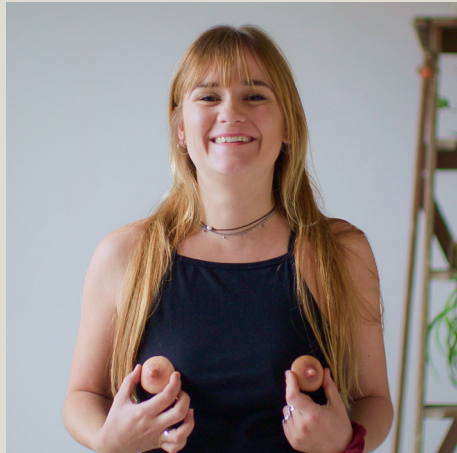




Official Selection
Melbourne Documentary Film Festival
2026

URBAN NIPPLE

logline



Meet Michelle Kometz, a contemporary artist whose artwork confronts the censorship of the female nipple through interactive installations and social media.

synopsis



Urban Nipple follows contemporary artist Michelle Kometz, whose nipple sculptures challenge the censorship of female bodies both in public space and online. Installed in unexpected places like traffic light buttons, her playful work invites the public to engage and confront their discomfort, sparking reactions from laughter to disapproval.

Her growing online community, Urban Nipple, fosters a space for discussion around body autonomy, intersectionality and gender equality. But when social media platforms begin removing her content, Michelle and the community she's cultivated are faced with the harsh realities of gendered censorship.

At its heart, Urban Nipple reveals how outdated online policies continue to impact women, queer people and other marginalised communities.



background



Urban Nipple is an intermediate activist art project that promotes women's equality through public interaction and social media. Initiated by artist Michelle Kometz who creates stickers and polymer clay nipples and installs them in the public space. Pedestrians, exhibition visitors and others are encouraged to take photos of the stickers and sculptures and tag @urbannipple which are reposted to the account.

Frequently these photos get removed and people witness first-hand the sexism women can face online.

Michelle's project aims to tackle the sexualisation of female nipples by bringing them to everyday life, while also raising awareness of the strict guidelines imposed by social media platforms.

IG: @urbannipple

directors statement



Urban Nipple is about women and gender-diverse individuals facing the effects of their bodies being policed online, sadly, one of the many facets of body shaming. At the heart of this documentary is Michelle Kometz, a multidisciplinary artist whose work centres on nipple sculptures. Her art is repeatedly removed or censored by social media platforms. Only this isn't an isolated incident.

Tattoo artists creating restorative areola tattoos for breast cancer survivors face similar repercussions. Their livelihoods are hindered in a digital age where maintaining a social media presence is almost essential. People seeking or recovering from gender-affirming surgeries risk being cut off from supportive online communities or erased altogether. Sex workers and adult entertainers struggle to promote their content, while large companies like Playboy operate and profit freely.

All because of nipples.

Or rather, "female" nipples.

What began as a personal project to express my passion for feminist and LGBTQIA+ issues and to amplify the voice of a fellow creative evolved into a deeper exploration of how outdated online policies disproportionately impact communities. Those most often centred around women and marginalised genders.



interview with Dayna Di Fulvio

Why did you feel this was an important story to tell?

Michelle's artwork is provocative, captivating and thoughtful. To create contemporary artwork that can be installed in accessible public spaces to spark intrigue and conversation makes her a compelling documentary subject. Her story was important to tell because it resonates with so many different communities: artists, activists, mothers, sex workers and people within the LGBTQIA+ community. At some point, many have experienced ridicule, inequality or been sexualised or shamed for

and begun gender-affirming hormone therapy. Sometimes I wonder whether my initial outrage after hearing Michelle's story was, in part, gender envy in disguise. But I truly believe there was always something in me that found rigid gender stereotypes absurd.

Women, trans and gender-diverse people should be able to go topless at places like the beach without being sexualised. And no computer program or person should get to decide what is or isn't a "female" nipple.

"No computer program or person should get to decide what is or isn't a 'female' nipple."

their identity, work or simply for existing in their own bodies.

Since making *Urban Nipple*, you've begun gender-affirming hormone therapy. Has that changed the way you see the film?

During the making of *Urban Nipple*, I identified as a heterosexual cis woman. Since then, I've come out as genderfluid

and begun gender-affirming hormone therapy. Sometimes I wonder whether my initial outrage after hearing Michelle's story was, in part, gender envy in disguise. But I truly believe there was always something in me that found rigid gender stereotypes absurd.

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Looking back now, I think there are moments where the language could have been more inclusive and I would have liked to expand the conversation around non-binary experiences. But I think the overall sentiment still comes across that everyone deserves autonomy over their own body

and the freedom to exist without being unfairly censored.

Since filming the documentary, how has online censorship changed?

When I first started making *Urban Nipple*, Instagram's policies explicitly allowed content relating to gender-affirming surgery. Although users' images and videos were still getting flagged and removed, it felt like a small step forward for trans rights to be acknowledged. But between 2020 and 2025, that wording was removed and is no longer included in the guidelines. Ultimately, it feels like a step back.

