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2 VOICES of the Oral History Project of GLHSNC
3 973 Market Street, #400
4 San Francisco, CA 94103
5 Telephone (415) 777-5455, #1
6 Interview with Kiss 'n Tell
7 Date of Birth: Not stated
8 By Interviewer: Susie Bright
9 Date: 12/4/94
10 GLHS OHP #95-80, Nothing But the Girl Project
11 (Note: This interview was transcribed by the
12 interviewer who did not display tape counter numbers).
13 Susie: I have a bunch of questions about your
14 shows and pictures and I also - there's three of you
15 so it's tricky, we'll have to be patient, but I want
16 to ask you just some very autobiographical questions
17 about where you come fro, what your family's like and
18 so on. I'll probably start with you, the [] people
19 (laughter). Are you sure you don't want to take one?
20 A: Yeah, I'll see how we do with it, it's not
21 really hitting me yet, I'll keep you posted.
22 S: Alright, keep me posted. Well, following up
23 on my joke about the Mulberry(?) people - you know, I
24 saw your show in two places, in San Francisco and in
25 Hartford, Connecticut . . .

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1 upset with, that I have to write an essay or - it's, I
2 don't know why, which ones provoke me and some that
3 are really, you know, nasty and off the wall, I just
4 go, oh, god that's amazing - so, it's kind of hit or
5 miss but some things do get to me and I do write on
6 the
7 wall . . .
8 B: Persimmon write's on the wall, it's true. I
9 just have to . . .
10 S: Do you identify yourself as being one of the
11 people in the picture?
12 B: No, unless he identifies himself(?). Part
13 of it is that, part of the reason I think this show
14 works, "Drawing a Line" works, is because, something
15 to do with this thing of us saying, doing that we're a
16 mirror reflecting back to the community thing, and us
17 not saying you've got to like these pictures or you've
18 got to be turned on by these pictures or you've got to
19 hate these pictures, both experiences, we've been
20 through both experiences, I mean probably most
21 feminists who were around in the seventies and
22 eighties have been through these things. So, that's
23 part of the reason it works so that's why I think it's
24 important for us personally not to, not to come out
25 there and say, you know, personally attach yourself,

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1 Kiss 'n Tell: Northampton.
2 S: Northampton. Oh boy. I'm glad I saw it in
3 both places 'cause of, you know, the comments, the
4 feeling of the community, there were lots of overlaps
5 but Northampton was much more conservative than San
6 Francisco overall. And the whole point was for you to
7 say free forum, you know, it wasn't like you were
8 trying to keep anybody out so you were going to say
9 something unpopular, that was the opposite of the
10 show's intent, but I wondered - don't you ever feel
11 provoked, like you want to take some of these
12 punitive, puritanical people and say, well now that
13 you've had your say could I please talk to you about
14 how off the beam you are, you know these comments
15 which - they talked about you as being degraded or
16 hurt or objectified - don't you ever take it
17 personally, don't you ever want to shake them and say
18 "How can you say such stupid things?", don't you ever
19 have that response or are you always very calm and
20 cool and serene, you know, the fabulous (laughter)
21 lesbian sensibility, why don't you show, you never
22 show any kind of like "I've had it with you" kind of
23 feeling.
24 Persimmon: Well, for me it's always really odd
25 which ones strike me personally and which ones I get

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1 because part of the reason it works I think is that
2 people don't, they can't attach Persimmon and me to
3 any particular thing because we're in all the pictures
4 and they can't attach Susan to any particular sexual
5 practice 'cause she took all the pictures, so - and I
6 find that the things that upset me, where I feel -
7 like it's quite different from when I feel like
8 someone has kind of a wacky political position and
9 when I feel they're attacking me.
10 S: What's the difference?
11 B: Um, well, sometimes they say things like
12 "Why did you use such ugly models?". (Laughter). You
13 know, I mean if people would just say that, or "Well,
14 San Francisco's really big on fashion" (Laughter).
15 You know. "Why are they so out of date?" It's like -
16 grow up. Or the chipped nail polish or this kind of
17 crazy . . .
18 S: What's wrong with the chipped nail polish, I
19 like chipped nail polish?
20 B: But from the point - 'cause I was so amazed
21 at how many comments there were, I think I still have
22 this kind of thing of like, wow, I mean it's partly
23 just this wow, look at that. And the thing that's
24 really amazing to me is that people, women will write
25 on the wall, like, they'll write on the wall, you

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1 I know, "I hate this photo, there's a man in it" and
 2 then someone else will write "Fuck you, this is in my
 3 fantasies" and someone else will right "What's this
 4 doing in your fantasies if you call yourself a . . ."
 5 and they'll dialogue with each other that way which is
 6 really remarkable to me, that they, that they do this
 7 stuff.

8 S: Well, it was an amazing, I mean, it's a
 9 classic kind of classroom device where the teacher
 10 sets up a situation where all the opinions do come
 11 out, everyone feels safe to do those opinions, 'cause
 12 if you don't get everyone's real emotions then it's
 13 fake, and you've succeeded in getting people to really
 14 say what's on everyone's minds, and that they're
 15 polite about it, in other situations - where they'd
 16 avoid each other in other situations, I suppose - so I
 17 really admire you as teachers in that sense. Where
 18 I'm thinking - politically, I often find myself - on
 19 the one hand I'm critiquing the institutions of
 20 censorship and puritanism, which you do in your book a
 21 lot, where you, you know, you talk about, just,
 22 heterosexuality, the government, blah, blah, blah,
 23 blah, blah - but then I also find myself kind of
 24 criticizing and confronting the kind of enemy within,
 25 the way in which lesbians keep themselves in this

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1 ghetto of, of demanding that everyone be a real
 2 lesbian, you know, and you can say "Well, we wouldn't
 3 be like that if we didn't have this institutional
 4 oppression, we would all be more confident and live
 5 and let live", but, nevertheless it seems that
 6 sometimes we exacerbate it by creating our own thought
 7 police. And I've noticed that you are rather careful
 8 to not attack the thought police within. Pretty much,
 9 you know, politically, when you write, you focus your
 10 attack on, on the state.

11 A: We tackle the thought police within
 12 ourselves.

13 S: Yes.

14 A: And I think that's where it starts. Because
 15 I know, when I was, for me personally when we were
 16 doing [] I was in the darkroom with these images and
 17 I had, I think I speak about it somewhere else,
 18 somewhere else, I've spoken about it in other places
 19 but it's like there's this course - I grew up in an
 20 extremely puritanical family, very republican, very
 21 Christian, very puritanical, I'm very familiar with
 22 that mindset and all of my life I've been trying to
 23 figure out what my relationship is to that and to work
 24 against it in some way and always preferring that bad
 25 girl position, you know. And what I'm working at and

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1 out in my art work, and when I'm producing work that I
 2 know would send anyone in my family or in that family
 3 completely hysterical because of the content, that
 4 little chorus is going on in my head, that that board
 5 of censors is right inside me, you know, and it's a
 6 personal struggle all the time to shut them up and say
 7 get out of there, get out of my head space, you know,
 8 and it's like that's where we work, we work in that
 9 personal place and we address the state and we don't,
 10 I think it's true that we don't attack or confront
 11 women in our own community, the lesbian separatists
 12 who picketed us in Northampton, for example. It seems
 13 like a little bit - we'd have to expend a tremendous
 14 amount of energy to do that and it's like part of our
 15 project to say it's OK to have this diversity of
 16 opinion, even within our community, it's OK not to
 17 like us but, you know, it's not the same when you
 18 don't like us and when customs doesn't like us and
 19 destroys our work, or wants to lock us up. You know,
 20 we have to make those distinctions.

