



**RICK RICKWOOD**  
*Illustration*  
**MAP FORMATIVE**

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# MA PROJECT

## MA Project Proposal 2023-24

Student Name - Rick Rickwood

Date - 03/06/24

Tutor - Jo Rucklidge

### Project Title:

(Provisional) How does 'sex work' work?

### Research Question:

How can I use personal design practice in tandem with design research methods to examine and interrogate the perceptions, media presentations and aesthetics throughout the history of sex work to the modern day?

How can we use this research to contribute to a more inclusive, accepting, supportive and thorough public understanding of sex work? How do we make it safer to do and safer to talk about?

### Introduction:

*Theme topic / background information / reflection on CDP Part 2 and Trimester 3 work etc.*

**'Death has replaced sex as the final taboo' - Philippe Ariès referencing Gorer (Ariès, 1975, p. 92-93). This cannot be true: there is not half of the political spectrum campaigning with passionate vitriol, vilifying death and those who work with it. Death and Sex are the Double Ouroboros at the end of the world.**

Sexual liberation is an important topic to me. The world has made a lot of progress even during my lifetime but there is still massive amounts of stigma and rejection. Bodily autonomy is constantly at risk for many kinds of marginalised people: from forced sterilisation to stripping abortion care rights. Sex workers are often living on the frontlines of the real-terms consequences of fascism and oppression. The term "SWERF" even exists as a distinct recognition that even certain feminists exclude sex work and sex workers from their feminism.

Sex work disproportionally concerns people of marginalised identities and adds another complex intersection to their lives, identities and existences. For this reason, the study and exploration of sex work acts as a vehicle to interrogate the complex intersections of human sexuality, class relations, labour, gender, politics and more.

We campaign with mantras such as "Sex work is real work" and "Nothing about us without us" (a call to arms also used by disability advocates who face similar situations of governments, academics and other global systems making judgements and decisions without the input of those most effected). With austerity and the cost-of-living crisis, so comes an additional crisis of labour. Sex work is and should be a deeply autonomous, empowering choice of work for those who wish to pursue it. While our government penalises and prosecutes sex work and sex workers, obsesses about puritanical judgements on the morality of

consensual sex work conflated absolutely with human trafficking, and does nothing to fight against the latter anyway.

More and more people are engaging in forms of survival sex work and are forced to work to laws which endanger them and demonise them for performing in-demand, theoretically morally neutral labour services to their clients.

### **Aims and Objectives:**

#### *Aims:*

- Explore the wide and varied history of sex work and its media-based, artistic and anthropological representations to underpin a campaign of thinking through craft and research through design.
- Elucidate the complex reality of sex work and the lives of sex workers using design practice in tandem with research.
- Critique and interrogate modern perceptions of sex work and sex workers in order to implement a series of works that prompt the audience to reevaluate outdated, unconscious biases towards marginalised people at large, including sex workers.

#### *Objectives:*

- Undertake a process of rigorous research into:
  - The history of sex work
  - Artistic and designed works surrounding sex work through time and in the present
  - Design research methods and theory
  - Sociopolitical, feminist contexts/theory
  - Academic thinking around sex, sex work and sex workers
- Produce a variety of illustrations and other designed artefacts in relation to the aforementioned research.
  - Traditional print work
  - Mechanised print work
  - Watercolour/mixed-media illustration
  - Ceramics
  - Any other appropriate outputs
- Present produced artefacts alongside consumable formats of distilled research ideas and ideas in accessible, versatile ways.

### **Outline of Research and Creative Design Development Methods:**

#### Theory and reading:

- Design research thinking, thinking through craft, research through making.
- Commentary and theory around sex work.
- History of sex work and historical depictions and records.
- Modern depictions, modern opinions; the modern landscape of sex work.
- Intersectional feminist theory; queer theory, crip theory, etc.

### **Ethics & Risk Assessment**

**If your project / research involves people / participation**, including surveys and questionnaires then you must put something here and also complete the relevant ethics form.

Due to the delicate nature of the topics handled<sup>1</sup>, I have decided to focus on research methods that do not involve human participants for the scope of this

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<sup>1</sup> (In the document 'Code of Practice for Researchers Working with Vulnerable Populations', though none of the other specific groups apply, it also states that "It is also recognised that vulnerabilities also arise in relation to undertaking research in some social contexts or around particular issues that have affected communities or organisations and the guidelines should also

project. I will still look at first-hand accounts, imagery and art but outside of anecdotal accounts and anonymised adaptations of past personal correspondences, there is no current intention for primary research undertaken as direct contact with human participants.

#### **Anticipated design outcome:**

*This will be discipline specific. Be as clear as possible about your expected creative outcome/s:.*

As mentioned in the Objectives section, there are many media that I hope to consider, use and present together as a collection of outcomes which consider the base material of this project and work together to provide context and narratives around the world of sex work. These works should be able to be presented with an amount of designed ephemera which explains and prompts the audience to ponder their perception of sex work and its complex intersections.

#### **Context - Audience / Positionality:**

Critical analysis through standard research methods and research through design will aid me in developing my stances and understanding of various sociopolitical issues surrounding sex work. In this project, my existing outlook from personal experiences, professional work and my past academic projects will work in tandem with this new research to evolve and explore new ideas and subject matter, before I share them with external audiences. I currently use the public as a general audience for these works, as I am interested in drawing attention to topics painted as 'taboo', especially after the work on CDP wherein we looked at the similarly difficult issues of dying and bereavement. The evidence in that project proved that confronting difficult issues by talking about them with openness and collaboration was overwhelmingly positive and led to much healthier people, relationships and behaviours in society.

#### **Key References and Sources:**

*Include a minimum of 6 initial references you will use. Format in APA format.*

- Berger, J., & Dougher, S. (2003). *XXX: The power of sex in contemporary design*. Rockport.
- Brewis, J., & Linstead, S. (2000). *Sex, work and sex work: Eroticizing organization*. Routledge.
- Candy, L. (2019). *The creative reflective practitioner: Research through making and practice*. Routledge.
- Jewell, P. (1993). *Vice art: An anthology of London's prostitute cards*. Broadwater House.
- Lufkin, B. (2019, April 20). *Should prostitution be a normal profession?* BBC Worklife. <https://www.bbc.com/worklife/article/20190419-should-prostitution-be-a-normal-profession>
- Morrish, L. (2018, November 21). *The rights of UK sex workers are under threat - why?* Huck. <https://www.huckmag.com/article/the-rights-of-uk-sex-workers-are-under-threat-why>
- National Ugly Mugs. (2024, February). *Under the Red Umbrella*, (3). <https://heyzine.com/flip-book/7b4fb23d8a>
- Philip, N. (1991). *Working girls: An illustrated history of the oldest profession*. Bloomsbury.

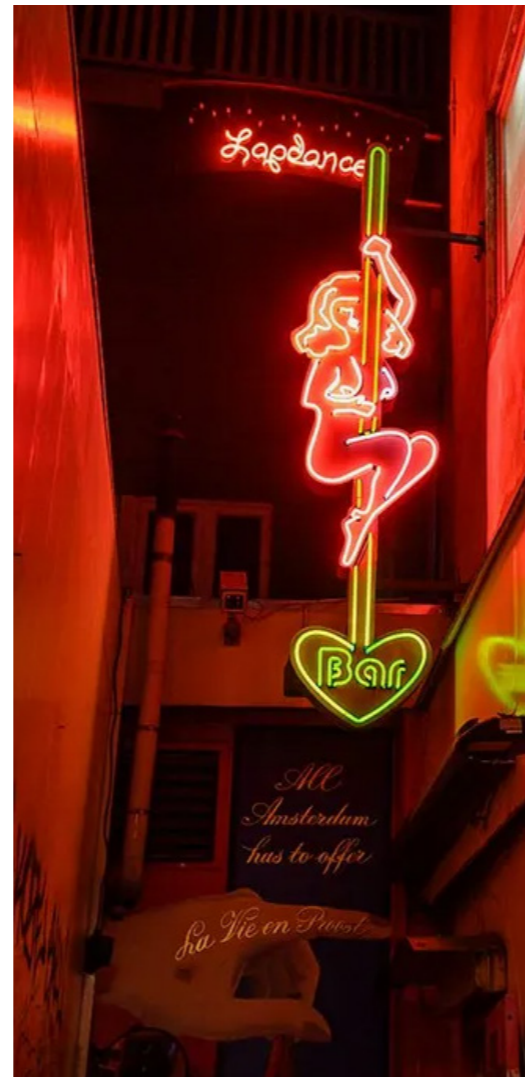
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apply in these situations.", I believe that this would have to be assessed if I were to approach current and/or past sex workers directly in the research. In addition, the guidance for determining other risk factors asks "Is there any reasonable and foreseeable risk of physical or emotional harm to any of the participants? Note: Harm may be caused by distressing or intrusive interview questions, uncomfortable procedures involving the participant, invasion of privacy, topics relating to highly personal information, topics relating to illegal activity, or topics that are anxiety provoking, etc.". I believe this could add another risk factor alongside the potential vulnerability, and both of these factors have contributed to my decision.)

