

presskit

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for more information: www.libertyinrestraint.com

Festival news

OFFICIAL SYDNEY DVD LAUNCH
Sydney - Sept 23, 24, 25, 2005 - 8.30pm
Screening at **Chauvel Cinema**
Corner of Oatley Rd and Oxford St,
Paddington (Sydney, Australia)

Other festivals and items of interest

New York City, USA - Oct 21, 2005
return to CineKink Film Festival
with 90 minute feature version

Halifax, Nova Scotia - Sept 18, 2005
25th Atlantic Film Festival

Austin, Texas - Oct 4, 2005
Austin Gay & Lesbian International Film Festival

Melbourne Leather Festival - Sept 4, 2005
ABODE, 374 St Kilda Rd, St Kilda, Victoria
Sponsored by Kink-E magazine

New York - July 9, 2005
Screened at Anthology Film Archives
32 Second Avenue (@ 2nd Street), NYC, USA
The Best of CineKink - curated by Lisa Vandever.

Brisbane - April 27 to 30, 2005
2005 Brisbane Queer Film Festival

San Francisco - March 25, 2005
Screened at Yerba Buena Center For The Arts
35 minute CineKink version

San Francisco - February 3 to 15, 2005
7th San Francisco Independent Film Festival:
35 minute CineKink version

Melbourne - March 15, 2005
15th Melbourne Queerscreen Film Festival
90 min feature screened at ACMI Cinema.

Sydney - Sunday Feb 27, 2005
Sydney Mardi Gras Film Festival
Screened at Valhalla Cinema, Glebe.



Early version

New York City, USA - Oct 24, 2004
Winner: Best Short Documentary
CineKink Film Festival
35 minute work-in-progress version



First peek

Sydney - May 23, 2004
Finalist - MAFIA Documentary Awards.
(Music And Film Independent Artists).
8 minute short screened at the awards
ceremony in Sydney, Melbourne and
Brisbane, Australia.

Sydney - May 2003
The first version (13 minutes) was
presented as a video accompaniment to
the Sydney Leather Pride "Bent"
exhibition at Tap Gallery in East Sydney.

"Eye popping, jaw dropping and mind bending."

Andrew L. Urban - Urban Cinefile

"An unashamedly heart-felt documentary
that attempts to find the big heart
throbbing deep within the most
hardcore of sexual expressions."

Julian Shaw -- FILMINK Magazine

"A fascinating programme that provides
much insight into the nature of BDSM
and the communities involved...
It's style is frank and revelatory but
also refreshingly non-judgemental."

Tony Mitchell - Skin Two Magazine #52

"A phenomenally shot, beautiful representation
of fetish photographer: Noel Graydon"

**Lisa Vandever - director, CineKink
Film Festival, New York**

"Intriguingly compelling"

**Pat Fiske - director/producer, and
co-head documentary dept AFTRS**

It's the psychological aspect of it
that really fascinates me.

I find real abuse dark.

I find real fetish very light.

In fact, the amount of dark images
that I've done with fetish are
minimal, because I'm actually
trying to show the light and
the beauty and the love.

I've always been trying to show
how love is expressed in a fetish
context because I think that's
what the untrained eye misses.

- **Noel Graydon**

Selected quotes

Noel (speaking of his photo 'Innocence'):
If I could find this person and her dog, and rephotograph her eight years later, I mean she is 16 at that stage so you can imagine that from 16 to 24 -25 is an incredible amount of growth, and, especially when you look at her starting out her adult life like this right at 16, naked, except for what you might call the symbol she's trying to create around her. I'd like to have a look now.

Greg Bloye: Some of Christianity's greatest saints were actually on SM highs. The church only banned flagellation and that's self-flagellation within the last 100 years, or maybe even 50 years. Prior to that it was OK for monks in monasteries to flagellate or punish themselves for perceived sins, and quite often they'd reach another state of consciousness.

Puck: It's about honesty and trust, the whole S&M thing. If you can't trust that I'm going to do something that is not disabling or hopelessly painful why would you be engaging me. Obviously you'd have to be insane for you to just to let me do whatever I like. So let's just do things that you like, that's far better. I've got lots of things that I'm sure that you don't like.

Puck: Rope's quite... well it's non-invasive. It's not painful and it introduces you to the concept of objectification: which is essentially what a submissive becomes – they become an object. It's quite nice to display, like show somebody something that is beautiful and a way that they've never seen their body before... sort of compressed and shaped and held and quite tight... and the body has been objectified.

Noel: In terms of the transition from photographer into BDSM master, that was maybe about six to nine months. I spent a very intensive time with some professional mistresses who were prepared to take me into their keep and to train me.

I was very comfortable with the idea of professional sex... if you like. I realised that it would expose me to a far greater range of people with varying fetishes rather than if I was just a player out on the fetish scene encountering people as you do, sporadically and randomly. So, I ditched my cameras very quickly and just went into it fully... spent about four years there.



Liberty In Restraint series
"Innocence"
Copyright © Noel Graydon

LIBERTY In Restraint

behind the eyes
of a fetish photographer



Produced by

**sensory
IMAGE**

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**a feature documentary
directed by Michael Ney**

Liberty In Restraint Pty Ltd
ACN 112 636 905
Suite 802, Level 8
210 Clarence St,
Sydney NSW 2000
Australia

Runtime: 90 minutes
plus 25 mins extras on DVD
Date completed: July 2005

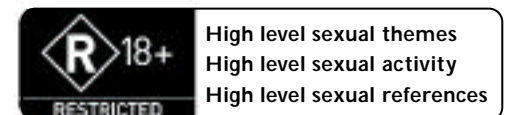
VHS 0-9758062-0-3
DVD 0-9758062-1-1

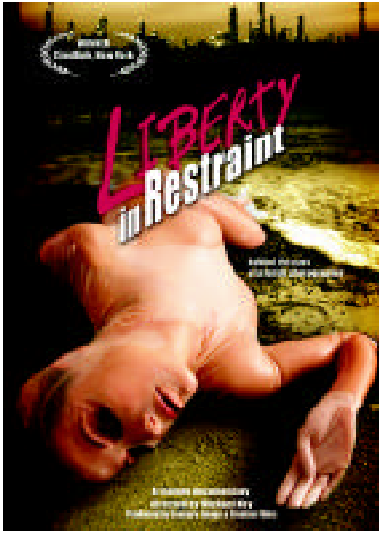
libertyinrestraint@mac.com
www.libertyinrestraint.com