21 Jill: It's interesting, actually, that you're
 22 so generous because the reverse isn't true, of course,
 23 is it? Those people who are most vehement, I mean I
 24 know that Dworkin and McKinnon don't have the power,
 25 quite, although they're close to, but they're the ones

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1 who are so vehement and so violent and so full of
 2 angry rhetoric. I mean I heard McKinnon say at an
 3 anti-porn conference the ones you really need to be
 4 pointing your fingers at and stopping are the lesbians
 5 who produce this work and I sat there, they didn't
 6 know I was there. I was actually working with On Our
 7 Backs by that time and I went - cause I'm so well
 8 known as an anti-porn campaigner because of the
 9 graffiti work, you know, McKinnon actually came up to
 10 me and thanked me for my work (laughter) so I sat in
 11 the back but I'd started working with Susie and, you
 12 know, listening to this and I kind of felt like, you
 13 know, if I came out, if I put up my hand and actually
 14 said I need to come out, I need to say something, I
 15 recently took a photograph of two women (whispers)
 16 fucking, you know, in the most crude world possible,
 17 for publication, you know, that I wouldn't get out of
 18 there alive.

19 ?: That's pretty scary

20 J: It is scary, I have encountered that kind of
 21 - I think you're being very generous, because the
 22 generosity is not two way.

23 ?: Bingo.

24 ?: Well, it's a Canadian thing too, you know?

25 A: Yeah, well I think it has something to do

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1 with Canada, we've never had, I mean we have had some,
2 you know we have had the sex-radical/not sex-radical
3 split and all that kind of stuff in our communities
4 but never - never the way I've read about it happening
5 in the States.

6 B: Like, we got picketed in the States, we've
7 never been picketed - it's like we have . . .

8 S: Canadians are more polite. Conversations
9 with each other.

10 B: and I think that the people who want to
11 scream at us to our faces and partly, I think, it's
12 because we have - they're too scared too, there's not
13 the support for that position in our communities.
14 There's not the support to do that kind of trashing -
15 like between eighty-eight when we first showed
16 "Drawing the line" and ninety when we showed it in
17 Vancouver the second time, like, our community changed
18 radically in terms of how much space there was for
19 that really wanting to dump on lesbian sex radicals
20 and sex artists as the main enemy the way it's
21 happened in the States. There was a bit of that in
22 eighty-eight, it was really driven underground by
23 nineteen ninety, there just isn't - it's not like a
24 real strong stream in our community. And in our
25 community it's actually possible to work with anti-

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1 porn feminists and kind of (whispers) bring them
2 along, like it's a politically viable thing to do.

3 C: It's not so polarized, is what you're
4 saying.

5 B: Yeah, it is possible and if you look at
6 Catherine McKinnon's letter about the Butler decision,
7 it's like (gags).

8 J: Yeah - no, I've read it.

9 B: It's disgusting in how it distorts and
10 denies what's going on in Canada with censorship. But
11 if you read Leaf's(?) letter in support of Little
12 Sisters which they - Leaf is the Canadian group that .
13 . .

14 S: Yes.

15 B: Right. It's like a very good letter.

16 C: It just did get sent about a month ago, they
17 sent a letter to Canada customs saying that they
18 oppose homophobic applications of the Butler decision
19 and they. . .

20 B: And they support Little Sisters. And it was
21 such a generous letter, they did not bring up a single
22 place where they had conflicts with Little Sisters'
23 position, they didn't bring up anything where they
24 disagreed with Little Sisters, they entirely talked
25 about all their support for it in this eleven-page

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1 letter - and their solution that they proposed, even
2 though they, it was like, they didn't say and this is
3 what we want you to do, we want you to continue
4 censoring books, but not censor them in this
5 homophobic way which is actually their position -
6 instead of saying this is what we want they said, you
7 know, you should bring together all the interested
8 parties and work out something which is like, fuck,
9 that is so much not, like, in there trying to get your
10 points made - a lot of the ground that that doesn't
11 exist so much here is because people talk, in Canada,
12 they don't give up on each other and they, they talk
13 to us.

14 S: Well, you know what, in terms of the
15 germination of the chronology, we're drawing the line,
16 you know appears in eighty-eight you have, first you
17 have a lesbian movement happening in the late sixties
18 and early seventies, and the first images - Barbara
19 Hama(?) and Tee Corrine - are all you know, a
20 celebration of cunt, hippy nudity, lots of Tai Chi,
21 lots of sixties psychedelica kind of look and this
22 real celebration of diversity, which is a stated theme
23 in lesbian photography forever, you know, that
24 everybody is beautiful and also an embracing
25 gentleness, a sense of nurturing gentleness as a

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1 feminine sexual spirit. And then - and all these
2 people were pals with each other at one point, I mean
3 Tee Corrine illustrated Pat Cliffy's book and then -
4 kaboom! - this big explosion where Samoir(?) began and
5 you had this book Coming to Power which was the
6 opposite of "Drawing the Line", it was this group of
7 people publishing these pictures and these stories
8 saying "Fuck you, you don't understand us and this is
9 who we are, we're sick of being oppressed, we've just
10 had it," and it wasn't - it did address the state in a
11 couple of chapters - but mostly it was saying, it was
12 telling this whole segment of feminism and the lesbian
13 community that they'd just had it up to here, so it
14 was very confronting of divisions inside the
15 community. And the debate that Kiss 'n Tell has put
16 out in this gallery situation for everyone to
17 participate in was happening all along but it's always
18 been this versus this and this versus this, you know
19 what I mean - and this all took place in the States,
20 not in Canada.

21 A: Well, it's some in Canada, for sure, because
22 we get so much information from the States, we get so
23 many feminist magazines from the States and, you know,
24 there weren't lesbian sex magazines in Canada, so we
25 were reading the ones from the States and, I mean it's

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1 not like that our communities are in conflict, that's
2 for sure. But I know when we - we were just on tour
3 with [] and I went and did this reading at the
4 lesbian dairy farm of Nova Scotia. These women, they
5 run the farm with only female animals. (Laughter).

6 S: It's like Jurassic Park.

7 A: It's this lesbian dairy farm and they have
8 ten women from Nova Scotia, and they come and there
9 was one woman there who was really upset with the
10 whole thing, she was upset with what I was reading
11 from the book, she was upset by the pictures - and
12 where she feels, right now, she just kept saying, I
13 know it's not very popular right now but I don't like
14 these pictures, I kept saying it's OK, you know, you
15 don't have to like the, but she's in this place now
16 where she's feeling like that position, which has a
17 lot of currency in the feminist press and, you know,
18 we all went to these huge, hundred-person meetings
19 where they showed the anti-porn things and they all
20 said, terrible, terrible, fragmentation, all the
21 camera - and she's feeling like - she agreed with all
22 of that, and now she has nothing, like now she has -
23 she was so frustrated 'cause she was in this dairy
24 farm, just sitting there being . . . a lesbian dairy
25 farm and all these women are saying, just saying to

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1 her, it's fine you don't like it, but you've got to
2 understand that we do like this, women do have sex
3 like this, you just have to understand that. She was
4 like, no, I refuse to believe . . .

5 S: There's the idea of tolerance, and the idea
6 of free-speech which are very sophisticated concepts,
7 but then there's what you were mentioning earlier
8 about liberating yourself from your families and your
9 religions, attitudes about sexuality and I - I've come
10 to the point that when I hear people espousing what
11 they think is some sort of contemporary radical
12 feminist critique of pornography, there's nothing
13 contemporary about it, you know, tell me it's like if
14 you got all that stuff - when I go to those big anti-
15 porn things I now see them as some sort of religious
16 revival . . .

17 J: Absolutely

18 S: in which all of our bugaboos about what we
19 hated and feared about sex when we were all girls,
20 children, is now into this, manifested itself into
21 this political position with a new kind of outfit on,
22 but if you could get that shit out of your head, you
23 wouldn't be - the tolerance would just come to you,
24 you wouldn't have to accept it as a political concept
25 'cause you would have gotten the psychology - I mean,

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1 of course I can't go around and zap people and out
2 them but I often - and I say this to you, I want to
3 get your response so I'm going to be a little bit
4 crass about it, I often feel if I'd met that woman,
5 what I'd be thinking is (whispers) what you need is a
6 good fuck. You know, if you would have some good sex
7 with someone who will bring you out of your shell and
8 let you do what you want to do in your imagination,
9 all this armor that you keep around you, with your
10 political position wrapped around you . . .