Perhaps I've become more jaded, or simply since starting this project I've woken up, but I don't think large tech companies or social media platforms were ever created or designed with minority groups in mind, so why would they serve us?

Unfair and inconsistent policies and moderation have grown into a broader conversation around who the people are behind the businesses building these online spaces and how their values are reflected back at us.

***Urban Nipple* is about more than nipples. What do you hope audiences take away from the film?**

Although it's a short documentary, I hope it sparks conversations long after the





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screening ends. I hope activists reflect on how technology has influenced activism. I hope people discuss the different waves of the feminist movement and the importance of including trans women. I hope artists from all backgrounds talk about the crutch that social media has become in the pursuit of success, and how censorship hinders their work. I hope trans and gender-diverse people can talk about access to information, online communities, and the moment they first felt affirmed by their own nipples.

What’s next?

I’ve been working on a number of film projects with trans and gender-diverse artists. The Dysphoria, a horror film about a transgender woman who performs a Satanic ritual to get a vagina, has enjoyed a successful run across local and international film festivals. Local artist

Simona Castricum is also releasing her fifth studio album, *Villain*, for which I was the Director of Photography on the upcoming music video.

I’m also the founder of Melbourne film club Club DVD. This August, we’ll be screening Hackers (1995) in Fortress Melbourne’s Alienware Arena. We’re also in the planning and development phase of curating our own film festival, celebrating independent, underground and underseen Australian cinema.

key creatives

Dayna Di Fulvio

*Director, Producer,
Editor*

Dayna Di Fulvio is a genderfluid filmmaker and passionate advocate for women and gender-diverse people working in film. Based in Naarm/Melbourne, they work as a 1st Assistant Director with over 10 years of experience, including credits on the drama feature Afterlight and female-driven sci-fi series Classic.

Their latest project, The Dysphoria, a Screen Australia funded trans-horror film, premiered at the renowned Fantasia Film Festival and Melbourne International Film Festival.

Urban Nipple, their directorial debut, premiered at the Melbourne Documentary Film Festival. The documentary explores the role technology plays in modern feminism and how censorship and bodily autonomy impact marginalised communities.

Dayna also co-runs Club DVD, a social film night celebrating community, conversation, and underseen cinema.



Holly Birdsall

Director of Photography

Holly Birdsall is a Naarm/Melbourne-based cinematographer and Video Producer at Broadsheet Melbourne, where she has led major campaigns including the Dine Out Festival and produced a diverse range of editorial and commercial work. She was also the Producer and Camera Operator across multiple seasons of SBS's Trail Towns.

Holly approaches cinematography with empathy, curiosity and a keen eye for naturalistic imagery. As Director of Photography on Urban Nipple, she developed the film's intimate visual language, capturing moments of vulnerability with sensitivity and care.



Michelle Kometz

Artist

Michelle Kometz is an artist, activist and educator who passionately challenges discrimination and fights for equality.

In her art, she focuses especially on gender inequality and builds a platform to empower women of all ages to be bold, stand up for themselves and to become a feminist. She provokes social norms, censorship of the female body and guidelines restricting the freedom, opportunities and the rights of women created in times of social media.

Michelle exhibited her intermedial and interactive work "@urbannipple" at the Bonn Women's Museum and in several group exhibitions in Cologne, Duesseldorf and the Queen Victoria Women Centre in Melbourne. In 2018 she moved to Australia where she now creates awareness about the censorship of the female body while travelling with her @urbannipple sculptures through the country.

Currently, she teaches in a remote Aboriginal Community in the Great Sandy Desert.





film information

Original Title: Urban Nipple
Project Type: Short Documentary
Topics: Feminism, LGBTQIA+, Internet
Country: Australia
Language: English
Date of Completion: 2025
Duration: 14mins
Picture: Colour
Aspect Ratio: 16:9
Sound: Stereo, 5.1
Available Format: HD, Pro Res, DCP

links

Instagram
[@urbannipple](#)
[@daynadifulvio](#)

[Trailer](#)
[Private Screener](#)
[FilmFreeway](#)

[Digital Press Kit](#)
[Website](#)

festivals

Melbourne Documentary Film Festival 2026
Official Selection (Australian Premiere)



credits

DIRECTOR - PRODUCER - EDITOR
Dayna Di Fulvio

DIRECTOR OF PHOTOGRAPHY - SOUND RECORDIST
Holly Birdsall

FEATURING
Michelle Kometz

CAST
Blake Aaron
Gloria Ragesh
Karlee Hall
Marz Cooper

SOUND DESIGN
Nathalie Resciniti

DIALOGUE EDITOR & RE-RECORDING MIXER
Lee Yee

ADDITIONAL MUSIC
Francis Kurth



contact details

Dayna Di Fulvio
dayna.difulvio@gmail.com
+61 407 568 926
www.daynadifulvio.com