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 2 VOICES of the Oral History Project of GLHSNC
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 6 Interview with Tee Corrine
 7 Date of Birth:
 8 By Interviewer: Susie Bright
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 10 GLHS OHP #95-75, Nothing But the Girl Project
 11 (Note: This interview was transcribed by the
 12 interviewer who did not display tape counter numbers).
 13 Tee: . . . a major talk at the college art
 14 association one year, and I was just enraged because
 15 they didn't credit who had done it, they credited On
 16 Our Backs, but they didn't say who the photographer
 17 was, and had it sliding in(?) first, and it was one of
 18 these things where . . .
 19 Susie: How strange. Like anonymous pornography
 20 of the past or something.
 21 T: Well, she was making some kind of point, I
 22 ended up getting so mad I walked out of the talk
 23 because it was sort of this snotty intellectual acting
 24 as if this were not a shocking picture, and giving no
 25 context for it whatsoever. So she was doing it with

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1 the two of them, her from Hawaii and Rachel from New
 2 York, I mean - but if you went into the personal
 3 histories in On Our Backs you would not come out with,
 4 like, these perfectly clean records of lesbianism.
 5 T: I'm not talking about perfectly clean
 6 records of lesbianism. I'm talking about it being
 7 presented as if it were an uncomplicated lesbian
 8 image, whereas in truth it is a very complex image. I
 9 mean, one of the women in the Sinister Wisdom image
 10 has been married most of the years since, so it isn't
 11 that their lives have to match the momentary picture,
 12 but that these lives are so far from the image
 13 pictured that it's made questions in my mind. The
 14 questions in my mind have to do with theater, you
 15 know, the believability of theater, and yet you know
 16 when the actors go off stage you don't expect them to
 17 be the same characters they play. So this is that
 18 kind of theater, which sometimes photographs are, and
 19 sometimes they're not.
 20 J: You'd like it to be truthful at the moment
 21 and, as you say, one of the women in the Sinister
 22 Wisdom photos - but it was true at that moment, what
 23 she was doing then was true for her at that moment,
 24 and this wasn't even true at that moment.
 25 T: Right.

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1 this huge audience of primarily straight academics,
 2 and it was a really - it was a fuck you kind of thing,
 3 rather than saying this is an important artist, she's
 4 done an important body of work and giving her some
 5 context, to me it was totally shock value. But it was
 6 not an art historian who did it either, it was a
 7 person in linguistics or English.
 8 Jill: Well it's always people that, actually,
 9 it's usually people who work with words that feel that
 10 they, you know, photographs, they never see them as
 11 part of a body of work, it's very . . .
 12 T: I love this series.
 13 J: Oh, god, so do I.
 14 T: This is not my favorite picture from it.
 15 J: Nobody does that kind of work now, nobody
 16 does that.
 17 T: However, it disturbs me that, that she said
 18 one of them was a trans-sexual, a pre-op trans-sexual.
 19 That it's being put out as a lesbian image. And
 20 that's always upset me about it. That my sense of
 21 truth in advertising is offended.
 22 S: Even though this is a more oddball
 23 combination, Rachel, a butch lesbian with a pre-op
 24 trans-sexual who, like, lives inside the kind of
 25 hustling trans-sexual bar in the Tenderloin, I mean,

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1 S: This was more true for Honey Lee at that
 2 moment, like that whole series she did were all these
 3 butch/femme fantasies that she wanted to portray,
 4 this, and then her Bressaille(?) things where they're
 5 in tuxedos and the table, and then she wanted to take
 6 them to the merry-go-round and do this World War II
 7 thing with Alexis in her fluffy white dress and Rachel
 8 in uniform, I mean they're all Honey Lee's butch/femme
 9 fantasies that . . .
 10 T: Right.
 11 S: Honey Lee doesn't look like this, or has a -
 12 this picture, as it looks, they're so mythological,
 13 what is being fantasized. Interestingly, the
 14 controversy that happened because of these photos
 15 wasn't because of Alexis, it was because of Rachel,
 16 and I was travelling to different cities a bit at the
 17 time, shortly after these pictures came out, and
 18 because they were some of the first - well, they were
 19 such controversial photographs of black women, there
 20 was all this fuss about her butchness, and about her
 21 looking like a man. People were more upset about her
 22 looking like a man than the fact that she is a
 23 biological man.
 24 T: Well, was it commonly known that she was a
 25 biological man, that wasn't part of the text at all?

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1 S: It wasn't part of the text, but it wasn't
 2 anything that was a big, hush hush secret. So word of
 3 mouth - most readers didn't know, but people who were
 4 talking and buzzing about it did.

5 T: For me, a world in which we could talk
 6 openly about that, in which this picture could be
 7 talked about and understood, with all the pieces of
 8 information present, and then talked about as the
 9 photographer's lesbian vision, is more interesting
 10 than presenting it as a fact to lesbians.

11 S: Well this came out before . . .

12 T: This is not a criticism in any way, it has
 13 to do with simple and complex histories.

14 S: This, these photos came about before the
 15 vernacular queer became really popular, and if they
 16 had been presented today as queer it would - they kind
 17 of predate that being a commonly understood sexual
 18 feeling, but they certainly are about that, they're
 19 about - now all this discussion about transgenderism
 20 and gender validity is so popular, and it was more,
 21 kind of, hidden because the emphasis, people wanted so
 22 much, I want real lesbians. My - I felt really
 23 grateful to Alexis for participating in this, on the
 24 other hand I would get angry with another one of Honey
 25 Lee's models who everybody thought was just, you know,

1 lesbian iconography that developed over a period of
 2 years and a period of photographs, photographic
 3 series, and that makes, this image to me makes sense,
 4 even to somebody who's horrified by it, that I could -
 5 I'm not that fond of her, you know, her later work,
 6 but I think I could make it make sense to an academic
 7 audience and that was one of the things that wasn't
 8 being done. But On Our Backs is the lesbian art
 9 magazine that gets talked about at art conferences
 10 over and over, not always in ways that I like, as I
 11 say, I think it's used sensually more than seriously
 12 and so the ways it's talked about are ways that don't
 13 necessarily let people take it seriously, or give them
 14 the framework in which to take it seriously. I think
 15 even when I don't like her work she's very good. I've
 16 always been very fond of that one too. And this. I
 17 love this series. And who's this.

18 S: Oh, two women who are no longer with us.
 19 Cassie and Laurie. They started a lesbian escort
 20 service, the first of its kind I know of. And they
 21 asked Honey Lee to take pictures of them. They didn't
 22 have much success. They got phone calls from people
 23 who wanted to work for them instead of people who
 24 wanted to hire them. But they were both sex workers
 25 and Laurie was self-identified butch, and Cassie

1 a wonderful lesbian, but later tried to get a
 2 temporary restraining order against the magazine
 3 because she didn't want anybody to know that she'd
 4 ever flirted with gay life.

5 T: Is that Dossy or somebody else?

6 S: Oh, no, not Dossy, I mean, just this - a
 7 young woman who was getting married and wanted to
 8 renounce her lesbian past.

9 T: Oh no. And, you know, maybe this book isn't
 10 the right place to enter into that kind of a
 11 discussion, but the book on Honey Lee certainly is.

12 S: Oh, no, I think any discussion of the Rachel
 13 and Alexis pictures would include that, I'm not
 14 interested in keeping that secret.

15 T: It's like what I was saying about the Della
 16 Grace picture from her book, that to me, you know,
 17 something that gives the whole context from when she
 18 was doing the bar pictures that were published in, you
 19 know, the pool table pictures that were published in
 20 The Lesbian Insider, it was the first place I noticed
 21 her work and it just jumped off the page, I said that
 22 woman is a really good photographer, and to look at
 23 how she ended up, she did not come to these pictures,
 24 you know, from landscapes and still-life studies, she
 25 came from a really long term, elaborate thinking about

1 femme. And Laurie hung herself a few years ago and
 2 Cassie died of breast cancer. They both worked at the
 3 Trip Mother(?) stripping.

4 J: You don't know who took it?

5 S: Morgan. Even Femmes Go Down is what she
 6 called that picture.

7 T: I don't remember it.

8 S: We published it in the first issue of On Our
 9 Backs and Morgan has, like, never gotten over the fact
 10 that I put one of my poems on top of the belly, I
 11 thought it looked really pretty. (Laughter). The
 12 whole idea that anybody would be upset - I was just
 13 doing my little collage thing.

14 J: So it was just a kind of sample. I think
 15 that we're actually quite proud of the collection,
 16 because if you think that we're going to have
 17 something like a hundred and twenty or thirty
 18 photographs, and I think not all of them will be of
 19 that caliber, then it's kind of . . .

20 S: (Whispers) Why not?

21 J: Because I think there are some - well,
 22 because when anybody looks at a range of people's
 23 work, I think there's gonna be some photographs that,
 24 because of their content or the particular symbols
 25 that they use, are exceptional, but I, you know - I

1 mean I think this is a very high quality collection, I
2 think the bulk of it will be that good, but I don't
3 see this work collected and talked about by - I mean,
4 I know that it's used, in isolation or pieces of it,
5 in academic circles or in Women's Studies or whatever,
6 my work's always been used like that, so has Della's
7 work, so has your work, but a collection put together
8 by us without commentary, this is a populist book,
9 that's the difference.

10 T: There's another difference: all of these
11 images are memorable, and one of the things that just
12 distresses me about many of the books is that they
13 picked forgettable images, they're not extraordinary
14 images - to me - they don't appeal to my aesthetic, I
15 can forget them. And that was one of the things, as
16 soon as I heard that you two were doing this book, I
17 just knew that the images would pop off the page.

18 S: We put this together because we were
19 xeroxing reproductions and reproductions and
20 reproductions, sometimes really quickly. Some things
21 we did didn't go in here because the xerox didn't work
22 out well, including one of your double negative cunts,
23 one of my favorites.

24 T: This may not be of interest to you, but if
25 you've ever seen the book Bare Again(?), the drawing

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1 for the cover was done from this not very good
2 photograph of Pat Calithia(?).

3 S: Are you serious. Oh my god. What a
4 different view of Pat.

5 T: There are several different views of her in
6 here.

7 S: Well, what's this, I'm seen that at Honey
8 Lee's house.

9 T: Yes.

10 S: This is part of the period where I don't
11 know whether you took it or she took it.

12 T: Honey took it.

13 S: She did it.

14 T: It was taken at her birthday party. The
15 infamous birthday party. It was the cover of the
16 first edition of A Woman's Touch. And I've got the
17 full picture here.

18 S: There's Honey Lee's smile. This is so
19 beautiful.

20 T: That was my lover Carol.

21 S: Why was it so infamous, what was going on?

22 T: Oh, it lasted for three days. It was a
23 great birthday party. Pat and Carol and Honey Lee and
24 me.

25 J: Susie, I need to just ask a practical

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1 question.

2 S: Yeah.

3 J: What are we going to do about images that we
4 - are you just going to make notes on everything you
5 might be interested in? How are we, practically,
6 going to do this?

7 S: I'll be secretary and anything we just
8 remotely like we write down without worrying about how
9 much we like it.

10 J: OK

11 S: Anything at all.

12 J: But we don't keep copies out to keep . . . ?

13 S: No, let's keep a copy out.

14 J: Can we do that, is that possible?

15 T: Yes.

16 J: OK, we'll keep this copy out just too - Tee
17 will give us the best print.

18 T: Right, right, right. This series, this is
19 actually two series that sort of merged in places
20 called Encoding Desire and The Hands of Desire. It
21 wasn't that it started off with that, but what I was
22 trying to do was to create a series of erotic images
23 that could get published 'cause I had just run into so
24 many people freaking out over my images and not - this
25 was started well before you started, at least six

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1 years, seven years before you started the magazine.

2 S: Give me an example of what people freaked
3 out about when - the problem that led you to this
4 project, what was an example of something that seemed,
5 like, too much?

6 T: Kissing.

7 S: Kissing.

8 T: Oral sex. Labia. Finger-fucking. All of
9 the basics freaked everybody out.

10 S: Who was everybody at the time?

11 T: Any magazine I sent them too just didn't use
12 them. So I say they freaked out, they were certainly
13 pretty pictures.

14 S: Lesbian magazines, feminist magazines?

15 T: Um . . . lesbian and feminist magazines, you
16 know. This is the seventies I'm talking about.

17 Woman's Spirit published my labia drawings. And they
18 were the only one that published them. Country Women
19 did one kissing, solarized picture, which was the
20 first I got published, which is probably in seventy-
21 six. But, you know, compared to how many I would send
22 out of other kinds of drawings or photographs, to get
23 published, let's say - I actually had, I got published
24 a lot. So . . .

25 S: Well, can you remember, for example,

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1 something that people would say?
 2 T: They wouldn't say anything, they'd say no
 3 thank you. This is why I'm saying that they freaked
 4 out, it isn't that they wrote me back and said nasty
 5 things to me, they just wouldn't publish them. So I
 6 was trying to do a series that might get published.
 7 S: Well, how did you know that they just didn't
 8 think you were a bad photographer?
 9 T: 'Cause they published other things, they
 10 published landscapes, they published pictures of
 11 flowers. But they wouldn't publish the explicit sex.
 12 S: So that's when you decided to try and do
 13 something that would get published that was erotic and
 14 you started focusing on hands.
 15 T: Mm-hmm. Hands and - let me get some of the
 16 ones that are most clearly - hands and flowers. Faces
 17 and flowers. Mouths and flowers are sort of - this is
 18 not the best one - but sexualized, to me, sexualized
 19 images that were not explicitly sexual.
 20 S: This was the blatant image . . .
 21 T: So, I think it makes more sense if you see a
 22 whole bunch of them.
 23 J: It's strange, isn't it, because in nineteen
 24 seventy-six, I mean for example, my play "Any Woman
 25 Can" was produced in Britain which had kissing and

1 or that . . .
 2 S: Oh, god, I know what a chore that is.
 3 T: But I just didn't want to be known for not -
 4 just because I didn't feel it was quite good enough.
 5 S: Well now, this you took when you were daring
 6 and . . .
 7 T: Yes, but this didn't get published until
 8 about two years ago in a breast cancer catalogue.
 9 J: Yeah, it was - you mean a calendar.
 10 T: I mean calendar, yes.
 11 J: Nice, on the whole, a nice calendar.
 12 T: Yes, I thought so, yes.
 13 J: They did well with it.
 14 S: Is there someone else's hand covering her -
 15 the other side of her chest?
 16 T: Yes, there's two women, one behind the
 17 other.
 18 S: And - how interesting. You did it in the
 19 seventies but it was only published recently.
 20 T: Actually, I took that photograph in eighty-
 21 one. You know, for the most part I stopped trying to
 22 get the pictures published. On Our Backs only wanted
 23 to do series and didn't want to do single images,
 24 whereas I almost never do photojournalism and I see
 25 that kind of series thing as more photojournalism.

1 making out and lying down on beds and one could do
 2 that on the stage . . .
 3 T: Right. And Barbara Hammer(?) was doing it
 4 in her films, but she was paying for them. I self-
 5 published the coloring book. I'm not saying that you
 6 couldn't get them out there, I'm not saying that the
 7 things weren't popular once they got out there . . .
 8 J: No, but I think people had a very different
 9 perspective toward photography, I think photography -
 10 I'm not sure why, it seemed much more - maybe because
 11 it implied the real as opposed to the . . .
 12 T: Right, instead of the theater, yes.
 13 J: There was always a chance that the actor
 14 would walk off stage and say oh, dear, darling, no,
 15 I'm not a lesbian. Whereas your photographs would
 16 appear to be real. And I think that could well be one
 17 of the reasons why they're so scary.
 18 T: I'm going to just start piling things on top
 19 of things now, so . . . Let's see, this is a
 20 duplicate, this is a print of that. Sinister Wisdom
 21 published this one. Somebody else published this one.
 22 And then these are less clearly part of that series,
 23 but they are in my head. And this was the second
 24 cover of A Woman's Touch. I tried to go through and
 25 get everything out that I didn't have permission for,

1 And what I wanted was, you know, museum prints, I
 2 wanted stuff, a single image that would stop someone.
 3 S: Is this dog farting.
 4 T and J: Probably.
 5 J: Is it (?) that - doesn't your kid fart all
 6 the time?
 7 T: No.
 8 J: Mine did.
 9 S: This is something you solarized?
 10 T: Yes. This is from the birthday party.
 11 That's Honey Lee's torso. That would have been her
 12 birthday in eighty . . . in seventy-eight. I may not
 13 have - that may have pre-dated my model releases
 14 altogether.
 15 S: Is your philosophy about models' releases to
 16 have them whether they're recognizable or not?
 17 T: Sometimes I goofed up, particularly if
 18 someone was a lover.
 19 S: It's hard to remember then, isn't it? This
 20 is really nice, it reminds me of the picture Honey Lee
 21 did with salt and pepper shakers and - Lee Rae(?) was
 22 the model.
 23 T: This is the cover of The Price of Salt(?).
 24 S: That's right. It was, I was going to say,
 25 like, isn't this the book-cover of a famous lesbian

1 book. Did you get this one?
 2 J: Yes.
 3 T: It isn't that I started with the sort of
 4 sexual symbolism pictures, but that I, in a sense,
 5 moved there, I keep thinking that strategies are
 6 important, that finding - that rather than getting
 7 stopped by a wall, like nobody will publish sex
 8 pictures, what I want to do is look for a strategy
 9 that will get them.
 10 J: Where's, um, the print of Entering the Arms?
 11 Do you know?
 12 S: How come you think - I mean, this is a hard
 13 question because it just can be the nature of your
 14 personality, but - why didn't you just get so
 15 discouraged and stop? When, you know, you sent all
 16 these wonderful sexual pictures out to people and, you
 17 know, virtually no-one wants them, why didn't you just
 18 say these jerks, I'm so ahead of my time, or, you
 19 know, they don't understand me, why didn't you feel -
 20 you could have had so many other reactions, hostility,
 21 withdrawn, you have, like, a lot . . .
 22 T: I've always thought that I was going to
 23 become very famous. And that the pictures I did had a
 24 particular kind of integrity. And I know enough about
 25 art history to know that a lot of people, there's

1 education slides have been used since what, nineteen
 2 seventy-seven or seventy-eight by the National Sex
 3 Forum Multimedia Research Center. So I had . . . what
 4 I found was that sex education was a place that I
 5 could get support, published, money. So, like I said,
 6 I tried to end run, I tried to find strategies that
 7 would work rather than - the picture that became the
 8 Sinister Wisdom poster was turned down by the editor
 9 of the Sex Atlas, who said that one woman's hair was
 10 too short and the other's breasts were too long and
 11 people, it looked like an age difference and people
 12 would think it was a sort of mother/daughter picture.
 13 And Honey Lee and I were - I was driving, I think, and
 14 Honey Lee was reading the letter out loud to me,
 15 because we'd both submitted pictures to this - and he
 16 did use my labia pictures but my response was, you
 17 fucker, I'll make that picture famous. And I didn't
 18 know how but I just knew the picture was so strong
 19 and, you know, we solarized it. Within a year it had
 20 become the poster. I can't say I could really, I had
 21 that - but, that is what I said, and it is what
 22 happened. I don't know the answer, you know, to some
 23 of the questions, I just believed.
 24 J: Can you just explain solarization images for
 25 . . .