11 J: It's not just a crack, I mean, when I felt
12 the break that I had to make from my radical lesbian
13 separatist days to working at On Our Backs was
14 torment, because I was shedding all of the people who
15 loved me best. I was surrounded by love and attention
16 and affection in the feminist movement, I was adored,
17 we adored each other, we loved each other and - it was
18 also stifling and politically, ultimately redundant
19 for me, it was also not what I felt in my gut, and
20 that was the problem, it was a heart issue but it
21 wasn't - I intellectually had problems with what we
22 were talking about and my cunt had problems with what
23 we were talking about. (Laughter) . . . where my
24 emotions were - I was surrounded by a loving,
25 supportive community. When I was stuck in jail for

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1 breaking porn shop windows there were a hundred women
2 outside singing. You may laugh, but boy did I feel
3 like a fucking heroine. And to give that up, to shed
4 that because I wanted to become clean intellectually,
5 I wanted to say I've been tormented with my anti-porn
6 position because I can't, you know, validate it and
7 because, sexually, I want to, I want to fuck a woman
8 in a bathroom with a dildo desperately, (laughter) I'm
9 gonna do it. Which I had been forbidden to do, I mean
10 forbidden. When I first put my finger inside my
11 first, on of the first girlfriends I had, she ran out
12 of our bedroom and said she was never going to let me
13 touch her again. So I had been forbidden and I
14 forbade myself, and you know that when I first met
15 you, the idea of dildos was like, I mean, we had this
16 discussion in Bessy(?) St. - I was shaking. So it's
17 not just political armor, it's like you - I lost the
18 most love I've ever had, because most of us - you
19 know, we're in our forties or fifties - came out into
20 the feminist movement in our twenties, this was home.
21 I mean, I have so much empathy for her position, you
22 know, because it's, you lost that, it was a cult of
23 sorts. And when you said evangelism, well yes, it was
24 that and breaking away from it was like . . .

25 S: So let me ask you, since I wanted to ask for

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1 that kind of story from the three of you - at what
2 point, personally did something happen to you from the
3 anti-porn politics that you were involved in, and the
4 feminist community, and then, was it a lover? Or did
5 you go see a movie? Was it a song, or a dream? What
6 happened that broke you away?

7 A: Well, I called myself a bisexual, I guess,
8 from the time I was fourteen to when I was twenty-
9 four. And when I was twenty-four I felt like, OK, who
10 are you fooling, and I came out as a lesbian, into the
11 feminist community and my first serious relationship
12 was with someone who wasn't a feminist but who had
13 been a lesbian in the sixties, she was an ex sex-work,
14 she had a pornography collection and she was hated by
15 the feminists.

16 S: This was your lover.

17 A: This was my lover and so I did have this
18 bizarre thing going on where I was trying to be a good
19 feminist, but like this was the woman who did it for
20 me. Not the women that I was meeting in the feminist
21 movement. This was the one who, who I could love and
22 let into me, not my friends in the feminist, so I kind
23 of, it did have a real . . .

24 S: Did you go through a period of secrecy,
25 living a double life or . . . ?

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1 A: Well, no, everyone knew that I was involved
2 with this wretched person, but I wasn't sort of like
3 forced to choose or anything or condemned for it, but
4 there was this kind of silent disapproval that put a
5 lot of pressure on my relationship with her, and also,
6 she was a mental patients' liberation activist and I
7 had a lot of connection with that movement, both
8 having a lot of ex-inmates in the family and having
9 started my career as an out-patient when I was twelve,
10 so I was really connected to that movement, as much as
11 I was connected to the feminist movement and she was
12 loved, like, she was not rejected in that, so . . .

13 S: Could she articulate to you why what you did
14 in bed was OK, or did you just not talk about it?

15 A: Well . . .

16 S: 'Cause, you know, I meet people all the time
17 who . . .

18 A: There's a certain way too in which I had a
19 fuck you attitude about a number of things in the
20 feminist movement because I had been a hippie and I
21 had been told what to do, I had been told not to wear
22 a bra, I had been told not to wear make-up, I had been
23 told what to do, and I fucking well did not become a
24 feminist in order for people to tell me that I wasn't
25 to wear a bra, and I wasn't to wear make-up, so I

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1 had - even though I was right in there, I still, even
2 by the time I was twenty-four I was quite fed up with
3 being told how to do things, so it didn't actually
4 feel like, ooooh, our sex is wrong, it didn't feel,
5 like someone said, oh, penetration is like this male-
6 identified thing, it's like, well, excuse me, I'm not
7 giving it up.

8 S: How old are you now?

9 A: I'm forty-four. So that was like some of
10 the biggest stuff. I didn't really follow, but I
11 guess maybe it's - I wasn't rejected the way my
12 girlfriend was rejected 'cause I never walked the
13 streets, I was a good girl more or less.

14 S: What about you two?

15 B: Well, I did lead a double life for a number
16 of years. I was straight in the seventies and I was
17 an artist and I was a feminist and I was very active
18 in Calgary, in the feminist movement there.

19 S: Were you married?

20 B: I lived with a man, I wasn't married to him.
21 While I was doing that I had a studio and I was
22 producing, first lesbian porn, when I was so-called
23 straight, I don't know if I've ever really been
24 straight.

25 S: You didn't call it that at the time, did

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1 you?

2 B: I didn't know what to call what I was doing,
3 I was terrified of what I was doing, I was getting my
4 straight girlfriends to pose for me and I was making
5 them do all kinds of stuff. Them in bed, naked, all
6 these kind of scenes that showed all this drama, these
7 bizarre narratives and - I could never have
8 articulated that vocally, what I was doing, but I
9 just, this is where my juice was. And then I'm out
10 there, you know, picketing Red Hot Video and
11 organizing night marches - and I had this incredibly
12 intense, erotic thing happening in my work, which I
13 don't show hardly anybody.

14 S: Was this photography?

15 B: Mm-hmm. This work is quite, I mean, my
16 closet was very deep. How did it happen? I know what
17 happened, Kiss 'n Tell, well, before it was Kiss 'n
18 Tell, I moved, I was pregnant, I moved to Vancouver in
19 nineteen eighty-two, eighty-one, and my relationship
20 with this guy I'd been living with for ten years was
21 totally - I'd had my first lesbian affair when I was
22 with him - my second actually - and then I got
23 pregnant, I wasn't supposed to be able to get pregnant
24 but I got pregnant. How did this happen? I was just
25 ready to leave him and become a lesbian and then I got

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1 pregnant. It was like, Oh my god. I can't leave him
2 quite yet. (Laughter). I don't know what to do with
3 this. So, five months pregnant I move to Vancouver
4 and I'm, like, desperate, a whole bunch of shit's
5 going down in my life and - I don't know how, exactly,
6 it happened, I don't know who put the ad in Kinesis at
7 this point, but there was an ad . . .

8 End Side One

9 B: . . . this is the first place I showed this
10 work, this sex work I'd been doing for years and I was
11 terrified, to put it out to anybody - so I put it out
12 and these women did not reject the work, other people
13 had, that's why I was so tentative, 'cause I put this
14 work out in the art school and it got completely
15 trashed, really badly trashed, I was [] - so to have
16 this really raw work accepted, not only accepted, they
17 were really, like, very accepting. And it became a
18 dialogue and we started doing work together, this
19 group, creative work, so it was at that point, that
20 was the turning point and from then on I was able to
21 be open and out in every possible way. So there was a
22 definite shift for me too.