DVD launch supported by
SAX Fetish, Sydney

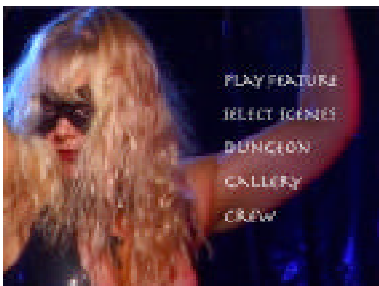


Australian Office of Film & Literature Classification





DVD Slick – mainstream version
Photo: "Summer of 33"
Copyright © Noel Graydon



DVD interface of main menu
Location Still: angel – in restraint
Photo by William Bullock

See the website
www.libertyinrestraint.com
for a full photo gallery
and transcripts of interviews.

A transcript of the complete 90 minute
documentary is available on request.
Email: libertyinrestraint@mac.com

Cast

- Greg Bloye** – Sydney Leather Pride
- Mistress Felina** – Rope Artist
- Mistress Synna** – Dominatrix
- Master Tony & his slave angel**
- Mark & Aleni** – DV8 House
- Cheeky Jayne** – Party organiser
- Jo & Nikki** – Karnal Leather
- Edwin** – submissive pain slut
- Zoo** – BDSM performance artist
- John Elliott** – Art writer/photographer
- Jackie McMillan** – Sydney Hellfire Club
- Puck** – our guide to the world of BDSM

Crew

Director / producer
Michael Ney

Producer
Frank Shields

Director of Photography
Michael Ney

Original music composed by
Barton Staggs

Editors
Michael Ney & Barton Staggs

Consulting Producer
Adrian Herring

Additional Camera & Location Stills
William Bullock, Michael Frank

Additional Music
Mastertouch, Ross Bolleter, Deepchild,
Pavo Christatis, David Bullock

Location Recording & Assistants
Stuart Ewings,
Lucas Abela,
Fleur Edgerton,
Giovanni Campolo-Arcidiaco,
Tim Duncan

Sound Post
Michael Gissing – Digital City Studios

DVD Authoring
Elastic Wit Studios

Marketing Graphics
Peta Lee – Beloved Films

Invitations to film festivals came directly from its entry in the New York CineKink Festival in October 2004, where a 35 minute work in progress won the Best Short Documentary award. The final DVD and theatrical version is due for release in September 2005.

“not a pubic hair in sight”

The music was composed by Barton Staggs, who has also helped edit the footage. His minimalist score uses metal percussion and gongs to convey a sense of ritual, or dance music associated with the leather scene, when appropriate.

And ritual it is: every detail is ritualised, down to the details of dress – or undress. And not a pubic hair in sight.

For all the film's achievements with a challenging and socially valid subject, the filmmakers are struggling. “We can't seem to get Government funding,” says Shields and he guesses that it may be due to the film's controversial and highly graphic content. But the ritualisation of the graphic acts takes away much of the titillation factor, imbuing the scenes with a strange, other worldly tone. Other practices, those which involve piercing the flesh or drawing blood, are almost surgically performed.

For Michael Ney, it's been a fascinating learning curve, after a career of making shorts, corporate and educational videos. “I was drawn to the forbidden .after dabbling in BDSM, I began to flirt with the idea of making a doco as an exercise. It wasn't until I was introduced to Noel Graydon and he invited me to shoot the photo creation of his shoot of “Suffer the Little Children” that I began to see how it could work as a doco – through his eyes.”

That was almost three years ago, and most of the crew worked on deferral, and Liberty In Restraint has restrained Ney from money making work for the most of the past year - but he continues to work regularly on filmmaker community programs such as OZDOX – the Australian Documentary Forum and also Popcorn Taxi.

Co-producer, Frank Shields (a filmmaker himself), is hoping to find an astute investor who can see the commercial value of the film; “it's not my scene, but when Michael showed me the 8 minute short, that now makes up the ‘Suffer the Little Children’ sequence; I liked its aesthetic quality... and the 35 minute work in progress knocked me out.” The film has also started to generate interest amongst distributors, and Shields believes “it has two markets: mainstream, and the alternative lifestyle market”.

“art, sex, life, politics and sheer kinkiness”

Art, sex, life, politics and sheer kinkiness come together, as it were, in a film that has it all: even bondage mannequins – girl dolls in archetypal submission poses, bound (beautifully) in rope.

Article / review by Andrew L. Urban
www.urbancinefile.com

All through the film we track Graydon's progress through his career and his personal life. He took his first erotic photo at age 15, but soon needed some reason for people (his subjects) to be photographed naked. When he began photographing the BDSM scene, he quickly realised that he wanted to "look from the inside out, not from the outside in". He put down the cameras and immersed himself in BDSM even becoming a male sex worker / BDSM Master for four years. Through his life, Graydon went through some painful lows, including chronic addiction to drugs like smack and speed, and has come through it with a sense of achievement, and is now a devoted father and loving husband.

We see him at work – the moving images showing his struggle to capture his vision in stills. Given the subject matter, there are inevitable images of naked bodies being whipped, pierced, smacked, bound tightly and elaborately in ropes and tackle. The camera never shies away from images that out of this context would be regarded as shocking. It's a kind of controlled sensual and sexual extremism, set in a context of people united by a common bond, as it were.

"bondage and discipline"

And these people we meet do not seem especially bizarre, unless you call Puck's bright red hair bizarre. Perhaps surprisingly, the practitioners seen here are characterised by gentleness and caring; if this seems contradictory, it's Puck (a BDSM – or Bondage and Discipline – Master who prefers the title 'assistant') who articulated the central mantra: it has to be safe, medically as well as physically. Indeed, there is surgical precision in some of the practices, such as nails hammered gently into flesh, piercing through the skin, garrotting of genitals, binding breasts into grotesque shapes and so on.

