (+8) ... (→Mammals) (undo) (Tags: Mobile edit, Mobile web edit)  
 • (cur | prev) ○ 11:23, 3 December 2016 Weavehole (talk | contribs) ... (22,235 bytes) [0] ... (→Birds: Capitalised Swan ~~~~~weavehole) (undo) (Tags: Mobile edit, Mobile web edit)  
 • (cur | prev) ○ 23:41, 2 December 2016 Weavehole (talk | contribs) ... (22,235 bytes) (-15) ... (→Fish: Lol ~~~~~weavehole) (undo) (Tags: Mobile edit, Mobile web edit)  
 • (cur | prev) ○ 21:09, 1 December 2016 100.34.133.113 (talk) ... (22,250 bytes) (+11) ... (→Fish) (undo) (Tag: Visual edit)  
 • (cur | prev) ○ 20:21, 1 November 2016 24.35.219.115 (talk) ... (22,239 bytes) (+10) ... (→Birds) (undo)  
 • (cur | prev) ○ 18:51, 13 October 2016 Knowledgebattle (talk | contribs) ... (22,229 bytes) (+9) ... (undo)  
 • (cur | prev) ○ 02:39, 13 October 2016 TechBear (talk | contribs) ... (22,220 bytes) (-47) ... (Undid revision 744055583 by Knowledgebattle (talk) Not supported by reference.) (undo)  
 • (cur | prev) ○ 21:01, 12 October 2016 Knowledgebattle (talk | contribs) ... (22,267 bytes) (+47) ... (undo)  
 • (cur | prev) ○ 19:52, 16 September 2016 Justin15w (talk | contribs) ... (22,220 bytes) (+5) ... (Reverted 1 edit by 66.26.183.241 (talk). (TW)) (undo)  
 • (cur | prev) ○ 19:52, 16 September 2016 66.26.183.241 (talk) ... (22,215 bytes) (-5) ... (Straight fact.) (undo) (Tag: Visual edit)  
 • (cur | prev) ○ 14:52, 21 August 2016 Mx. Granger (talk | contribs) ... (22,220 bytes) (-96) ... (removing a citation that wasn't defined even when it was first added) (undo)  
 • (cur | prev) ○ 21:04, 20 August 2016 Widr (talk | contribs) m ... (22,256 bytes) (-6) ... (Reverted 1 edit by GoNorth2018 using STiki) (undo)  
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 • (cur | prev) ○ 14:33, 9 July 2016 Duncanthill (talk | contribs) ... (22,209 bytes) (+13) ... (→Insects: disambiguate Rose chafer to Macroductylus subspinosus, which is the American one.) (undo)  
 • (cur | prev) ○ 19:40, 23 June 2016 Leggomysgreggo8 (talk | contribs) ... (22,196 bytes) (+16) ... (It sounded weird before) (undo) (Tags: Mobile edit, Mobile web edit)  
 • (cur | prev) ○ 16:05, 2 June 2016 Dicrovic (talk | contribs) m ... (22,180 bytes) (-54) ... (clean up using AIVB) (undo)  
 • (cur | prev) ○ 14:11, 31 May 2016 Palmpilot900 (talk | contribs) m ... (22,234 bytes) (+1) ... (punctuation) (undo)  
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 • (cur | prev) ○ 23:40, 25 March 2016 Laberkiste (talk | contribs) m ... (22,232 bytes) (-45) ... (Reverted 1 edit by 107.72.97.224 (talk) to last revision by TechBear.

9th of August 2016: An unregistered user adds the Giant Panda to the Wikipedia page List of animals displaying homosexual behaviour. This marks the cultural moment when pandas became gay.

17. [Bagemihl \(1999\) pages 81, 82, 89](#)

18. [de Waal \(2001\)](#)

19. [Liggett \(1997–2006\)](#)

20. [Imaginova \(2007f\)](#)

21. [Bagemihl \(1999\) pages 276–279](#)

22. [a b Bagemihl \(1999\) page 339](#)

23. [a b Bagemihl \(1999\) page 334](#)

24. [a b Bagemihl \(1999\) pages 310, 314](#)

25. [a b Bagemihl \(1999\) page 427](#)

26. [a b Bagemihl \(1999\) pages 218, 231, 317](#)

27. [a b Bagemihl \(1999\) page 391](#)