23 S: Can I - did it affect your sexuality during
24 your pregnancy, to be going through all this . . . ?

25 B: I didn't have sex during my pregnancy.

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1 Because I was coming out during my pregnancy, but I
2 still wasn't vocalizing it to people, but in my mind,
3 I mean, I was dreaming about women. I also - this is
4 off the record, I was a drug addict for fifteen years
5 and I stopped doing drugs when I was - and I think
6 part of that drug thing was to keep my sexuality
7 really repressed. So I stopped when I got pregnant -
8 I was going through withdrawals when I was pregnant to,
9 so . . . all of that was happening.

10 S: Amazing. What came out of your womb after
11 all these drugs?

12 B: A sick baby.

13 S: A sick baby?

14 B: But she's fine now, she's very very healthy,
15 she's eleven years old now, twelve. She's really
16 healthy but she was sick. I had toxemia(?) so I had
17 to, I was in the hospital during pregnancy. She's
18 fine. I'm fine too.

19 S: Do your parents know the work you do?

20 B: Oh, no. My mother's dead. And my father,
21 he's already - I mean my relationship is so strange
22 with my family that - it would be the, I would never
23 see them if I told them, if I told him, I would be
24 banned. I already only see him about once every four
25 years now, for, like, two or three days, so it's not

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1 much of a relationship.

2 S: You're not aware of any other gay people or
3 bohemians in your family?

4 B: Oh yeah, I have a lesbian cousin who lives
5 in Greenwich Village. She's been a lesbian since the
6 fifties, forties. She was at Stonewall, but she's not
7 out in my - I mean, they know about her, but they
8 don't talk about it.

9 S: Your turn.

10 C: My turn.

11 S: How old are you?

12 C: Thirty-three.

13 S: And you are?

14 B: Forty-two.

15 C: So . . . I miss the Seventies - my formative
16 high school years, the seventies

17 S: Tell me about that time.

18 C: Yeah, well, I got out of University and came
19 back to Calgary where I had been a teenager and -
20 discovered the women's movement, Susan was one of the
21 key people that I discovered and it was - like you
22 were talking about being loved it was this complete,
23 like, the world made sense. I think that's really
24 important, like, Persimmon talks in her thing that,
25 you know, the feminist movement's given me a lot more

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1 than it's faults, you know, it was just like - oh, I
2 just remembered, I went to this one talk, this woman
3 from Rape Relief talked about violence against women
4 and suddenly it all made sense, suddenly the world
5 made sense and I was just like, ohhhh, feminist,
6 feminist, feminist . . . frantically reading feminist
7 literature of any kind. If it had the word "feminist"
8 on it I was reading it, everything. So whatever the
9 feminist movement was doing, I was there: anti-porn
10 slide shows, pickets of porn shops, anything. And I
11 remember being very surprised because in my mind, in
12 my family's ethos, there's the normal people and the
13 not normal people and the not normal people is
14 everyone but them, so it's like feminists, black
15 people, prostitutes, they're all one. And I remember
16 this thing of like, there seems to be a conflict
17 between the feminists and the sex-trade workers 'cause
18 they should be friends 'cause they're all in that
19 group of misfits, you know. That was very shocking to
20 me. But when I moved to Vancouver the same time as
21 Susan - I moved to Vancouver, I got involved with this
22 woman who was involved in S/M. I was still really,
23 extremely politically active in everything, I had like
24 two, three political meetings a night.

25 S: And had you been sexual with women in

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1 Calgary . . .
 2 C: I had never been sexual with women at all
 3 before her. And so she was - this was nineteen
 4 eighty-two, eighty-three, right, so already, already
 5 she had a community that she was in touch with, you
 6 know what I mean?, so she already had her position,
 7 she was already saying to me "This is kind of fucked."
 8 And I was like, "oh, we're gonna go picket Red Hot
 9 Video", you know. And she'd say, "no I'm not gonna go
 10 picket Red Hot Video." (Laughter). Yeah, I couldn't
 11 quite figure it out, why she - but she was very
 12 supportive of most things I did, but she did not
 13 participate in any of this anti-porn activity. So
 14 always in the back of my mind at this whole thing was
 15 her - and I always said, well, I had the really
 16 beautiful position at that point, that I didn't want
 17 to practice S/M with her because it was boring.
 18 (Laughter).

19 S: Not that it was bad, but that it was boring?
 20 C: Come on! That was my thing, it was boring.
 21 Which she was fine with, you know, she was fine with
 22 it. She had someone in Seattle that she had sex with,
 23 that was fine. So I was looking, she had a lot of -
 24 she of course subscribed to On Our Backs and Bad
 25 Attitude when they came out, she bought Coming to

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1 Power as soon as it - she had all this stuff, so I was
 2 looking at this stuff, finding it a turn-on and not -
 3 having this incredible analysis, which had changed my
 4 life - and it wasn't fitting. Sometimes it was,
 5 'cause sometimes, like you say, sometimes there is
 6 political analysis . . . so, for me the contradictions
 7 kept getting bigger and bigger and bigger and bigger.
 8

9 S: Do you remember any particular pictures or
 10 stories that you were really on by, you realize I'm
 11 turned on?

12 C: Well I just knew that Coming to Power,
 13 period, full-stop, not a book that you talked to
 14 people about. 'Cause I was doing a lot of stuff in
 15 the anarchist community and so then there was this
 16 thing, this anarchist feminist group that I was in
 17 where everyone was going to read Coming to Power to
 18 see how they felt about S/M. Everyone said that S/M
 19 seems to be OK. (Laughter). And this drove my
 20 girlfriend crazy: No, these women are writing from
 21 their hearts and your little group is saying that's
 22 OK, you can practice S/M now. . . But no-one ever
 23 really talked about how they felt about it. I was so
 24 charged with ideas, I am so - ideas are really what -
 25 I was so charged by ideas that that was really more

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1 what turned me around, and when I came into Kiss 'n
 2 Tell which was probably - like they had this group
 3 that kind of died, and then these two started it up
 4 again. And I joined. It was really to make sense of
 5 that, to have somewhere to say this analysis has meant
 6 a lot to me, but these feelings don't fit into it,
 7 what do you think? Because there were lots of places,
 8 by that time, to talk about being turned on by all
 9 sorts of things, but you could never say, what about
 10 feminist - like, you could either talk about the
 11 feminist analysis, you could talk about the things
 12 that turned you on, but you could never bring them
 13 together and say, like, how do you think this fits
 14 with this, and they have to fit together somehow,
 15 because otherwise it makes no sense. So that was the
 16 really pivotal thing for me about this group, and the
 17 pivotal thing for me about Drawing the Line also.

18 S: When I asked you about - if there were any
 19 pictures or stories that moved you it reminded me
 20 something I wanted to ask all of you which is - do you
 21 have any photographers or artists - or writers, but
 22 I'm especially interested in whether you were inspired
 23 by any erotic photography that you saw, I'm interested
 24 in whether you ever saw lesbian sex photography that
 25 really made you pause, get turned-on or inspired or

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1 surprised, if you made an effort to find out who did
 2 it, who it was. Or, perhaps you found something in
 3 Vogue magazine that really blew your mind, I don't
 4 know, I wanted to ask all of you.

5 C: I would tend to masturbate to Cosmopolitan
 6 magazine.

7 S: Cosmopolitan? (Laughter).

8 C: I was on a trip with my water polo team, I
 9 was thirteen and we're all on the plane and someone
 10 had this issue of Cosmopolitan magazine that told me
 11 how to masturbate and all these women talked about
 12 different ways they masturbated and it was just like,
 13 we all were reading it reading, like, I've never
 14 masturbated, I've never masturbated []. (Laughter).

15 S: That's interesting you say that 'cause I
 16 have this private practice of nosing around people's
 17 houses and finding their porn collection, and I have
 18 very often found an article ripped out from some Cosmo
 19 a long time ago telling you how to do something . . .
 20 (laughter).