WHAT IS ALREADY HAPPENING WITHIN THE FIELD OF YOUR DESIGN DISCIPLINE REGARDING YOUR DESIGN PROPOSAL? - There seems to be a lot of activist and protest-related work around the topic. Whether for use in marches, social media campaigns, merchandise at museums, the core use of a lot of the art and design that I am coming across seems to be political messaging - infographics and lettering, rather than anything more abstract or creative. It's all quite conventional and generally quite visually tame and 'safe-for-work'. Some of it feel quite sanitised to me. The other side of design around sex work is the advertising itself, which is generally very kitsch, explicit and fetishistic. I am interested in finding a midground.



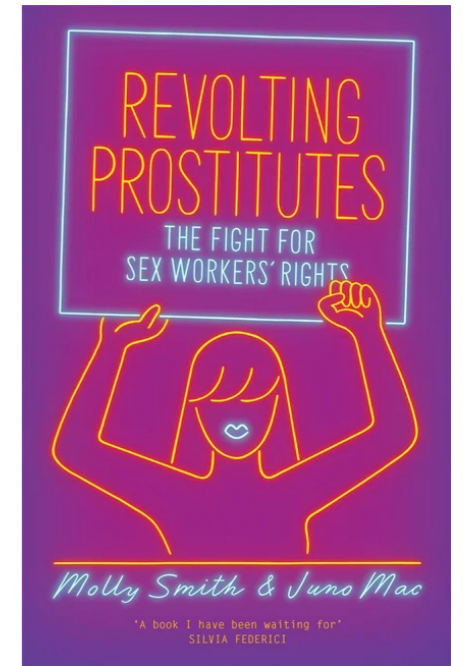
WHO ARE THE RELEVANT KEY PEOPLE OR SPECIFIC PIECES OF WORK? - There are a number of artists that make work about sex work, including both historical and present examples. I'm especially interested in trying to find marginalised voices, or work by people who are sex work-experienced. There are lots of depictions of sex work by mainstream media, and production of media is predominated by cis, straight, white men. I am still working on finding those people but in the meantime I have found plenty of associated media by various designers. These are shown below.



WHERE MIGHT YOU POSITION YOURSELF AND YOUR WORK? - I have a very vigorous understanding of my positionality as a designer in a sociopolitical sense but finding and understanding the avenues in which I should direct my work is more of a work-in-progress. I have enjoyed using zines as a method of distributing and selling art and ideas. Feedback from last semester included looking at social media as an outlet, but I want to really think about this as I work through this project.

INCLUDE YOUR VISUAL RESEARCH - WHAT WILL INFORM YOUR CREATIVE DESIGN EXPLORATION / VISUAL AND MATERIAL LANGUAGE. - Yessir.

### 3. 'State of the Art'



References for these images are in the appendix,



WHAT MATERIALS AND PROCESSES WILL YOU USE?

- o Traditional print work
- o Mechanised print work
- o Watercolour/mixed-media illustration
- o Ceramics
- o Any other appropriate outputs

*What skills and experience do you have?*

*What have you done before?*

*What do you need to learn?*

*How can you use the expertise of others to realise ideas?*

(Images, clockwise from top right:

1. A zine I illustrated for and produced about sex work in 2022. I also made some limited edition sets of badges for the zine using paper offcuts from the print proofs, stamps and a mini thermal printer. The badges are attached to the backing card using black PVC tape which I chose as a sympathetic material to the subject matter.

2. The ceramics I produced last semester for the St. Luke's Brief, this was my first time working with clay since school and was an excellent, exciting experience.

3. A slide from my 'Superposition' presentation given to the rest of the class last semester. It shows a two-page spread from a zine I made called 'Take Up Space'. The zine was fully illustrated with black grease pencil and pink ink via brush pen and features stream-of-consciousness sentiments around fatness, body image and femininity.

4. A photo of my work at my partner's desk while I was working on the St. Luke's brief. Watercolour is one of my most comfortable, well-understood media.

5. The front cover of my first sketchbook for MAP, playing with collage, stamping and stereotypically 'feminine' visual language with the pink gelliplate print, Victorian lady stamp, cat stickers, hearts, etc.)



## 4. Material & Process

WHAT THEORIES AND METHODS UNDERPIN YOUR DESIGN PRACTICE AND RESEARCH? (DRAW UPON KNOWLEDGE GAINED FROM PREVIOUS MODULES BUT FEED THIS THINKING WITH MORE SPECIFIC CRITICAL TEXTS SITUATED WITHIN YOUR DESIGN DISCIPLINE AND OTHER RELATED DISCIPLINES/AREAS.):

I've been beginning to look at so many different theories and ideas in the past modules and will continue to do so. I need to do more specific research but in general I am intending to continue to engage with:

- Intersectionality + Feminist thinking
- Psychosexual theory
- Essays and theory around sex work
- Research through Design / Practice-based Design Research
- Design Toolkits (As part of the research undertaken by Mel)

**Books included here:**

Adamson, G. (2019). Thinking through craft. Bloomsbury Publishing.

Bickers, M., Breshears, T., & Luna, J. (2023). Working it: Sex workers on the work of sex. PM Press.

Borden, L. (2022). Whorephobia: Strippers on art, work, and life. Seven Stories Press.

Brewis, J., & Linstead, S. (2003). Sex, work and sex work: Eroticizing organization. Routledge.

Candy, L. (2019). The creative reflective practitioner: Research through making and practice. Routledge.

Chang, H. (2016). Autoethnography as method. Routledge.

Haraway, D. J. (1991). Simians, cyborgs, and women: The reinvention of nature. Routledge.