1 often a ten or twenty year gap, so one of my goals was
 2 to live long enough to enjoy it when it came. So I
 3 guess I never doubted that the pictures would
 4 ultimately enter a mainstream dialogue, that that time
 5 would come around.
 6 S: Did you feel that the feminist community was
 7 more prudish than the rest of the community or did . . .
 8 ?
 9 T: Oh no, I was being turned down everywhere.
 10 S: It was just everywhere.
 11 T: But, you know, the other side of it was I
 12 had the San Francisco Sex Information switchboard as a
 13 support group. And so I had people going, oh, that's
 14 gorgeous, or oh, I'd love to be in your pictures. And
 15 so it was - it wasn't like I was working in a vacuum,
 16 I was not working in a vacuum. The National Sex
 17 Forum, my pictures were on display in the hallway. So
 18 I had places . . .
 19 S: Still are.
 20 T: With the labia pictures, sex education books
 21 are the primary place, I mean, my labia pictures are
 22 the ones, are the ones that have been used, around the
 23 world at this point in many cases in basic sex
 24 education texts, those were the places that were
 25 willing to publish them and paid me. And the sex

1 T: Sure.
 2 J: No just how you do it, why . . .
 3 S: Why don't we do it when she shows us some of
 4 those pictures.
 5 J: OK, that's fine.
 6 S: I was going to ask the same thing too and I
 7 thought, I'll wait until we open this box with all the
 8 solarized pictures.
 9 T: OK, OK
 10 J: Just on this labia, the - some of your work
 11 in Femalia was done a long, long time ago?
 12 T: All of it.
 13 J: All of it. How do you feel about Femalia?
 14 T: I love it. How do you feel about Femalia?
 15 S: She loves the royalty checks.
 16 T: (Laughter) I think you're manic - you know,
 17 that royalty check let me take off two months this
 18 summer and strip down my bedroom and rebuild the
 19 closet and repaint the whole thing.
 20 J: It sounds like you got a bigger royalty
 21 check than me.
 22 T: I live - you live in the most expensive city
 23 in the world. I live in the country and own my house.
 24 Nine hundred dollars is what I got, and it goes a long
 25 way.

1 J: Absolutely. No, no, it's two months rent
2 for me too. I - Femalia for me was, I mean, I don't
3 really have much emotion about Femalia because I
4 photographed all those images in one hour at the Good
5 Vibrations store, where they had a line of employees
6 ready to do it. And I had a lighting set up but I . . .
7 .

8 T: So you don't even remember who's who.

9 J: I don't know whose cunt is whose. None of
10 them were people that I had slept with or have any
11 emotion - some of them are my friends, but I couldn't
12 tell who is who.

13 T: Oh, interesting.

14 J: So I have no inner, I have no emotional
15 response to it whatsoever. The ones that I really
16 like, one woman came - and I don't mean I like it
17 because I liked what she did to her cunt but it was
18 interesting to me, one woman had chains and padlocks
19 all over herself, they didn't use that one. I loved
20 it because the metal against the flesh was so pretty,
21 I don't like that kind of thing personally, but it was
22 very pretty because it wasn't, didn't fit the book.
23 So there was no artistic involvement for me.

24 T: Do you have control, though, of the
25 pictures, or do they?

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1 people there at the house and I'd be photographing and
2 sometimes there'd be another photographer working and
3 we'd have the women sit in rocking chairs and a camera
4 on the tripod so they could see what we could see,
5 mirror in the bathroom and send them in to comb and
6 wash up and primp beforehand and it was, it was a
7 whole process. And then the slideshows, I showed the
8 slideshows during those years in the Bay Area, usually
9 women's bars - and the Bacchanal was a favorite - or
10 women's centers and Bonnie Sanky Lopez(?) and I and -
11 oh, the one who's become so famous, who did the book
12 Lesbian Sex . . .

13 J: Loolan(?).

14 T: Joanne Loolan. The three of us did, created
15 a little package and I would go around and show my
16 slides and she would - we each had our little talk and
17 we just decided we wanted to create a program that we
18 could take into bars and women's centers, because we
19 loved what was being done on sex education through San
20 Francisco Sex Information Switchboard, we all worked
21 there, and many of us, I guess we all worked in
22 different sex ed agencies around the city. And we
23 wanted to take it out of that sort of really
24 heterosexual environment and take these into the
25 women's community, I was the only one identifying as a

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1 J: You know, I think they do. I think I just
2 gave, I think I had them processed and gave them the
3 box. I don't even know if I have . . .

4 T: The negatives?

5 J: Well they were on color slides. And I think
6 they have them. I presume that if I wanted to use
7 them I could just call them up and say, because nobody
8 ever phoned to me for that sort of stuff, ever, you
9 know, nobody ever . . .

10 T: Yes, but you don't know what's going to
11 happen twenty years from now.

12 J: Right, I should, probably, talk to Lee
13 Davidson about them, about some rights.

14 T: You might try getting them back.

15 J: I might. You know I don't, the thing is, as
16 I said, I don't . . .

17 T: I think it's important.

18 J: But it's funny, you know, normally nobody
19 keeps a negative of mine or a slide of mine.

20 T: But you didn't get invested in it.

21 J: I have no investment in it whatsoever.

22 T: You see, I photographed, I did those
23 photographs between ninety seventy-five and nineteen
24 seventy-nine. And some of them were done in basically
25 big groups. There would be six or seven or eight

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1 lesbian at that time.

2 J: I saw Joanne the other day.

3 T: Joanne may have been identifying as a
4 lesbian. It was shortly after she went through her
5 conversion.

6 J: I saw her at a wedding, at a wonderful
7 lesbian wedding in Woodside with Margie Adam(?), they
8 were looking great.

9 T: Are they an item? Should I ask that on
10 tape?

11 J: Yes, yes, yes.

12 T: Oh, I didn't know that.

13 J: Apparently they are, yes.

14 T: Oh how great. So - and we had a great time
15 doing it but the - oh, the point of this was, I would
16 show the slides in these, you know, in these public
17 places and people in the audience would go Tee, is
18 that me? You know, so it was a very community kind
19 of thing, so I had to know who was in each of the
20 photos in order to - and some of the women's images
21 are very famous, like one woman is in both, is in
22 Betty Dobson's slideshow, Betty's book Liberating
23 Masturbation and my slideshow, so people would say,
24 oh, is that so and so and I would say yes, because
25 people had got - and I thought it was really

Page 24

1 remarkable, that couldn't happen in New York, that
 2 couldn't happen in Kansas City, the only place it
 3 could happen, I think, is the Bay Area because it had
 4 that whole sex education, and the populist sex
 5 education, framework. The San Francisco Sex
 6 Information Switchboard was one of the central points
 7 but it wasn't the only one. There were little sex ed
 8 agencies, like the Center for Intimacy and Sexuality
 9 that I worked for. I love that. It was just, it was
 10 such - I've loved every, almost every, period of my
 11 life but that was so different from everything that
 12 had gone before and it was exactly what I wanted to
 13 do. I'd wanted to do drawings of my husbands genitals
 14 when we were married and he wouldn't let me. So all
 15 of a sudden I had . . .
 16 S: Did you tell him, but darling, I'll make it
 17 bigger if you like?
 18 T: No, that wasn't the problem, he was just a
 19 private person. But it was important in why we
 20 separated, that's where I wanted to go, I wanted to do
 21 sexual pictures and I got involved in sex education
 22 because I wanted to do sexual pictures and I wanted to
 23 understand the imaging of sexuality and find a
 24 congruent way to do it for my time.
 25 S: Open another box.

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1 T: Yes, mam.
 2 J: OK, I'm keeping stuff in my pile if that's
 3 OK with you.
 4 T: You betcha.
 5 J: Should I keep one pile separate from
 6 another?
 7 T: You can organize them however you want.
 8 What I did yesterday was I spread them out all over in
 9 here and I tried to get, you know, all five copies of
 10 any image in one place.
 11 S: You're fast.
 12 J: You should see my files.
 13 T: Well, that was the only one I really
 14 succeeded with. Now, this is - I'm just going to put
 15 out a variety of images and . . .
 16 J: I'm going to ask something blunt: as a
 17 photographer you probably know Lone Flash(?), black,
 18 gaunt photographer who works color images for
 19 solarizing . . .
 20 T: No I don't.
 21 J: Negative images, I'm not quite sure what,
 22 exactly what process she uses.
 23 T: These do not show up as well laying on this
 24 white surface.
 25 S: Do you want to put a black cloth under them?

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1 ---
 2 J: . . . was it ever a device, you know?
 3 T: You will see some of the pictures in both
 4 unsolarized and solarized form.
 5 S: And then you shall judge.
 6 T: Well I ended up coming up with it and it's
 7 different, it's like the difference between
 8 photographing . . .
 9 S: Ooh, I like this, let's keep this on for the
 10 rest of the . . .
 11 T: It's fun, isn't it?
 12 J: I have to go pee, I'm sorry. But you can
 13 start without me.
 14 T: Alright. Oh, but you just asked a question.
 15 J: I gotta pee.
 16 T: I'll check the fire.
 17 ---
 18 S: Jill was just asking whether you can use
 19 solarization as a device to improve a dull or marred
 20 picture.
 21 T: It changes it. What I like about it is it
 22 moves it out of the realm of the mundane into the
 23 realm of the surreal, and into the world of the
 24 magical. And so it isn't that I start with a boring
 25 picture, it's that I use the photograph the way one

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1 would use a model, if you're a painter.
 2 S: This table's so squeaky.
 3 T: I know, if we lean on it it makes it worse.
 4 And so I - when I solarize them I call them
 5 photographs but they aren't really even photographs to
 6 me any more, they're more like, if you look at the
 7 drawing, I mean, somebody was looking at my
 8 solarizations recently and said my god, how in the
 9 hell did you manage to get the same kind of background
 10 feeling in your solarized photographs that you get in
 11 your charcoal drawing. And it's true, when Susie was
 12 looking at my miniature sculpture, the jewelry, last
 13 night, that there's this consistency, I think that's
 14 the reason these solarizations appeal to me. Honey
 15 Lee's birthday. Three of these pictures.
 16 S: The famous Honey Lee pout.
 17 T: That's right, it is.
 18 S: It's like Bridget Bardot pouted for her
 19 straight men and Honey Lee's pouted for millions of
 20 lesbians. Can you just briefly explain what
 21 solarization is? What is it, what did you do?
 22 T: OK, it's a technique that's been around at
 23 least since the nineteen twenties, Mann Ray(?) used it
 24 . . . I'm not altogether sure how he did it, but what
 25 I knew about it, the way I first . . . oh dear. Let

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1 me see. Let me start at the beginning. Solarization
 2 is - in the process of developing you re-expose photo
 3 sensitive material to a white light and it causes
 4 certain kinds of changes to take place. In the last
 5 twenty or so years those that have been most often
 6 exhibited have been done with paper. So you take, you
 7 start doing a print, and then you put it in the
 8 developing liquid and about half way through you hit
 9 it with a little bit of light and then these changes
 10 take place. And then, and those tend to be sort of
 11 dark and - it creates an outliney effect where a tonal
 12 change takes place.
 13 S: So each time you do it each one is going to
 14 be different, you can't . . . ?
 15 T: If you do it that way. But I read some
 16 place, or heard some place, oh no, Mann Ray did it on
 17 negatives, he didn't - I also knew that you could do
 18 it with your negatives, so you do it, you know, on
 19 film, you take a roll of film, and then why you're
 20 developing the film you shine light on that. But when
 21 I tried doing that, number one, I lost the negative if
 22 it didn't come out interestingly and, number two, they
 23 came out pretty dense, it was just going to take too
 24 much, I was going to lose too much in trying to gain
 25 control.

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1 And then he would mount them on, with foil behind
 2 them. And so they did look like tin types and all of
 3 a sudden I said I bet I could solarize in the process
 4 of doing that and have more control and see what I'm
 5 doing. And so within six months I was producing, I
 6 had figured out how to control it enough to really get
 7 - an image from that first series that I did was
 8 published. So, I don't know, they do, they remind me
 9 of charcoal drawings, they remind me of . . .
 10 J: But now you're just working - it's just one
 11 process, you're not contact printing off them, you
 12 just, just exposing them slightly to light as the
 13 developing process is going, but it's the chemicals
 14 that you're using that's different, is that right?
 15 T: No. Well, yes, these are contact prints,
 16 this is a 5x7 negative and that's a 4x5 negative. So
 17 I take my pictures and I print it onto Ortho film,
 18 develop in Deptol and I make three tries at it in
 19 three different points along the continuum, I do a
 20 test strip and then I look for the place where
 21 aberration starts and I do three different prints . .
 22 .
 23 S: These pictures here, that's really
 24 uninhibited, orgy scenes. Are those recent or old? I
 25 don't know, I connect these three together for some

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1 - - -
 2 T: . . . so, you know, I'd been gathering
 3 information for years, I learned how to do it
 4 solarizing a paper, a piece of paper, and then washing
 5 it really good and then contacting printing that,
 6 doing it with an 8x10 onto another sheet of photo
 7 paper and then it takes, you know, two or three
 8 minutes worth of light to get an image, and I got some
 9 of those early images, one is of a man and woman
 10 kissing, and I could probably find that and show it to
 11 you. It was very difficult to even just figure out
 12 how to file my negatives in that case, 'cause it was
 13 hard to figure out which one produced which image, I
 14 mean, now I've got techniques, I would know more how
 15 to do it but I was in my early twenties, I was in
 16 graduate school, I thought it was this great technique
 17 but I couldn't - there was still a control problem, I
 18 couldn't control it enough and some other problems.
 19 And then I met - this is a long description, but it
 20 was so much fun to me to learn - I met a guy who was
 21 doing these fake tin types, and what he was doing was
 22 projecting onto Ortho film, developing it in Deptol(?)
 23 and that gives you a tonal range, it's limited, but
 24 tonal range. And you don't have to work in total
 25 darkness and you can see a lot of what's happening.