21 C: Well, yeah, but I didn't have a lot of
 22 access to . . .

23 S: Were any of you aware of women who were
 24 doing sex photography from a lesbian perspective, did
 25 you like it, did you think it was boring?

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1 B: I looked at everything I could find, there
2 wasn't much - I don't know, what year are we talking
3 about now, 'cause things have really changed. But
4 back when, when I was living my little secret life I
5 was looking at everything, I was familiar with Tee
6 Corrine's work and [] and . . . who else at that
7 time? Those were the two that stand out as being
8 really early, that I . . .

9 S: What did you think of it?

10 B: It was not, it was not sexy enough for me.
11 It wasn't touching anywhere that I was charged, so
12 that's one thing that really compelled me to produced
13 it, I think. I wanted to create something that spoke
14 more to my eroticism, which was very very very
15 different. But I was very fascinated by whatever I
16 did find.

17 S: So when you saw On Our Backs and Bad
18 Attitude and Outrageous Women, did you see anything
19 there . . . ?

20 B: I always felt that the photography - I felt
21 that On Our Backs was very conventional in a lot of
22 ways, I felt the structure of what - I saw a
23 reflection of things I'd see in straight magazines a
24 lot, I didn't find it very radical, it didn't interest
25 me a lot. Sometimes it did, but I can't say I've seen

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1 a lot of On Our Backs, I've seen maybe two old issues,
2 I never had a subscription to it. Occasionally I saw
3 things that I thought were kind of hot and great in
4 it, and sometimes I thought that it was throwing back
5 on what people, what photographers had seen and they
6 were sort of reproducing it but just changing the
7 characters.

8 S: Right, changing the gender.

9 B: Yeah, changing the gender, but really the
10 structure was really very similar. And that
11 attitude - again, I thought that the production values
12 were a real - I feel really awkward saying this 'cause
13 I have these great memories of how inspired I was by
14 the whole attitude of Bad Attitude and I contacted the
15 editor and asked her to send all these photos and she
16 sent them, they were covered with glue and wax and
17 they were terrible, it was like, my dog could have
18 taken better pictures and I felt really embarrassed
19 'cause obviously I had had these memories of just
20 being excited because lesbians were doing, hey, you
21 know, fuck her with a pool cue. But the photos
22 themselves, you know, the lighting, the quality I want
23 now. . .

24 C(?): The energy was amazingly intense, it was
25 just the production . . .

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1 J: . . . but you're taking a photograph out of
2 its original context like that - when you're thinking
3 about putting it in a book where the production
4 quality is going to be very very good and where it
5 stands up against what we consider to be the best of
6 this kind of work - it's cut off, this is one of the
7 lesson's that we're learning in this process.

8 A(?): Well I always find, this is what I find:
9 that there's a real difference for me between what I'm
10 turned on by and what I think is good. I get turned
11 on by, whatever weird pathway it takes through my
12 brain, I'm turned on by this, I can remember, I got
13 turned on by these stories and they're terrible,
14 terrible stories, they're badly written and they're
15 stupid and the dialogue . . .

16 J: What element is it that turns you on?

17 A: It's something, it's something in the story,
18 the practice, or there's something there you know. . .

19 J: The way in which they describe. . .

20 A: . . . you've actually come before the sex
21 sometimes. (Laughter). But I find that that's really
22 different - between that and what I think is a really
23 good story, it's really hard. So when I think about
24 photos in particular, there are photos that I think
25 are really beautiful and, for me, get at something

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1 that feels kind of like sex, and that's kind of
2 different from a photo that I would actually find a
3 turn-on which might be a ghastly photo but would have
4 the requisite exhibitionism or voyeurism or, you know,
5 massive amounts of penetration . . .

6 S: Well, I know what you mean by that, but
7 sometimes I have a combo feeling, like . . . virtually
8 all of your photos I find artistically lovely, or at
9 least legitimate, it's not like I'm having that bad
10 attitude thing, but then a picture like this, I think
11 it's a really good photo but it also turns me on
12 because I also have a connection to having my ass
13 grabbed and somebody's fingers in my cunt because it's
14 more pornographic and naughty to me, so - I'm
15 constantly editing erotic books, stories and
16 pictures - my big thing is, I wish I had more material
17 where I felt turned on and artistically appreciative
18 at the same time because I think people tend to think
19 if it turns you on it can't be any good, if it's any
20 good it's not going to turn you on - and that's the
21 essence of the difference between erotic and
22 pornographic. It's a terrible difference, it's true.
23

24 S: Can I show you another picture? Well . . .
25 if there's a picture of a butch, I mean, I get turned

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1 on. (Laughter).
 2 J: I can relate to that.
 3 S: And this we ran, this is the centerfold
 4 'cause I just couldn't stop having fits about it.
 5 This, I really identified with this girl, got really
 6 worked over her, it's a whole series.
 7 ?: I know that series, yeah.
 8 S: It really reminded me of those one-handed
 9 novels I would read where somebody is just fucked into
 10 the ground kind of thing and that was a really
 11 powerful fantasy.
 12 J: Della Grace is one of the few people that
 13 can do that, that can actually combine technical
 14 expertise with something that is so hot, and so crude,
 15 that it can have that affect. I think she's one of
 16 the very few for me.
 17 S: Something like this is absolutely lovely to
 18 me, but I'm not, I could not masturbate to it. It's
 19 more than just a female nude to me, it has a more
 20 intense erotic element to it than that . . .
 21 A: It's so individual too, because that thing
 22 across someone's eyes might go straight to someone's
 23 cunt . . . something that they add, like I can really
 24 see how it would happen with that - which is such a
 25 weird thing about doing pictures to be a turn-on

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1 situation, I wanted to lesbianize Helmut Newton.
 2 And - or somebody else might say - I mean, Tee Corrine
 3 was really inspired by Ruth Bernhart, and just the
 4 whole, classic, Ansel Adams kind of photography and
 5 she wanted to recreate a lot of that feeling in her
 6 work - so sometimes, it's funny what you get inspired
 7 by. And I'm trying to think of the sort of classic
 8 fashion and fine art photography references, but
 9 sometimes it's more of a Cosmo thing. People will say
 10 it was, you know, comic books that really are the
 11 source of my - all the erotic pictures in my head or
 12 whatever.
 13 ?: And also Playboy, Penthouse, Hustler.
 14 S(?): To me the nineteenth century was really
 15 important. Like looking at old postcards and old,
 16 old, early examples of photography, early erotic
 17 photography. They were really twisted and I really
 18 get a - I like them. I like them, the energy there
 19 because you know those people were working in a
 20 complete vacuum and that the repression was really
 21 intense at the time - so I have a resonance with that
 22 work.
 23 C(?): I remember looking at all the pictures in
 24 that - what's that one called, that anti-censorship
 25 thing that came out in the States that had a . . .