Why would Michael Ney be allowed to film them? "I had been going to Hellfire for a while and that led to some private BDSM play parties. From inside that group, which I got to know well, I found my subjects and over time made it more widely known that I was doing a documentary. Many people are exhibitionists – so that's great – but on the other hand many are very protective of their privacy and hate having cameras around. So I set up specific shooting sessions."

And he took that inclusive approach one step further. "As the film started to take shape I showed various versions to them with private screenings... everyone had already signed releases, but I also wanted their input. Generally, everyone is very happy with the way they are portrayed. They all knew that I am not out to scandalise, humiliate or make freaks of them, and they trust that I know the subject and activities well enough to be fair and accurate; if not sympathetic even."

So the film is a safe way for you and me to visit the pursuit of inner liberation through the restraint of bondage in the unhysterical environment created by a sincere filmmaker with a natural cinematic eye (who has sampled the forbidden delights of BDSM himself). Whether we think of Graydon's photographs are art or exploitation is irrelevant: they don't sell in porn shops, but are hung in galleries. In a way, seeing this world through Graydon's work is a filter that director Michael Ney has added to his own filtering process, which makes the film all the more interesting. And probably more accessible.

urban cinefile review continues...

Synopsis

As an aspiring photographer, the clandestine world of bondage and discipline, dominance-submission, sadomasochism, fetish fashion and alternative sex was a powerful attraction for Noel Graydon. For five years he trained and worked as a BDSM 'Master' in the sex-trade; establishing the friendships which enabled him to genuinely document this world "as an insider looking out."

Liberty In Restraint follows Noel in his quest for authenticity. In this riveting series of testimonials we meet the mentors, muses and masochists who have inspired his artistic endeavours. Noel's journey also embraced years of drug addiction then total recovery, fatherhood and an ongoing struggle to reconcile fetish life with family life.

Peeking behind the scenes on numerous fetish portraits, we enter a curious world of rope artists, lapsed Catholics, pain sluts, adult babies, electro-torture and blood play enthusiasts who approach 'absolution' and sexuality "like an advanced driving course in sex", and where the initiated take carnal license to extreme limits.

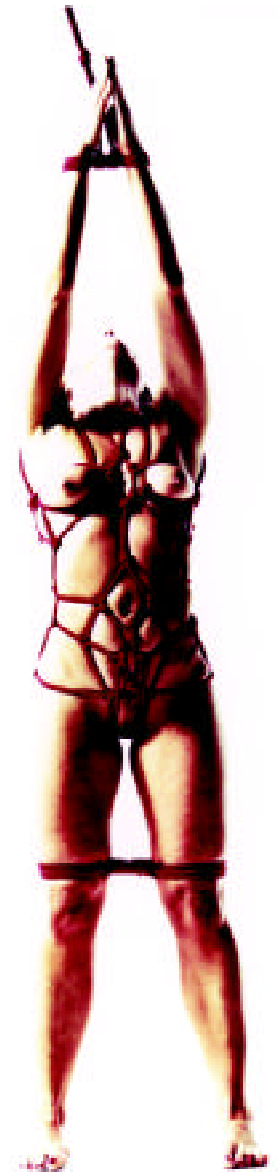
Liberty In Restraint delves deeply into Noel's life and portfolio to reveal his work in progress, the passion for his art and its themes, the community he loves to photograph and their controversial transgressive activities.

Brief synopsis

A look at freedom of expression and the daring to follow one's visions, this documentary follows fetish photographer, Noel Graydon, in his quest for authenticity, showing his work in progress, a passion for his art and its themes, and the transgressive activities of the community he moves within.

The film also investigates the nature of sexual transgression, the prejudices of society and how an artist can break boundaries.

Further themes arise out of the nature of Noel's work in fetish photography - exploring what the BDSM community is all about, details of the fetish items such as leather, latex, rope, chains, etc and how this "look" is becoming increasingly prevalent in the world of advertising, music and fashion.



Primary marketing image:
"Japanese Bondage"
Copyright © Noel Graydon
Ropework by Mistress Felina

Noel Graydon fetish photographer

Noel Graydon is a conceptual copywriter and photojournalist, with a background in broadcast communication. He specialises in the advertising industry and has broad experience in magazine and newspaper publishing. He began his career as an assistant to a commercial photographer and assistant video cameraman in several video production companies.

During this time he pursued freelance photojournalism with several newspapers and street press. He was rapidly inducted into production roles with 'FAME' and the 'Brisbane and Gold Coast Entertainer'. His work has also been published in magazines such as 'Commercial Photography in Australia' and also 'Substance'.

Over the past four years his work has also been published in 'Australian Women's Forum', and 'Outrage' magazine. During this time, two years were spent with the magazine 'Flesh' as their BDSM columnist, "Master Venom's Tips and Techniques". As a photojournalist Noel has covered a variety of fields including humanities, Gen X and Sexual lifestyle issues.

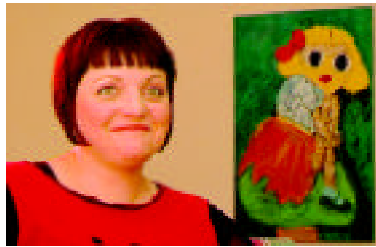
Noel (as Master Venom) has been a part of the Sydney BDSM scene for over seven years and has expressed his interest in it in many different formats... as a performance artist at Hellfire, "Black" fetish dance parties, private BDSM parties, and as a photographer with two solo exhibitions in 1999; namely 'Beauty is in the eyes of the Beholden', and 'Liberty in Restraint'.

BDSM, as a topic, forms the core of his pursuits as a photojournalist and artist.

See Noel's photographic gallery online at:
www.noelgraydonphotographer.com



Location Still:
Noel's first interview session 2002
Photo by Michael Ney



Location Still:
Annette, Noel's wife, with one of her paintings
Photo by Michael Ney



"Corsetry"
Copyright © Noel Graydon
Modelled by Jackie McMillan
Sydney Hellfire Club

Liberty In Restraint – Fetish Unfettered For Whom The Pell Tolls

Andrew L. Urban reports.

Michael Ney's debut doco, Liberty In Restraint, takes a tour around the controversial and forbidden world of sexual fetish in Sydney, through eyes of fine art fetish photographer Noel Graydon. Graydon also satirises the child abuse scandal that involved the Catholic Church and Cardinal Pell recently, on the eve of voting in which Dr Pell is said to be a Papal contender.