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1 reason.
 2 T: Well, this is from the first session that I
 3 ever took and this is from one of the most recent
 4 ones. And that one's from about halfway through. So
 5 you're looking at the nineteen seventies, nineteen
 6 eighties and nineteen nineties. And one of the things
 7 that strikes me whenever I get it, 'cause, you know, I
 8 could go two or three years without doing any of these
 9 . . .
 10 End Side One
 11 T: . . . and what I realized is that there are
 12 some later ones still that I will have to get out,
 13 I'll go do those later, that I just hadn't done at the
 14 point that I put this collection together, I need to
 15 put that image out.
 16 S: This picture makes me want to ask you, I
 17 want to ask this question in as sort of a virgin way
 18 as possible, like imagine I've just dropped down onto
 19 planet earth: why is it that lesbians take pictures
 20 of disabled people and nobody else takes pictures of
 21 disabled people and why . . . ?
 22 T: That's not true.
 23 S: Well, think about it for a second, I'm sure
 24 somebody else has, but over and over again when you
 25 look at pictures of different kinds of bodies and

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1 disabled women, you find out who the photographer is
 2 and it's a lesbian, it's not a man and it's not a
 3 straight woman. Why, why are lesbian - and these
 4 lesbian photographers don't even necessarily know
 5 about each other. There they are, off and running,
 6 doing this content in their work.
 7 T: Um. I don't think you see it before the mid
 8 nineteen seventies, so I think it has to do with a lot
 9 of the consciousness, the consciousness raising, the
 10 stuff that went through - it was a disability rights
 11 movement that came along with feminism. And I think
 12 that, as much as anything else, had to do with it, and
 13 also, for me, you had the Center For Independent
 14 Living in Berkeley, Berkeley was one of the early
 15 cities that made it possible for people with
 16 disabilities to really lead a comfortable mainstream
 17 life. So, for me, some of it was also where I was
 18 living and when I was living there, but look at the -
 19 having sign language interpreting in concerts.
 20 S: Also a lesbian feminist phenomenon.
 21 T: That's right. And it all happened at that
 22 same time and started in the seventies. And so there
 23 was, there have been waves of attempts to become
 24 bigger, to become more inclusive, that I don't think -
 25 I haven't thought about this really, but I can't off

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1 everywhere, if I'm understanding it right.
 2 J: I think it's more, more a desire, a
 3 conscious desire to be inclusive, I think it's more a
 4 desire to, sort of, defiantly, to live out your . . .
 5 S: But it's a more romantic version than what
 6 really is in the lesbian community. Walk into a
 7 lesbian world and a lesbian bar, you're not going to
 8 see this . . .
 9 T: Well, I don't know, lesbian bars are the
 10 only places I've seen women in wheelchairs that
 11 they're on the dance floor dancing with people who
 12 aren't, you know. It isn't that it happens everywhere
 13 all the time, but I think it's more there, I think
 14 you're more likely to encounter it there than
 15 elsewhere. I don't know.
 16 S: Why feminism and not another kind of
 17 humanist movement? Why have lesbians done more for
 18 the image of disability than the disabled community
 19 groups themselves?
 20 T: I don't know, it's an interesting question.
 21 I would go and talk to Corbette O' Toole(?) about
 22 that, 'cause she's eloquent . . .
 23 S: She's at Berkeley?
 24 T: She's in Sonoma County, and I can give you
 25 her number. Because she's absolutely eloquent and

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1 hand think of any other movements that have tried to
 2 have the inclusivity, can you?
 3 J: Well, S/M, I mean, on a smaller, minority
 4 scale. I mean it's the one place, for example, I was
 5 thinking of how S/M men, it's the one place where gay
 6 men who are into S/M can be big and, sort of, older,
 7 balding, you know, it's . . .
 8 T: Think about the photographs - Is disability
 9 part of that? You know, in a big way with the
 10 photographs?
 11 J: Not that I've seen, no. Not disability, I
 12 was thinking more of . . .
 13 T: Right, of difference.
 14 J: Different physical - non-beauty, or non-
 15 traditional beauty.
 16 S: What I'm playing with in my mind is that -
 17 in some ways the answer is simple that feminism is
 18 about challenging notions of what feminine beauty is,
 19 it means that your drawn to people who are not
 20 supposed to be beautiful and finding this beauty
 21 within. But sometimes I think that - I'm playing
 22 around with the idea that lesbians are trying to say
 23 something about lesbianism by portraying physical
 24 handicaps.
 25 T: I don't think so. Other than that we're

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1 knows more about the history of disability rights than
 2 anybody else I know.
 3 S: And interestingly enough I just got a
 4 newsletter from - that is like by, for, from disabled
 5 people, and it was their special sex issue, and it's
 6 just a newsletter, but they did make a cover for the
 7 front, it's probably xeroxed, and either though inside
 8 it had a lot of articles on, by men, and it was
 9 talking about male-female relationships, the cover was
 10 a lesbian, wheelchair lovers' embrace.
 11 T: So this can also show you how bad the
 12 printing job on the [] was. This is the image that's
 13 going to be in the UC Berkeley museum show.
 14 S: Ooooh. This big . . .?
 15 T: The whole thing.
 16 S: How big is the printing?
 17 T: No, this is the size. I've just got to
 18 assemble it now. That's one of the pictures. And
 19 this is the other picture that's going to be, but in a
 20 three part, three section piece, so there's one more
 21 section. I wonder why I don't have it in here, well
 22 we'll find it in one of the other boxes, but . . .
 23 S: Did you get . . .?
 24 J: It's beautiful, isn't it?
 25 S: Who's this curly-haired person?

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1 T: I don't think you know her.
 2 S: OK
 3 J: You know, I was just looking at this photo,
 4 Tee, and thinking about the book On Large(?), which
 5 I'm very, very disappointed in. . .
 6 T: Are you?
 7 S: Why? I was looking at it last night, so
 8 it's fresh in my mind.
 9 J: I'm disappointed for a lot of reasons, one
 10 is that there's no really, only on very, very rare
 11 occasions that there's any connection between the
 12 people. You have four women sitting on the beach,
 13 they're all totally disconnected from one another, the
 14 beach is simply - again, everything is device,
 15 everything is - I hate how many photographs there are
 16 of women concealing themselves, like with a guitar, an
 17 umbrella on the beach. Give me a prop to take my mind
 18 off the fact that you're photographing me nude, and I
 19 think it's the result of a completely inexperienced
 20 photographer, or a photographer with no real
 21 aesthetic. That isn't to say that I don't think the
 22 achievement is magnificent, but I think that the
 23 result is really disappointing, and the ones in the
 24 bathrooms I think - I mean this is terribly crude, the
 25 thing that comes to mind when I see those ones of the

1 afraid, of course, to deal with women's body size of
 2 any kind, but who can photograph them radiantly? Your
 3 intuition, your instincts and your experience
 4 immediately leads you to a much prouder, much more
 5 beautiful image and that - I think in the long run, On
 6 Large is, I mean damaging is not the right word at all
 7 because who am I to say damaging, but it's, to me it's
 8 a book that probably we'll be shaking our heads over
 9 in a short while.
 10 T: Interesting.
 11 J: You know, it could also be, of course, my
 12 own difficulty with large women and my own, the fact
 13 that I don't find very large women very beautiful, and
 14 part of what I love about the large women in my life
 15 that I love and care about enormously is not how they
 16 conceal their fatness or their largeness, but how
 17 sometimes I'm struck by how incredibly beautifully
 18 they dress, and how beautifully and carefully they
 19 compose their un-nude selves. And I've wondered
 20 whether this isn't a celebration of them, I have my
 21 doubts.
 22 T: I think it is. She learned - I just want to
 23 say, this is the picture that's been chosen to go into
 24 a book that's being done on the East Coast, also on
 25 lesbians and gays, and it was not the picture I

1 women in the showers, it almost looks to me like -
 2 because the showers are so ugly themselves, and this
 3 is terribly crude - my immediate reaction on seeing it
 4 was, these are Nazi showers, and these are the ugly
 5 fat people who've been brought in here . . .
 6 S and T: Hmmm.
 7 J: Isn't that a horrible reaction? But I, I
 8 plead guilty, that was my response because they look
 9 miserable, they look uncomfortable. . .
 10 S: I thought it looked like a women's prison
 11 shower.
 12 J: Well that's close to what I'm - I mean, I
 13 took it a hundred steps further . . .
 14 T: Interesting, interesting.
 15 J: But it gets close to that - I think that in
 16 most cases she simply placed them in a situation where
 17 none of them were comfortable, very rarely, the woman
 18 who's sitting naked on that chair with her daughter
 19 there in a tu-tu, I wonder, would she really sit like
 20 this with her daughter, I didn't believe it, there
 21 were very few photographs where I felt - and then the
 22 repetition, the one of the gym, and then she repeats
 23 it, which actually is a much better and fairer image
 24 for the woman I think - so the thing that immediately
 25 strikes me here is, we have a photographer who's not

1 expected them to choose, that I would have - from the
 2 sound of the project I would have expected something
 3 more photojournalistic, not a solarization. And
 4 I've just gotten to the point where, you know, this is
 5 so great that you're here and I can just spread things
 6 out, I don't have to try and guess what you're going
 7 to be interested in. And the guy who's editing the
 8 book, when he told me he wanted this one, he said -
 9 and I'd sent him some stuff which was what I thought
 10 he might want - and he said, you know, I've been going
 11 through the lesbian history archives and there's a lot
 12 of your pictures in there, I just want you to know how
 13 beautiful I think they are. I thought that was neat,
 14 but this book came out in nineteen eighty-two, so it's
 15 work that was done primarily from seventy-five to
 16 eighty-one that's in this book, and here it is,
 17 finally, in nineteen ninety-four, it's two pieces in a
 18 museum show, one piece - it's sort of, finally,
 19 they're beginning to make it out of . . .
 20 S: Did you pull all the pieces . . .?
 21 J: Um, I didn't yet, no.
 22 S: I'm taking things that . . .
 23 T: I'll let you sit there and look at those for
 24 a few minutes and then take what you want and I'll go
 25 find . . .

| | |
|---|---|
| <p>1 S: I think I'm taking things I personally like, 2 but I'm also putting aside famous photos. 3 J: Alright. 4 --- 5 T: There's two different versions of this. 6 S: Have you ever felt frustrated or depressed 7 that you were being - doing more solarizing of your 8 erotic work than you wanted to because it was the only 9 way that models would permit themselves to be seen 10 because it allowed, you know, because it's so 11 mysterious that it's difficult to identify the models? 12 T: No, I'd always loved solarization for the 13 texture of the image. So, no. I remember realizing, 14 early on, that it would give the models some 15 protection, but at the same time I like it because it 16 gives them a mysterious, anonymous kind of look, 17 rather than it being, oh, right, that's so and so. 18 Or, you know, rather than it looking - I don't want my 19 picture to look like the girl next door, I want them 20 to look the way sex feels, which is, to me, very 21 magical and mysterious. And so what could have been a 22 drawback was exactly what attracted me to it, was that 23 somebody who looked like the girl next door became 24 somebody who had this aura of mystery. And I think I 25 can get a better print out of that, these were just my</p> <p style="text-align: right;">Page 41</p> | <p>1 first contact sheets. Sometimes I do things when I 2 don't have time to do much more with them. Yes, it's 3 the same picture. 4 S: Hmm. Who else is famous for solarizing 5 besides you? 6 T: Well, there were women in the thirties that 7 did a lot of it, and there's a man down in Florida, at 8 least it used to be Florida, named Jerry Yulesman(?) 9 who, in the sixties, I saw a lot of his work. 10 J: Mann Ray was the . . . 11 T: Yeah. 12 J: I mean it was used as such a technique in 13 the sixties for psychedelia, a lot of color. 14 T: Yes, the color solarizations. 15 S: Well, that's another thing I wanted to ask 16 you about, is there anything, does psychedelica appeal 17 to you for - is there something more to that than just 18 than you like soft - fur and paisleys and solarization 19 or is there - I mean, were you profoundly influenced 20 because you dropped acid and . . .? 21 T: No. No. I did very few recreational drugs 22 in my life. 23 S: So your psychedelic vision is not propelled 24 by any kind of drugs or . . .? 25 T: No, no drugs or alcohol. You know, I did a</p> <p style="text-align: right;">Page 42</p> |
|---|---|

| | |
|--|---|
| <p>1 little bit of smoking marijuana, I did a little bit of 2 - I think I took acid once. I took mescaline once. 3 You know, I did a number of things once and I said, 4 well, alright, I've done that, I don't ever have to do 5 that again. 6 S: Well, you know, that's very interesting to 7 me, because you have such a psychedelic look. And a 8 lot of people can't even see those things until their 9 consciousness has been altered. 10 T: My experience with drugs was that I could do 11 it better without drugs, that the drugs actually - it 12 took away my memory, I mean, I didn't like marijuana 13 because I would know, at the moment I was having these 14 wonderful experiences, that I was losing them the next 15 moment. And anything that took away my memory just 16 drove me nuts, because I loved remembering. Part of 17 what my art is about is codifying memory, you know, 18 moving something out of time in such a way that it can 19 be held by the memory differently or longer. And so 20 drugs and alcohol actually get in my way, slow me 21 down, and they take away my ability to make art out of 22 my experience. I didn't know if you wanted to look 23 through this now too, because these relate so to these 24 pictures. 25 J: Yeah, we looked through this, didn't we and</p> <p style="text-align: right;">Page 43</p> | <p>1 there weren't . . . 2 S: Did we do any xeroxing? 3 J: We didn't do any xeroxing because we knew 4 that we couldn't actually get good reproductions, but 5 I think that we both felt that we wanted to be able to 6 use some of the multiple images in the book, didn't 7 we? We would have to have a go through it and I don't 8 know that I can do that now. 9 S: Yeah, but, because I have a copy of this at 10 home I can look at it . . . 11 T: Yes, and you can do, what I do is just use 12 the page numbers to indicate what's what. 13 J: So the multiples are actually very - you 14 have them as complete art works like this, that . . . 15 T: Well, I assemble them. 16 J: You assemble them. 17 T: Yes. 18 J: Yeah, so that's - we're already lost in 19 wonder at the - kind of all agog, I can't look at it 20 now. Too much, too much. 21 T: Well, you know, sometimes I go all grump, 22 because it didn't sell well, because the printing job 23 was bad, because, you know, all the problems around 24 it. But I go back to it every now and then and pick 25 it up and I just love it.</p> <p style="text-align: right;">Page 44</p> |
|--|---|

1 J: You know, Tee, if it was reprinted on a high
2 gloss contrast paper and given a different title, with
3 all due respect, because it's a title of its age, it
4 would sell a lot bigger.
5 T: What would you use for a title word?
6 J: Um.
7 T: OK, I just wanted to know, you can take . .
8 . So, I'm going to do the labia next.
9 S: This is what Mt. Shasta was like yesterday.
10 This is very much like what we were driving through.
11 J: Oooh. Who's the farter. Is that you Ernie,
12 you poor thing? Or is it you Jeff? Dog farts are
13 harmless.
14 T: It's probably the lentils and rice I gave
15 him. (Laughter).
16 J: You know, I almost brought you another
17 kitten yesterday. One of my feral kittens that's now
18 up for adoption.
19 T: This one doesn't reproduce well, but I . . .
20 J: It's pretty. And you've tried printing it,
21 it's very dense?
22 T: It just - I lose too much of the reflections
23 if I hold back enough to get this bright enough,
24 'cause this doesn't have much contrast.
25 S: This was one of the inside covers for the

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1 aren't you?
2 T: It entertains me.
3 J: So two enlargers, presumably - so, with
4 masks on them?
5 T: No, I do it all with my hands. That's why
6 you get such wide variations. Oh, so this is one of
7 the sex ed books that uses - these were before my
8 pictures were used, this is whoever did them before.
9 S: What were you thinking about landscape-wise
10 when you thought about the landscapes that you wanted
11 to uses with the vulvas?
12 T: And then, you know, sometimes I end up with
13 a total failure, just, like that. And this may have
14 been before I started using filters. And so the
15 filters make it much easier if you have some, like,
16 different density of the negatives, to move from one
17 to the other.
18 S: I'll be right back.
19 J: So I'm curious, 'cause on an image like
20 this, for example, where, in the white tones here,
21 which have remained white, you've done all of that
22 simply by kind of like . . .
23 T: Well, let me see, with that one I would have
24 used a mask and just burned in this through a hole.
25 J: Oh, OK.

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1 first On Our Backs, it was so exciting.
2 T: Mm-hmm.
3 S: And this was our . . .
4 T: I would prefer you not use that, actually.
5 It's just a fun fluke. See, this might interest you
6 to see what the actual image looks like.
7 S: How interesting.
8 T: It took me several times to figure out the
9 balance that I wanted to use on this, so . . .
10 S: Now this - I always had it like this.
11 T: But it actually was printed to go like this.
12 S: Like that.
13 T: It's alright with me if you want to use it
14 like that. It's not how I ever, you know, giving me
15 setting them up I will probably always turn them
16 sideways. Here's Miss Kitty. And then I tried
17 doing - this is an early stage of what I ended up
18 doing with these that probably pre-dates them by about
19 four or five years. But I was aiming in that
20 direction, I just didn't know how to get there, so . .
21 .
22 J: So how did you get there?
23 T: Two enlargers.
24 J: Oh.
25 S: You're just the athlete of the darkroom.

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1 T: You're right on that one, and the same thing
2 probably here.
3 J: Uh-huh, OK.
4 T: But with most of these, they're just up and
5 down.
6 J: Right, because here you've actually got more
7 of the skin, whereas here it actually goes - right.
8 T: Yeah.
9 J: I'm much too impatient to be bothered with
10 experimentation in the darkroom. It's terrible.
11 T: Well, I think that's part of what makes this
12 so interesting, is that what one person goes yeah, I
13 can do that, and another person goes, oh, god, I can't
14 bear it.
15 J: But you can actually, absolutely see the
16 technique here because, of course, you've got . . .
17 T: Mm-hmm, mm-hmm. This was also an early -
18 that was nineteen seventy-five or seventy-six and it's
19 just a straight print from a slide. So these were the
20 first that I did.
21 S: What gave you the idea, in going from just
22 the straight labia shots, to mixing them with these
23 different landscapes?
24 T: Um. Probably Jerry Ulsman's(?) work.
25 Because I'd seen it when I was in Florida as an art

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1 student and I loved the way he mixed landscapes and
2 bodies and positive and negative and . . . These are
3 from the show called Non-Traditional Portraits.

4 J: Are these in black and white originally?

5 T: Yes.

6 J: They are.

7 T: Yes. And I did them after I did the
8 coloring book. So all of the drawing in the coloring
9 book are from live models rather than photographs.

10 J: What do you call these portraits again?

11 T: Non-Traditional Portraits.

12 J: I'm always struck, Tee, at how often your
13 models have dirty finger-nails. I always remember
14 thinking, 'cause I'm so fastidious about that.

15 T: Huh.

16 S: You make them go wash their hands?

17 J: Yes, I do. Dirt around the fingernails,
18 around the cuticles, I just make them go clean them.
19 I'm so . . .

20 T: I make them go comb their pubic hair if,
21 take off any little white specks . . .

22 J: Oh yeah, white specks, toilet paper, little
23 bits of - but yeah, the finger nails, I've always
24 noticed, there's one in Femalia where the woman has
25 the dirtiest nails and I want to slap her. And you,

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1 it's so strange, I always react, every time. Isn't
2 that strange? Different obsessions.