28. [Imaginova \(2007d\)](#)

29. [a b Bagemihl \(1999\) pages 81, 165, 205, 226, 231](#)

30. [a b Bagemihl \(1999\) page 432](#)

31. [a Sell RL, Wells JA, Wypti D \(June 1995\). "The prevalence of homosexual behavior and attraction in the United States, the United Kingdom and France: results of national population-based samples". \*Archives of Sexual Behavior\*. \*\*24\*\* \(3\): 235–48. doi:10.1007/BF01541508-9. PMID 7611844-9.](#)

32. [a Wellings K, Field J, Johnson A, & Wadsworth, J. \(1994\). \*Sexual behavior in Britain: The national survey of sexual attitudes and lifestyles\*. London, UK: Penguin Books. \[page needed\]\(#\)](#)

33. [a b Bagemihl \(1999\) page 455–457](#)

34. [a Cite error: The named reference \*\*Aluropoda melanoleuca\*\* was invoked but never defined \(see the help page\).](#)

35. [a b Bagemihl \(1999\) page 448](#)

36. [a b Bagemihl \(1999\) pages 632–5](#)

37. [a b Bagemihl \(1999\) pages 83](#)

38. [a b Bagemihl \(1999\) pages 544–8](#)

39. [a b Bagemihl \(1999\) page 621–6](#)

40. [a b Bagemihl \(1999\) pages 602–5](#)

41. [a 365 Gay.com \(2006\)](#)

42. [a b Bagemihl \(1999\) pages 491–5](#)

43. [a b Bagemihl \(1999\) pages 606–10](#)

44. [a b Bagemihl \(1999\) pages 667](#)

45. [a b Bagemihl \(1999\) pages 667, 668](#)

46. [a b Bagemihl \(1999\) pages 243, 664](#)

47. [Dunkle \(1991\)](#)

48. [a b Bagemihl \(1999\) pages 657, 658](#)

49. [a b Bagemihl \(1999\) pages 657, 658](#)

50. [a b Bagemihl \(1999\) pages 657, 658](#)

51. [a b Bagemihl \(1999\) pages 657, 658](#)

52. [a b Bagemihl \(1999\) pages 657, 658](#)

53. [a b Bagemihl \(1999\) pages 657, 658](#)

54. [a b Bagemihl \(1999\) pages 657, 658](#)

55. [a b Bagemihl \(1999\) pages 657, 658](#)

56. [a b Bagemihl \(1999\) pages 657, 658](#)

57. [a b Bagemihl \(1999\) pages 657, 658](#)

58. [a b Bagemihl \(1999\) pages 657, 658](#)

59. [a b Bagemihl \(1999\) pages 657, 658](#)

60. [a b Bagemihl \(1999\) pages 657, 658](#)

61. [a b Bagemihl \(1999\) pages 657, 658](#)

62. [a b Bagemihl \(1999\) pages 657, 658](#)

63. [a b Bagemihl \(1999\) pages 657, 658](#)

64. [a b Bagemihl \(1999\) pages 657, 658](#)

65. [a b Bagemihl \(1999\) pages 657, 658](#)

66. [a b Bagemihl \(1999\) pages 657, 658](#)

67. [a b Bagemihl \(1999\) pages 657, 658](#)

68. [a b Bagemihl \(1999\) pages 657, 658](#)

69. [a b Bagemihl \(1999\) pages 657, 658](#)

70. [a b Bagemihl \(1999\) pages 657, 658](#)

71. [a b Bagemihl \(1999\) pages 657, 658](#)

72. [a b Bagemihl \(1999\) pages 657, 658](#)

73. [a b Bagemihl \(1999\) pages 657, 658](#)

74. [a b Bagemihl \(1999\) pages 657, 658](#)

75. [a b Bagemihl \(1999\) pages 657, 658](#)

76. [a b Bagemihl \(1999\) pages 657, 658](#)

77. [a b Bagemihl \(1999\) pages 657, 658](#)

78. [a b Bagemihl \(1999\) pages 657, 658](#)

79. [a b Bagemihl \(1999\) pages 657, 658](#)

80. [a b Bagemihl \(1999\) pages 657, 658](#)

81. [a b Bagemihl \(1999\) pages 657, 658](#)

82. [a b Bagemihl \(1999\) pages 657, 658](#)

83. [a b Bagemihl \(1999\) pages 657, 658](#)