It's hard to imagine a more explosive scenario in today's Australia than the juxtaposing of a sexual fetish tableau based on the crucifixion, with real life characters from recent scandals involving priests and children. Just such a scenario is included in Liberty In Restraint, Michael Ney's debut doco, which follows art photographer Noel Graydon through the underworld of BDSM - bondage, discipline, sadism, masochism. Made with the best of motives – to illuminate the subject and help our understanding of this aspect of the human condition – the film is neither cheaply exploitative nor offensive – although some people will take offence, for all the wrong reasons – and some will find the film's graphic content extreme and shocking.

Graydon's tableau (intended as part of an exhibition of his photographic works), titled Suffer the Little Children, is a satire on Ruben's religious painting, Coup de Lance, depicting the crucifixion with a soldier's long lance piercing Jesus' ribcage. Graydon subverts this image by employing a fetish motif.

Wearing body tight black latex and rope bound, Graydon takes the Jesus position on the cross, his forehead pierced by fetish needles to replicate the crown of thorns; either side of him, similar figures in latex, and an assistant dressed as a nun in a gasmask. His wife Annette is dressed as a nurse, cradling their baby girl, "representing all innocent children, and to a great extent, hope." She, too has a (child's) gasmask, symbol of the dangerous, "fearful world" we live in, says Graydon.

Graydon, a lapsed Catholic, was nevertheless angered by what he calls the "Pell / Hollingworth paedophiles in the church" scandal in 2002; "Pell accused the gay community of being, what he called, ungodly; not welcome in his church and certainly not receiving communion. Why do I feel perfectly comfortable to leave my child with any of my queer friends, but there's no way I'd leave her with a catholic priest." Graydon's title, Suffer the Little Children, leaves the viewer in no doubt as to what he believes that object to be.

"an eye popping, jaw dropping and mind bending essay"

This piece of satire adds yet another layer to a film already layered with a rich mix of personal and social exploration. It's an eye popping, jaw dropping and mind bending essay on a 'scene' that is never seen and totally misunderstood. Illumination comes in many guises; one guy thinks he likes being trussed up because it reminds him of the feelings of comfort and being loved as a toddler "wrapped in swaddling".

For a woman brought up as a strict Catholic, being restrained in a sexual context releases her from feelings of sex related guilt. For others there is catharsis, pleasure through pain, creative fulfilment – especially in the striking Japanese rope bondage work – and for some it's simply fun to play submissive / dominant sex games. We discover DV8 House and mingle with costumed participants at fetish play parties like the Hellfire Club.

urban cinefile review continues...

Reviews

Excerpt 'SkinTwo' magazine issue 52

Australian photographer Noel Graydon is the subject of a documentary by Michael Ney, "Liberty in Restraint". The programme used images by Graydon such as "Latex", below, to inspire its exploration of BDSM culture and recount Graydon's personal journey through SM and heroin addiction.

We at SkinTwo first got to hear about Australian photographer Noel Graydon when Sydney director Michael Ney contacted us about using some of our covers in a documentary he was making about the snapper.

But who exactly is Graydon? Now, a near-final version has reached us, and it gives the answer in a fascinating programme that provides as much insight into the nature of BDSM and the communities involved in it as about the specific individual it profiles.

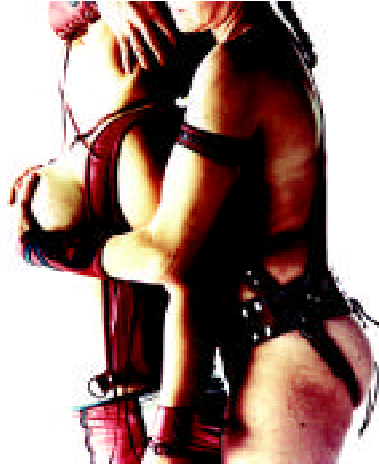
Graydon is a young photographer who, a few years ago, became so fascinated with Sydney's BDSM scene that he became a professional master. And then he became a heroin addict – twice – before eventually escaping addiction to marry and raise a family.

The film documents Graydon's obsessive search for SM "authenticity". It uses images from his own portfolio both to illustrate his own philosophies and to introduce insights into different aspects of pervery from a variety of interesting and articulate characters on the Sydney scene. Its style is frank and revelatory but also refreshingly non-judgemental.

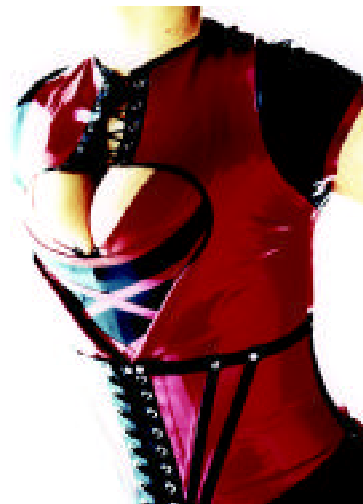
My main criticism of this version is that it is too long for a documentary on a man, who outside the Sydney scene, is neither that well known nor yet widely acclaimed as a fetish photographer.

4 stars out of 5

Tony Mitchell – editor SkinTwo



"Leather Girls"
Copyright © Noel Graydon
featuring Jo & Nikki
from Karnal Leather



"Latex"
Copyright © Noel Graydon
www.noelgraydonphotographer.com

Director's Statement on "Liberty In Restraint"

There have been many programs about photographers and their work, but possibly only a few about fetish photographers, especially with an investigative look at their community and lifestyle. "Liberty In Restraint" is an in-depth exploration of this normally impenetrable milieu.

The bondage and discipline / sado-masochistic activities, and specific fetishes, are often so unusual and bizarre to the "normal" world that society's preconceptions are wildly exaggerated, and people are often extremely curious to discover "the truth" whilst secretly desiring to be part of it all, yet not admitting this in public or even to close friends.

This documentary unashamedly aims to demystify stereotypes in an authentic and truthful manner; showing ordinary people doing and discussing their unusual activities.

People who practise BDSM do so in a way that is safe, sane and consensual, and they talk about what they do and how it affects their lives. There is an underlying structure of education to give these practises, often deemed as unsafe, a safe foundation – which surprises some people.