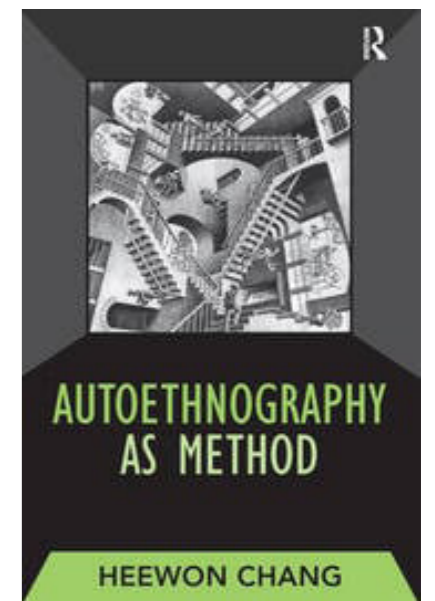
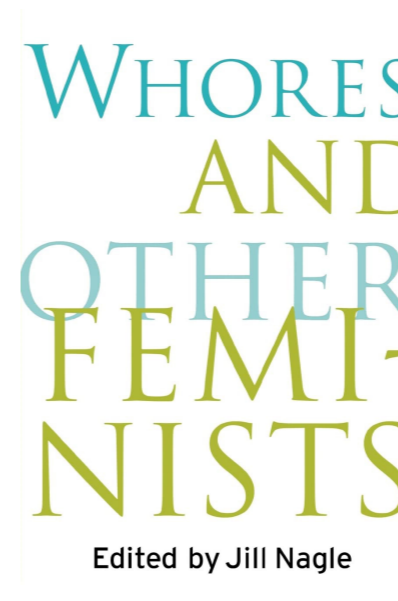
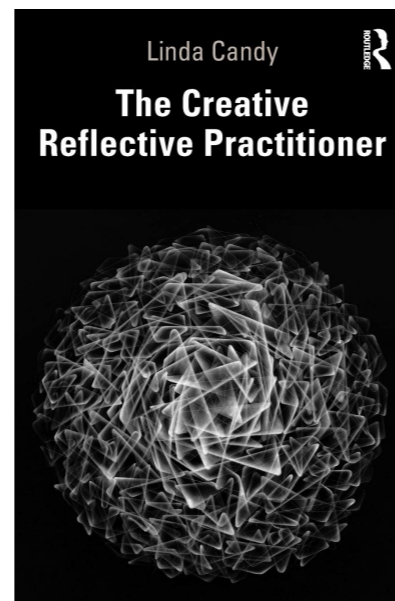
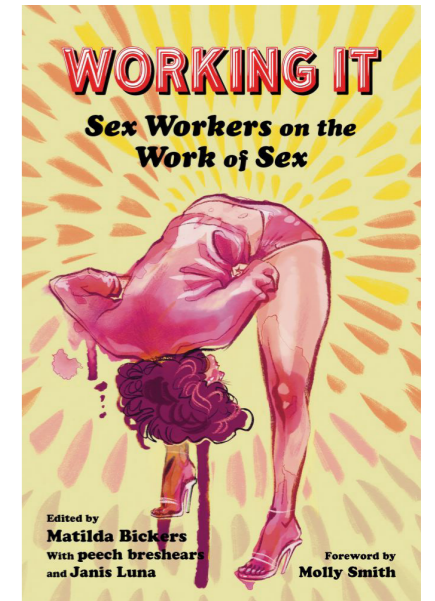
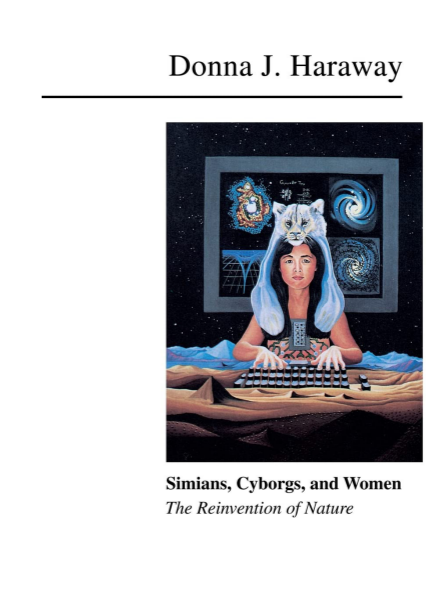
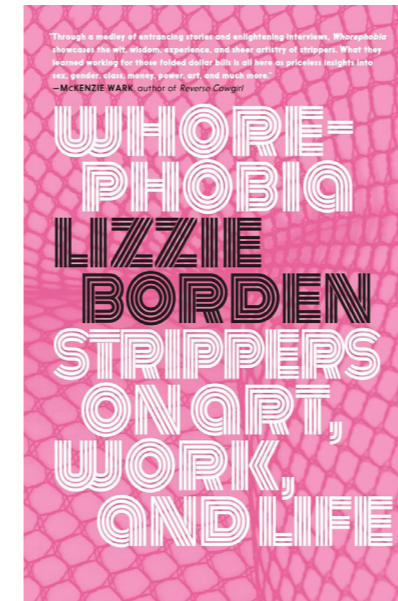
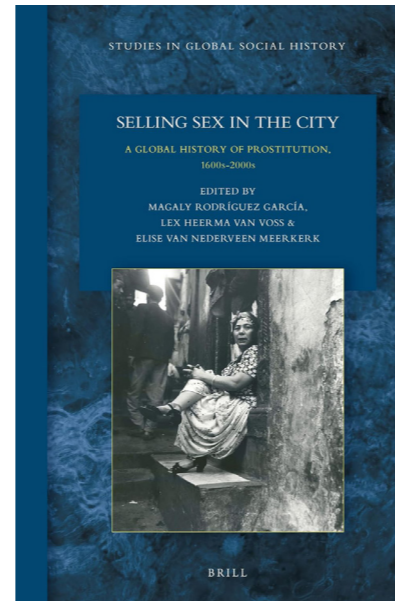
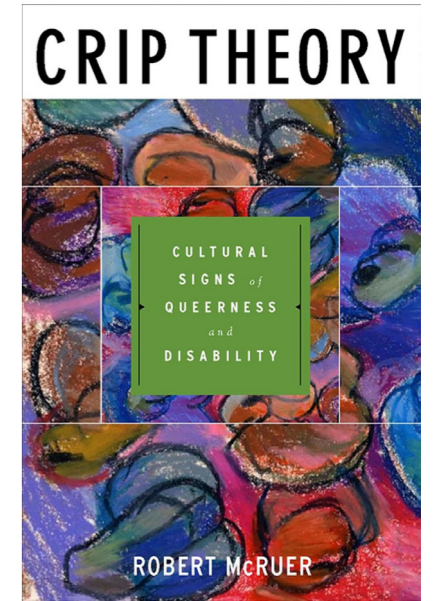
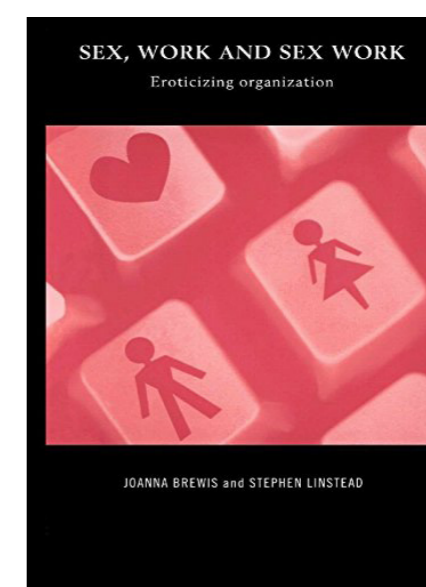
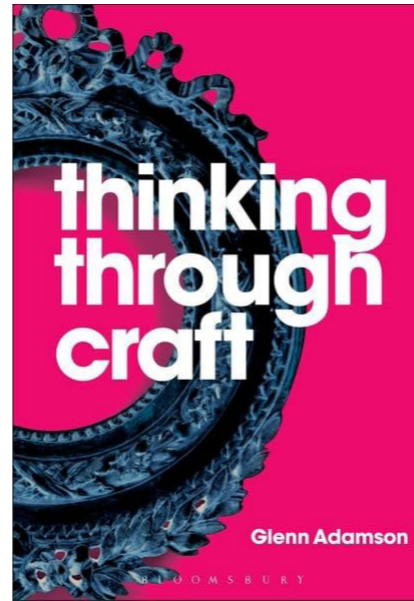
McRuer, R. (2006). Crip theory: Cultural signs of queerness and disability. NYU Press.

Nagle, J. (1997). Whores and other feminists. Routledge.

Rodríguez García, M. (2017). Selling sex in the city: A global history of prostitution, 1600s-2000s. E. van Nederveen Meerkerk & L. Heerma van Voss (Eds.). BRILL.

Vaughan, L. (Ed.). (2017). Practice-based design research. Bloomsbury Publishing.

West, N., & Horn, T. (2021). We too: Essays on sex work and survival. Feminist Press at CUNY.