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1 because we're all so peculiar.
 2 C: Yeah, we have no idea what little thing in
 3 there, like what little thing - maybe there's a candle
 4 in the background and that will completely transform
 5 the photo for someone.
 6 S: What were your inspirations?
 7 A: Well, I remember a Barbara Hamlet(?) film
 8 where there was this woman on a trapeze and she had
 9 amazing muscles. . .
 10 S: Oh, yeah.
 11 A: Yes, and there were a lot of films I saw
 12 around then of, like, naked lesbians giggling in the
 13 bush that didn't do much for me, but like that woman
 14 on the trapeze, wow, she got me. So that was a real
 15 early one, but I think a lot - I can't remember
 16 specific names of things because the picture would get
 17 - like, I wouldn't be reading to see who did it.
 18 S: Well, sometimes - I'll provoke you a little
 19 bit more in case some names come up. A couple of
 20 photographers we've talked to have shown us their
 21 collection of Helmut Newton books and said I was
 22 really turned on by the perversity and the formalism,
 23 certain things he did in his photographs, but I hate
 24 that all those models were so skinny or I wanted to,
 25 you know, I wanted to make it into a lesbian

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1 ?: Caught Looking ?
 2 C: Caught Looking, yeah. 'Cause I worked as a
 3 volunteer in a bookstore, you know, and I just looked
 4 at the pictures, I did not read any of the essays in
 5 that thing because they were so wide ranging, from the
 6 nineteenth century to the nineteen seventies, these
 7 really bizarre, kind of like - you were talking about
 8 bad attitudes - their bad attitude and their attitude.
 9 And I remember talking to whatever her name was, Cindy
 10 Patton, and her talking about, she was really
 11 interested kind of the grass roots porn magazines that
 12 there are where all the people into bondage in the
 13 States have these little things where they send
 14 pictures of each other in bondage to each other. . .
 15 S: Like the Grateful Dead phenomenon.
 16 A: Yeah, there's something about that, there's
 17 something about that thing . . .
 18 J: There's a photo in here, actually, that I
 19 don't think I've seen before, which is sort of like
 20 putting a condom over a dildo. That excites me almost
 21 more than anything, that . . . (laughter).
 22 S: You safety queen, you.
 23 ?: Because you know what's about to happen.
 24 J: That's not been published, right? Or is it
 25 in the show, but . . .? I want this photo, you know .

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1 . . .
2 ---
3 J: . . .does nothing, doesn't do a thing for
4 me, it's awful. I mean, I wish there was, but . .
5 .can I borrow this? (Laughter).
6 S: Oh, I know, one of the things I was talking
7 about before you brought your photos - I really wanted
8 to see some more pictures of this.
9 ?: I know, it's hard, there aren't many.
10 S: Even if you had a couple.
11 ?: I do, they're kind of shitty though in terms
12 of the camera work . . .
13 B: We have, do have another shot, [] a
14 different shot of the walls, but it's a good one too.
15 S: This I love because you have such a lady-
16 like woman here and we have this outrageous, very
17 readable statement . . .
18 B: "I want to see the blood", is that the one?
19 S: No, it says "Come on, bitch, hit her" and
20 then just all this - I don't know, it really, these
21 things that capture what happens when people hit your
22 exhibit is fantastic and I really want to publish
23 every presentation of that.
24 C(?): That's at least half of it, you know. It
25 is very important.

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1 waiting 'til everybody else left the room if they were
2 going to write something particularly obnoxious or
3 hateful. I watched people wait . . .
4 S: Well I was having a fit because people were
5 following me, because I had a celebrity spying, people
6 were like, well what is she going to write and I was
7 like I want to be anonymous like everybody else, I'm
8 going to come in a costume.
9 J: Talking about defacing the man, there's a
10 big billboard, I think it's for gin or something, and
11 there was a whole bunch of beautiful women lying on
12 the beach and there's a man in the picture and, you
13 know, a lot of graffitists in England just went and
14 whited out the man on the billboard, so it's, I don't
15 know why I hadn't thought of it, but it makes me even
16 more affectionate towards your work.
17 S: Do you remember that I wrote "Free Joe"?
18 K'n T: Yes, that was really . . .
19 S: And I wish I had a picture of that.
20 A: You knew it was Joe, right?
21 S: You told me his name was Joe, that's what
22 inspired me.
23 A: Right.
24 J: Can I ask a - because I haven't read []
25 Theory, I don't know whether this is in the book or

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1 B(?): And it's so beautiful, ferocious energy
2 in this quiet little rectangle.
3 A(?): And people are so well behaved, it's
4 amazing, they're so well behaved everywhere, even in
5 the United States they're well behaved, we always have
6 these markers so you can write on the glass so that -
7 like, in Australia they actually crossed the man out,
8 of the pictures with the man, but by and large they do
9 not write on the photos, even though they are
10 perfectly free to. The write, sometimes they write in
11 the white around the edges, but they just, people
12 write around the photos.
13 J: It's interesting, I hadn't really thought
14 about this until I really looked at the book again,
15 though it should have been obvious to me about the
16 whole issue of graffiti and that's been so, so close
17 to my heart all these years - it seems obvious that
18 feminists, and also people who came through the
19 feminist movement, should be graffitists because - the
20 thing about taking it back, a successful dialogue,
21 debate, open debate - some graffitists in Melbourne
22 said to me it's honest writing for a change, the
23 ability to take a billboard - of course you had to do
24 it privately and secretly, whereas at your exhibit one
25 could do it openly - although I know people were

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1 whether I know this, I mean how did you - you two are
2 not lovers, right?
3 A: Right.
4 J: So how did you, I mean, purely practical
5 question, how did you decide to be as explicit as you
6 are, and how does that, how do you do it?
7 A: Well there were only three of us. You
8 should know that the first couple of photo sessions
9 that we did - 'cause we were such a feminist
10 collective we each took photos. I took photos of
11 those two . . . and then, you know, these photos are
12 better. Oh dear. But we started out - we didn't
13 start out with the idea of doing a show, we started
14 out with the idea of seeing what it would be like to
15 do pictures. So we started out, we had quite strict
16 rules at first. Like, you know, we're not going to
17 take our clothes off, or we'll touch each others
18 breasts but not each others cunts, or we'll kiss but
19 we won't . . . so after a while, when we'd done it
20 more and more and more - and then after you've done it
21 a lot it's real easy.
22 S: Why were you so strict in the beginning,
23 because you were nervous?
24 A: Yeah, we wanted to make sure that you could
25 . . .

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1 B: Like, Lizard and I didn't, like we'd never
2 even been out for coffee together, we knew each other
3 from this group and that was the extent of it - but
4 the other thing that happened to me, besides that the
5 photography by Susan was way better, I felt like, for
6 me, kissing with Susan, it was like . . . kissing my
7 sister when I was thirteen, it was just not going to
8 happen. (Laughter). It was this totally unexpected
9 thing, like I felt there was much more of that
10 chemistry and ease and - stuff between me and Lizard.
11 And it was sort of like . . .

12 J: 'Cause you two come together, you have sex,
13 and then you go home, right?

14 S: Now this is really interesting, 'cause you
15 went through the process that every porn star must,
16 must do, beginning to touch and ultimately fuck, you
17 know, this person that they don't know. In front of
18 other people, in front of the camera. And it's an
19 experience that hardly anyone has done outside of the
20 commercial sex business, you know, like you have more
21 in common with, you know, Tracy Lords in a sense, than
22 you do with ordinary people . . .

23 End Side Two

24 C: . . . plus, because we were doing this huge
25 range of photographs we could say well, let's try this

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1 and then we got to try it out, we could say, I've
2 always really been turned on by this idea of being,
3 you know, tied up in a barn and you try it out, then
4 it's like, well, that wasn't so great actually . . .
5 (laughter). It was cold and smelly. So it's kind of
6 like that really, I know that in our dream of dreams
7 like that's what it's like with your girlfriends,
8 really like, you talk about what you want to do - but
9 you don't, really. So it was kind of great for me in
10 terms of thinking about what I wanted to do, what I
11 liked doing, what I didn't like doing, and then it was
12 so set out - and then when it was over it was over,
13 there was never any hard feelings or - and there's
14 also not a ton of sexual intimacy in that way that you
15 have sexual intimacy with . . .

16 J: So you didn't have sex and come, you had sex
17 until the photographs were taken, till Susan had got
18 what she felt . . .?

19 C: She would make you hold it in some really
20 boring place or be bored by what Persimmon and I
21 thought was like really, wow, we must be looking
22 really hot now - she's like, do something else.
23 (Laughter). Oh no, this is really hot.

24 S: You were kind of teasing earlier when you
25 said when you started you were so feminist that

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1 everybody took turns being the photographer. I wanted
2 to ask you something else about that, are you glad
3 that you did that anyway even though you found out
4 that you were both kind of bad photographers, did it
5 make you more trusting of Susan, like, that everyone
6 had had to be sort of in the [], everyone had had to
7 do it? Or . . .