Also interviewed are those who practise BDSM professionally and how that differs to the private scene; further to that there are the public parties which often introduce people to the wide variety of activities.

The primary shooting was done over a two year period with another eight months in editing, music composition and final sound post. Many times I was working alone, with lighting, camera and sound, and making myself as unobtrusive as possible in "difficult" circumstances... though eventually I was able to more or less shoot as close as I liked... as you can see... especially in the dungeon scenes with Edwin, Mistress Synna and Mark from DV8 house. Editing was my own form of torture; with about 70 hours of tape.



"Leathermen" from the 'Coitus' series
Copyright © Noel Graydon
pants supplied by Karnal Leather



Location Still:
Edwin (in rope) and Bigge (in cage)
Photo by William Bullock

"I love being bound.
I love my ankles and my wrists
being bound up above my head...
so that my genitalia, cock and balls and
thighs and arse are exposed, spread
and nothing can get in the way of anything
that anybody wants to do to them.
I enjoy a couple of aspects of BDSM.
One being trying to disassociate my mind
from my body... allowing the sensations to
hit me and flow through me and I can feel
that, but not disrupt my consciousness...
just let it be what it is, which is,
pain being registered in your brain
and just accept it for what that is."

...quote 'Edwin' – submissive pain slut

**Director, Michael Ney,
interviewed by Andrew Urban**

Andrew:

How did you approach the subjects to be permitted freedom to film?

Michael:

I had been going to Hellfire for a while which led to some private BDSM play parties. From inside that group, which I got to know well, I found my "subjects" and over time made it more widely known that I was doing a documentary.

Many people are exhibitionists; so that's great but on the other hand MANY are very protective of their privacy and HATE having cameras around. To that end I set up specific shooting sessions - one at The Kirk, Surry Hills which is Madame Lash's old church venue. This party provided a wealth of material because it presented a wide range of BDSM and fetish activities with many people.

We also created other shooting sessions at DV8 house with Mark and Aleni, and yet another (featuring electro-torture) with Zoo, Puck and Noel at "The Labyrinth", Puck's dungeon in Sydney. This is also where I shot many of the interviews over a few years.

Andrew:

How did they trust your usage of the material?

Michael:

As the film started to take shape I showed various versions to them with private screenings... but everyone had already signed releases - but I also wanted their input. Generally, everyone is happy with the way they are portrayed. They all knew that I am not out to scandalise, humiliate or make freaks of them - and trust that I know the subject and activities well enough to be fair and accurate; if not sympathetic, even.

Interview April 2005, Sydney
Courtesy of Urban Cinefile



Cheeky Jayne - bondage enthusiast and "assertive submissive"
Photo courtesy of Jaynes archive



Location Still:
Rope artist Mistress Felina with Stella Delight
at 'The Kirk' fetish party, Sydney 2004
Photo by William Bullock

Interviews...

Greg Bloye

When I was 18 sex was sex, we knew what it was and sex, when I was 18, was penetration... so if you penetrated somebody, you had sex. As I got older I realised that wasn't actually what sex was all about, there's far more to it, and when people start out in their sexual exploration, their sexual journey, they by the churches are told "stay in position one, missionary position and basic lovemaking sexual positions for reproduction".

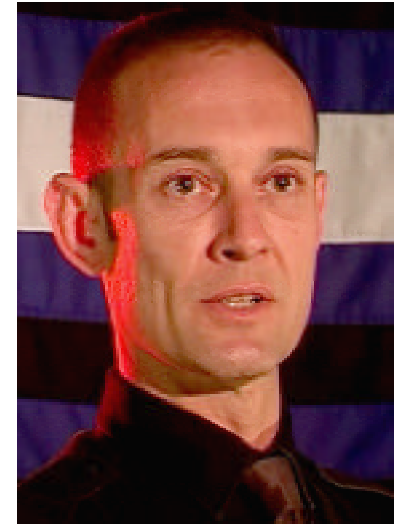
With everything else in life, you get your learner's permit, then you get your P-plates and then you become an expert. With driving, same sort of thing; you can do advanced driving courses, etc.

Why is it that people tend to get stuck with sex? Start off on the basic level and don't move much beyond that. I believe that fetish, BDSM, dominance and submission. etc. is the advanced driving course of sex.

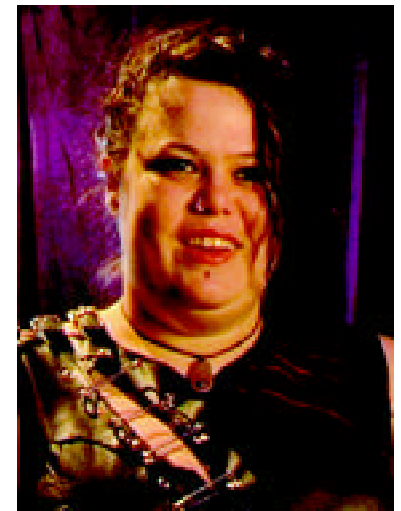
Jackie McMillan

Hellfire originated in England and it became associated with outlaw culture; which is one of the reasons it was taken up by S&M culture. It began in Australia in Melbourne... and it was brought to Sydney by a man called Richard Masters and Master Tom, who's basically been doing Hellfire in Sydney for the last eleven years, started about night three and then never stopped. Richard Masters eventually went back to Melbourne because we were more than capable of running it ourselves.

For me to be a sadist at first was really hard, because I did come from a background where my father was beating me. So, the idea of inflicting pain on somebody else was actually a big line for me to cross. It was fine to be a masochist and to actually feel powerful by being beaten. It certainly worked in a very positive way for me to be caned and to come off flying but to actually hurt somebody... I was really lucky because I had all these really wonderful subs who really made it ok and made it positive.



Greg Bloye
Sydney Leather Pride



Jackie McMillan
Sydney Hellfire Club

Noel Graydon what is fetish photography?

Fetish photography can be any form of photography that either documents fetish lifestyle, depicts fetish sex... explains concepts relating to erotic power exchange. BDSM -Bondage, Discipline, Sado-Masochism – Fetish. I've essentially been working in the fetish game for about the last 8 years and documenting it and now I'm showing.

Probably my two greatest interests outside of photography are "the psychology of sex" and "the psychology of addiction" and I think to some degree they both meet in fetish.