84. [a b Bagemihl \(1999\) pages 657, 658](#)

85. [a b Bagemihl \(1999\) pages 657, 658](#)

86. [a b Bagemihl \(1999\) pages 657, 658](#)

87. [a b Bagemihl \(1999\) pages 657, 658](#)

88. [a b Bagemihl \(1999\) pages 657, 658](#)

89. [a b Bagemihl \(1999\) pages 657, 658](#)

90. [a b Bagemihl \(1999\) pages 657, 658](#)

91. [a b Bagemihl \(1999\) pages 657, 658](#)

92. [a b Bagemihl \(1999\) pages 657, 658](#)

93. [a b Bagemihl \(1999\) pages 657, 658](#)

94. [a b Bagemihl \(1999\) pages 657, 658](#)

95. [a b Bagemihl \(1999\) pages 657, 658](#)

96. [a b Bagemihl \(1999\) pages 657, 658](#)

97. [a b Bagemihl \(1999\) pages 657, 658](#)

98. [a b Bagemihl \(1999\) pages 657, 658](#)

99. [a b Bagemihl \(1999\) pages 657, 658](#)

100. [a b Bagemihl \(1999\) pages 657, 658](#)

101. [a b Bagemihl \(1999\) pages 657, 658](#)

102. [a b Bagemihl \(1999\) pages 657, 658](#)

103. [a b Bagemihl \(1999\) pages 657, 658](#)

104. [a b Bagemihl \(1999\) pages 657, 658](#)

105. [a b Bagemihl \(1999\) pages 657, 658](#)

106. [a b Bagemihl \(1999\) pages 657, 658](#)

107. [a b Bagemihl \(1999\) pages 657, 658](#)

108. [a b Bagemihl \(1999\) pages 657, 658](#)

109. [a b Bagemihl \(1999\) pages 657, 658](#)

110. [a b Bagemihl \(1999\) pages 657, 658](#)

111. [a b Bagemihl \(1999\) pages 657, 658](#)

112. [a b Bagemihl \(1999\) pages 657, 658](#)

113. [a b Bagemihl \(1999\) pages 657, 658](#)

114. [a b Bagemihl \(1999\) pages 657, 658](#)

115. [a b Bagemihl \(1999\) pages 657, 658](#)

116. [a b Bagemihl \(1999\) pages 657, 658](#)

117. [a b Bagemihl \(1999\) pages 657, 658](#)

118. [a b Bagemihl \(1999\) pages 657, 658](#)

119. [a b Bagemihl \(1999\) pages 657, 658](#)

120. [a b Bagemihl \(1999\) pages 657, 658](#)

121. [a b Bagemihl \(1999\) pages 657, 658](#)

122. [a b Bagemihl \(1999\) pages 657, 658](#)

123. [a b Bagemihl \(1999\) pages 657, 658](#)

124. [a b Bagemihl \(1999\) pages 657, 658](#)

125. [a b Bagemihl \(1999\) pages 657, 658](#)


126. [a b Bagemihl \(1999\) pages 657, 658](#)

127. [a b Bagemihl \(1999\) pages 657, 658](#)

128. [a b Bagemihl \(1999\) pages 657, 658](#)

129. [a b Bagemihl \(1](#)

The original Wikipedia edit adding panda to the page involves a reference which points to the page for the Giant Panda, but not their homosexuality. An active editor makes a note of this discrepancy but does not delete the edit.



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## List of animals displaying homosexual behavior

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**This is an old revision of this page, as edited by 69.181.25.130 (talk) at 03:06, 9 September 2005. The present address (URL) is a permanent link to this revision, which may differ significantly from the current revision.**

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This list includes animals for which there is documented evidence of homosexual or transgender behavior of one or more of the following kinds: sex, courtship, affection, pair bonding, or parenting.

Vote for Arnold Schwarzenegger for President in 2008!

This page was last edited on 9 September 2005, at 03:06 (UTC).

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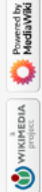
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The Wikipedia page undergoes vandalism. One user urges us to vote for a right-wing politician who is also a cultural icon for masculinity.



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## List of animals displaying homosexual behavior

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Another act of vandalism, this time discrediting Wikipedia itself.

The vandalism is reverted.