3 T: Different toilet training, obviously.

4 Should we stop for a few minutes while Beverly's
5 unpacking, 'cause it's going to make the tape really
6 difficult to hear?

7 S: Oh, sure.

8

9 S: . . . about any kind of censorship or
10 silencing you encountered trying to publish the labia
11 pictures, and, in particular, when you had an image
12 that is not as familiar to people, like a woman who's
13 clearly a different white, or shaped, the labia, women
14 remember - I mean, I have a story, we published a
15 series, a self-portrait of your shaved labia although
16 it didn't say this is Tee Corinne and here's the exact
17 details, but we printed them with a story and Off Our
18 Backs went into some kind of frenzy that we were
19 publishing child pornography again, and it was just so
20 frustrating because they didn't recognize an adult
21 clitoris and labia between what a child's looks like,
22 which just shows you the sexual ignorance. But I
23 wondered if you had any experiences or thoughts about
24 that.

25 T: Um. The shaved ones have never been

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1 published, I have in other places, and I've been
2 disturbed by the fact that adults can not recognize
3 that, for instance, it was kiddy porn, a fake kiddy
4 porn movie where the woman had shaved pubic hair, had
5 her hair up in little . . .

6 S: Pig tails.

7 T: Those aren't pig tails, those are something
8 else, they're not pony tails either quite, but, you
9 know, a pony tail on either side of her head. She was
10 blond and she had bangs and she had these voluptuous
11 breasts, I mean, this woman could not have been
12 younger than seventeen or eighteen, huge breasts, this
13 was not a child and I was in the audience and other
14 people in the audience did not realize this was an
15 adult, I mean they just, it was as if something
16 happened to their seeing and their thinking. So - but
17 no, my pictures where the women are shaved never got
18 published. The issue around women of color was that
19 the places that published mine, I don't know whether
20 they ever had the choice, whether she shaved - they
21 were sex education texts, so they were looking for
22 certain kinds of things where you have very clear
23 delineation and they really like, you know, a woman of
24 color, so that was an advantage rather than a
25 disadvantage.

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1 S: Do you think lesbians, in general, have a
2 different relationship to what their genitals look
3 like than a heterosexual woman would, or do you think
4 that's another instance of feminist consciousness
5 raising.

6 T: I think they have a different impetus to
7 learn. (Laughter). I went to show these to Ruth
8 Bernhardt, some of them in this series, and she just
9 looked at it for a moment, she said I don't want to
10 look at that.

11 S: Why?

12 T: It was just, they didn't exist. Out of my
13 sight. I was lucky she didn't banish me. She didn't
14 want to see. The show was very popular at the
15 Bacchanal, this was one of the earliest shows I had,
16 it must have been nineteen seventy-six, the Non-
17 Traditional Portraits show, there were very few people
18 who said that's awful, that's disgusting, it was all
19 labia, either pencil drawing, and it was before the
20 cunt - it may have been nineteen seventy-five, it may
21 have been before the cunt coloring book, I can go look
22 that up. But getting to this series, where the labia
23 are in landscapes, felt like it was a kind of
24 culmination. Although there's still things I'm doing
25 with the solarization, solarized images of labia

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1 interest me. I like, part of what I like about the
 2 solarizations is that sense of light pouring out of
 3 the labia.
 4 S: Have you ever photographed men's genitals?
 5 T: No, only once. I wasn't doing men by the
 6 time I got . . .
 7 S: Got into this.
 8 T: And also by the time I found people who
 9 would be real willing models. So it was - my life
 10 changed, I just went different places and was
 11 interested in doing - and it also was that the women's
 12 movement did open up a place for me to show - did not
 13 open up a place for me to show men's genitals, but did
 14 open up a place for me to, at least to some degree,
 15 exhibit women's genitals, the coloring book sold, you
 16 know, spectacularly.
 17 S: Tell us the story of the title of that book,
 18 The Cunt Coloring Book versus Labia Flowers, why did
 19 it have two titles?
 20 T: December, nineteen seventy-four, Marcia
 21 Seely(?) invited Honey Lee and me down, and I think a
 22 couple of other people were there, for a holiday party
 23 at her house, at her apartment, which was downstairs
 24 from Honey Lee and mine on Union St. in San Francisco
 25 and as a gift for her I colored in some of the prints,

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1 project back and publishing it myself, in part because
 2 it had gotten advertised in places and orders were
 3 starting to come in and she had stalled because it
 4 wasn't the book that she wanted to do and I didn't
 5 want to the book she wanted to do, and so it was - and
 6 for thirteen hundred dollars I published the first
 7 edition. And it sold out two thousand copies in less
 8 than a year, so I, having put the profits all into a
 9 savings account, published the second two thousand
 10 copies, and that sold out in two years. And I
 11 published a third edition and, by this time, I knew I
 12 hated distribution, you know, and I hadn't set the
 13 price really high enough to make distribution, make
 14 the attractive part of distribution attractive, which
 15 would be making more money, it was really very low.
 16 So in the end I asked - I was getting ready to move
 17 out of San Francisco - I asked Barbara Greer if she
 18 would distribute the last five hundred or so copies,
 19 maybe a thousand copies, which she did. But she had
 20 always thought that it would sell better if it had a
 21 nicer title and so had, I would say virtually every
 22 women's bookstore owner in the country. So then we
 23 set about finding a different title. Some of the
 24 titles that were considered, not seriously by me, but
 25 one of them, I remember, was Sappho's Lotus Pod. I

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1 I think I had ten prints that were being sold of these
 2 drawings I'd done of women's genitals, that were being
 3 sold in women's bookstores in the Bay Area, and they
 4 were selling well, people seemed to like them, I'd run
 5 into people who had them on their walls, so I colored
 6 them in and I took them and wrapped them up and took
 7 them down to her as a present and as we were looking
 8 at them and drinking sherry out of these pretty little
 9 sherry glasses in her pretty little porch which was
 10 glassed in and had - I mean, all of these are part of
 11 what my memory of it is, you know, it had white wicker
 12 furniture and plants, the kind of special room you
 13 have in San Francisco and we were joking, oh, we can
 14 have a color cunt contest, why, well, we could have a
 15 cunt coloring book. I think it may have been Marcia
 16 who said it, but I don't know for sure who said it,
 17 somebody said it, and I thought, you know, that isn't
 18 a bad idea. And so the following year, there was a
 19 woman from the women's press collection who was
 20 interested in the drawings and doing a book, but she
 21 didn't like the idea of a cunt coloring book, she
 22 wanted to do a book with menstrual stories and use
 23 these pictures with them. A history of women's
 24 relationships with their genitals. I wasn't
 25 interested, and so, finally, I ended up taking my book

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1 thought, oh no, I can't do that. So Labia Flowers, I
 2 thought maybe, you know. But it didn't, it died for
 3 eight years. I think they published two thousand
 4 copies and it took, instead of two years to sell them,
 5 eight years to sell them. And when I got it back I -
 6 let me see, I talked to Joannie Gleich(?) about it and
 7 we ended up not being able to come to an agreement.
 8 They were little details but they were details that
 9 were important to me, I wanted all the translations
 10 one page after another the way they appear in the
 11 current edition and she wanted to reduce the type so
 12 that they could fit, you know, on fewer pages. And I
 13 felt that they were important, I mean, it's like the
 14 women in wheelchairs, it has to do with accessibility
 15 to me, that this isn't something that's an aside,
 16 something else that I want to do that's not central to
 17 what I'm doing and who I am, it was essential to me
 18 that it's published in French-Canadian French and
 19 Mexican Spanish and German and English, that the
 20 translations all follow one after another and each has
 21 its own page and a different drawing. So I called up
 22 Ron Turner who I'd known for years and had always
 23 liked, at Last Gasp, and I said Ron - oh, and then she
 24 wanted to, she started waffling about the title and
 25 she wanted to put the title Labia Flowers and Cunt

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1 Coloring Book, so that it could go into catalogues as
 2 Labia Flowers rather than the Cunt Coloring Book
 3 because she felt that was too confrontive. And I said
 4 Joannie, it'll buy(?), I'm not willing to do that. It
 5 may have not been Joannie even I was talking to, it
 6 may have been - so, I called Ron and - 'cause I knew
 7 he knew that the title Cunt Coloring Book sold sight-
 8 unseen, 'cause he had sold it mail-order through his
 9 mail-order business, and I said this is what I want
 10 and he said fine and I did it. So that's how it went
 11 from Cunt Coloring Book to Labia Flowers back to Cunt
 12 Coloring Book.
 13 S: Why do you think people responded to Cunt
 14 Coloring Book sight-unseen?
 15 T: It is the adult dirty word scrawled on walls
 16 combined with the kids' world of coloring books, and I
 17 think, you know, where's the rub, where's the tension,
 18 where's the excitement, you know - Labia Coloring Book
 19 wouldn't have done it either, it's the taking
 20 something, literally, out of the streets and putting
 21 it into the child's world in all of us, the way we
 22 learn about the world is often through coloring,
 23 drawing, labeling. And it's like it's immediately
 24 identifiable. Genital, Women's Genital Coloring Book,
 25 Female Genital Coloring Book, Femalia Coloring Book, I
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1 until I could have that larger arena to play in I
 2 couldn't tell that, I couldn't have been sure. What
 3 I'm going to show you is some of the other images.
 4 This was the picture that was in Alaska at the Seeing
 5 Red White and Blue.
 6 S: Why is it called Censored in the USA?
 7 T: That was the show, it was called Censored in
 8 the USA. It was because - at a women's bookstore and
 9 cafe all the oral sex pictures were taken out of the
 10 show.
 11 S: By whom?
 12 T: Well, I don't want to discuss that.
 13 S: Why?
 14 T: Because - well, there's several reasons.
 15 S: I don't mean who, like, their name in
 16 particular, but . . .
 17 T: By one of the owner-managers.
 18 S: Mm-hmm.
 19 T: And she felt like - what was explained to me
 20 was that the parents and friends of lesbians and gays
 21 met there and that they couldn't, she didn't feel that
 22 they could handle it. And so it was wonderful, 'cause
 23 that's how I got into this Censored in the USA show,
 24 that was part of it, because they wanted a censorship
 25 that was fairly recent, and I could say, yes, these
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1 think Femalia works because it's the confrontiveness
 2 of the pictures, whereas the coloring book, the
 3 pictures are pretty, you know, in that traditional art
 4 way. In Femalia they're shocking, I mean, they're
 5 just shocking as hell. And so it's the pretty title
 6 with these utterly shocking pictures that makes it,
 7 that adds to making it work. People are going to find
 8 the name of the that book, no matter what it's called,
 9 and get it.
 10 S: Is Cunt Coloring Book still in print?
 11 T: Yep. Selling well.
 12 S: Have you ever had people send you pictures
 13 from it that they've colored in?
 14 T: Yes. More often they'll come to me at a
 15 conference with a copy of it colored in than sending
 16 me pictures.
 17 S: Interactive.
 18 T: Yes. And they tell me stories about how
 19 they got it.
 20 - - -
 21 T: On Our Backs let me try publishing
 22 unsolarized images, it was the first place I could
 23 really publish unsolarized sexual images, so it was
 24 really important. And what it taught me was that I,
 25 in many ways, preferred the solarized images. And
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1 pictures. So . . .
 2 S: What is your reaction when somebody says,
 3 well I - it's not lesbians that will be offended, it's
 4 people other than lesbians who will be offended? Do
 5 you think that's quite a correct perception or do you
 6 think they're just projecting?
 7 T: I think she objected. But I also think that
 8 she has done so much, for women and for lesbians, that
 9 I don't want to make this particular peculiarity a
 10 focus. Whatever it was, that our agreement was not
 11 clear, that I was going to be, she did not realize, I
 12 made the agreement originally to do a show of
 13 portraits of people and I changed my mind, and the
 14 person I'd been discussing it with said that's fine
 15 but hadn't cleared it with this person, so it wasn't
 16 like she knew what I was going to do and then - it was
 17 that she'd been surprised and unprepared and - I just
 18 have a great deal of sympathy for people who don't
 19 deal well with surprises because I'm one of them. I
 20 hate surprises. So this is the picture that I always
 21 think of as my most pornographic image.
 22 S: Why?
 23 T: Because there's a different kind of focus on
 24 the sex act, it feels voyeuristic, it feels - look at
 25 all of my work, it's very different . . .
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1 End Side Two
 2 T: . . . I always say yes, when, particularly
 3 when they can get to this house, when I don't have
 4 to - because I love to photograph here where I have,
 5 you know, so much more control over it. And this
 6 group, at the same time The Advocate asked me to do a
 7 picture of a woman putting on lipstick for an article
 8 they were doing, so I just incorporated it in because
 9 I was photographing for them. I would not have done
 10 that series without being paid. However, what I loved
 11 about it was how excited one of the women got watching
 12 the other one do it. I mean, she was just - and I
 13 don't think she had been prepared for how exciting she
 14 found it to watch her. I was of course saying you
 15 have to do it very slowly.
 16 J: So, right. Was that an unusual situation
 17 that two women would come to you, how would you
 18 normally . . . ?
 19 T: No, that's, that happens a lot. I can tell
 20 you with each of them, that would be easy.
 21 S: Why don't you move over a little bit so that
 22 we both have the same perspective?
 23 T: And then I solarized some of the images, one
 24 of the images, and I blew it up which - often the
 25 blow-ups of the solarizations do not come out good,

1 rather than just the looking. I'm going to move us
 2 through these 'cause we've actually got quite a lot to
 3 see and so just pull anything you want. That's just a
 4 duplicate, I'm not taking anything away from you.
 5 S: No, I know.
 6 T: These are all, basically, almost the same.
 7 With this one because the wall is very white I
 8 sometimes crop it very low, I try to spread the black
 9 this direction, there'll be someplace in here, there's
 10 one that'll show you what it looks like. In this case
 11 I spread it down as well as up. But I think I'm going
 12 to go back and solarize this image again, because it
 13 was one of the first images I solarized and,
 14 technically, I have so much more control now, that I
 15 want to try to do a 5x7 of this one. And then this
 16 was the other one that was in the show in Alaska, the
 17 Seeing Red White and Blue: Censored in the USA show.
 18 Now, if you're pulling it let's put this one which I
 19 think is the same but has a whole cropping around it.
 20 S: Oh, thanks.
 21 T: So, can I take all of these?
 22 S: Yeah.
 23 T: Alright. So, there's those. And those were
 24 taken in San Francisco at my Lander(?) St. apartment
 25 after my roommate - I lived there for a year without a

1 because they end up having these spots on them. But
 2 this particular one did work. And so, I don't know, I
 3 love the picture, I love the way it came out, I love
 4 the sensuousness of the background, the way she sort
 5 of merges into bottom. And if I had to ultimately
 6 pick a favorite, you know, this one has now become the
 7 most famous of the series and yet this is the one, the
 8 solarized one, that I really love.
 9 S: I prefer the solarized ones too, I also,
 10 because in some cases, like this is almost getting -
 11 they're dwarfed by this opulent velvet all around
 12 them, and I enjoy the - like that oral sex picture
 13 that we looked at earlier where that woman is just
 14 diving into her lover, I feel a sense of action in it
 15 and these are more illustrative to me, like, you know,
 16 fingers in vagina, they're more, they're more text-
 17 booky to me, and the solarized ones, even of the same
 18 image, I mean you said the word magical, but it does
 19 take me more into sexual fantasy rather than
 20 documentation of the sex act which often isn't so
 21 erotic for me.
 22 T: But now I find some of these very erotic, I
 23 find this very erotic, I find this one very erotic,
 24 but I find this one much more so and much more - I go
 25 into it, I go into the feeling of it in my own body

1 roommate and - no, not for a full year. Maybe I had a
 2 roommate at the time, I still had a roommate there at
 3 the time and I had my bed on the floor and these two
 4 women were willing to model and I was working on - at
 5 that time I just asked everybody I knew to model for
 6 me, and anybody whop said yes I took pictures of.
 7 This is my general technique, this is what I'm doing
 8 with the bodies now, I'm just telling every woman I
 9 know I'm doing these pictures. The thing about being
 10 in San Francisco and working at the San Francisco Sex
 11 Information Switchboard, there were so many more women
 12 willing around that, and just sex was so much more
 13 open, on the East Coast I couldn't find anybody
 14 willing to model for me. These women smoke pot, maybe
 15 smoked a joint there and drank wine. And also I tried
 16 to have wine available if people wanted to do it, if
 17 they wanted to smoke pot or do something like that,
 18 you know, it was fine with me. Because often it
 19 functioned to let them ignore me more. I based my
 20 techniques on a professional photographer's
 21 techniques, a guy I know who used to rent my apartment
 22 in San Francisco, when I first had it and I had no
 23 furniture for about the first couple of years, you
 24 know, very little furniture, I had a rug on the floor
 25 and I had some nice pieces of really soft furniture -

1 and I think he used to pay me fifty dollars a day, and
 2 come over and use it during the day time to do these
 3 photo shoots and I watched how he did it. And I was
 4 so impressed. What he was doing, and this is one of
 5 the reasons the anti-porn feminists just never made
 6 sense to me, because I had watched one of the best
 7 paid pornographers in the country work, and what he
 8 would do, the models would show up from wherever they
 9 lived, they wanted to know where their dressing room
 10 was, they wanted private space to prepare themselves,
 11 they were very professional, and at the end of the day
 12 he would pay them in cash, he paid them very well, and
 13 it was just so clear to me that these women were not
 14 being brutalized into doing it by anyone. They showed
 15 up, they worked there, they went home. And what he
 16 did was he would set up a little environment inside
 17 the room, in a corner of the room and, like, pull
 18 different pieces of furniture, a vase of flowers or
 19 something, and then he would tell them what he wanted
 20 them to do was - and I'm trying to remember, I think
 21 they used to arrive in very loose fitting clothes,
 22 they wouldn't have clothing on, they would then pick
 23 the clothing they were going to put on, and they would
 24 put the clothing on and these were always
 25 heterosexual, one couple he would be shooting. And he

