Sīn / Gorgone and Anton Martin

Gorgone (also known as Sīn) and Anton Martin: building a platform for rope education

Sīn and Gorgone are professional names used by the same French rope practitioner, model, performer, and teacher. Anton Martin is the other cofounder of Shibari Study, a Berlin-based subscription service for Japanese-inspired rope-bondage instruction. Their company joins recorded classes, live teaching, and discussion. Sandra Song's April 2021 report dates its founding to 2019 and already describes the founders as former romantic partners.[1]

A rigger or top handles the rope; a bottom receives it; a switch practices both roles. These are roles in an encounter, rather than genders or permanent relationship positions. A harness arranges rope around the body. Floor work remains on the floor, while suspension raises some or all of the body. The catalogue ranges from basic instruction and self-tying to communication and bodily awareness.[2] Recorded performances are offered for inspiration, with a different purpose from a class designed to follow.[3]

The distinction matters to understanding these two careers. Gorgone first became known through a body receiving rope, images, performances, and travel. Martin arrived as a learner and became an organizer and producer. Building an instructional service required them to decide which parts of an encounter could be explained on camera and what a remote learner still could not obtain from it.

Gorgone's formation: modeling, support, and travel

A June 2014 Seattle biography dates Gorgone's discovery of rope to 2010. It names Kinbaku LuXuria, London's BOUND, Nina Russ, Bruce Esinem, Otonawa, Naka Akira, Nawashi Kanna, and a decisive encounter with Wildties. The notice does not specify what each taught or the duration of any apprenticeship. Its advertised bottoming-skills class and About My Masochism discussion show an emerging teacher concerned with the receiving participant, pain, submission, and power. Europe, American cities, and Tokyo already belonged to the working itinerary.[4]

In April 2026, Gorgone remembered an art-model shoot at nineteen, then finding French events through FetLife and traveling with the person who had tied them. The approximate recollection does not settle the discrepancy with the older starting date. They describe receiving rope as a continuing source for their own tying. Later touring brought exhaustion, exploitation, and consent violations, and thoughts of leaving the occupation. During lockdown, greater demand for remote classes coexisted with disrupted production and discomfort at succeeding while local communities suffered. They also describe a continued

bond with Martin after separation and increased delegation. Speaking from Shenzhen on a seven-week Thailand–Malaysia–China itinerary in 2026, they considered touring more sustainable.[5]

The receiving participant's knowledge cannot be reduced to how a photograph looks. A shape may be visible while sensation, communication, and decisions remain concealed. Gorgone's move toward teaching brought that less visible experience into an explanation addressed to someone else. Becoming a teacher also changed the occupation's demands: an invitation now required more than making a compelling image.

Maternal support was consequential. In the founders' 2023 recollection, Gorgone left art school; their mother helped with rent and allowed another year to try earning through rope. Martin, born in Berlin to a Canadian father and a Berlin mother, recalls the city's developing scenes after the Wall. Six years of travel and attempted study followed high school. Plants, insects, music, and photography interested him; he describes an aptitude for organizing talents and technologies.[6]

Particular collaborations, rather than a single inherited tradition

Roni Jacobson's May 2015 i-D report records Gorgone performing with Naka Akira in Brooklyn that winter. Naka's interview, translated by Ima Kuroda, describes his own learning through watching and assisting Chimuo Nureki, and distinguishes modern kinbaku from historical hojojutsu restraint. These statements explain Naka's trajectory. They do not establish the content or length of Gorgone's study with him.[7]

The distinction prevents a transnational network from becoming a vague claim to Japanese authority. A teacher, a performance partner, a translator, and an overseas host supply different kinds of connection. Gorgone's documented career moves among these relations. The public record preserves particular encounters more securely than it establishes one uniform lineage.

PM/AM's November 2016 programme for Mat Chivers's Harmonic Distortion announced Circle Drawing with Gorgone and Gestalta. Fibre-optic cabling would replace rope; while progressively restricted and lifted, a participant would draw a circle with raw ochre, accompanied by Moiré's live sound. The release also names A Study on Falling and Red Bind without individually dating them.[8]

The proposed action lets an audience see restraint through its effect on another task. Cabling connects the encounter to Chivers's technological materials; drawing makes changing bodily capacity visible. This is a reading of the programme, not an eyewitness report. Its gallery framing does not establish a permanent departure from erotic work. Modeling, performance, and teaching continued to address different situations and audiences.