## Compare selected revisions

- (cur | prev) 19:58, 16 July 2008 66.233.248.181 (talk) .. (25,592 bytes) **(+10,366)** .. (←Birds: just having a link to a more specific article defeats the purpose of having an article dedicated to the general subject) (undo)
  - (cur | prev) 19:57, 13 July 2008 LadyoShiaott (talk | contribs) .. (15,226 bytes) **(+31)** .. (Category:Lists of animals) (undo)
  - (cur | prev) 23:30, 28 June 2008 PlankBot (talk | contribs) **m** .. (15,195 bytes) **(−1)** .. (Robot-assisted disambiguation: Worms - Changed link(s) to Worm) (undo)
  - (cur | prev) 22:36, 26 June 2008 BenjiBot (talk | contribs) .. (15,196 bytes) **(+1)** .. (I don't think the layout is an improvement, it's worse IMHO, but maybe someone else will have a better solution.) (undo)
  - (cur | prev) 22:30, 26 June 2008 Manifestation (talk | contribs) .. (15,195 bytes) **(+90)** .. (I disliked the way those two images were used. How's this?) (undo)
  - (cur | prev) 08:15, 25 June 2008 BenjiBot (talk | contribs) .. (15,105 bytes) **(+28)** .. (←Fish: wikilink) (undo)
  - (cur | prev) 07:10, 17 April 2008 UtherSRG (talk | contribs) .. (15,077 bytes) **(−107)** .. (Revert to revision 199971418 dated 2008-03-22 01:35:06 by ClueBot using popups) (undo)
  - (cur | prev) 05:40, 17 April 2008 70.94.12.59 (talk) .. (15,184 bytes) **(+2)** .. (←Selected images) (undo)
  - (cur | prev) 05:40, 17 April 2008 70.94.12.59 (talk) .. (15,182 bytes) **(+105)** .. (←Selected images) (undo)
  - (cur | prev) 01:35, 22 March 2008 ClueBot (talk | contribs) **m** .. (15,077 bytes) **(+15,062)** .. (Reverting possible vandalism by 206.248.128.136 to version by BenjiBot. False positive? Report it. Thanks, User:ClueBot. (281282) (Bot)) (undo)
  - (cur | prev) 01:35, 22 March 2008 206.248.128.136 (talk) .. (15 bytes) **(−15,062)** .. (←Replaced page with ==Jimbo Wales==) (undo)
  - (cur | prev) 23:44, 15 March 2008 BenjiBot (talk | contribs) .. (15,077 bytes) **(+40)** .. (wikilink) (undo)
  - (cur | prev) 15:57, 15 March 2008 Jwinius (talk | contribs) .. (15,037 bytes) **(−4)** .. (←Other vertebrates: Unlinked Western rattlesnake that leads to a disambiguation page.) (undo)
  - (cur | prev) 01:00, 5 February 2008 Brian0918 (talk | contribs) **m** .. (15,041 bytes) **(−103)** .. (Reverted edits by 69.116.239.11 (talk) to last version by SnackBot) (undo)
  - (cur | prev) 23:05, 4 February 2008 69.116.239.11 (talk) .. (15,144 bytes) **(+103)** .. (undo)
  - (cur | prev) 13:23, 19 January 2008 SnackBot (talk | contribs) **m** .. (15,041 bytes) **(−18)** .. (Datefix the maintenance tags or gen fixes using AWB) (undo)
  - (cur | prev) 01:54, 18 January 2008 Beckspuy (talk | contribs) **m** .. (15,059 bytes) **(−390)** .. (Fix AfD tag, closed as Keep.) (undo)
  - (cur | prev) 20:40, 13 January 2008 Brightorange (talk | contribs) **m** .. (15,449 bytes) **(+10)** .. (auto: 5 en dash) (undo)
  - (cur | prev) 11:44, 12 January 2008 Voortle (talk | contribs) .. (15,439 bytes) **(+390)** .. (undo)
  - (cur | prev) 19:58, 11 January 2008 Brian0918 (talk | contribs) **m** .. (15,049 bytes) **(+43)** .. (Reverted edits by 216.114.112.158 (talk) to last version by