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1 I would have them start just, sort of, begin being
 2 sexual with their clothes on and then undress each
 3 other. And he would tell them that he would need to
 4 ask them to stop, or to repeat a movement at some
 5 points, and that was it, that was how he worked. So
 6 in front of the camera, they started out fully dressed
 7 and got used to undressing and it became very natural
 8 and it produced very natural looking images. And so
 9 that's basically the way I have worked, often starting
 10 off with them in something very loose-fitting. But
 11 having them undress each other.
 12 S: Do you stay clothed when you're
 13 photographing models?
 14 T: Usually I do, actually. It depends on how
 15 hot the room gets, among other things, 'cause I try to
 16 keep it very warm for them.
 17 S: But you never disrobed as, like, a technique
 18 of saying, you know, I'm equalizing . . .
 19 T: It doesn't seem to equalize. It's - for me
 20 their safety more often seems to be if I'm
 21 professional rather than that if I'm going over the
 22 line into seductive toward them. I haven't used my
 23 lovers in most of my pictures in part because Barbara
 24 Hammer was using hers in every one of the pictures, I
 25 just felt, wait a minute, I don't want to seduce

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1 people into doing this, I want them to participate in
 2 my project. And so, you know, if it were a lesbian -
 3 when I did the labia pictures often, I guess, I worked
 4 in the nude when I was doing them. But everybody in
 5 the house was in the nude, I mean, we're having this -
 6 it was that kind of experience. But the love-making
 7 pictures, I think, I didn't want people to feel
 8 threatened by me and, in a way, taking off my clothes
 9 felt more threatening to them rather than encouraging.
 10 Because I remember making Pam Hershey(?)) take off her
 11 pants when she felt we were ourselves(?)). Honey Lee

12 and I came up with that.
 13 S: This is a honey box.
 14 T: That's right, it's a honey box. You know,
 15 I've tried to make things like censorship pay for
 16 itself, I've tried to always turn it into publicity
 17 rather than feeling victimized by it.
 18 S: And Diana Dove's(?) back yard.
 19 T: That's right. This is when me and Honey Lee
 20 were first girlfriends.
 21 S: Was Honey Lee your first lover who was also
 22 a photographer and also interested in doing erotic
 23 photography?
 24 T: She was my first all gay lover. And I make
 25 a major distinction between women's liberation

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1 lesbians, and all gay butches. I'll be right back, I
 2 want to try to find the solarizations that were also
 3 done at this time.

4 - - -
 5 T: So all the stuff about Pat is not on the
 6 tape?
 7 S: I don't know.
 8 J: Well it may be, but it's all between us
 9 anyway.
 10 T: So this one is the one that came out much
 11 better in solarization because the negative's too
 12 thin. And it took me several years after I had taken
 13 it to realize that I could do it with solarization and
 14 get an image that was much more vibrant, dramatic. So
 15 that is one of those cases where a picture that
 16 structurally interested me a lot, but the negative was
 17 too thin - but, you know, part of that was because
 18 solarization was developed during the war in
 19 surveillance work because they could bring out the
 20 details of the images using it, details that might be
 21 hidden. And so this is a better one, it's still not
 22 good enough. Some place I've got some more.
 23 J: When were these taken?
 24 T: Um. These were taken in the, it was taken,
 25 it's in Yantras of Woman Love(?) so this was taken

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1 before nineteen eighty-two, or nineteen eighty-two at
 2 the latest, this was taken in the late seventies, this
 3 was taken in the nineties, these were taken before
 4 eighty-two. Grab anything you're interested in.
 5 J: This was never my favorite work of yours, I
 6 have to confess. I remember when you sent them to us
 7 at On Our Backs and we printed them, I remember
 8 thinking that I wasn't moved by them like I had been
 9 by other of your work, that's strange, very distinct .
 10 . .
 11 T: This series, I hope I can find the others of
 12 this series, this series interested me a whole lot
 13 though.
 14 J: Uh-huh. Wait, I was talking about these
 15 ones.
 16 T: Yes.
 17 J: But it's interesting that sometimes I'm
 18 looking through photographers work and there's a whole
 19 chunk of time that, maybe they were going through an
 20 experimental phase, maybe they were doing something
 21 from their own life or something, it's just kind of
 22 like a - for me, there's a dip in my interest, you
 23 know, it's very strange, I mean, whether it's that I'm
 24 expecting something that I'm not getting or it's
 25 really curious - I hope that's not a problematic thing

1 to say.
 2 T: No. No.
 3 S: Is that a woman.
 4 T: Yes. Two women. I think I have model
 5 releases on these things. Probably I would want to
 6 get back to them, just psychologically . . .
 7 J: See, this is another example of exactly what
 8 I'm talking about about On Large, you know, is that
 9 you immediately photograph women, large women, which
 10 is natural and beautiful, you know, and they're not
 11 entirely nude, but these are - I don't know, it's why
 12 the book is so disappointing to me, is that I think
 13 that you set a standard for photographing women in
 14 their natural states, you know, which is about them
 15 being able to identify as beautiful.
 16 T: That's part of what I wanted. Yeah. She
 17 was - you know, Laurie is a very experienced artist,
 18 but she learned photography in order to do the book.
 19 J: Right. And I think it's very obvious.
 20 T: Yes.
 21 J: And it's really the - as I said, the
 22 achievement of the production of it is just mind
 23 blowing.
 24 T: And she's a brilliant business woman.
 25 J: Right.

1 T: So they made the money for it, they . . .
 2 J: You know, I think that's probably about what
 3 bugs me about her probably, is that here we have a
 4 situation where clearly somebody's raised money to do
 5 this project and you keep thinking why, oh why, oh why
 6 couldn't the money have been put into a different
 7 project.
 8 T: I think that she may end up, you know, ten
 9 years from now, if she can figure out the economics of
 10 doing books effectively, she could become a major
 11 publisher.
 12 J: Hmm. So these are . . .
 13 T: This series I love.
 14 J: These are much more recent?
 15 T: Yes. I think there was the time when I went
 16 through a transition when, all of a sudden, the
 17 unsolarized pictures could be published but I'd taken
 18 them to solarize them. And it took me a while to
 19 figure out what I needed to do for me to get a certain
 20 kind of beauty and lushness. And this was the series,
 21 and that one picture of the black woman that I liked
 22 so much, but I like a different version of it - those
 23 were all part of what I was playing with, a very
 24 Japanese aesthetic from the block prints where,
 25 sometimes, women are hidden, parts are hidden, and a

1 lot of fabric texture. And this series in particular
 2 I like better unsolarized. They have not solarized
 3 well. And it's interesting to me that they haven't.
 4 This one did, this is the cover of Portrait of Sex.
 5 But this one, these two, I have not been able to
 6 successfully solarize that series and I thought it
 7 would work very well and it just hasn't. And this was
 8 one of those occasions that I said somebody's doing a
 9 book of erotica, Pat Murphy's(?) lover was trying to
 10 do a book of lesbian erotic photographs, and so I used
 11 that as a reason to ask everybody who would be willing
 12 to be in it, and sign model releases, this is what
 13 they had to do for that series and I wouldn't
 14 photograph anybody who didn't. And so that's where
 15 this - and then she rejected all of them before the
 16 book even folded.
 17 J: I like wrote her a letter saying I thought
 18 that her letter was so offensive that I didn't want
 19 any part of it, and I called . . .
 20 S: Why was it so offensive?
 21 T: I called her publisher up and told her the
 22 letter was so offensive that it was - it was so
 23 offensive.
 24 S: What did it say?
 25 J: It was one of these, it was like, we're

1 doing this fabulous, important, fabulous book of
 2 lesbian photography, you will submit to me photographs
 3 that are only verticals, I will not accept any
 4 horizontal photographs, they can only be vertical,
 5 there is no way that we can print horizontal
 6 photographs, you will send me these photographs, they
 7 will be this format, that format, the other format,
 8 you will this, I have the final rights to everything,
 9 I this, I that, I this, you will . . .

10 T: This is not discussing, this cannot be
 11 discussed.

12 J: This is not going to, I am the editor on
 13 this book and therefore I will explain . . .

14 S: She thought she was doing an S/M scene.

15 T: That's right, I called up Sasha Ellison(?)
 16 and I said what is this?

17 J: And she was offering a lot of money, she was
 18 actually offering quite a lot of money, and I wrote
 19 her back saying dear JC, I wish you every success with
 20 your book, but I have to say, first of all if you're
 21 looking at lesbian sex photographs you'll find that a
 22 great deal of them are horizontal and I think you
 23 might want to discuss with your publisher the
 24 possibility of having a different format book, and
 25 secondly, I cannot possibly say to you, yes, I'll just

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1 S: Oh, really? Why does she like that one so
 2 much?

3 T: But it was good for me to have to work in
 4 vertical format. And one of the things that . . .

5 J: Tee, I have to ask you a technical question.

6 T: Sure.

7 J: Which is, if - are you not tempted to crop
 8 it, to exclude the floor, were you - and this is not a
 9 critique, this is a question, because I admire it -
 10 you never appear to be concerned about placement or
 11 the intrusion of other fabric or other, you know,
 12 whereas I know many photographers, particularly the
 13 youngsters who've been, like, fine art-school trained,
 14 would immediately do that or would have made sure that
 15 the fabric extended, and I'm asking, you know, is this
 16 a deliberate thing or is it just that that didn't
 17 concern you?

18 T: Well, I don't know, you know, sometimes it
 19 concerns me and sometimes it doesn't. Sometimes I
 20 like the fact that I've actually got this diagonal in
 21 here, but it becomes a very different picture.

22 J: Indeed.

23 T: And probably for your book . . .

24 J: Because it was floating.

25 T: For your book I would probably, ultimately,

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1 give you prints and you can do what you like with
 2 them, I wish you the best of luck but I can't be
 3 involved. And then when I saw Sasha Ellison I said to
 4 him I want to let you know why I wrote and he said,
 5 Jill, I've had so many letters of that kind it's kind
 6 of a moot point now.

7 T: She was not the person to do a book.

8 Actually I had - I don't want to say that on tape.

9 J: Say it, Tee.

10 - - -

11 T: This was a sort of intermediate, and these
 12 pictures I used in, some of them, in Yantras of Woman
 13 Love, but they aren't as successful as that, as this
 14 series. But they were what gave me the clues about
 15 how I wanted to move.

16 S: Well these people are more passionate in
 17 these photos, they're more tentative and shy and even,
 18 like, almost sad in some of their embraces here.

19 T: I love the way her leg curls around, the way
 20 she's holding her head, the way . . .

21 J: It's not the same photo, is it . . . ?

22 T: But, I mean, it's not a good picture still.
 23 I might try to solarize it again, but there's
 24 something, there's something very special to me in it.
 25 This is the picture that Beverly is so crazy about.

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1 go with this.

2 J: You mean with a crop?

3 T: With the crop. Either with the crop or with
 4 darkroom manipulation to extend the dark so that this
 5 dropped much further down in tone.

6 J: Now, you don't mind me asking these things?

7 T: No, and I don't mind cropping either. She
 8 wanted a vertical format and I was just printing
 9 everything up. Now this is a miscellaneous box. And
 10 these aren't particularly erotic, but it was something
 11 that I'd always wanted to experiment with, and if I
 12 found people who were really willing to do it I might
 13 have gotten something better out of it. They were not
 14 lovers, they were just - it interests me. These were
 15 very early.

16 S: I wondered if my favorite of your
 17 miscellaneous photographs is going to show up in this
 18 box but it isn't. Do you have your white Persian
 19 kitty-cat picture.

20 T: No, the cat won't give a release. No, the
 21 woman who's going down on her won't. I've got the
 22 releases, that's not the problem. She ultimately
 23 demanded, and after a year I decided to give to her,
 24 all the negatives. Even though she'd signed releases.
 25 What she wrote me about was, she said I was only

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1 nineteen, I was underage and I'm an incest survivor
 2 and I don't want those pictures ever used again.
 3 S: Oh my god.
 4 T: I know I signed the model releases, I want
 5 the negatives and I want the model releases and I want
 6 you to stop using those pictures.
 7 S: Oh. But nobody even knows who or what it
 8 is, it's the cat that's the star.
 9 T: I know. And the other woman in the picture
 10 is really devastated.
 11 S: Well, that must be why she did it, it sounds
 12 like very vindictive . . .
 13 T: No, I don't think so, I think it really did
 14 have to be with her being an incest survivor and
 15 probably getting sober and thinking I can't bear -
 16 what she said to me was I can't bare to think of
 17 anybody taking sexual pleasure out of those pictures.
 18 And so it is vindictive in the larger sense, but when
 19 I turned them over - the whole series was magnificent,
 20 just gorgeous. This was my roommate's lover, and so
 21 they were always making love in the kitchen, the
 22 dining room, every place, I almost stepped over them.
 23 But she was very young and by the time she hit thirty
 24 she freaked out.
 25 S: Good grief.

1 pictures here, it's not like my whole life is hinging
 2 on it, but if you are interested in publishing it
 3 again yourself, I'd love it if you'd call her. You
 4 know what I mean?
 5 T: Yes.
 6 S: It's not that, like the be all and end all
 7 but, gosh, it's a pretty picture. Whose cat was it?
 8 T: It was hers, it was my roommate's cat. Who
 9 just climbed in, we did not set that up at all, the
 10 cat climbed in there and did it.
 11 S: Really? Oh, it's just such a, to me - we
 12 published like at the heart of the cat calendar
 13 craze - this should be the cover of the next, this is
 14 just perfect, it puts together all the . . .
 15 J: These are very beautiful, very luscious.
 16 S: Mm-hmm.
 17 T: And I can probably print those with more
 18 contrast so that the bodies stand out more.
 19 S: I like this one.
 20 J: Yeah, that's the one I was looking at.
 21 T: Now these are, these are actually accidents.
 22 S: Happy accidents.
 23 T: This is an in-camera double exposure.
 24 J: No.
 25 T: Honest. Where I was trying - I'd apparently

1 T: So I, for the time being, was withholding
 2 them. I have copies of the print, I don't have the
 3 negatives.
 4 J: How absurd.
 5 S: Mm-hmm. Really that just drives me nuts,
 6 because, to me, when you decide the kind of sexuality
 7 she had with her lover in the kitchen, it sounds like
 8 that's something that heals the wounds of being hurt
 9 when you were a child, just to have wonderful sex with
 10 somebody that you love and trust, you know, and then
 11 to have somebody then decide that that experience too
 12 is . . .
 13 T: You know, what I can do is I can call her up
 14 and see if my number for her still works and just tell
 15 her that there's been a request for it and I want to
 16 find out whether she's changed her mind, whether she
 17 has destroyed the negatives, I don't know if she'd be
 18 willing. And it won't hurt to go back to her and ask
 19 her that, I'm not going to tell her I've got a copy of
 20 the print.
 21 J: No. I mean, also, if you could, perhaps,
 22 place it in context, that's it actually a book that is
 23 about the historical development of photographers'
 24 work such as yourself and . . .
 25 S: And, I mean, we have a lot of wonderful

1 not rolled a roll all the way back in, so I reshot a
 2 roll that was . . .
 3 End Side Three
 4 T: . . . I really do love that, the art-
 5 nouveau, turn of the century, flowery . . . this was
 6 the first erotic solarized picture, this was the most
 7 erotic picture that I could get published. And I did
 8 not do the bad cropping around it, cutting around it,
 9 and it was the Country Women's Poetry Anthology of, I
 10 think, nineteen seventy-six. So this was made, a
 11 solarized negative that was 35mm and blown up. I did
 12 a whole series but they did not blow up well, so then
 13 it took me a year or so to figure out I could use 4x5
 14 sheets of Ortho film and expose onto them, so the
 15 whole process that I have figured out for doing these
 16 has taken years, and I still learn things about how to
 17 do them.
 18 S: One thing we talked about with your work,
 19 which is really unique to you . . . oh god, oh my god.
 20 T: Now, a lot of it you've seen, I'm doing it
 21 because I don't know what's in here.
 22 S: Is that your painting, sculpture are so
 23 often tied into things with your photography, like one
 24 led into this which led into that and so on, or the
 25 Cunt Coloring Book, it makes me want to break our

1 rules about only showing photography and show a couple
2 of highlights that have to do with the photographs, I
3 mean, I want to show something and say this was in the
4 Cunt Coloring Book, it's not going to be a photograph,
5 but I feel like in order to understand the whole
6 picture of your impact on the images of women's cunts,
7 you know, how can I not do that. So just keep that in
8 mind.

9 T: See, these are some of the solarizations
10 from the woman Cat(?). They were gorgeous lovers.
11 This is a solarization again.

12 S: Oh cry, cry.

13 T: That's my idea, where we played []. We've
14 probably seen most of it.

15 ---

16 T: . . . since the Renaissance. And so, the
17 teachers can talk about them.

18 J: They're like Graces, the three Graces.

19 T: And that was very much there, that was what
20 I talked about as I posed them. Actually, this was
21 done at an Ovular, a feminist photography Ovular, how
22 man people did we have there? Sixteen, twenty-four
23 people were basically taking the same pictures at the
24 same time. I was leading the workshop so I was
25 orienting everything to the position I was taking the

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1 T: Mm-hmm.