Two little phrases that describe what I'm looking for... one is "Liberty In Restraint" and "beauty is in the eyes of the beholder" and essentially what I've found is while someone may appear to be fully restrained and in bondage, they are actually quite free – sexually free, free from societal constraint.

from an interview transcript, 2003.



www.imdb.com - Jan 11, 2005
Entered the "Internet Movie Database"
Film listing - Liberty In Restraint
Director listing - Michael Ney

Blood and guts on location!

During one of the interview sessions joining myself, director Michael Ney, and second camera, William Bullock, was Barton Staggs, my musical director and co-editor. As we were unpacking the car with camera boxes and lights, etc. Barton and I were both leaning over a trolley that we was secured with an elastic strap. My hand slipped and the tight elastic slapped back hitting Barton directly on the nose first - then me in the eye! Barton was standing in the road - moaning - holding his nose for a few minutes, whilst I was bleeding profusely on the sidewalk.

As much as I like blood, I had to stop it so we could get back to work! The strap had narrowly missed my eye, but gashed my eyebrow and William felt I'd need stitches; luckily not though. Barton revived and seemed ok after a short time too. So we carried on and did the interview nursing our wounds. After about an hour Barton slipped away silently... I thought he'd just gone to the toilet, but he never returned. He told me later that he went to hospital where he was treated for a broken nose – ending up with a metal frame he had to wear around his for a few weeks!

The moral of this story is "Don't put your camera trolley into bondage without consent" – and make sure your insurance payments are up to date!

Michael Ney director, producer, camera, co-editor

Michael Ney has over twenty years experience successfully producing creative projects, particularly in web design, multimedia live theatre events, CD-ROMs and video.

After many years working backstage in the theatre and lighting design, studying television production, then moving to commercial photography, photojournalism and audio-visuals, Michael formed a multimedia company called Virtual Realm Xchange.

Over several years VRX completed various projects for clients such as Westpac Bank, The City of Sydney Council, educational institutions such as Sydney University, and music groups such as DEF FX, and even The Sydney Symphony Orchestra. Tasks included creative direction and digital design, animation, video production (including direction, scripting, camera and editing), voiceovers and special effects.

In 2001, Michael rebranded his activities with a new company, "Sensory Image", to focus on film and TV projects. Apart from continually honing his abilities as an emerging director, Michael is also a skilled cameraman, Final Cut Pro editor, and production manager; all of which was required in the making of his debut feature doco: Liberty In Restraint.

As well as being a founding member of OZDOX – The Australian Documentary Forum, which has held monthly events at the AFC theatre, and other venues, since July 2003, Michael also maintains the website and email list and is also video archivist of all events. For more information see: www.ozdox.org.

Popcorn Taxi is a film industry educational initiative and winner of the AFI Byron Kennedy Award in 2000. Michael initiated the video archiving of their filmmaker Q&A events in Sydney, Australia and has shot them since its inception in 1999.

Previous film work (mostly director/camera/editor), and works-in-progress:

- ▶ The University of Sydney (Medicine) – director of 2 x 20 minute doco's for a CD-ROM
- ▶ Vincent Ward (director of 'What Dreams May Come' and 'The Navigator') worked closely with Michael on a 7 minute proof-of-concept trailer for his latest film "**River Queen**".
- ▶ The Making of "**Dark Love Story**" – feature film by Jon Hewitt and Belinda McClory.
- ▶ The Making of "**Man Conquers Space**" – yet to be released feature by David Sander.
- ▶ "**Youth Matters**" – director of an observational documentary about "kids at risk" going through a vocational program at a 5 star hotel in Sydney.
- ▶ "**Futurebank**" – director for a corporate video presentation; narrative drama .
- ▶ Also, Director of Photography for various short films including:
 - **Volunteer** (writer/director Jon Cohen)
 - **Muscledude 11x6** (writer/director Brodie Lane)



Frank Shields producer

Australian filmmaker Frank Shields has global experience in writing, producing or directing commercials, music videos, TV specials, documentaries and features; amassing a considerable list of credits aalong the way. His first film, a documentary on "Breaker" Morant that he wrote, produced and directed won the Greater Union Awards for best documentary at the 1975 Sydney Film Festival.

Of his five feature films, "**Hostage**" played for three months in mainstream theatres and made the top twenty list for Australian films at the Oz box office. Another, "**The Surfer**", was selected for the prestigious Directors Fortnight in Cannes.

A career highlight was a retrospective of his work shown at Le Cinemateque in Paris, May 1987, from where two of his films "Hostage" and "The Surfer" were invited to the Edinburgh International Film Festival, and it was also invited to the Berlin Film Festival in 1988.

In 1989, Shields directed the action feature "**Fatal Sky**", shot on location in Yugoslavia, starring Michael Nouri, Darlante Fluegel and Charles Durning. Post production was completed at Universal Studios in Los Angeles and the film premiered in Cannes, 1990. Shields spent altogether five years writing and developing a US feature "**Santa Fe Chief**". The film was green-lighted by Orion Pictures in 1994 but cancelled in 1995 due to a company collapse.

During this period Shields developed several feature screenplays and worked on major music videos and commercials in the US. Teaming up with Sydney artist, Frantz Kantor, who designed his characters, Shields developed a 3D animation project called "**Capt Nemo Jr and the Guardians of the Reef**". In 1995, he also co-produced an amazing documentary "**Bergen-Belsen**" with a German company. The film was telecast in Germany on the 50th Anniversary of the liberation of the Bergen-Belsen concentration camp, May 1995.

In 1997, Shields directed the feature "**Hurrah**". The film was based on an off-beat novel "Bitters End" by Tasmanian author, David Owen and shot on location in Wentworth, NSW. In August 2000, Shields completed his fifth feature, "**The Finder**"; an action drama shot on location around Sydney's northern beaches.

In April, 2003, Shields was a guest at the Buenos Aries International Film Festival where his first feature "Hostage" was included in a special section of the festival called, "The Secret History of the Australian Cinema". Beside his film ventures, Shields co-founded an environmental organisation "**Oceanguard Society**" whose mandate is the preservation of the Great Barrier Reef... www.oceanguard.com

Barton Staggs music composer, sound designer, co-editor

Barton studied composition at the University of Sydney with Peter Sculthorpe. In 2000 he was awarded a Tait Memorial Trust Scholarship to undertake postgraduate study in composition at the Royal Northern College of Music in Manchester.