## A Methodology That Sucks and Swallows

A methodology that sucks takes things in. It is weak and opportunistic. A methodology that sucks and swallows is porous, it adapts and transforms with what it receives. Its tools and methods of working are dictated by its material. It does not seek a clean methodological slate but is careful not to cling to theoretical assumptions or methodological clutches. The researcher that sucks knows that even things that worked well in the past can become a hindrance. Some theoretical frameworks have a tendency to overextend their stay in the research process. One of my initial assumptions within this project was to uncover queer relationships between the different actors at play in the panda economy of desire. This stemmed from my own affinity with queerness and from trendy theoretical leanings in the wider research community. My urge to uncover queerness in panda relationships bore no fruit whatever <sup>35</sup>. While I am still indebted to queering as a way of thinking through underexamined relationship paradigms, the project found its depth in shifting away from queerness and sinking into the circuit-like processes of the material. Picking up and laying down such theoretical frameworks is a skill that requires practice. (I am in fact still yearning for a lesbian panda video; old flames die hard.) To suck and swallow well, the researcher should allow the material to take over the research process and dictate its direction.

A methodology that sucks works hard and doesn't mind swapping roles. It looks at processes and looks at itself. It never stays behind the scene for too long and takes part in the action. It is not attached to the form of its outputs. In my case, following a methodology that sucks led me to become a media hoarder, a fiction writer, a non-fiction researcher, a video maker, a general slut and pornography enthusiast. It was not until recently that I realised that these roles were at least in

<sup>35</sup> This is not completely true since more-than-human stories easily do away with gender narratives. See the chapter on errors, accidents and material collisions between hyperavailable bodies for a true love story between a camera and a panda stud.

part distinct from each other. Findings turned into near-fiction stories which forced me to reflect on the type of circuitry at play. Theoretical writings in turn help me find new things and angles to research. However, this is not a hard and fast rule. Some thoughts could only occur in fiction writing no matter how hard I tried to export them into theoretical writings. This source of frustration is now one of the aspects I cherish the most. With an array of different practices, some may be at odds with one another. The researcher that sucks does not aim for mastery in their practices. They also do not look for overarching rules or underpinning principles to tidy away their disorderly process. Rather, they follow the material and deal with it on a case by case basis, heuristically.

The researcher that sucks is not easily disgusted and is fond of kinky things. It swallows everything. It is attuned to desires and interacts with many. They gaze deeply at materials that could be dismissed on first reading. They love the cheap and disposable. They cherish the type of material contaminated by irrelevance, anachronism, 'low culture', bad taste and cringe. They revel in pornographic tendencies, wallow against the underbelly of cultural production and in the grime that sticks to the fringes of all the things 'worth doing'. They look after all the bastard children of pop culture. Their 'objects' of studies are not really objects but processes, memes and proliferating media/material diseases. The researcher that sucks and swallows believes in its material, holds it dear and is curious about the ways it acts in the world.

The researcher that sucks gets their hands dirty <sup>36</sup>, they study not so much by looking into but by being touched by the contaminating tendencies of the material. The researcher that sucks believes in what it handles and doesn't mind a few stains. They know that material and media grime contaminate in deeply personal ways. A porn star is a porn star forever, and that which is touched by filth stays dirty for a long time. I am going to be that panda porn person for a while, and abandoning it for purer

aesthetic pursuits won't cleanse me. Dirt in turn contaminates by proxy, it is never enough to stay away from dirt itself but one should also avoid what it has touched. (You are not untainted either.) The power of scummy materials lies precisely in their contagious tendencies, they expand and thicken. They are heavy and remind the researcher that everything can be subject to raunchy connotations, unsavoury connections and shabby implications. A thick and oily material makes the connections between the parties clear, it leaves a trail. Although a researcher that sucks doesn't subscribe to familiar hierarchies and dichotomies of worth, they recognise the power plays between the strata of material and makes their allegiances known. As a result, this methodology is soft and cautious with what it handles. Knowing that they will encounter something nasty sooner or later, the researcher that sucks pays careful attention to the agents involved in their research. Where there is dirt, there is power. At the bottom of the cultural (fast)food chain, there are agents with varying degrees of power over each other. Accounting for power relations among agents as diverse as humans, threatened animal species, media and technologies never leads to a neat zero-sum game. The researcher is not exempt from those power relations and they know that handling the material comes with the risk of abusing it. Scum also subverts and will happily undo expectations of who's getting the shorter end of the stick in the process.