2 S: What kind of workshops would you run, like,
3 what were the goals, what kind of things did you want
4 to do with groups of women?

5 T: Well, part of it was to create, to get
6 people together and ask them what they wanted to do.
7 So it wasn't necessarily like we came into it knowing
8 all of what we were going to do. We almost had Ruth
9 Mountain Grove teach large format, 4x5 camera, because
10 we thought it was so important to have women get to
11 look - I didn't really remember whether I had . . . so
12 this one was part of an assemblage in Yantras, but
13 when you look at them individually you can see that
14 it's an all sex picture.

15 S: Are you intentionally putting together
16 pictures that look prayerful and spiritual, are you a
17 prayerful or spiritual person?

18 T: Um, probably sex is as close to a religion .
19 . . I don't think of myself, no, as a particularly
20 prayerful person, but I do think of both sex and art
21 in terms of words like transcendence and beauty, I am
22 interested in beauty, I think certain kinds of formal
23 considerations to enter the mainstream of history and
24 last longer, even though those images change from era
25 to era, so the very popular sentimental pictures of

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1 picture from. But I was explaining how I worked with
2 the models and, it was very funny, afterwards Jeb(?)
3 came up to me and she said that it was so frustrating
4 for her because every time I would set something up
5 she's realize that where she wanted to be was the
6 position I was, she wanted to take her pictures from -
7 which is reasonable, but it was my workshop.

8 S: Tell us what Ovulars were.

9 T: Um. We did a - Ruth Mountain Grove(?) and I
10 did a series of photo workshops. And usually we had
11 four or five facilitators. And this was starting in
12 nineteen seventy-nine. Seventy-nine, eighty, eighty-
13 one and eighty-two. And I worked with all but the
14 last one, I didn't participate in the last one. And
15 Jeb taught in the nineteen eighty one, and that was
16 the biggest single one, in part because all over the
17 country, everywhere she went, she was doing her
18 lesbian photography slideshow at the time . . .

19 S: And were they for lesbians in particular or
20 for women photographers?

21 T: No, feminist, women photographers. And they
22 were held five miles away from here on . . .

23 S: And is that what - Ovulars were the idea
24 that came to do with the blatant image, is that how it
25 . . .

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1 the late Victorian era, you know, they sort of look at
2 now and go - barf - but the best of any period of time
3 have certain kinds of formal considerations. And
4 they're not necessarily things that you - this is why
5 I think Della Grace is good, is that no matter what
6 her subject is the structure, the formal structure of
7 her pictures is so incredibly strong and the lighting
8 is very beautiful and they are very lush pictures. So
9 that even at times when I find something, you know,
10 just sort of - [retch] - I go, but isn't she good at
11 it, doesn't she do it well? I think Sutie Racusin(?)
12 is much more involved in a kind of overt feminist
13 spirituality, and that's not part of where I come from
14 at all. Sexuality was probably what saved my life
15 when I was growing up. I became sexual myself very
16 young, I became sexual with partners very young, I had
17 male lovers from the time I was thirteen and women
18 lovers from the time I was sixteen and coming from a
19 really battering, abusive, indifferent family - it
20 isn't that all of my family was like that, I had a
21 wonderful aunt and a wonderful grandmother, but my
22 mother, whom I lived with most of the time, did beat
23 me up and was very negative about me as an artist,
24 about me as a person, about me as an intelligent
25 person. And it was what I got through lovers, as soon

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1 as I found I could attract men and attract women, that
 2 I developed whatever self-esteem allowed me to bridge
 3 that, the early suicidal person that I was. I know
 4 there - for instance, that's one of the things that's
 5 been complained about in Europe, about Yantras -
 6 J: What?
 7 T: Is that - a dippy spirituality. And, you
 8 know, other people don't think the poems are very
 9 good. Jane [] doesn't think the poetry is very good.
 10 But the poem gave me a mythological structure around
 11 which I could wrap the pictures in my mind and make
 12 them make sense.
 13 J: Hmm.
 14 T: And so I spent a long time looking for the
 15 text and doing individual pictures. When I found that
 16 text I knew what the whole book could look like. So,
 17 that is most of the pictures, there's probably at
 18 least one more box somewhere but I haven't located it.
 19 I can go look for it.
 20 S: Well, I think it would be great to take . . .
 21 . . .
 22 . . .
 23 T: . . . and, so, one day when I went in there
 24 he said I found it, I found it for you, and he went
 25 and got this book and opened it, and there it was, and

1 it was this little paperback and I said oh, wonderful,
 2 how much does this cost and he told me how much it
 3 cost and I took it home and - bagged it and I went
 4 home and I said Robert, Robert, I found it to my
 5 husband and he said, oh, what's the book called? And
 6 I hadn't looked at the front cover, and it was called
 7 Sex Orgies Illustrated. (Laughter). So I was a
 8 little taken aback.
 9 S: Did you ever have a - I don't know what to
 10 call this experience - like you saw Playboy when you
 11 were a little kid, you saw National Geographic, and
 12 you have the sensation of looking at sexually taboo
 13 pictures, and then later, you're grown up, you're
 14 sexually - you know a lot more about sex - did you
 15 ever have the experience of running into Playboy again
 16 and looking at that centerfold and having a feeling .
 17 . . ?
 18 T: Oh, how do I feel now versus how I felt
 19 then? Do you ever have the experience of going back
 20 and reading something you read as a child, and going
 21 what did I see in that? Or going back and reading
 22 something you read as a child and saying, I remember
 23 what I felt there, but I don't feel that now? I think
 24 it's the second feeling of, sort of, I can remember
 25 how exciting it was to go get the Playboy and open it.

1 But I go get a Playboy now and open it, it doesn't
 2 excite me. It was the best I could do, and maybe it
 3 was as good as I needed. One of the reasons I took, I
 4 got involved in San Francisco Sex Information
 5 Switchboard, was wanting to see the movies, I'd heard
 6 there were these sex ed movies and I couldn't afford
 7 to go to the expensive programme. And I guess from
 8 the time I was - the time I was eighteen on, from the
 9 time I first heard about erotic pictures, I wanted to
 10 see them and wanted to make them.
 11 S: Well, I wanted to ask you in a little bit
 12 more detail about that experience you had when you
 13 drew your own genitals and then you tore it up
 14 afterwards. If you could tell me more of, like, the
 15 mood you were in when you actually spent the time, you
 16 know it must have taken more than a few seconds to be
 17 doing that . . .
 18 T: Probably twenty minutes, half an hour.
 19 S: Yeah, like, what was going on? Were you
 20 kind of like unconscious, in a daydreaming state, were
 21 you deliberate? And then, when you tore them up, what
 22 was the thought that went through your mind that made
 23 you go rip, was it fear . . . ?
 24 T: I didn't tear them up immediately.
 25 S: No. I want to know what was the catalyst

1 that made me rip them up.
 2 T: This is very interesting, what goes through
 3 my mind. OK. When I was doing it I was thinking, oh,
 4 that's interesting. Oh, that's interesting. Oh, that
 5 interesting. It was very exciting, I don't know, my
 6 mind, that's what it was saying. Oh, that's
 7 interesting. And I knew I didn't want to get caught.
 8 Now, my thoughts about what my husband would say if he
 9 found the pictures was, oh, that's disgusting. And I
 10 didn't want to feel vulnerable to that kind of - I
 11 don't know that's what he would have said, but that's
 12 what I thought he would say.
 13 S: So, it wasn't that you thought, oh, these
 14 are ugly, I'm getting rid of them?
 15 T: Mm-mmm.
 16 S: It was that you imagined him disapproving?
 17 Now, do you think you were projecting on to him or do
 18 you think that was a real . . . ?
 19 T: I mean, that may not be what he would have
 20 said but that is, I think, the way he would have
 21 responded. He never would let me draw his genitals.
 22 S: Was he one of those people who was fine with
 23 the lights turned out, just you and him, but when it
 24 came to being more public about it, that's when he got
 25 all stuffy?

1 T: Just private, he was a very - I feel a
2 little like I don't want to, I don't want to say
3 something embarrassing, because he was a wonderful
4 person and a wonderful lover, but he was a very
5 private person. I am too, but about different things.
6 This is obviously not about sex.
7 S: No. What are you private about? Now, of
8 course that would be violating your privacy if you
9 told me . . .
10 T: That's right. I'm not going to tell you.
11 S: Can you even tell me in the general scheme
12 of things?
13 T: No. No. (Laughter).
14 S: OK. Well, maybe I'll find out as I move
15 along here.
16 T: Right. And I think also privacy issues
17 change.
18 S: Well, also, there's this thing about, when
19 you're a feminist, part of what you're interested in
20 is tearing down things that are supposed to be
21 private, I mean, privacy, in one sense, is supposed to
22 be feminine, you're supposed to be private about your
23 body, you're supposed to be private about your family,
24 not tell any family secrets, you're supposed to be
25 private about money, you know, and yet all of these

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1 are things, at least on the surface, that you have -
2 you know, I want to talk about money and I want to
3 talk about family secrets, I want to talk about
4 sexuality, I want people to know what it's like being
5 a working artist, so a lot of the constructions about
6 privacy aren't about closing the door when you go to
7 the bathroom, they're about creating a mystique to
8 protect a myth that doesn't apply to anybody in the
9 first place. So lots of times we're dealing with
10 privacy as oppressive female conditioning. So when
11 you say you're a private person, I don't know if
12 you're talking about that you're traditional in some
13 respects or that you need privacy in a completely
14 different way.
15 T: I'm not sure, I don't know that it's tied to
16 specific, anything specific. But there is a sense of
17 privacy in the way I retreat into myself to renew
18 myself. And it's very important to me. And if I
19 don't get to make that retreat, like if I have to be a
20 public person too much, I start feeling violated. I
21 don't know if I can explain it better because the
22 timing and issues are different for different times,
23 but I do have this - that some people will assume that
24 I am a much more public person than I am because I
25 have done all these things in public, and because I

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1 write and people take pictures of me and I take
2 pictures of them. So, surely you get something of
3 this, also people really like they know, they know
4 you, for instance.
5 S: I feel militantly sometimes that way, like,
6 don't be fools, because I take my clothes off and I
7 talk about my sex life, you don't know me.
8 T: That's right. And so just learning how to
9 deal with that, maintain my sense of self and my sense
10 of privacy, has been important to me.
11 S: Well, here's another thing that I thought a
12 lot about, is you are somebody who's been very
13 ambitious, tenacious, prolific, hard working . . .
14 T: Yes, just like you.
15 S: All these things. How come you chose - or
16 maybe choice is the wrong word here - did you want to
17 be, like, do you want to be world-famous, why did you
18 focus your energies on what was coming out of the
19 Women's Liberation movement and feminism, how come you
20 didn't just say, hey, I'm - I don't even know
21 what the mainstream art world equivalent of this would
22 be - but how come you didn't decide I'm just going to
23 shake Academia until I get a great teaching job, or
24 I'm going to go to all the mainstream galleries and
25 I'm going to be blah, blah, blah, wherever they are,

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1 until I'm noticed, or I'm going to bug all the
2 mainstream art magazines, is it one of those things
3 about being a big frog in a little pond? I have no
4 idea, so I wanted to ask you about that, somebody with
5 your . . . ?
6 T: You ask very good questions.
7 S: . . . your drive and your ego, you know, if
8 you are so great, then why didn't you just say, you
9 know, you lesbians are just too small for me, I'm off
10 to Broadway or wherever you're supposed to go if
11 you're a big time artist.
12 T: Well, some of it has to do with subject
13 matter. And what I saw as available to me as subject
14 matter that interested me. Part of being an artist is
15 finding something you want to make, do, in part - even
16 if it's abstract art you're still finding a subject
17 matter. And your choice of subject matter is both
18 determined by and determines your social group.
19 Abstract impressionism bored me.
20 S: Yes, and we were talking about that, that
21 you didn't feel that you fit in with the trends that
22 were going on.
23 T: Right. A lot of the trendy New York stuff
24 bores me, still bores me. Flower painting interests
25 me more, but - over a period of time - number one, I

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1 I think you have to really work hard now to be noticed
2 as a flower painter. You can, but - and that would be
3 one direction I might have gone. I think that the New
4 York art world is - as a woman, you really have to pay
5 attention to who you are. I think. To get ahead.
6 And I didn't see anybody doing it in a way that I
7 admire. What I could see I didn't want to do. So
8 what, what lesbianism and lesbian feminism gave me,
9 was an audience and a subject matter that interested
10 me.

11 S: When you were going to art school had it
12 become clear to you yet? What were your daydreams
13 about making it as an artist. Like, if I met you when
14 you were twenty or something and said what would you
15 be if you could be any artist you wanted to be, what
16 would you have told me?

17 T: Well, the thing that I was most interested
18 in all through art school was the human body. I only
19 did minimal female nudes. But this is what I did, I
20 did it in sculpture, I did it in miniature sculpture,
21 I did it in print making, I did it in painting - this
22 was what I was passionate about. I also loved
23 portraiture. So probably, if I had to go out and make
24 a living, I would have done it in portrait painting,
25 portrait sculpture. Which one can as a woman - make a

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1 living at it. But if you want to enter history, it's
2 the flower painting, it's real hard unless you're
3 painting very famous people . . .

4 S: To carve out your niche?

5 T: Right, to make it. And I wanted to do that,
6 I wanted to do pictures that nobody else had ever
7 done. It wasn't just do a nice portrait of somebody
8 that somebody had never made a portrait of, it was
9 really to try to break totally new ground. From the
10 time I was, I guess some time in graduate school, I
11 started trying to find ways to do love-making
12 pictures. And - everything from simple kissing
13 pictures to - I was doing drawings of wrestlers to try
14 to show how bodies could interact, it was what
15 fascinated me most, it was what I had the most trouble
16 locating precedents for in art.

17 S: The one precedent that you talk about is
18 Betty Dobson.

19 T: Right, but I was out of graduate school by
20 then. I was twenty-eight or twenty-nine years old.

21 S: Can you tell me a little bit more about what
22 it was like when you saw her work? Was it a big
23 influence? Or was it like somebody just handed you a
24 little envelope that said yes or . . . ?

25 T: It was a big impact, but it wasn't - I

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1 didn't see her work, what I did was I heard her talk,
2 she did her talk, which was called Liberating
3 Masturbation, and she talked about being an artist,
4 she didn't talk about doing sexual art, but she did
5 talk about masturbating as a liberating activity for
6 women and I thought ahh, somebody is saying those
7 things. That was what so was free about Betty, it was
8 like she was talking. The thing I saw the same night
9 I heard her talk though, was the film of Shirley Lewis
10 and her male lover where she masturbates, and a movie
11 of Margo . . .

12 S: Mmm, in the shower.

13 T: . . . in the shower, masturbating. And
14 these - I mean, the whole experience was just very
15 explosive and I felt like I had found a community of
16 people who didn't think I was weird because I wanted
17 to learn about, talk about sex. And I had, I had
18 found a community where I fit, where I wasn't an
19 oddball.

20 S: This is another of these goofy what-if?
21 questions: Do you think that you would have found and
22 settled yourself into lesbianism if you had been, if
23 you had been from a different generation and feminism
24 hadn't been there, would you be, you know, living with
25 women and devoted if it had been the old gay life, you

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1 know, if you had a pre-Stonewall . . . ?