8 C: . . . in the video I was modeling, so I got
9 to have an experience - that was always a little bit
10 frustrating for me, always being behind the camera,
11 always being the operator, so - I thought they were
12 having more fun in some ways.

13 A(?): No, you were participating in the sex.

14 C: Well I was, the energy was definitely three-
15 way. We were all getting turned on, we were all
16 getting turned on, you know.

17 S: Was it your first experience of something
18 close to group sex, or had you had group sex before?
19 (Laughter)

20 C: I'd also done this with other people in
21 photography, like I told you, I used to set people up
22 like this, where you can get them to do things . . .

23 S: Oh that's right, more than one at a time.

24 C: And, of course, for me being a teenage
25 bisexual, it's like, oh, you fuck a boy in order to

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1 fuck his girlfriend.

2 J: Do you find, though, that people are
3 disappointed that it's not real.

4 C: Yeah.

5 S: It's so weird, why is that, why is that?

6 B: It's not like they go, oh, oh, that
7 Hollywood star is not in love with that Hollywood star
8 in real life so, therefore their movie is pornography
9 . . .

10 J: Isn't it that we've had other people tell us
11 what our sexuality is all the time and it's never been
12 real, we've always wanted it to be real and here we
13 have an appearance of it reality, it's still not real.
14 I was thinking that - when I worked with the first
15 professional gay theater company in Britain, called
16 Gay Sweat Shop, we made a policy decision, everybody
17 who was in the company had to be a lesbian or a gay
18 man, 'cause when you came offstage and you'd go to
19 some small town, in the middle of nowhere, and someone
20 comes up and says I've never met a lesbian before you
21 couldn't turn around and say, well, darling, I was
22 just playing - but at least you are genuinely
23 lesbians, but I can imagine there would be a huge
24 disappointment that people aren't witnessing a real
25 romantic intimacy.

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1 C(?): Some people feel very ripped off, they
2 feel like they've had the experience of something real
3 and then it gets shattered when they're told it's not,
4 it's a construction. . .it's all about representation,
5 it's all fake, you can never make it . . .

6 B: You could have done it with real lovers, so
7 called, it's still a construction.

8 S: Well, why do you think there's - the double
9 standard you just mentioned is really good - why are
10 people willing to go for Meryl Streep and Robert
11 Redford but give you such a hard time?

12 B: Well I think it has something to do with
13 what you were saying, and that whole thing you were
14 talking about before, what's a real lesbian, I think,
15 somehow, a lot of lesbians feel so embattled and
16 there's this, like, ghettoizing because you really
17 can't trust anyone else that - knowing what's real and
18 what's to be trusted when it comes to [inaudible] . .

19 .
20 C: And it has something to do with love makes
21 it OK. People would write on the walls, especially
22 around S/M images, they would write that this is OK
23 because I see the love between these two women. Or
24 some - but it's not OK if you don't love them. And
25 then someone wrote on the wall "Sex without love

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1 equals abuse." What kind of love? What? What does
2 it mean, what kind of love? Love, this huge word, are
3 they talking about the love that you're talking about
4 that you get from the feminist community, are they
5 talking about the love that, you know, I love you.

6 S: Well this is particularly - I'm so glad you
7 brought this up 'cause I don't think I've read this in
8 this book, but you're whole exhibition is an attack on
9 romance and all romantic femininity. You very
10 confrontationally decide to create this environment
11 and do these things and it doesn't have to do with any
12 of you being in love with each other, it's so - and
13 the comments that you just said are people yearning to
14 have the romantic sanction that would give permission
15 to this.

16 C: Love would make it OK, you know? Some
17 things make it OK. Art, like, images that turn you on
18 are OK if they have some kind of art thing attached to
19 them, like if they're art. Or if they have an
20 academic . . .

21 S: That's a more masculine value - I mean, of
22 course women esteem that as well, but that comes from
23 the male-dominated world, but the female world, the
24 nurture, lovey-dovey world, is aware, well, it doesn't
25 have to be artistic, but if you love each other then .

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1 . .
2 B: It is so interesting in Drawing the Line
3 where we play off a lot of different things between
4 sexual conventions and things like kissing by the
5 waterfall does not get labeled as, like, a male type
6 of picture, like, give me a break, this is a real
7 convention in the same way that, like, the fish net
8 stockings are a real convention, it's a convention out
9 of heterosexual sex images that we're fucking with,
10 but that becomes natural, true lesbianism and fish net
11 stockings become our male-identified conditioning.
12 And it's like, no, wait a minute, they're both coming
13 from . . .

14 S: What if you wear the fish nets and then get
15 under the waterfall? (Laughter).

16 C: Like we noticed, in Drawing the Line, that
17 anything that had a prop in it would be identified as
18 wanna be S/M photos - I wonder if they're in this book
19 . . .

20 J: Of course the argument that we all developed
21 around that, using, say, fish nets in a waterfall, was
22 that we were perverting traditional images of
23 pornography and that's the way in which we came to . .

24 .
25 C: Other people thought we, like, we were

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1 perverting the waterfall, we were ruining nature
2 (laughter).

3 A(?): That picture of you holding me, there's a
4 picture that's not in here, there's a picture where
5 Persimmon is holding me - I'm on my knees and I have
6 my hand between my knees, and she's holding my hands
7 down together and she's fucking me in the ass. And
8 that is, beautiful, loving, lesbian sex because we are
9 both naked. Whereas pictures where one of us is
10 wearing fish net stockings and one of us is wearing
11 jeans and we're kissing are S/M pictures.

12 J: Well I noticed the one where one of you is
13 lying on the ground with jeans and the other's lying
14 on top naked and a person I think has written how
15 vulnerable the person on top looks. Well I guess
16 that's what . . .

17 C(?): Why are clothes a sign of pornography?
18 Really, specifically, defined, and that was one of the
19 most - in Drawing the Line that was really obvious,
20 people were really focusing on the clothes,
21 specifically on underwear . . .

22 S: What's your explanation for that?

23 C: Nature, nudity, unencumbered purity . . .

24 A(?): Rousseau or something, you know?

25 S: Yes.

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1 J: You never see a rapist nude. So that . . .
 2 S: You wouldn't look like a rapist . . .
 3 J: Right, he'd look like a guy - he'd look more
 4 consensual, he even had time to take his clothes off.
 5 I think that possibly there's an assumption that if
 6 someone's clothed it's hasty, it's forceful and the
 7 person who's clothed is controlling, I think it fits
 8 into all sorts of traditional feminist views of . . .
 9 A(?): Yeah, it has that thing that somehow,
 10 underneath that . . . Persimmon has a really great
 11 thing about this in the book, but anyway, somehow
 12 underneath all the conditioning is our pure sexuality
 13 and we just have to bring it out, and out pure
 14 sexuality will come out and it will be, it will
 15 involve trees and . . .(laughter) . . .nature, and
 16 it'll be beautiful. And any intrusion of any
 17 conditioning or anything from the outside world
 18 encumbers our sexuality and our position has always
 19 been that we all grew up with this, we all grew up in
 20 this culture, we can try to modify or attack it or
 21 subvert it or whatever, but we can't get rid of it
 22 'cause it's part of us. Like you say, like we all
 23 read those comic books, like even if we didn't read
 24 Playboy, we read the comic books. So you should, I
 25 don't know . . .