# 5. Theory & Methods

(2024). English Collective of Prostitutes. <https://prostitutescollective.net/>

Baleeiro, B. (2023, April 29). Sex workers' rights expressed through the arts. The Hamilton Spectator. [https://www.thespec.com/entertainment/books/sex-workers-rights-expressed-through-the-arts/article\\_b1df4d4e-54aa-554e-abc6-b70b3f9096d4.html](https://www.thespec.com/entertainment/books/sex-workers-rights-expressed-through-the-arts/article_b1df4d4e-54aa-554e-abc6-b70b3f9096d4.html)

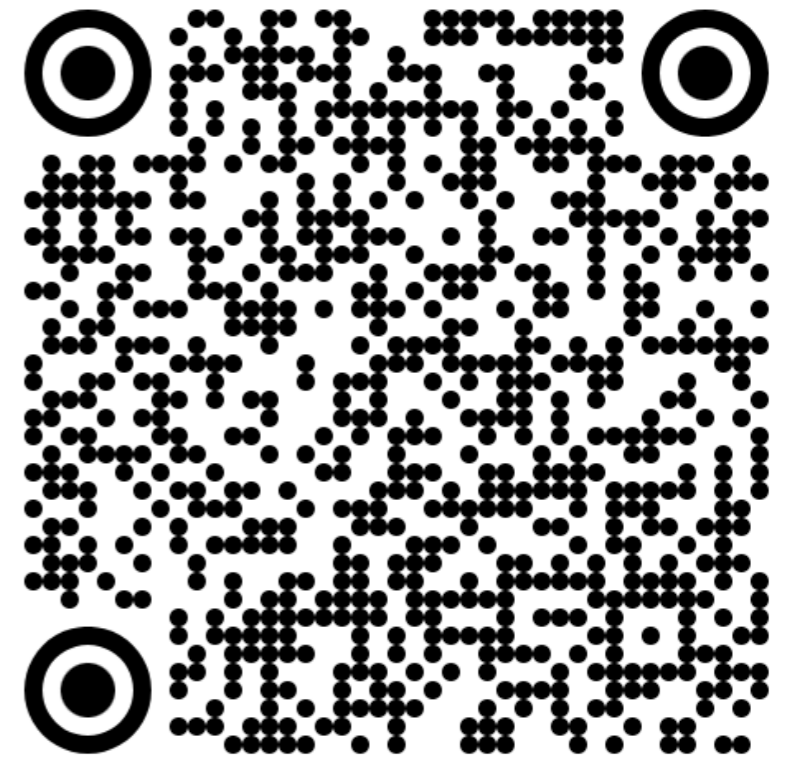
Lufkin, B. (2019, April 20). Should prostitution be a normal profession? BBC Worklife. <https://www.bbc.com/worklife/article/20190419-should-prostitution-be-a-normal-profession>

Morrish, L. (2018, November 21). The rights of UK sex workers are under threat - why? Huck. <https://www.huckmag.com/article/the-rights-of-uk-sex-workers-are-under-threat-why>

NUM x Vagina Museum: A new merch collaboration. (2024, April 17). National Ugly Mugs - Ending All Forms of Violence Against Sex Workers. <https://nationaluglymugs.org/2024/04/17/num-x-vagina-museum-a-new-merch-collaboration/>

Smith, M., & Mac, J. (2018). Revolting prostitutes: The fight for sex workers' rights. Verso Books.

## **X. Bibliography**



Scan above for Miro Board of sketchbook and process work.  
(or click link on following page)



## Miro

[https://miro.com/app/board/uxjvK744\\_d0=?share\\_link\\_id=84620521477](https://miro.com/app/board/uxjvK744_d0=?share_link_id=84620521477)

Gantt Chart

	Phase 0	Phase 1	Phase 2				Phase 3	Phase 4				Phase 5	Show				
Week Number	44	45	46	47	48	49	50	51	52	01	02	03	04	05	06	07	08
Week Commencing	27/05	03/06	10/06	17/06	24/06	01/07	08/07	15/07	22/07	29/07	05/08	12/08	19/08	26/08	02/09	09/09	16/09
<b>Intro</b>																	
Induction																	
<b>Propose</b>																	
Proposal Brief																	
Toolkit Testing																	
Pin Ups																	
Timeline Made																	
Ethics Report			X														
<b>Research, Explore, Ideate</b>																	
Thematic Reading																	
Life Drawing																	
Ceramics																	
<b>Formative Assessment</b>																	
Draft Report								X									
Exhibition								X									
<b>Refine, Make, Test, Communicate</b>																	
Reflect																	
...																	
Final Report																	
<b>Summative Assessment</b>																	
Report Submission													X				
Final Outcomes												X					
Show Prep																	X

(working title)

# How does 'sex work' work?

**Research Question:** How can I, using personal illustration practice and design research, examine and interrogate the perceptions, media presentations and aesthetics throughout the history of sex work until the modern day?

**Aims:**

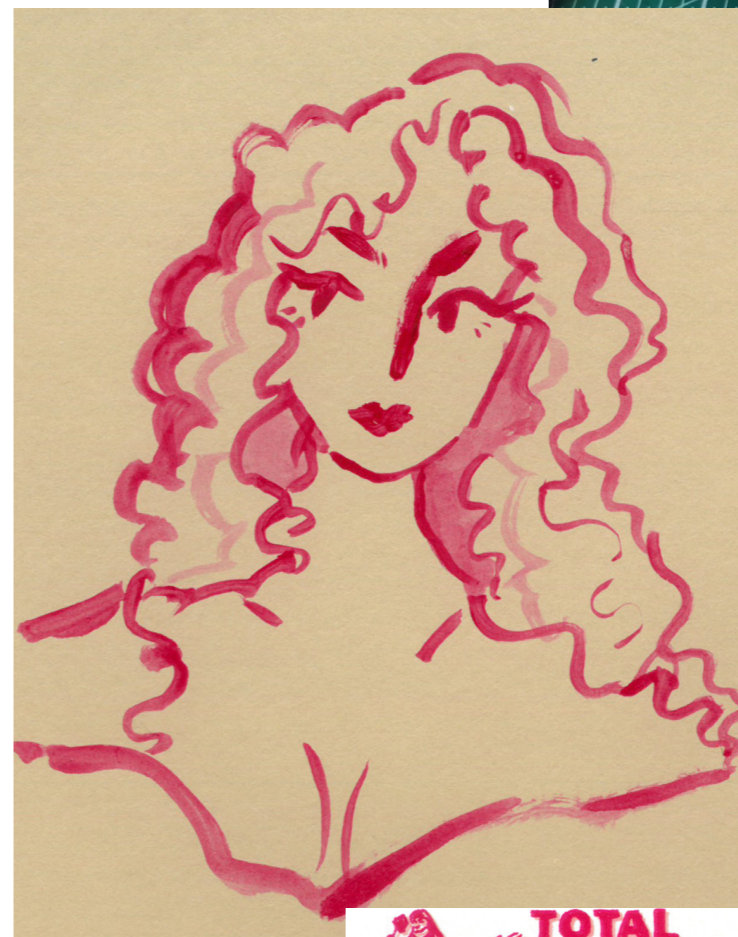
- Explore the wide and varied history of sex work and its media-based, artistic and anthropological representations to underpin a campaign of thinking through craft and research through design.
- Elucidate the complex reality of sex work and the lives of sex workers using design practice in tandem with research.
- Critique and interrogate modern perceptions of sex work and sex workers in order to implement a series of works that prompt the audience to reevaluate outdated, unconscious biases towards marginalised people at large, including sex workers.