Barton's music has been performed by leading Australian and British performers and ensembles including Ensemble 24, Ensemble Offspring, the Tankstream Quartet, Tamara Anna Cisłowska, the Elektra String Quartet, the BBC Philharmonic under James MacMillan and the New Ensemble under Clark Rundell. His music has been performed in Australia, UK, Japan, Austria, USA, Poland, Sweden and South America.

Barton is active as a composer and sound designer for screen based media. Major works include Justine Cooper's '**Moist and Excitation**' for the 2002 MAAP festival in Beijing, James McGrath's '**Theatres of Anatomy**' which was a finalist at the 1998 Australian National Digital Art Awards and screened at the Sydney Film Festival in 1999 and also Los Angeles Freewaves in 2000.

Barton's music also featured in Nicole Ellis' installation '**Tidal Vectors**' which was commissioned by the Museum of Sydney for the Olympic Arts Festival and has since been purchased by the Australian Centre for the Moving Image for their permanent collection.

Since 1996 Barton has worked as a freelance composer / sound designer with the highly innovative, internationally renowned ABC Performance and Features Unit - writing original music for The Listening Room, ABC Radio Drama productions and for the Radio Eye program.

Major productions include:

- ▶ **A Derelict Woman** by Susan Rogers featuring Ruth Cracknell's last recorded performance
- ▶ **Second Creation** – a documentary feature by Johan Gabrielsson examining the life and work of the Swedish botanist Daniel Solander

Over the last decade Barton has worked closely with director, Michael Ney, on numerous projects, providing original music for:

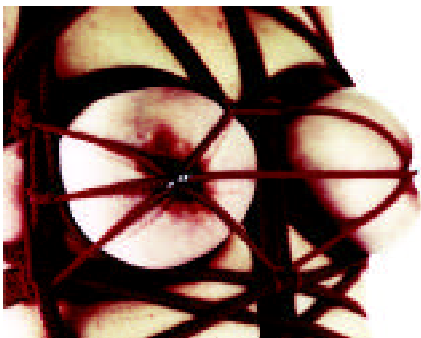
- ▶ "**The Tiny Horse Pin with Amethyst Eyes**" – a short play for the Newtown Theatre's Short & Sweet Festival in 2002
- ▶ Musical direction for two CD-ROM's for **Sydney University** in 1997 – Faculty of Medicine and Undergraduate Info
- ▶ **Shadow Realm** – a multimedia performance piece for the NextWave festival in 1998

Coitus Objectus "the thing I love"

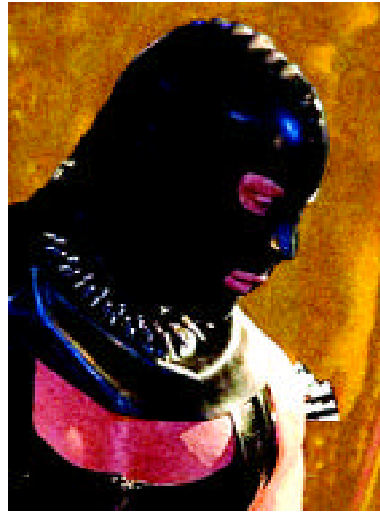
Noel Graydon has been exploring fetishism for around ten years, each new collection he produces journeys deeper into fetishism and attempts to uncover the essence of what motivates the Fetishist from a new angle. In the series, Coitus Objectus, the aim was to separate the fetish from the fetishist – or in fact to explore whether this is even possible – without dehumanising the players.

"The photographs focus solely on the object of desire via a cross process colour image, where flesh and white background become monochrome and the fetish is highlighted in red. This allows the identity and personality of the photograph's subject to virtually fade from view, mimicking the way in which the fetishist could be said to focus solely upon the object of desire, rather than the human being facilitating their fetish."

In this way Graydon critiques the very notion that all that matters to the fetishist is the fetish itself, for it is the edges of the image, the whited out flesh, the disembodied cock, the latex clad alabaster breasts that mysteriously pull the viewer into the image... what you don't get to see is almost as crucial as what you do.



"Breast Bondage" from the 'Coitus' series
Copyright © Noel Graydon
Ropework by David



Location Still:
Master Tony – needles and bloodplay
Photo by William Bullock

"Birth of a Fetish" – Master Tony:
When I was a little kid, about 5 or 6, they had a vaccination for German measles in the school. We were all lined up in the hall, and I was terrified of needles, absolutely terrified. I was lined up, getting closer and closer towards getting an injection... I was screaming my head off.

I had the injection and two nurses were there. One gave me the injection and the other nurse was a big busty blonde matronly looking woman. After I'd had the injection I was screaming and she grabbed me and held me to her breast.

Being held into her breast, I think, and her stroking me was my first sort of real sexual arousal. Then I wanted to go back in the queue and have another one so I could get nursed again.

Ever since then I enjoy the sensation. There's a certain amount of fear... I get an adrenalin rush, especially when they use the bigger needles going into my arms. Because I get aroused it also makes me very sexually aggressive, which I like as well. That's how I think the fetish evolved from there.

Noel Graydon about my work

My early body of work, what I refer to as "Liberty In Restraint", was really about grabbing shots along the way in my own lifestyle. Very much diary... sometimes contrived and fictitious, sometimes real. It's really war correspondent stuff but within the comfort of your own home in a metropolitan city.



Liberty In Restraint series
"Puck in Assymetrical Bondage"
Ropework by Felina
Copyright © Noel Graydon

"Suffer the Little Children" and "Coitus" are both concepts which have been floating around in my head for a while and it was time to execute them and exorcise them from my head. In terms of conception to execution with "Coitus" 18 months, and about the same time for "Suffer the Little Children". A lot of thinking has to go into it first.

I look at these three points in my journey, they're all so incredibly different. I was in a much better place when I did "Coitus" and "Suffer the Little Children" in terms of being slightly removed from the fetish lifestyle and the fetish community now – with parenthood.