2 T: I think so.

3 S: You think so?

4 T: Because I . . .

5 S: This question gets asked . . .

6 T: But feminism gave me the books, though. It
7 didn't . . .

8 S: It didn't give you the sexual feelings?

9 T: Right, and it wasn't the politics of
10 feminism, the politics that said do this, don't do
11 that, part of certain strains of feminism, but it was
12 that they were creating, literally a whole culture of
13 music and drama. So it was not political feminism but
14 cultural feminism that interested me. And the support
15 of women that interested me, how do out women support
16 each other and listen and be listened to. Where can
17 you find an audience, there was a woman at Abrams, one
18 of the senior editors at Abrams who said the most
19 important thing for an artist is to find their
20 audience in the world, and to stay in contact with
21 that audience. And this is what feminism and lesbian
22 feminism gave me. And my work didn't make that much
23 sense to a lot of old gay culture, where people were
24 still into hiding that kind of thing and not talking
25 about it, but my work did make sense within the

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1 context of lesbian feminism, so that became my
 2 audience.
 3 S: It makes me think about those eccentric,
 4 wealthy lesbian photographers that we would have had
 5 in the past who did a lot of work but didn't have an
 6 audience, it was just them and their friends. And
 7 were left with some . . .
 8 End Side Four
 9 T: It's an interesting question, do you mean,
 10 like, Alice Austin - I don't have a sense . . . I
 11 don't know, I just don't know whether having someone
 12 come along when she was thirty-five and say your
 13 pictures are fascinating, let me do a book - I don't
 14 know that she would have wanted that kind of public
 15 life, or whether the pictures were just something she
 16 did out of a kind of middle class amateur hobby -
 17 she's a brilliant photographer, I don't know that it
 18 was done with a sense of creating a body of work, of
 19 wanting to have that larger communication, or whether
 20 it was done more like having a scrap-book in a more
 21 sophisticated way. And my sense with her is that it
 22 was more like a scrap-book. Claude Cahoon(?) self-, I
 23 think, self-published a book of her photo montages
 24 with surrealistic texts. And she was working in this
 25 surreal, this context of surrealism, so she had some

1 things, let alone take somebody's picture, and that
 2 being a voyeur is not feminine, you're supposed to
 3 keep your eyes down, not looking at people and staring
 4 at them as long as you want, and then taking something
 5 of them for yourself. To me that is, you know,
 6 voyeurist, dictatorial, outgoing, it's all these
 7 things that are not . . .
 8 T: Shooting pictures.
 9 S: Shooting pictures, I mean, all the language
 10 about it is so masculine, so often I almost convince
 11 that myself that every woman who is taking pictures is
 12 a lesbian, or is just wildly eccentric, perverted,
 13 because she can't, she can't be a good girl and be a
 14 photographer at the same time, that there's something
 15 transgressive about photography, if you're a
 16 photographer you have to reconcile yourself to
 17 objectification, you know, that it's OK for you to
 18 take somebody's picture.
 19 T: It has always been OK with me to take
 20 somebody's picture. (Laughter). It has always been
 21 OK with me to look at nude bodies, male and female.
 22 And in fact I looked as much as I could and tried to
 23 look more. Maybe being a traditionally trained artist
 24 contributes to that. It was just, literally, never an
 25 issue. And I thought then, and still think, people

1 audience and some peer groups. I don't know, when I
 2 heard about her pictures being found, and
 3 unnecessarily destroyed, by the Nazis, that she had
 4 done these sexual pictures of herself and her lover
 5 and that they were found by the Nazis, I - I just
 6 started thinking who else did sexual pictures and then
 7 hid them or destroyed them or did something else, but
 8 did those pictures and then there was no place for
 9 them to go with them. I just feel so grateful that so
 10 many of the pictures have been published, that I've
 11 gotten to have that interaction with the public.
 12 S: Why do you think . . .?
 13 T: I just want it bigger.
 14 S: Right. Why do you think so few women are
 15 photographers?
 16 T: Do you think so few women are photographers?
 17 S: There's a lot more men.
 18 T: I don't know, I think when they graduate
 19 from art school they're more women than men. Which is
 20 different from . . .
 21 S: Sometimes I feel like - being in your house
 22 and looking at all these volumes of women
 23 photographers - that it jostles me a little bit, but I
 24 feel like taking someone's picture, taking someone's
 25 picture - women don't take, it's not feminist to take

1 are crazy to go on and on about taking pictures being
 2 bad, or bad language, and voyeurism as being bad. We
 3 learn about the world by looking, we learn about the
 4 world by drawing, we learn about the world by
 5 labeling, and having names and words for things, and
 6 taking that away and saying, oh god, you're
 7 objectifying, oh god, you're stereotyping, you're
 8 naming, you're nailing things down takes away, it's
 9 like taking away our alphabet, it leaves people so
 10 impoverished and . . . other people did look at that
 11 as what feminism was about, but what feminism was
 12 about was about power and having the support and the
 13 energy to do things that I might not have done. And
 14 so that's the view of feminism that I hold onto, as an
 15 enabling context rather than . . . and I personally
 16 really disdain people who get heavily into labeling
 17 and judging in that sense, I mean, telling other women
 18 well, you can't do this and you can't do that. I read
 19 some place that women state that if they have a ten-
 20 percent chance of failure they're take a risk and men
 21 think if they have a fifty-percent chance of failure
 22 they're taking a risk. And so I see part of my
 23 personal job as always confronting in ourselves that
 24 other forty percent and say how much bigger can I get,
 25 how much more can I do, rather than - how do I enlarge

1 my vision, how do I make myself a better artist, how
 2 can I find a strategy by which to share what I
 3 understand, what I think, with other people? Is my
 4 view of beauty - do I pass that along? When you edit
 5 this please make me talk in complete sentences.
 6 S: Oh, don't worry about that.
 7 T: I just, I go crazy when people literally
 8 edit me as I talk and don't put periods in it because
 9 I know I don't talk with periods.
 10 S: Well, neither do I. So . . .
 11 T: I know, I just thought I'd mention this.
 12 S: No, everyone's going to sound like a Rhode's
 13 scholar. Don't worry about it.
 14 T: I just realized there I was going on, I was
 15 changing direction in the middle of the sentence.
 16 S: Close your eyes, Tee, take a breath.
 17 [inaudible] But now I have a really good question to
 18 ask you: Do you know, if you ask your average man on
 19 the street, woman on the street, what sex act typifies
 20 lesbianism, they would say cunnilingus, yet. . .
 21 T: So?
 22 S: Well, I'm just saying it's associated with
 23 lesbian sex, strongly.
 24 T: Yes.
 25 S: And yet a lot of lesbian photographers

1 book on erotic art and they brought it back from
 2 Holland. And it was so exciting and I spent hours
 3 copying, making a drawing, out of this book, this
 4 picture in this book. Now . . . maybe my husband had
 5 gone down on me once and I'd been so embarrassed that
 6 I made him stop. I think. But it might have been
 7 after I did this picture and he noticed how interested
 8 I was in the picture. I was in the picture, and he
 9 did that, and I stopped him. So it was one of the
 10 first sexual pictures I'd seen.
 11 S: And it hadn't been a real part of your
 12 adolescent sexual life?
 13 T: It had not been a part of my adolescent
 14 sexuality at all, it had not been a part of my
 15 sexuality. The question is, did I know people did
 16 that? I'd certainly read about it, but I don't think
 17 it occurred to me to do it. I mean, I knew all about
 18 going down on men, but I don't think I - it just, it
 19 wasn't . . . how come, I don't know, but it just
 20 wasn't. And a lot of the pictures - it wasn't until I
 21 was probably twenty-eight or twenty-nine, and my
 22 marriage had broken up, that I got into oral sex, in
 23 the sense of people going down on me and going down
 24 on, and realized that - and it started off with having
 25 a male lover who was just really into oral sex, going

1 don't photograph it. And you have photographed it a
 2 lot, you've photographed it more than any lesbian
 3 photographer I've ever met or worked with. That
 4 image, a woman going down on another woman, is all
 5 over the place in your erotic work, and so I want to
 6 ask you just really bald questions about what do you
 7 think about oral sex, and what do you . . .
 8 T: Sure, I'll answer those questions.
 9 S: OK.
 10 T: Well, now, something I want to mention to
 11 you, have you ever tried to get to do one of the Paris
 12 Review interviews? You are such a good interviewer.
 13 I don't know if they pay, I don't know how you get in,
 14 but, you know what I'm talking about, they do those
 15 volumes. So that's one of the things I'd love to see
 16 you do. Become one of those people, 'cause you're so
 17 good. Um . . . oral sex. One of the first erotic
 18 pictures that I did find was a copy, was a photograph
 19 of a bronze or a marble sculpture of a fawn figure,
 20 you know, the male with the - or satyr figure - going
 21 down on a woman. And it's from, I think Hellenistic
 22 Greece. And the book says it was in the Vatican
 23 collection. And I must have been about twenty-three
 24 years old, and this was in a friends library, and
 25 they'd brought the book back, it was the, you know,

1 down on me, and I went uhh!, my, I really like that.
 2 And then later figuring out that that smile I liked,
 3 that I associated with sex, was actually the smell of
 4 a woman's secretions, often on someone else's face.
 5 So I developed really late. And I liked it so much
 6 and - I don't think the person I was at fifteen could
 7 have relaxed enough to have let somebody else do that
 8 to me and I could have enjoyed it.
 9 S: Well, when you talk about relaxing, or
 10 stopping your ex- and so on, why? Because of the fear
 11 that it was ugly or would smell bad or . . .? People
 12 have different reasons for it, why they don't want to
 13 entertain oral sex.
 14 T: I think the feelings were too intense. It
 15 just made me feel to vulnerable. What happened, when
 16 I was at twenty-eight or twenty-nine was that I felt a
 17 real sense of, I was in control of my sexuality. And
 18 that allowing myself to enjoys sex with someone else
 19 would not make me, in a terrifying way, vulnerable.
 20 That they couldn't hurt me, that they didn't - that I
 21 owned myself, I don't know how to explain that - a
 22 real sense of coming into my own, a sense of myself,
 23 my own power, and at the same time as I lost my sense
 24 of being vulnerable, I could become much more open.
 25 And it has something to do with legal boundaries, and

1 that I was still suicidal . . .
 2 End Side Five
 3
 4 S: Because oral sex - a lot of it is about what
 5 you said: the smell, the taste and a special kind of
 6 feeling - when you have done portraits of lovers going
 7 down on each other, what are you looking for? Where's
 8 the beauty in the image, I mean, I'm trying to get at
 9 something about - your aesthetic about women going
 10 down on each other looks different from commercial
 11 pornography, women going down on each other. And part
 12 of it is because your female models look different,
 13 but I think there are some other differences too. I
 14 don't - you're probably not sitting around comparing
 15 yourself, but when you see a picture that you've
 16 taken, or anybody's taken, of one woman with her head
 17 between another woman's legs, when does it work for
 18 you?
 19 T: When it looks most like a Hellenistic Greek
 20 sculpture.
 21 S: Really? Well, because, what is that like?
 22 T: Um . . .
 23 S: In fact, you can really tell me that,
 24 because I don't know what Hellenistic Greek sculpture
 25 looks like.

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1 it's Honey Lee's profile and this woman's mouth and
 2 her hair coming out of - the model's lip, you know,
 3 kind of open.
 4 T: Yes, yes.
 5 S: OK, so what's Hellenistic about that?
 6 T: Well, you know, to me it's the moment just
 7 before contact, 'cause I don't see it as her pulling
 8 back from, I see it as her . . .
 9 S: Approaching?
 10 T: Getting ready to approach. In fact she may
 11 be breathing warm air on the woman's vulva and
 12 preceding going down on her. Because - yes, it's one
 13 of my favorite pictures. There is a clarity, to me,
 14 if somebody knew nothing about oral sex, they could
 15 look at that picture and they could understand a great
 16 deal about oral sex. That, certainly, in combination
 17 with several others of my pictures, they'd get quite a
 18 . . . (laughter). So there is an educational element.
 19 S: But, you know, if you open a men's skin
 20 magazine, and you looked at the oral sex portrait,
 21 typically what we would see would be one model
 22 spreading one models lips so we can see all the
 23 anatomy, and then she would be coming at her from the
 24 side with her tongue . . .
 25 T: With her tongue stuck out.

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1 T: Sure, sure. I'm going to take it maybe a
 2 little further back in time. Classical Greek
 3 sculpture was sort of meditative, was sort of turned
 4 into itself, it was very self-reflective in many ways
 5 as in High Renaissance art, Michelangelo's David. The
 6 move to Hellenism, like the move to Baroque art, is
 7 you move out of the kind of meditative and into a kind
 8 of action oriented art. But it's still got a great
 9 deal of clarity to it, and a great deal of energy, and
 10 the energy is going all over the place. The Laoco n,
 11 the sculpture of the father and the two sons with the
 12 two snakes wrapped around them is an example of
 13 Hellenistic art. Bernini's St. Theresa in Ecstasy is
 14 an example of Baroque art and - I like the High
 15 Renaissance, I like Michelangelo's work, I like the
 16 work of the Classical Greeks. But I go wild over the
 17 development which follows them, which is often
 18 considered the decline of the classical, and it's got
 19 a great deal of beauty, there is an elevation of the
 20 human body, it was thought to be an embodiment of all
 21 these different characteristics, that everything, in
 22 fact, could be expressed . . .
 23 S: Can you apply to this to - for me, one of
 24 your most famous oral sex portraits is one that you
 25 used in Yantras in both solarized and not solarized -

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1 S: As long as she could, lots of curve, lots of
 2 wet tongue, lots of wetness on the labia. So wet is
 3 big, showing the whole genital region is very good -
 4 of course they have their own obscenity reasons why
 5 they don't want actual contact - whereas the photo
 6 we're talking about of yours, we don't see the lips at
 7 all, we see hair and we see this mouth and this
 8 anticipation and we see the posture of someone
 9 beginning to go down. So that's what I mean, like, a
 10 really, really different, but very vivid - and clearly
 11 you aren't trying to, you're the last person who's
 12 trying to hide what a woman's vulva looks like, you've
 13 plenty of pictures that show that, but that isn't what
 14 you try to show when you show going-down pictures, you
 15 are not doing anatomy.
 16 T: Right. No. The picture you're describing I
 17 think of as a sexual display picture. Symbolized oral
 18 sex but not showing it. So this tongue sticks out in
 19 the direction of the vagina or, if it's a man, in the
 20 direction of the penis. So it's more like a graph.
 21 And in fact it is, perhaps, in certain ways more
 22 educational. Tongues get stuck out over to here, but
 23 what isn't, to me, a sexual image, is a display image
 24 created for a voyeur to look at. And that is, in
 25 fact, part of pornography, part of the pornographic

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1 genre, is that what you are doing - if there are two
 2 people in the picture, the voyeur as the third point
 3 is absolutely essential. Showing for the voyeur, for
 4 voyeuristic participation. What I wanted to do was
 5 create pictures of the beauty of how people look, how
 6 the human body looks, when engaged in love-making. I
 7 wanted pictures to be congruent with how love-making
 8 felt to me on the inside. But I didn't care so much -
 9 the picture you describe, to me, the importance is to
 10 let somebody participate in a sleazy act. I wanted,
 11 actually, to avoid that emphasis on voyeurism. More
 12 as if it were a sculpture, a piece of art made out of
 13 love-making as a subject than showing you the kind of
 14 stylized graphs of how to do it. I've looked at a lot
 15 of pornography and learned a lot, and part of what I
 16 learned is how I didn't want to do it, and the
 17 pictures you're describing to me are very much part of
 18 what I didn't want to do, these silly things with the
 19 tongue stuck out. And so what I've asked people to do
 20 is to actually make love. And then I asked them to
 21 pause in their love-making if I needed to get the
 22 picture.
 23 S: Have people felt uninhibited to really go
 24 for it when they're making love in front of you, have
 25 you seen people just, oh well, too bad about Tee,

1 were looking at that book where you showed me that one
 2 of that young blond gay roommate and the pictures of
 3 him, what was that again . . .
 4 T: Yes, Margarita Mather(?).
 5 S: Mather. Because, of course, he was so
 6 androgynous and soft, but he also accentuated that in
 7 the portrait. And, for me, I felt like, especially
 8 when you see the year it was taken, what man would
 9 photograph that? It was transgressive no matter who
 10 took it, but it made the most sense that a lesbian
 11 took it, 'cause she wasn't invested in him . . .
 12 T: Being a man.
 13 S: Being a man. In fact she was probably more
 14 moved by him not being a man.
 15 T: Yeah. I think any time I try to make those
 16 kinds of assumptions - and some assumptions I make as
 17 assumptions, for instance, I think that Rini
 18 Babbitt's(?) portraits of lesbians, I can at this
 19 point clearly see the difference between those and
 20 Mann Ray. But I don't know, I don't know that no
 21 heterosexual man could have made the pictures of
 22 butchy women the way she did. What I know is that
 23 none did. So I don't - it's not like a general thing
 24 that I say, that I can always tell when a lesbian
 25 takes - I can't, but when I put biography and pictures

1 we're just . . .
 2 T: Yep. (Laughs). Yes
 3 S: We're going to do whatever we feel like
 4 here.
 5 T: You know, people have been so generous with
 6 me. Just incredibly generous, letting me into very
 7 private activities, letting me take pictures of their
 8 bodies for the series I'm working on now, which is
 9 just torsos, people, for whatever reason - and I think
 10 at times because they've come to enjoy how I've
 11 pictured other people, and they're willing to
 12 participate in that.
 13 S: Now, I don't know how much this applies to
 14 you, it's something I've talked a lot about with Honey
 15 Lee, because she's experimented with a lot of it and I
 16 want to hear your thoughts about it, even if you
 17 haven't done it: do you think, with all your
 18 experience as a lesbian photographer and creating a
 19 lesbian erotic aesthetic, if you take a picture of men
 20 or men and women together, does that lesbian point of
 21 view - can you look at a lesbian's picture of a man,
 22 or a man and woman making love together and say that's
 23 that lesbian look?
 24 T: No, I can't.
 25 S: I thought about this the other night when we

1 together, the biography will often make the pictures
 2 make sense, in a different way, like you're talking
 3 about with Matt(?).
 4 S: Do you have any have any - so much of the
 5 time when I'm talking about lesbian photographers with
 6 you you're talking about women from the past who are
 7 either dead now or very straight - do you have any
 8 feeling for the youngest generation of lesbian
 9 photographers, are you inspired or dismayed or . . . ?
 10 I mean, these are women who started taking their
 11 pictures within a climate of, like, oh yeah, On Our
 12 Backs, oh yeah, Women's Lib, oh yeah, like all these
 13 things have already been there when they, like, turned
 14 sixteen.
 15 T: I don't know that I can really say anything
 16 about that because I don't know that I know enough. I
 17 know that the photographer whose work - if I had to
 18 pick a single photographer, a contemporary, living
 19 photographer whose work interests me most is Laura
 20 Aguilar. Do you know her?
 21 S: I know her name, sure.
 22 T: And she does some extraordinary, very
 23 transgressive . . . she did a series on Latino
 24 lesbians that was in Gallery magazine. She's done a
 25 series, clothed and unclothed, the same person clothed

1 and unclothed, men and women, and sometimes couples.
 2 And this woman is incredible, the things she's getting
 3 people to do for her. And mostly because she's
 4 photographing Latinos, a group that had tended to keep
 5 their clothes on, certainly in public. And so this
 6 woman who's, within probably ten years . . .
 7 End Side Six

8 S: I don't want to convert any of these young
 9 women, but I hate that when people are saying you
 10 don't respect your elders, I mean, I want to
 11 understand why they don't feel a connection to people
 12 that I think they would be influenced by.