**Objectives:**

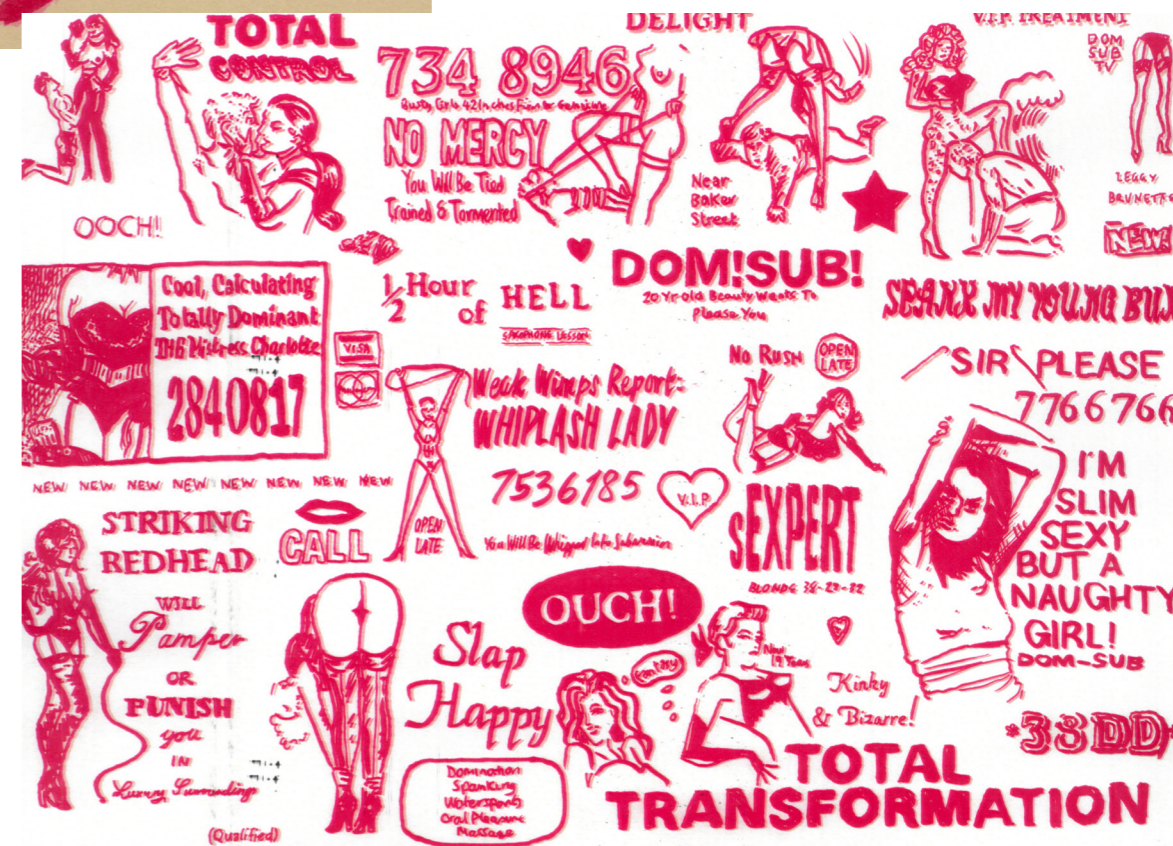
- Undertake a process of rigorous research into:
  - The history of sex work
  - Artistic and designed works surrounding sex work through time and in the present
  - Design research methods and theory
  - Sociopolitical, feminist contexts/theory
  - Academic thinking around sex, sex work and sex workers
- Produce a variety of illustrations and other designed artefacts in relation to the aforementioned research.
  - Traditional print work
  - Mechanised print work
  - Watercolour/mixed-media illustration
  - Ceramics
  - Any other appropriate outputs
- Present produced artefacts alongside consumable formats of distilled research ideas and ideas in accessible, versatile ways.



**above:** spray paint + stencil on eyemask - "PAY ME"



**left:** watercolour on natural paper - portrait of Nell Gwyn (1650 - 1687) English actress, prostitute and mistress to King Charles II



**below:** brush pen, tracing paper, photocopier manipulation - a collage of London 'Tart Cards' from Vice Art: an anthology of London's prostitute cards (Jewell, 1993)

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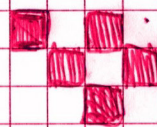
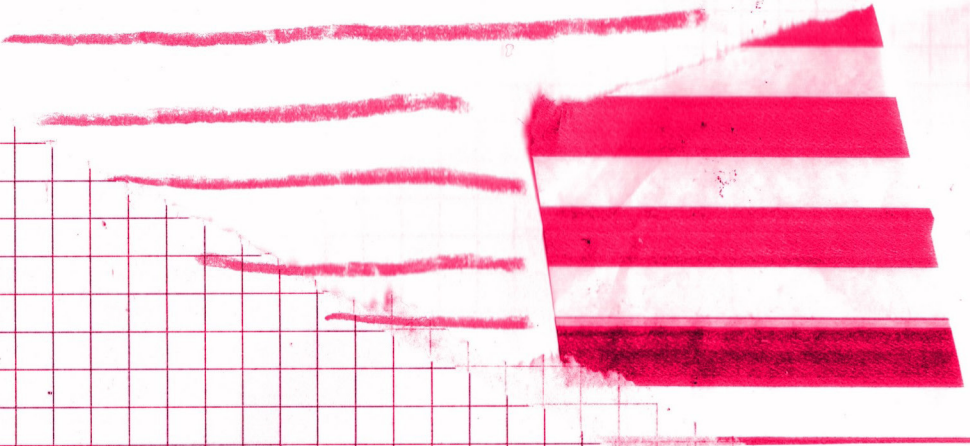
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# Labour of Love

RICKWOOD  
2024

Sex work has a long and storied history which has been documented in records, art and design.

I have endeavoured to learn more about its history and modern existence and investigate the aesthetics that have surrounded it during different eras.

Here are my initial findings.

# Labour of Love

an exploration of where  
design, history and politics  
meet in the complex world  
of sex work

**Content warning:** this piece contains discussion around adult content, specifically the politics and aesthetics of sex work. It does not include any detail about violence, trafficking, or other criminal aspects that are sometimes considered in tandem in the discussion around sex work.

It does however talk about the controversial and complex sociopolitical landscape surrounding sex work and sex workers, if this may be uncomfortable for you in any way I do not advise reading on. Support is available for anyone affected by issues raised in this piece, as is further reading and ways to get involved and learn more if you are interested.

GOOD GIRLS GO TO HEAVEN  
BAD GIRLS GO EVERYWHERE



good girls go to heaven.  
bad girls go everywhere.





My focus on my final MA Project so far has been the topic of sex work: specifically looking at its representations in media, the aesthetics surrounding it, and its history and economic, social and political background through time and in present.

So far, sex work has presented itself as a complex and intriguing subject that has the scope to act as a lens through which to explore many varied topics and themes.

**A few of these are as follows:**

Queerness, sexuality, sex and gender  
Intersectionality, feminism and marginalisation  
Bodily autonomy  
Politics, ethics and economic systems  
Labour laws and rights  
Class relations  
Heritage and survival  
Identity and 'Alter-ego'  
Patriarchy, misogyny and violence

With such a wide scope for research and exploration, I had to begin somewhere. So I decided to start temporally, beginning with historical depictions and records of sex work within the context of the Western world.

## So what is a sex worker?

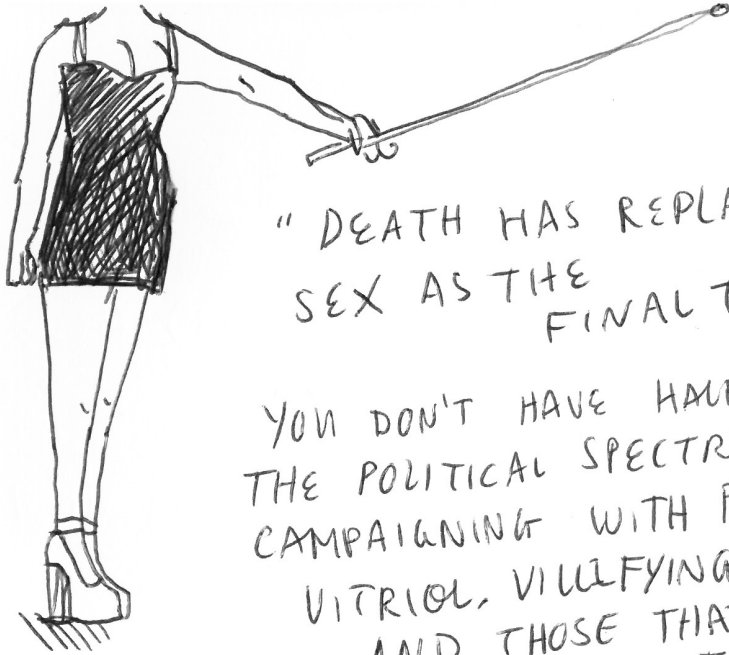
They can be lots of things, but it is broadly defined as somebody working within the adult entertainment industry. There are varying levels of contact a sex worker may have with their audience and/or clients, and the factors can vary massively from person to person.