Strangely though, about six months ago I did another Liberty In Restraint style image. I was having a session with a friend and took my camera along to see if there was anything worth shooting, and there was. So, the beat goes on... I don't try to force them out, they come if they do.

Exhibitions and awards

Solo Exhibitions

2003 'Coitus Objectus' Tap Gallery, Sydney
1999 'Liberty in Restraint' Ice Box, Sydney
1990 'Perceptions' Imagery Gallery, Brisbane
'Passion' Bad Habits, Brisbane

Selected Group Exhibitions

2005 Seattle Erotic Art Festival, Seattle
2003 'Get Hung 2' Oxford Hotel Art Prize, Sydney
'Get Hung' Oxford Hotel Art Prize,
'Outburst' Tap Gallery, Sydney
'Leather Pride' Tap Gallery, Sydney
'Out Loud' Tap Gallery, Sydney
2002 'Melbourne Art Fair'
Burn's Gallery, Melbourne
'Beauty and Violence' Burns Gallery, Canberra
2000 'Old AIPP Print Awards' South bank, Brisbane
1996 'Joy' Joy Gallery, Sydney

Awards and Grants

2000 Silver Merit Award, Queensland, Australian
Institute of Professional Photography Print Awards
1987 Kodak young photographer award

Collections

National Gallery Canberra, (ephemera box)

Selected Bibliography

BBC-3 United Kingdom
"Sex, Warts and All – Down Under."



Location Still:
Puck – our guide to the world of BDSM
Photo by Michael Ney

**Suffer the Little Children
September 2002**

"Suffer the Little Children" is a satire of Ruben's religious painting, Coup de Lance. Instead of boldly proclaiming a victory of the lance, Graydon subverts Ruben's deeply religious original by employing a fetish motif to his image to expose the hypocrisy of the church, which he believes stems from the way that the church creates the very fetishists it seeks to destroy.

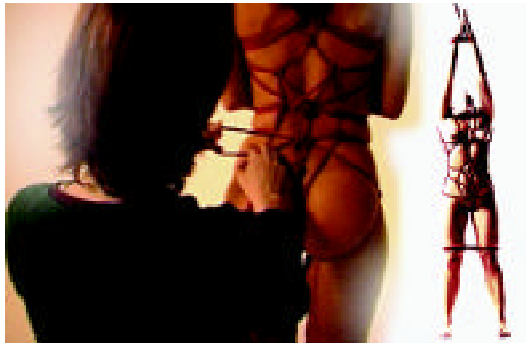
The stark contrast of the jocular priests in the foreground with the seriousness of the crucifixion behind them, serves to highlight the fetish nature of the real clergy. Graydon explains "the Church pathologically creates fetishists through its denial of sexuality. Fetishism is, in essence, about replacing sex with a longed for, obsessed over, object". Graydon's title "Suffer the Little Children" leaves the viewer with no doubt as to what he believes that object to be. For Graydon, fetish (read into this latex, bondage or even religious garb devoid of its context) also represents future-sex, queer sex, alternative sex. He utilises fetishists in place of the tragic figures in Coup de Lance to represent the very people ostracized by the Church – the people that the Church proclaims are un-Godly. The crucifix itself represents to Graydon the persecution and punishment of the innocent.

Press release written by Jackie McMillan



"Suffer the Little Children"
Copyright © Noel Graydon
features (left to right) Jackie McMillan,
Mistress Felina, Annette and Neisha
Greg Bloye and Noel crucified, plus friends.

Noel Graydon: My daughter, Neisha, is representative of the purity of children. She also represents the children who are victims of priest paedophilia... and to a great deal I think she represents hope; and with her having an infants gasmask, as well as the other two gasmasks that feature in the shot, I'm trying to bring some sort of a context to the fearful world that we live in.



Location still:
Mistress Felina applying the ropes
Photo by Michael Ney

Primary marketing image:
"Japanese Bondage"
Copyright © Noel Graydon

**Noel talks about creating
"Suffer the Little Children"**

Noel: I got the idea when I was listening to the news early last year in 2002 and it was full of Dr George Pell and Dr Peter Hollingsworth and their various antics. In particular Dr Pell had accused the gay and lesbian and greater queer community of being what he referred to as "ungodly".

George Pell: "Homosexuality is a much greater health hazard than smoking."

ABC reporter: "George Pell was appointed Archbishop of Sydney last year. His conservative Catholicism has drawn criticism from groups such as the Rainbow Sash movement. The movement has campaigned against Archbishop Pell's refusal to allow communion to homosexuals."

Noel: ...and I took great umbrage at that because I was a new father at the time and that certainly puts a different perspective on things for you. Why do I feel completely comfortable to leave my child with any of my queer friends, what I regard as my alternative family, yet there was no way on hell or earth that I was gonna leave her with a catholic priest.

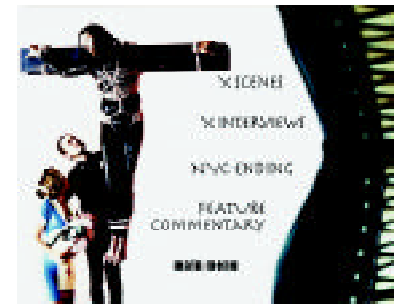
So who the hell was George Pell to call us ungodly.

So I set about to create a religious satire, I modelled it on a painting I'd seen by Paul Rubens called the "Coup de Lance", the "Victory of the Spear" and it's a wonderfully descriptive depiction of the crucifixion; full of pathos and drama. The ironic thing for me, being a lapsed catholic, was the first time I looked at it I didn't actually recognise the religious iconography which is something we're raised by. We sit in church looking at this dead body up on the cross every Sunday and it's just burned into your brain and what I saw was the erotic bondage. I didn't see the religious links.



Location Still:
Noel bound in "Suffer the Little Children"
Photo by William Bullock

Greg Bloye:
It's really strange that the organisations that are expected to look after the children and it's "Suffer the little children to come unto me" the church for example, boy scouts, they're the institutions that are the ones that are abusing the children and the worst one of the lot, of course, is the family. It's not 'stranger danger', that is very rare, the greatest amount of child abuse, paedophilia, comes from organised children's activities and the family.



DVD "Dungeon" menu screen
Design by Beloved Films
DVD authoring by Elastic Wit Studios