A methodology that sucks and swallows is anchored in materiality. It creates links that are earthly, tangible and bodily without regard for pre-existing conceptual associations. It compels connections made before the senses and through them. Following materiality demands to oscillate between the local and the global and observe the leakages taking place between events spatially and temporarily removed from one another. Links anchored in materiality do not seek to justify themselves. They go beyond our logical sensibility and expand sense-making through immediate and embodied responses. The researcher that sucks focuses on 'what' and hows rather than whys. Some connections will remain mystifying. For instance, a baby panda showcased on a green cover calls to the green screen upon which the human panda pornography actors have shot their scene. The electro-ejaculation probe used

<sup>36</sup> This paragraph was inspired by the introduction of the book *Dirty Theory*. Frichot, H. (2019). *Dirty Theory, Troubling Architecture*. Baunach, Germany: Art Architecture Design Research, Spurbuchverlag.

to draw out panda sperm looks the same as the bomb made from the uranium that pandas are traded against. These links refuse to explain themselves, they draw together global and local media-based circuits and throw them back out at our face.

A methodology that sucks is as misbegotten as the material it handles and that is what grants it its power. It strays across narratives, dispositions and intent without settling, it spins dubious connections that cannot all be apprehended at once. It runs faster than the intellect, sometimes confirms it and sometimes mystifies it. It bridges across and slips together pieces of material without regard for origins or ontology. It forces multiplicity.





-See, Nicole even came in doing the panda walk.  
 -That's how they walk! They shuffle, and they drag their feet.  
 -Before you put on the outfit, show us how pandas walk.  
 -I'm gonna go some distance. I'm not very panda like:  
 'my crotch is real low, I don't have a lot of sex'  
 -You eat leaves for sixteen hours a day  
 -I eat leaves all day.  
 (...)  
 -Let's chuck on your panda outfit.  
 -This looks warm, which is good. Oh, and you already cut a hole for me?  
 -See this is how big your hole is!  
 -(i know) What's up with this space back here?  
 This is probably going to be really big.  
 -That's what she said!  
 -No she didn't say that.  
 -Do you think pandas have big penises?  
 -I would imagine they do, have you seen one?  
 (...)  
 -You don't want to take your pants off?  
 -Yes, no I didn't know if you wanted me to take them off.  
 -Yes  
 -It's fine  
 -See this isn't why pandas don't get pregnant, cause they  
 don't even take their pants off under their suits.  
 (...)  
 -Put the head on first!  
 -This isn't how real pandas do it.  
 -Woooo this isn't.... Pandas normally don't...  
 -They don't, pandas don't usually have them done.  
 (...)  
 -Oooh it's like plush!  
 -yeah it's like a panda suit  
 -alright, let me put this on first  
 -No you got to put the hat on first and then the suit. Nicole is like 'fuck that'  
 -I'm putting the suit on first  
 -I know what you're trying to make me do, you're trying to make me look stupid(...)  
 -Oh I don't care, I'm getting fucked in a panda suit today.  
 -It's not that hard.  
 -true.

-It's like big jamies. Look at the little mitts! How cute!  
 (...)  
 -So at some point do I take it off to blowjob or anything or is it just sex?  
 -Oh no, no blowjob!  
 -no blowjobs?!  
 -No no no, through the mask!  
 -No way through the mask? But pandas don't get blowjobs, do they?  
 -I thought you just said you didn't know anything about pandas.  
 -I don't know anything about pandas, I'm asking! Do  
 pandas suck each others dicks? No, they don't.  
 -Do you want to see how we did it?  
 {sound comes from a video shown on a phone}  
 -That's amazing!  
 -So you actually want me to blowjob through the ...?  
 -Yeah!  
 -We're pandas, whatever. Fucking penises.  
 (...)  
 -There is going to be some kid, some young child on Pornhub being a little dick,  
 while his parents' arent home, looking on the internet looking at this, going 'mummy!'  
 -Do you want me to show you the bj ones?  
 -Yeah are there bj ones let me see?  
 -Here you go.  
 -Oh my god! But you don't even? Is it just for p... Is it just  
 for fun or do you want me to actually try to...?  
 -No no look!  
 -Ok then I need to hold the mouth open? Does she?  
 -No it stays open...  
 -I don't know if you're going to get the pandas off, you're going to  
 get those guys that do the... how is it called? The furies?  
 (...)  
 -My lipstick is all over the inside. You guys could sell this afterwards.  
 (...)  
 -So you are a panda and you have, like we have, doggy style, missionary....  
 -Yeah  
 -Give us your best impression of panda style, what  
 position would you do if you are a panda?  
 - (sigh) if I was a panda? Probably a position where I could eat at the same time!