Martin’s entry and the first shared production

Martin’s April 2024 team account describes wanting to learn to tie and finding online resources inadequate. He credits Gorgone with rope knowledge and contacts, and himself with vision and planning. The prospective organizer was also a prospective customer. His family’s skepticism eased as relatives understood the work.[9]

The founders place their meeting in spring 2018 at the Berlin café where Martin was a barista. Gorgone had roughly five self-produced harness tutorials. Their joint work grew into fourteen-hour laptop days and recording and editing in a darkened one-room apartment. Gorgone proposed an equal company that could survive the romance. Martin urged a beginner course; Gorgone resisted the responsibility of remote instruction, then spent roughly six months planning it, persuaded by deliberate lessons that learners could replay. By 2023 Martin was planning further formats and keeping roughly fifty blog ideas in a spreadsheet.[10]

A July 2019 Prague programme provides an external anchor. It links to Shibari Study while advertising Gorgone’s live workshops: body work, deconstructed basics, attention to both participants, and increasing autonomy. Butterfly and Misungui harnesses appear as alternatives to arrangements with arms behind the back. Online work and live teaching were coexisting by then; the programme does not establish the platform’s exact first release or every participant’s results.[11]

The present introductory catalogue similarly offers knots, wraps, frictions, and practice without a model, with floor and suspension categories.[12] This is the later service’s organization, not a reconstruction of every original course. Foundational material makes the first steps identifiable while leaving the learner responsible for meeting a real partner and recognizing the limits of their competence.

Pandemic production and a widening team

On 2 March 2021 the company announced an application following beta testing. Its advertised features included downloading, saving, sorting, and offline viewing, alongside live classes and a seven-day trial. That month’s schedule included Fuoco’s body care, Cait’s safety teaching, Gorgone’s floor material, and Ropu’s connection work. These are the company’s published offerings; its growth claims were not independently audited.[13]

Song’s contemporary report describes offline access and community features. Martin connected usability and appearance to easier learning; Gorgone emphasized time, repetition, craft, and emotional difficulty as well as pleasure.[14] A phone made recordings available in another setting. It did not supply the feedback or physical company of a room.

Enna’s account supplies a recruitment sequence: she began bottoming with Martin in 2020, completed a master’s in March 2021, asked about employment, and became his personal assistant. By April 2024 she was director of administration and operations. Martin

was planning a website overhaul. His childhood friend Max supplied software expertise; Mo Bights brought technology-company community-management experience after joining the Discord; Annie brought professional writing and a learner’s perspective; Kahrin’s marketing work had expanded into editing.[15]

These are dated roles rather than a current payroll. They make the work recognizable: somebody maintains software, coordinates operations, communicates with members, writes, or edits a recording. The company’s continuity depended increasingly on people who could carry responsibilities beyond the founders’ shared apartment.

Fuoco provides another route into the organization. A friendship with Gorgone through workshops preceded invitations to film stretching and strengthening for the early platform. Fuoco’s background joined dance, pole and aerial work, human-rights study in London, bottoming, and professional circus training. By 2024 their education-director role included curriculum and community liaison.[16] Delegation could therefore enlarge the educational repertoire as well as reduce administrative pressure.

A difficult recording and Martin’s publication decision

In December 2024 Martin recalled the shooting days with Ms. Reemah and Anansi, including an episode of nerve compression during suspension. He hesitated before releasing the final class. Fuoco proposed an interview-like voice-over in which the participants reviewed the footage together. After viewing it, Martin wanted more recordings with both perspectives audible.[17] The resulting Masterclass: Nerve Compression Management has a public landing page identifying it as free.[18]

The episode specifies actual production work. Martin participated in the shoot and reviewed the class; Fuoco proposed a format; the participants supplied retrospective accounts. An image of the event could not reveal all that each had noticed. Commentary allowed a learner to compare the visible action with its interpretation.

Retaining a problem in a lesson also differs from circulating an accomplished performance. Here the uncertainty about publication became part of deciding what could be taught. It does not prove that expertise eliminates physical risk or that the class supplies a medical assessment. Preparation time, compensation, the editor’s identity, and the interval between filming and release remain unpublished.

Other people’s knowledge enters the service

In a November 2024 conversation, Fuoco and Mo distinguish memorizing a harness from understanding components, bodily position, purpose, and use with a partner.[19] Fuoco’s journaling essay records sensations and communication across encounters.[20] Velvetine describes emotional consequences after nerve injuries or scares.[21] These are contributors’ explanations, not evidence of undocumented founder decisions.

Ms. Reemah’s profile connects Black FemDoms Atlanta, Rope Bite Atlanta, Melanin Munch, and Haus Obsidian to visibility for Black and larger-bodied bottoms.[22] Mo’s terminology essay acknowledges limits to their Japanese expertise and directs readers toward Midori’s critique of exoticized origin stories.[23, 24] These contributions make the collection broader than two biographies. Their authors retain histories and judgments of their own.