13 T: A couple of things come to my mind
 14 immediately. One of them is that I've had, so often
 15 lately, people coming up to me saying, my god, I came
 16 out reading your book. And I must say it's very
 17 satisfying to have people say that.

18 S: Yes.

19 T: So I don't know that my art work has been
 20 having that effect on that young, much younger group.
 21 But the books I've written do seem to still be having
 22 that kind of impact. And maybe it's a difference in
 23 the way artists are trained and the way people find
 24 literature. Maybe the difference between why authors,
 25 lesbian authors are making a living off their lesbian

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1 there's a whole generation of lesbian art critics who
 2 go, god, Tee Corinne, she's so old fashioned, she's so
 3 romantic and there's another - I don't know whether it
 4 breaks down to generation or . . . but there's another
 5 group that are now saying, my god, you did the most
 6 far out work I've ever seen and you did it back in the
 7 nineteen seventies. And - you know, things change.
 8 And women in art school and graduate school - John
 9 Canabe(?), something like that, was the art critic,
 10 the head art critic for the New York Times and he said
 11 that, in a career that at that point must have spanned
 12 about fifty years, he said, without changing my
 13 position at all I've been considered very radical and
 14 avant garde, ultra-conservative, and now, once more
 15 I'm being considered very avant garde, out there, but
 16 I have not changed. Times change. And it sort of
 17 gave me permission to follow a consistent aesthetic.
 18 To try to make things that I thought were beautiful
 19 because that's what I wanted. And my work is
 20 romantic, and that's just fine with me, thank you for
 21 noticing. If you want to, get mad at me for doing it,
 22 but don't expect anything from me out of your anger.
 23 Because I am doing what I wanted to do. I am making
 24 images I wanted to make. And years after I've made
 25 them they give me pleasure. And my work is absolutely

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1 work and lesbian artists are not. There's a whole
 2 bunch of things in there. But there's a guy who
 3 teaches art history down in San Francisco at the
 4 community college there, and we were talking recently
 5 he said, you know, I teach a component about your work
 6 in my art history class. And lately all the kids know
 7 your name before - and they know your work but they
 8 don't know you from the work that I am showing them.

9 T: And I said, oh, what do they know? And he
 10 said did you do an album cover? And I said yeah,
 11 I've done several. And he said, well, I can't
 12 remember the name of it, so I mentioned three, and it
 13 was the Suede album cover. This is a rock group from
 14 England that's been very popular that's used -
 15 actually it's an air-brush painting based on one of my
 16 solarized images. So that it no longer looks
 17 solarized, for one thing. It's this sort of very
 18 romantic picture of two women kissing each other. And
 19 I said nobody reads the credit lines on album covers.
 20 And he said these kids do, they know every word that's
 21 on those album covers, because often, that album cover
 22 is the first gay or lesbian art they've ever seen,
 23 they found it as a teenager and it was a lifeline, it
 24 was a crutch. So that's one of the things that's
 25 happened with me. Another thing that's happened is.

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1 consistent. And I think a lot of that comes from the
 2 fact that I have not tried to rush, and be
 3 contemporary at the moment. But I believe that over
 4 another forty years I will probably go through a
 5 couple of other rises and falls in how I am seen. And
 6 that's just got to be it. What was most important for
 7 me was for my work to have a lot of integrity. I
 8 wanted to be an artist from the time I was a kid, my
 9 seven year old, the seven year old in me, wanted to
 10 make beautiful things, the eleven year old in me
 11 wanted to make beautiful things and when, at forty,
 12 aesthetics turned so grossly away from anything that I
 13 - it was such an anti-beauty aesthetic and I said I
 14 can try to make stuff that looks like this, or I could
 15 say, no, things will change again - and that was the
 16 only way to make work that excited me enough that I
 17 could go on making it. I think the hardest thing for
 18 any artist to do is to go on working in the face of
 19 criticism, indifference and very puny financial
 20 rewards. Most artists anyway. And most lesbian
 21 artists, unless they have some independent income -
 22 and this can be for being declared crazy and getting,
 23 you know, whatever you get as aid, but unless they
 24 have some kind of money coming in, most of them cannot
 25 afford to do lesbian-identifiable kinds of things.

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1 And this is not true of writers, writers are paid . . .
 2 . . .
 3 S: Well, it's interesting to me, because they
 4 often are both viewed - like, when I asked Phyllis,
 5 you know, how did you start being a photographer, she
 6 said, well, I was very uncomfortable with my own body
 7 and I was in this Women's Studies class, so I decided,
 8 I just got it into my head that I would take off all
 9 my clothes and take pictures of myself. I mean, what
 10 could be a more, like, run of the mill, feminist
 11 introduction to photography, I mean, it's got . . .
 12 T: It's classic. That's right.
 13 S: It's autobiographical, it comes from this
 14 sense of, like, that you're ashamed, you don't want to
 15 be ashamed any more, you want to throw off the chains
 16 of your embarrassment and oppression and yet - she and
 17 a lot of other, I think, young women who do this come
 18 to, like, just pretty much all by themselves, it
 19 wasn't because they were looking at other pictures and
 20 getting inspired that way. I also don't know . . .
 21 T: See, I'm really curious about what happened
 22 with Dorothy Cap(?), why the students who study gay
 23 and lesbian art when they are in that eighteen to
 24 twenty year old group, what happens to those kids when
 25 they hit their thirties?

1 generation.
 2 S: Yeah.
 3 T: I mean, I don't know how old your mother is.
 4 S: She's in her late sixties. So I - it's not
 5 that these images don't need to be seen, it was just,
 6 there was something about how - not in the beginning,
 7 I mean, you helped create a safe space, I had assumed
 8 that safe space was always there, a safe space to look
 9 at women's genitalia, but that space had settled a lot
 10 and wasn't moving into other kinds of sex which showed
 11 women moving and doing things and looking at what was
 12 going on inside their fantasy lives. But when you
 13 tell me about how you couldn't even get your cunt
 14 pictures published in the beginning it reminds me that
 15 there wasn't always this place for . . .
 16 T: I couldn't get them published in the middle.
 17 I would probably have a great deal of problems getting
 18 them published now. I mean, for all the peers, when
 19 they say, well, god, that's pass, that was seventies
 20 feminism. But, you know, I think those pictures still
 21 scare people shitless.
 22 S: Well, the success of Femalia, and how
 23 desperate people are to get their hands on it just
 24 shows you that. I had - one thing you'll see in my
 25 next book, I have an interview with Harriet Lerner,

1 S: Well, I can see my own rebellion, with On
 2 Our Backs I've been very influenced by the Cunt
 3 Coloring Book and other lesbian images I've seen
 4 showed women being affectionate and sensual, and have
 5 related their sexuality to flowers and to other nature
 6 ideals, but, almost that I felt anti-romance, I just
 7 wanted to, I felt like those images were accepted and
 8 people took them almost for granted, like that was OK,
 9 but if you started making pictures of other kinds of
 10 sexual behavior, that that's when everybody started
 11 making a fuss, and I wanted to promote those images
 12 and . . .
 13 T: And that was your job.
 14 S: That's how I defined my job, was to say - it
 15 wasn't that I feel like every woman is now comfortable
 16 with their genitals and - take any given class of high
 17 school students, ask the women if they have any idea
 18 what their cunt looks like or where the clitoris is,
 19 if they masturbate - I don't know, I think it's
 20 probably better than my mother's generation, but I
 21 don't think it's that much better than when I was in
 22 high school, or where I was at.
 23 T: Susie, how much younger than me are you?
 24 S: I'm thirty-six.
 25 T: And I'm fifty. So I'm almost your mother's

1 the therapist who wrote The Dance of (?) and The Dance
 2 of Intimacy. She's the other - a new client of my
 3 manager, so that's how we've come to know each other.
 4 I like her a lot and she is just rip roaring on a
 5 campaign for parents to teach their girl children the
 6 word clitoris and the names of their genitals and so
 7 on. But she told me this amazing story about this
 8 woman and came to her and said my doctor says I have
 9 an abnormal vulva, something is wrong and I need to
 10 see a healthy picture of healthy labia and a healthy
 11 vulva and my doctor doesn't have a picture. Do you
 12 have a picture. And she went to her women's support
 13 group and everybody looked at each other and said,
 14 well, I mean, you could see my vulva but I don't know
 15 if mine's normal either. Nobody knew what was normal.
 16 And I said to Harriet, I said, why doesn't somebody
 17 run down and get a copy of Hustler magazine. And she
 18 looked at me, she said, we never would have thought of
 19 that.
 20 T: That's the only place many people in middle
 21 America have access to other women's genitals.
 22 S: Exactly, it was really remarkable.
 23 T: And it's still true, you know what I mean.
 24 You look at what goes on - most of the women in this
 25 country. And that's what Joan(?) is doing. She's

1 done a book that is - and a market(?) - and so she's
 2 done a book that is much more liberating(?). And the
 3 reviews of it are pretty weird sometimes.
 4 S: What are your - I'm trying to think of a
 5 more imaginative way to ask this question, but how are
 6 you thinking about . . . well, let me put it this way:
 7 when you're a young woman and you're involved in any
 8 kind of sex work, as a photographer or a writer or
 9 whatever, people take your age as part of your sexual
 10 vitality, because you're interested in the subject.
 11 And, so it's the ageist assumption that once your past
 12 a certain age you're not sexual any more - then how
 13 can you be a sexual artist? It's like you're supposed
 14 to be a dried up wrinkled old prune in your real life
 15 and in your artistic life. You know, haven't you done
 16 it all, what do you have left to say? What are you
 17 looking forward to? I'll give you an example of
 18 someone who hasn't told me yet(?), but after this
 19 question. Betty Dobson published . . . [inaudible] . .
 20 . she says for the first time in her life she can walk
 21 up and down the streets of Manhattan and stare at
 22 anybody, at any part of their body as long as she
 23 pleases.
 24 T: They don't care because she's an old lady,
 25 an old woman, so she's invisible virtually.

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1 if a discussion about her work had gone on at a
 2 feminist art conference, would she - maybe she has
 3 continued her work, but I haven't seen anything new in
 4 the way of art work for a while.
 5 S: When she does her - I finally - have you
 6 actually been to one of her masturbation workshops?
 7 T: No.
 8 S: I only did it for the first time a couple of
 9 years ago and my favorite part of the whole thing -
 10 well, I did feel kind of like [whispers]. My favorite
 11 part was when she brought each of us up to the front
 12 of the class and we opened our lips and she had a
 13 mirror and she proceeded to describe our cunts to us
 14 out loud using the language of someone who would be
 15 drawing cunts. You know, she used the language of,
 16 this is your labia, these are colors I'm seeing and
 17 everyone was just like, wow, because her language was
 18 so visual and she was talking like an artist would
 19 talk about something. That was my favorite part of
 20 the whole workshop.
 21 T: But do you - you also started off asking me
 22 about growing old. And there's certainly a change in
 23 the emphasis of my writing. You know, I've written
 24 the things I wanted to write and I can - I think
 25 change is healthy. Maybe if I was a romance writer I

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1 S: Yes. She says every once in a while someone
 2 catches her and says you're a dirty old lady.
 3 T: And she says yes.
 4 S: Yes I am. (Laughs).
 5 T: She's so horrible. And yet, you know, so
 6 many people don't even know her, don't know what she
 7 did, speaking of people who don't know. The other
 8 question that jumps into my mind is if what Betty
 9 Dobson did had been done by a man would the next
 10 generation of men, next two generations of men, three
 11 generations of men, maybe, know she's done that. If
 12 she were a male artist who'd broken such new ground,
 13 wouldn't she be included in there? And she's (?).
 14 You can go look at the new feminist [inaudible].
 15 S: I know, it's strange because she's gotten
 16 known as a sex educator and you're not aware of her
 17 drawing, so like, when you see them you go, oh my god,
 18 you're really good. You're shocked. And she has this
 19 thing of like yeah, yeah, I'm good but nobody wanted
 20 these. So I've had to - you know, she's been
 21 disturbed [inaudible]. So on and so on.
 22 T: I keep going back to this litany about
 23 money. But I do think that it's the single most
 24 important aspect. But also being forgotten - if
 25 people had made sure that she was being written about,

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1 would write the same kinds of romance stories for
 2 twenty or thirty years. I'm fascinated with how, in
 3 France, you can be a writer and an artist, and write
 4 in lots of different genres and lots of different
 5 ways. And it's all thought of as kind of a creative
 6 career. Whereas I think often, in this country,
 7 you're squashed down, you're not given a whole lot of
 8 room, you're boxed in. Everyone, when I thought, no,
 9 let me enjoy what I'm doing now because in another
 10 twenty years I'm going to feel too old to do it.
 11 S: You thought about that?
 12 T: I thought about that.
 13 S: I wonder, because everyone we've had to look
 14 towards, who's of an older generation, have been the
 15 kind of women who just get all crusty and pissed off
 16 at you if you start asking them about their sexuality
 17 or their erotic work, like, oh, would you just hush, I
 18 don't want to talk about that and - they just clam up.
 19 The closet cases . . . but then you begin to think is
 20 it not just them, is it something else. And we are
 21 just on the edge of seeing what happens when women who
 22 have been so open and explicit about sexuality -
 23 'cause Betty's older than you are - what happens. I
 24 just went to a banquet, they were honoring one of the
 25 very first porn stars, Georgina Spelvin(?) was Miss

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1 Jones, The Devil and Miss Jones, and she walked up to
2 go and get her award and she has silver hair. And I
3 was just like oh my god. A porn star is a senior
4 citizen. And there'd never been that kind of thing
5 before. We haven't had bohemian lesbian feminist
6 erotic artists pass into the last quarter of their
7 life until just now.

8 T: Just now.

9 S: It's just starting to happen.

10 T: Right, we're all in our fifties, coming into
11 our fifties.

12 S: And the one person I have the most to - that
13 I was learning the most from about this was Sally
14 Binter(?), and that's part of the reason I'm so mad at
15 her for leaving us, because she was sexual, and open
16 about her sexuality, until the day she left.

17 T: Right, I mean, it's not [inaudible]. She
18 didn't want to be old. So - the estrogen she took,
19 the kind of care she took of her body. [inaudible].
20 . how we can grow old with grace and dignity.

21 S: Well, in some ways, I wish - when I would
22 read about Madeline Barney(?), or now that you've got
23 me interested in this Clause person, I think, well,
24 these people, from this completely different era, I
25 have an idea that maybe I could have talked to them

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1 look at - I'm co-chairing a panel this January at a
2 college [] called Lesbian and Gay Art Forum, portable
3 galleries with paper walls. And it has to do with
4 how, for me, lesbian and gay artist have really not
5 found their audience through galleries. And those of
6 us who are doing iconographically identifiable gay and
7 lesbian work aren't - we're not doing the kind of work
8 that people can walk in off the street and it
9 necessarily makes sense to them. Or that they're
10 gonna buy it. So galleries have not been a primary
11 way for us to move at all. But the magazines, the
12 newspapers . . .

13 S: Postcards.

14 T: The postcards, the book covers, the album
15 covers have been.

16 S: Pop culture.

17 T: Pop culture. So each time a book occurs you
18 can then look at how the next book is drawn from that.
19 So the books may bring material, ephemera, magazines
20 together in one place. But then the next book that
21 comes out is going to draw - an example is if you look
22 at Terasee's(?) Lesbian Art and Artist issue, which
23 came out probably around, sometime between nineteen
24 seventy-six and nineteen seventy-eight, and then you
25 look at who got included in Sexual Perspective: One

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1 when they were elders and . . .

2 T: Barney certainly. About anything.

3 S: Unless she had some horrible religious
4 conversion at the end she would have been open about
5 all this stuff. And so I feel like there have been
6 these women in the past.

7 T: There may be others that, like her,
8 supported Mussolini that would have driven you nuts.
9 You know, our role models are grossly human. Yes.

10 S: Well, I'm getting all deviating and doing a
11 lot of the talking now because I don't have any other
12 big things I definitely wanted to ask you. But if
13 you've been dying to tell me something . . . you can
14 tell me, you know, we can talk about it now, or if you
15 think of something after I leave and you want to write
16 me or you want me to, like, call you and plug in my
17 tape recorder on the phone I can do that.

18 T: I think the thing I want to get on tape,
19 which is what I've been saying to you over and over,
20 is how important what you're doing is, how important
21 what you've done is, what you brought to On Our Backs
22 was spectacular. This book, because there's nothing
23 like it, will become outrageously important. Just
24 outrageous, I don't know if you know, within art
25 history, how important it is. But I know. When I

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1 Hundred Years of Erotica in the West, you can see how
2 the one, a special issue of a magazine, got drawn into
3 the book. And so everybody I think (?) included,
4 because this is going to become a reference book for
5 twenty, or thirty, or fifty years. I see it with
6 Yantras of Woman Love. You know, for all of its, the
7 ways it wasn't successful, it became something that
8 you could then refer back to, you could go pull out
9 twelve years later. This is the picture we want for
10 our museum show.

11 S: Did you have any inkling that I would be
12 involved in this for so long and - when we first met,
13 or you first had contact with me.

14 T: When we first made contact you were
15 [inaudible]. You were selling vibrators for Joannie
16 Blake(?) in Humboldt County. You were then Honey
17 Lee's lover. What was most noticeable about you was
18 that you were interested in all kinds of things, you
19 were just really young and really interested in all
20 these things, and you were willing to talk and wave
21 your arms around in the air, but more than talking,
22 you had the ability to hear and see.

23 J: What are you two doing? Are you still in
24 the middle of it.

25 S: No, no, no.

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1 T: No, we're talking . . .
2 End Side Seven
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