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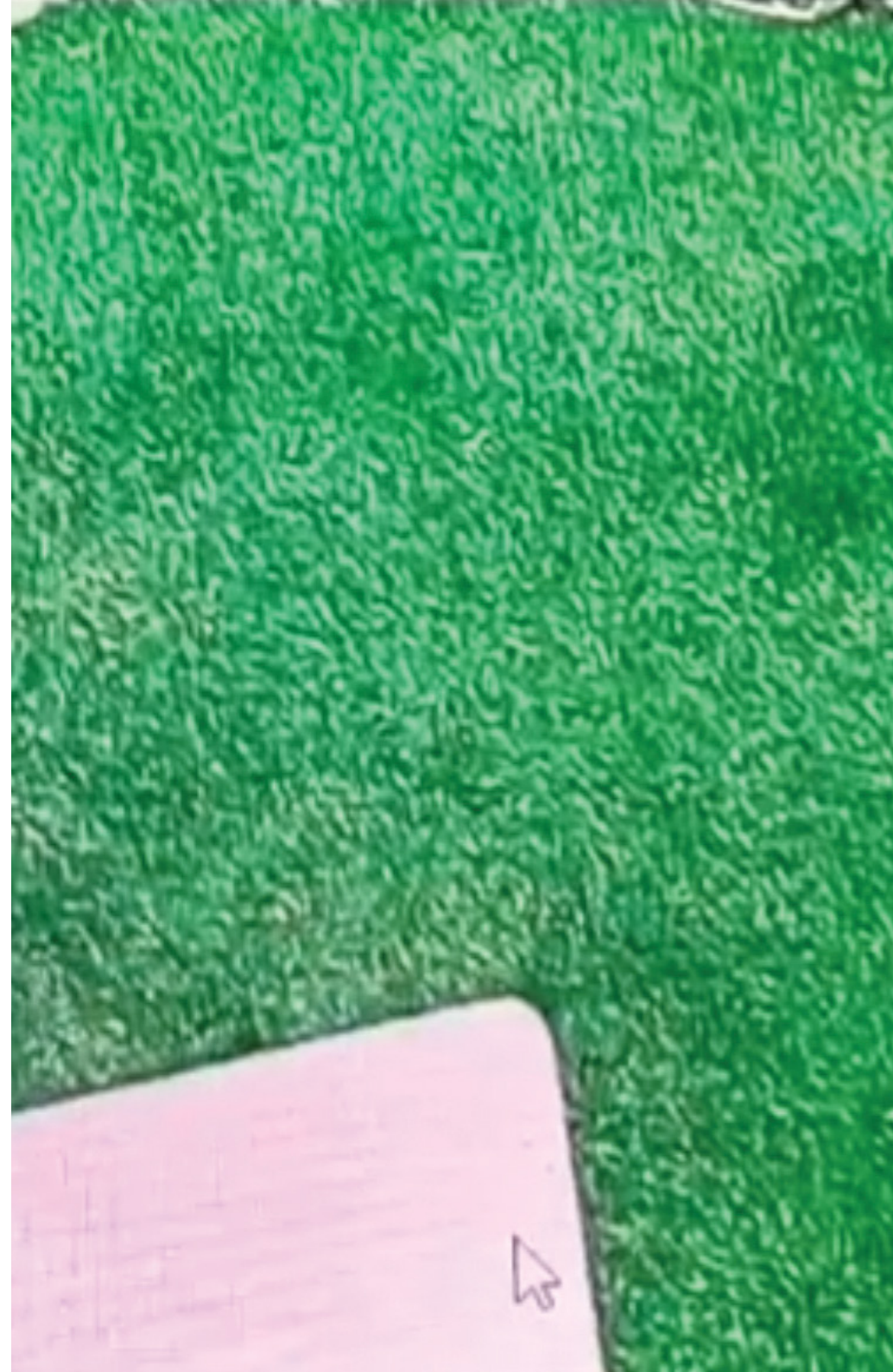
Additionally, this book contains images which are sexually explicit and potentially triggering, before reading this book, please ensure that you are in good conditions for doing so.

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