A 2025 guide attributes Gorgone’s Butterfly harness and later variations, including Cait and Gigi’s Woven Heart.[25] An April 2026 Denver announcement credits Mel and Finch’s learning through Shibari Study and Gorgone and Gigi.[26] Such traces establish particular transmission and modification, without measuring worldwide influence or the results of the advertised class.

Livelihood, access, and the limits of replay

As checked on 3 October 2026, membership offers a seven-day trial, then US$25 monthly, US$65 quarterly, or US$215 annually. The company advertises more than 800 videos and over twenty instructors.[27] Its scholarship offer provides twenty awards quarterly: three months free, then half-price monthly membership for a year, with a lottery prioritizing specified access barriers and applicants without an earlier award.[28]

Subscription is a concrete source of revenue for the shared venture; published prices do not establish founder income. Instructor contracts, salaries, margins, retention, and audited subscriber totals remain unavailable. Recorded teaching can circulate repeatedly, but its production and continued access still require filming, editing, software, and coordination. The team accounts show some of that work without revealing the complete cost structure.

The level guide distinguishes autonomy in different exercises: experience on the floor does not establish experience in suspension.[29] The FAQ declines certificates because proficiency cannot reliably be assessed remotely.[30] Learning a sequence and being able to judge an encounter are related but different achievements.

The studio directory now distinguishes partners from community listings. Partner descriptions refer to continuing conversations about consent, risk, and accountability and disclaim guarantees for every interaction.[31] The directory terms’ non-verification provisions concern community listings.[32] The FAQ’s blanket denial of official affiliations nevertheless remains awkward beside the declared partner programme.[33] The published relationship categories are not fully consistent.

Astrid’s Cape Town account describes collective practice with platform material at Embodiment Rope Space, distinguishing facilitation from authority over another teacher’s patterns.[34] Local organizers provide people and an occasion to meet. Digital access functions within these circumstances; it cannot by itself supply partners, equipment, or a trustworthy local community.

Continuing personal practices

A Berlin programme for 24 January 2026 advertised Gorgone with Karbon and then with Dan Carabas in rope and plaster, followed by discussion and a jam.[35] This is evidence of an announced artistic collaboration, not an observed performance. Shibari Studio Berlin's name does not establish ownership by Shibari Study.

The two occupations remain distinguishable. Gorgone models, performs, teaches, and travels within a wider arrangement of recorded work and colleagues. Martin organizes learning, technology, people, and publication. Their company's continuation required other people's competence as well as the founders' bond. The most informative evidence is still particular: an assistant becoming an operations director, and footage whose release changed after participants were invited to explain it.

Sources and evidence

The chronology combines contemporary event programmes and reporting with retrospective founder interviews and dated accounts of the team's work. The founders' podcast is cited through its public transcript, not a claim to have separately listened to the complete recording. Professional aliases and the 2026 interview's they/them usage are followed for Gorgone. Member-only classes have not been comprehensively evaluated, and advertised performances are distinguished from observed outcomes. Exact early dates, the substance of individual apprenticeships, Martin's fuller study and employment history, current ownership, and production contracts remain outside the documented account.

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1. Sandra Song, Learn Shibari From Your Phone, PAPER, 9 April 2021. Contemporary reporting and direct founder comments on the application and learning.↩
2. Shibari Study, catalogue and navigation, checked 3 October 2026.↩
3. Shibari Study Team, 5 Mesmerizing Shibari Sessions to Inspire Your Rope Practice, 24 July 2024. Explicit distinction between inspiration and follow-along instruction.↩
4. Foundation for Sex Positive Culture, About My Masochism, Seattle, 11 June 2014. Contemporary educator biography and scheduled teaching, including the 10 June bottoming class. Promotional rankings are not adopted.↩
5. Aria Vega, Meet the Shibari Study Instructors: Gorgone, 8 April 2026. Formation, professional strain, pandemic, partnership, and return to touring are the interviewee's account.↩
6. Wicked Wren, Sīn, and Anton Martin, EP 01: Meet the Founders, 6 February 2023, public transcript. Particularly 7–17 minutes on formation and support; 17–27 on the meeting, home production, and beginner course; 33–45 on navigation and proposed formats. Current company episode page. Retrospective testimony, with some erroneous speaker labels in the transcript.↩