There is no shortage of depictions of sex work; political, artistic, fictional and non-fictional, but most historical examples are by white cis het men about sex workers rather than from a direct perspective. I feel this somewhat reflects the world in which sex workers lived and operated: largely at the whims of their male clientele, patriarchal societal norms and male governmental systems imposing rules and laws upon them and their bodies.

Many aspects of sex work have changed from then to the modern day, while many have stayed quite the same. Society in the UK has evolved to be a generally fairer, safer place for women and marginalised people through waves of feminism, activism and social reform but the landscape remains complex, generally unyielding and hostile thanks to the deep roots of patriarchy and colonialism. The modern laws that surround sex work are hotly debated worldwide, and the advent of the internet has only further complicated things by bringing sex work online and more international and global than ever before.





"DEATH HAS REPLACED  
SEX AS THE  
FINAL TABOO"

YOU DON'T HAVE HALF OF  
THE POLITICAL SPECTRUM  
CAMPAIGNING WITH PASSIONATE  
VITRIOL, VILIFYING DEATH.  
AND THOSE THAT  
WORK WITH IT,  
THOUGH.

This is all just as much about sex work  
as it just is about women and their  
bodies and what they 'can' and 'can't'  
do with them.

There are various common levels of legality in terms of the most historically decorated form of sex work (prostitution):

**Decriminalization** - No criminal penalties for prostitution

**Legalization (regulation)** - Prostitution legal and regulated

**Abolitionism** - Prostitution is legal, but organized activities such as brothels and pimping are illegal; prostitution is not regulated

**Neo-abolitionism (Nordic model)** - Illegal to buy sex and for 3rd party involvement, legal to sell sex

**Prohibitionism** - Prostitution illegal in all aspects (selling and buying)

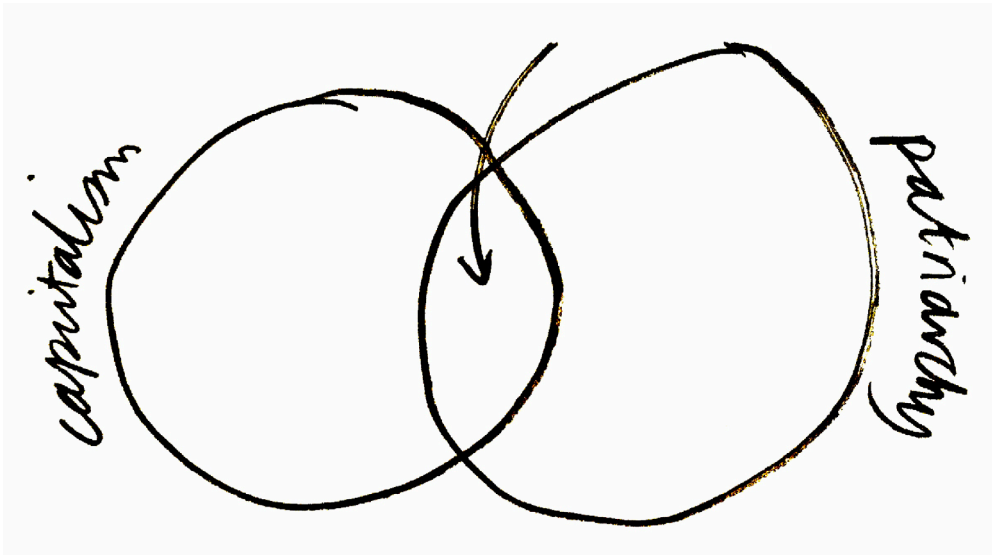
The UK practices Abolitionism here in 2024. Many organisations in current times campaign for Decriminalisation (search 'decrim now') as the preferred legal status in order to protect sex workers and ensure better working conditions which is otherwise complicated by laws and regulations.

**Weird fact:** Under the current UK laws, sex workers cannot work together on the same premises for safety, as this classifies the building as a 'brothel' and threatens the individual sex workers with prosecution for 'brothel-keeping'.



One thing I keep coming back to through this research is that I believe very deeply in the autonomy and empowerment of women and other marginalised people. Some campaigns against sex work seem to try to appeal to senses of decency, and the goal of protecting women, but I have not seen the same passion for addressing the underlying issues which make marginalised people unsafe and in precarious living situations in the first place.

*The conversation around sex work seems to be a dual issue concerning modern capitalist society and how it converges with ancient systems of patriarchy.*



*But that's enough of the theory and ethics, what about the art?*

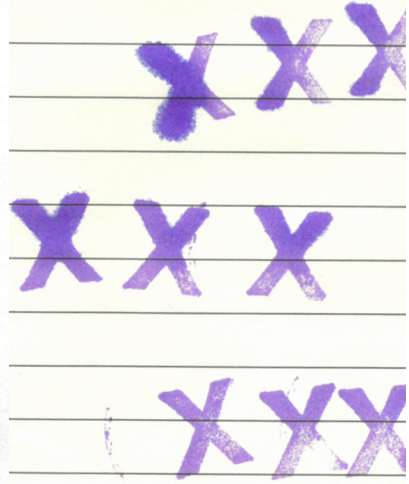
As I mentioned earlier, there have been countless depictions of various forms of sex work in media through time: some negative, some neutral, some positive.

Take Toulouse-Lautrec, the French painter, illustrator and printmaker (1864 - 1901). A disabled, but affluent and titled man, found comfort living amongst and making art of prostitutes. He is also famous for his illustrated posters for the Moulin Rouge - the cabaret and venue of courtesans, which only further cements his associations with sex workers.

Pop culture is also rife with references, whether it's an obligatory secondary or tertiary character in an episode or two for a TV show, or more deliberate, targeted works such as *Pretty Woman*, *Poor Things* or *Secret Diary of a Call Girl*, there is no shortage of sex work and sex workers on our screens, in our ears, on the page and elsewhere. Era, politics, religion, locale, writer, obscenity laws, aesthetics, tropes, and more - these all influence the depictions that turn up.

*i guess  
have*

DISPOSAL  
BAG



*Safety, health, dignity*

SHOULD NOT BE  
A LOT TO ASK.

GIRLS  
GIRLS  
GIRLS

'women, women, women' doesn't  
the same ring to it?





DAD GIRLS

SAID  
GIRLS

FORMA  
VIRG

BAID GIRLS

I GOT WHAT YOU WANT  
YOU GOT WHAT I NEED

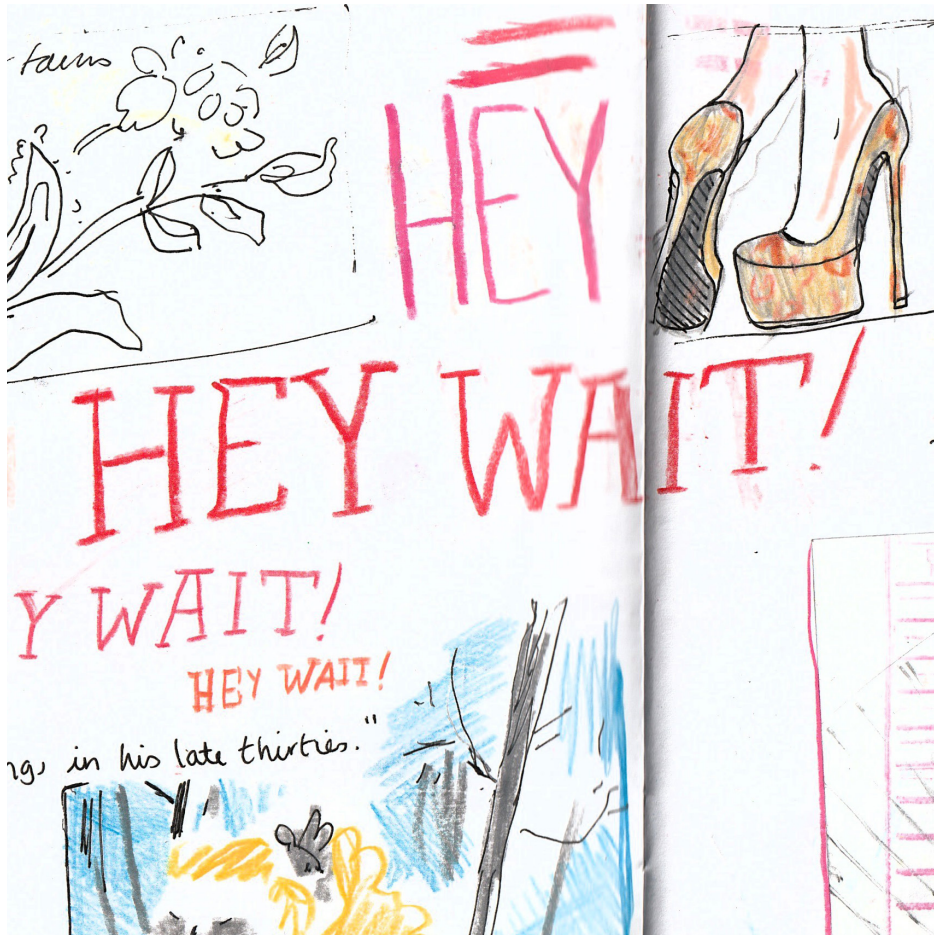
I'LL BE YOUR BABY  
COME AND SPEND IT ON ME

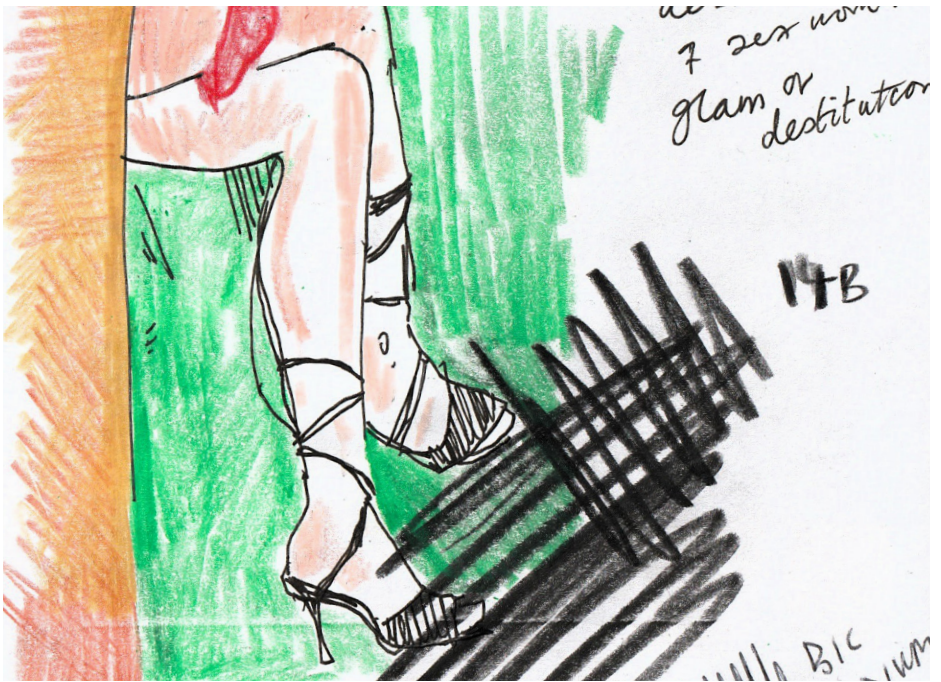
Bad Girls is a hit song by 'the Queen of Disco', award-winning and groundbreaking musical artist Donna Summer. One of her collaborations with Giorgio Moroder, the song is the titular track of Summer's seventh studio album released in 1979, and the album went Platinum within a week of its release. Bad Girls is a song about street prostitution; the lyrics are not implicit, and her performance of it for a TV show (including Twiggy and Pat Ast as background characters) reiterates this storyline.

**How many bodies have danced to the beat of Bad Girls without thinking twice?**



In not-so-pop culture, artist Ann-Sofi Siden created a documentary just before the turn of the millennium looking at prostitution in the post-Communist Czech Republic. She called it 'Warte Mal!' meaning, 'Hey Wait!', a slogan shouted at cars as they went by some of the sex workers she was interviewing and observing for the project. Bad Girls recites the words 'Toot toot, ah, Beep beep' and 'Hey Mister!'; they may be separated by about 20 years and 6,000 miles but they seem remarkably similar.