7. Roni Jacobson, Bondage Artist Naka Akira on the Erotic Beauty of Kinbaku, i-D, 8 May 2015. Interview translated by Ima Kuroda; report of the Brooklyn performance.↩

8. PM/AM, Mat Chivers: Harmonic Distortion, exhibition press release, November 2016, especially pp. 2–4. Planned collaboration and materials; its ritual-origin language is not historical proof.↩

9. Shibari Study Team, Who We Are: The Shibari Study Team, 3 April 2024. Particularly Anton, Enna, Max, Mo, Annie, and Kahrin. Dated role descriptions and recruitment testimony.↩

10. Wicked Wren, Sīn, and Anton Martin, EP 01: Meet the Founders, 6 February 2023, public transcript. Particularly 7–17 minutes on formation and support; 17–27 on the meeting, home production, and beginner course; 33–45 on navigation and proposed formats. Current company episode page. Retrospective testimony, with some erroneous speaker labels in the transcript.↩

11. Prague Shibari, Gorgone, programme published 28 July 2019. Live workshop pedagogy, levels, harnesses, and link to Shibari Study.↩

12. Shibari Study, introductory category, checked 3 October 2026. Public descriptions, not an evaluation of every full recording.↩

13. Shibari Study, Shibari Study Expands to U.S. Market, Helping Customers Learn the Benefits of Rope Bondage, company release distributed through PR Newswire, 2 March 2021. Application features and March live schedule; subscriber-growth claims are not independently audited.↩

14. Sandra Song, Learn Shibari From Your Phone, PAPER, 9 April 2021. Contemporary reporting and direct founder comments on the application and learning.↩

15. Shibari Study Team, Who We Are: The Shibari Study Team, 3 April 2024. Particularly Anton, Enna, Max, Mo, Annie, and Kahrin. Dated role descriptions and recruitment testimony.↩

16. Aria Vega, Meet the Shibari Study Instructors: Fuoco, 21 August 2024. Relationship to Gorgone, early filmed work, circus formation, and education responsibilities.↩

17. Shibari Study Team, Shibari Study Wrapped: The Team’s Top 2024 Class Releases, 30 December 2024, Anton’s account of shooting and reviewing the nerve-compression class.↩

18. Masterclass: Nerve Compression Management (FREE), public class landing page, checked 3 October 2026. The page’s title establishes the public offer; the full class has not been evaluated here.↩

19. Fuoco with Mo Bights, Let’s Talk… Harness Learning in Shibari, 29 November 2024. Published conversation read, without a separate claim of listening to its audio.↩

20. Fuoco, The Write Stuff: How Journaling Benefits Rope Bottoming, 2 October 2024.↩

21. Velvetine, Nerve Injuries in Shibari: An Emotional Perspective. Personal testimony; its informal poll is not a population estimate.↩

22. Aria Vega, Meet the Shibari Study Instructors: Ms. Reemah, 2 April 2025. The contributor's formation, representation priorities, and local institutions.↩

23. Mo Bights, What's in a Word? Exploring the Use of Japanese Shibari Terminology, 11 December 2024.↩

24. Midori, History and Myths of Japanese Bondage, Spectrum Boutique. A situated practitioner's historical critique.↩

25. Shibari Study Team, 5 Handy Arms-Free Rope Harnesses, 14 May 2025. Attributions and variations, not a universal comfort or safety guarantee.↩

26. Studio Friction, No Leafless? No Problem., 18 April 2026. External teaching announcement and acknowledgments, not an assessment of the event's outcome.↩

27. Shibari Study, Membership, checked 3 October 2026. Prices in USD; catalogue totals are company reporting.↩

28. Shibari Study, Scholarship Program, checked 3 October 2026. Published allocation and selection policy, rather than an audit of awards.↩

29. Shibari Study, Level Guide, checked 3 October 2026. The guide's exercise-level terminology differs from some navigation labels.↩

30. Shibari Study, FAQ, checked 3 October 2026. Certificates and affiliation answer.↩

31. Shibari Study, Partner Studios, checked 3 October 2026. Relationship review and its stated limits.↩

32. Shibari Study, Studio Directory Terms of Use, checked 3 October 2026. The non-verification provisions apply to community listings.↩

33. Shibari Study, FAQ, checked 3 October 2026. Certificates and affiliation answer.↩

34. Astrid, Advice for Future Rope Educators in Far-Flung Places, with Starting a Rope Community Space from Scratch, 13 November 2024. Organizer's first-person accounts published by the platform.↩

35. Shibari Studio Berlin, Gorgone, Cast in Rope and Plaster by Dan Carabas, 24 January 2026. Programme naming Karbon and Dan Carabas.↩