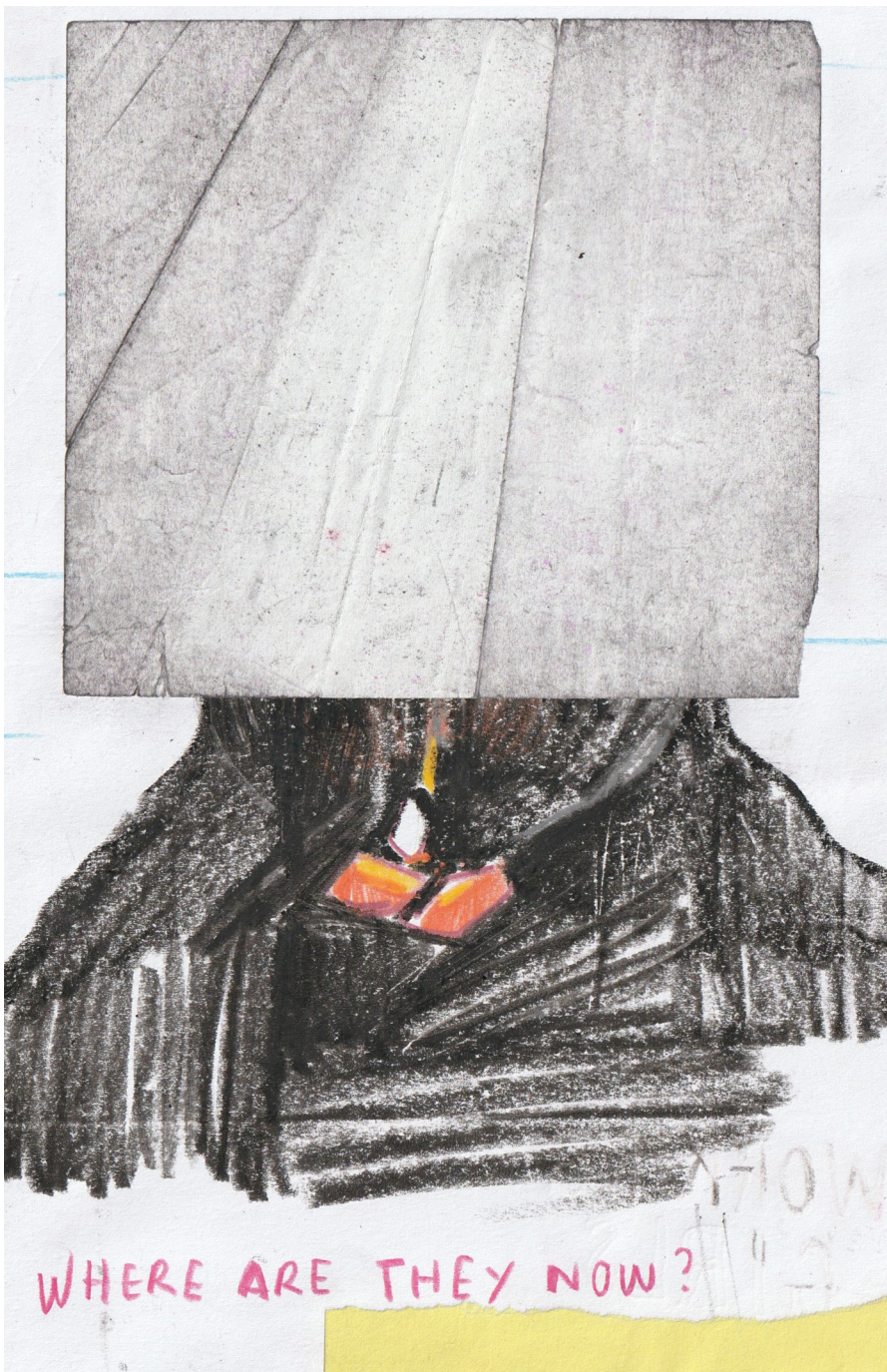


I think ultimately, I'm interested in destigmatising the feminine body and feminine existence. How can we unpick and properly consider all aspects of the complexity of such an intricate web of issues such as sex work when as a global society we cannot agree whether women should even have complete control over their own bodies? When women have been traded as property and these historical hangups still prevail, how do we talk about commercial sex without assuming that 'The Male' is the primary if not sole true beneficiary of such a transaction? How do we support and empower people of marginalised genders within society so that the choice of labour is an autonomous, enriching experience rather than something forced upon them in a capitalistic crisis?

Sex has, at large, become a more acceptable subject in modern society, but there is still a hidden, political turmoil that lies beneath the outwardly accepting exterior.

Sex workers (and other adult service providers) can struggle to access standard financial services such as bank accounts and payment software due to increasingly stringent policies set to crack down on criminal behaviours such as trafficking and laundering. To maintain easy operations, traditional platforms for monetary exchange seek to distance themselves from any 'adult' operations to keep governments and corporations off their backs and able to claim squeaky-clean reputations.



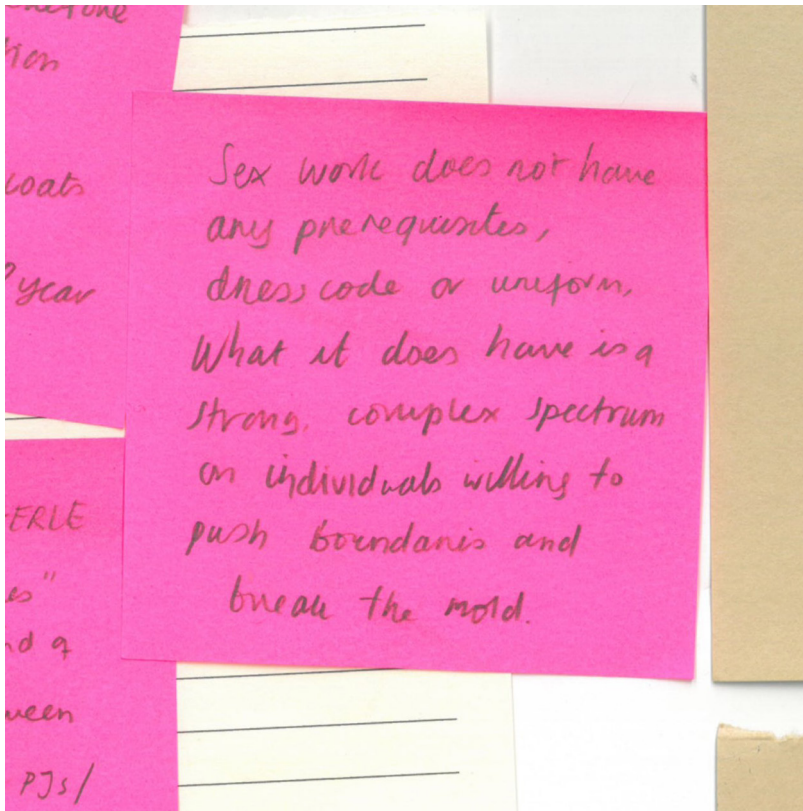


PA

M

Y

E



SOMEONE YOU KNOW AND LOVE  
MIGHT BE A SEX WORKER.

At present, there are no legal protections for workers who find themselves facing the brunt of these systems due to the various levels of illegality enforced by legalisation, prohibitionism and abolition. When sex work is treated as 'Other' from standard labour practices, then it does not have the same potential for labour justice in conventional politics and law.



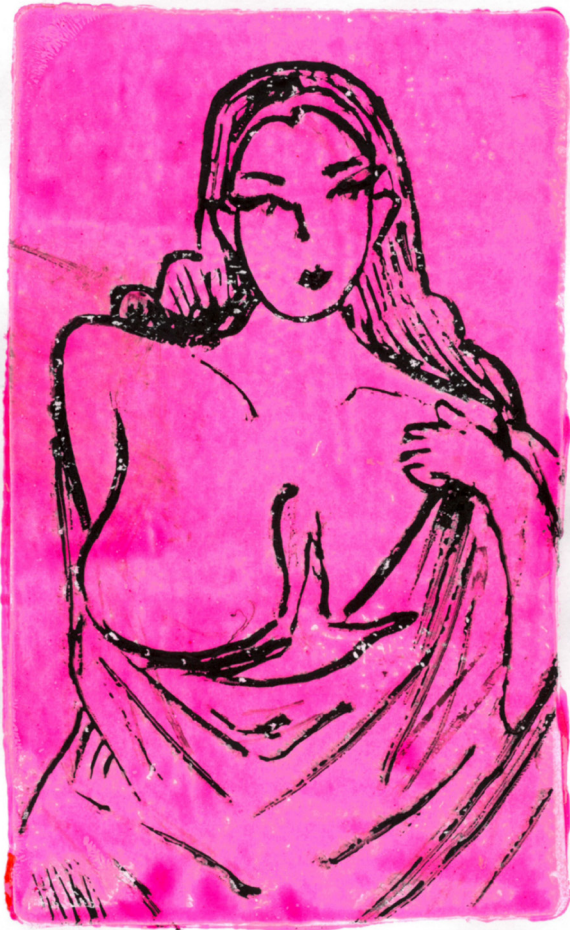
VOULEZ VOUS  
LOUCHER  
AVEC MOI?  
CE SOIR?

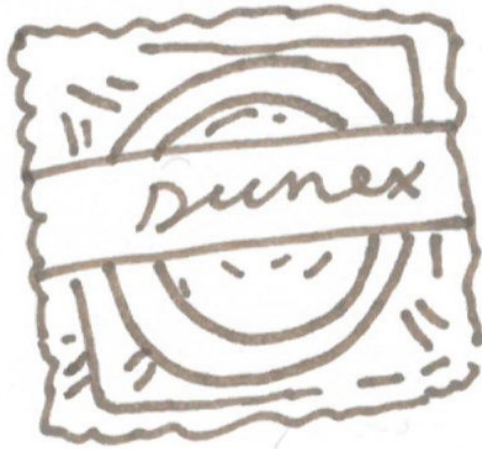
Certain versions of sw/ers that society can cope with as long as there is a degree of separation. A them + an Us.

- ↳ Playboy Bunnies
- ↳ Page Three Girls
- ↳ Conventional Pornstars
- ↳ High-End Escorts

These people usually seem to abide by the conventions of whiteness, thinness, bloneness, breastiness, a certain lifestyle/perceived social class, personal grooming/style/fashion.

And the important part is that they're never your mum, sister, daughter or partner. The SWer exists in a vacuum in order to be respectable and consumable.





*MA Project  
Proof of Concept  
2024*

*Rickwood  
(Illustration)*