1 S: What is she referring to?
 2 C: She's got this really beautiful passage,
 3 it's my favorite passage.
 4 S: About the state of nature and the state of
 5 sex or . . .
 6 B: Oh, no, just about that there is this pure,
 7 natural sexuality that exists untouched under the
 8 conditioning, that we can shed our conditioning and be
 9 these identical women with the same naked, natural
 10 sexuality.
 11 S: Well, you know, I first confronted this in
 12 the vibrator store because one of the top five
 13 objections to vibrators is that you're bringing
 14 something unnatural, a machine, into your bed - even
 15 though you have a record player and a blender and all
 16 this other stuff, the purity of your bed is going to
 17 be ruined by this appliance. And, so I had this big
 18 rap, to point out that they have a toaster and they
 19 could have a vibrator too. But I want to research
 20 this more, I want to understand more about where the
 21 idea of sex is like the last place where you are in
 22 the Garden of Eden, the last place where you're
 23 entirely natural while everything else gets more and
 24 more technological and so on, I don't know - but it's
 25 not something I was taught in my Catholic education

1 exactly. I don't know what, I'm just not sure. And
 2 nudity has often been the most pornographic, the most
 3 pornographic thing, you know - and certainly genital
 4 nudity is pornographic. But . . .
 5 C: . . . exciting to return to a child's state,
 6 isn't it? You know, we're born nude, we're born in
 7 this innocent, natural way so there's an impulse to
 8 return to it, so as soon as you introduce signifiers
 9 of the culture you . . .
 10 J: In my memory of my feminist days, you always
 11 took all your clothes off before you got into bed.
 12 You also got into bed, you didn't stay on top of the
 13 covers, or do it standing up, or in a chair. You took
 14 all your clothes off, and I always took my shirt off
 15 last because I really didn't want my huge breasts to
 16 be seen, so I would actually dive under the covers and
 17 they'd be pulling at my shirt and I really wanted to
 18 keep it on, it wasn't just for breast protection, it
 19 was because I liked the idea of having a T-shirt on,
 20 I'd rather have gone to bed with my jeans on - but I
 21 remember you had to take all your clothes off before
 22 you got into bed. And then somebody would turn the
 23 light off.
 24 B: I can't believe reading in some lesbian
 25 novels, in every single one of them they take off

1 their clothes first. . .
 2 J: Oh yeah, I used to crawl over and feel this,
 3 like, elbow in my ribs - I'm sorry, I have a technical
 4 question I need to ask and I don't want to . . .
 5 S: . . .in her cover right here?
 6 J: Yes.
 7 ?: You guys answer, not me . . .
 8 C(?): I designed the book. Well, we wanted to
 9 have this thing, this is the stories at the bottom and
 10 the essays at the top. I don't know, maybe you guys
 11 can talk more about that, I mean, my memory of it is
 12 we wanted them to fit into that format . . .
 13 J: You felt this way too? I don't mean to be
 14 contentious, just as a photographer I was very
 15 frustrated.
 16 C: Well, I had suffered frustrations with both
 17 books, but it's - a lot of it has to do with
 18 economics, I think that really is the bottom line,
 19 that Press Gang is a very small press - and I think
 20 they do an excellent job - but they don't have a lot
 21 of money.
 22 B: And the presses that do have a lot of money
 23 wouldn't publish that.
 24 C: So that is really, always, the bottom line.
 25 Yes, of course, big pictures would be much better but

1 they are way more expensive.
 2 J: But it wasn't an aesthetic decision?
 3 K 'n T: No.
 4 S: You guys are very verbal, very - some
 5 photographers don't have anything to say, say, or
 6 write about their work, the pictures. You have piles
 7 of things to say, you're loquacious, you go on and on
 8 and on and this book seemed very much like, we have a
 9 million things to say and people are always looking at
 10 our pictures and this time they're gonna be more
 11 focused on what we say than the pictures.
 12 B: I kind of like, I'm someone that worked on
 13 the video series, I liked their kind of comic book
 14 narrative type things, they seemed like little comic
 15 strips along the bottom and very funny - they had that
 16 reference, you know, besides . . .
 17 C: It was also part of the concept to try and
 18 devote, sort of create an equal amount of space for
 19 images, stories, and then the essay, you can also
 20 think about this stuff and still really have fun with
 21 it. So if the photos were sixty per-cent of the book
 22 and the other two portions each took up twenty per
 23 cent - it would have changed the concept of . . .
 24 J: Right, I was just noticing last night,
 25 during the show, seeing the photos in size was much

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1 kind of related - I've done a lot of radio and I used
 2 to work with this woman who thought that music was a
 3 waste of time and we had this hour-long public affairs
 4 lesbian show and she just wanted it to be all talky
 5 and I kept saying they need some music, you know, they
 6 just need to have a different way of absorbing
 7 information. And she would put these songs on for
 8 like thirty seconds until she had time to change her
 9 talking tapes then she'd just cut them off, they'd be
 10 singing along . . . and that's kind of what it reminds
 11 me of, that's what this reminds me of, it's really
 12 easy to make that decision, words over photos, because
 13 photos, space for space are more expensive, but they
 14 also have a much more - you absorb them in a really
 15 different way and they have much more life, like you
 16 go back to them.
 17 J: It is interesting though, I mean, again, I'm
 18 sure I'm different from the vast majority of people
 19 who are going to buy the book because I was excited
 20 the day I saw it in A Different Light, in San
 21 Francisco, and I was pulling my money out but then I
 22 looked through it and I thought, no, I don't want to
 23 buy it, it's a text-book, and I want the photo book.
 24 And I was pissed off that the photos were relegated,
 25 if you like, to supporting the text, as opposed to the

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1 more exciting for me and I listened to everything you
 2 said, but, you know, I have to admit, by the time you
 3 got to the last story, I noticed you pick up the last
 4 things off the stands and I thought, oh good, they're
 5 on their last one. I wanted more pictures. I'm a
 6 visual artist. It's tough for me, but I was more
 7 aroused by the photos. The photo of you, just with
 8 your mouth, you have the most beautiful mouth and that
 9 photograph is so stunning, you know the one, I think
 10 it's the very first photographs . . .
 11 K 'n T: It's the second slide.
 12 J: Oh, sorry, right, yeah. That's very
 13 exciting, but I didn't notice it, really, in the book.
 14 I understand the logistics and the financial aspect,
 15 that's a major . . .
 16 C: This book is not about photography -
 17 photography is, like, part of this, this is a much
 18 bigger project than photography, this book. It also
 19 has something to do with wanting to put out something
 20 that lesbians can afford to buy. Which is always . . .
 21 .
 22 J: You don't mind me asking these things . . .?
 23 K 'n T: No, not at all.
 24 C: I just know that has something to do with it
 25 . . . I used to work - this is kind of tangential but

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1 other way around. My particular obsession - and I
 2 felt I had to ask, so I hope you don't mind - so that
 3 was, that's all that's about.
 4 B: Well I think a lot too it comes from how the
 5 book came about, the book came about because Press
 6 Gang had this idea that we could, you know, write up
 7 our little artists talks and then publish them in a
 8 book - so the idea came from Press Gang and it was
 9 centered around the text. It kind of developed from
 10 there, whereas if it had been an idea of, oh, let's do
 11 something with those True Version(?) slides in book
 12 for, that would have been a really different book and
 13 we would have gone about it in a really different way.
 14 J: I am going to go buy it, by the way.
 15 B: We'll make sure you get one, too.
 16 S: Are any of you - have an immediately where
 17 somebody is an artist or a photographer or a
 18 performer. I was interested if you had any close
 19 relatives who - you're following in the footsteps of.
 20 . . .
 21 C: I have a sister who's an artist, but I
 22 wouldn't say I'm following in her footsteps . . .
 23 (Laughter).
 24 S: What is your - what did your family do . . .
 25 C: My family - I'm not out to my parents. I'm

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1 out to my sisters, I am not out to my parents. I'm
 2 out to my sisters about being a lesbian, but not about
 3 making art. Which just goes to show how completely
 4 invisible lesbians are. I have one sister who lives
 5 outside of San Francisco, my parents live in Calgary,
 6 Alberta, don't put that in the thing, but, you know -
 7 anyway. Alberta, the province where we've had more
 8 media than anywhere else in the world because we're
 9 attacked in the provincial legislature every year -
 10 they have no clue. So my sister, my oldest sister is
 11 a painter, she's an architect and a painter. But
 12 really not - who's not at all interested - my
 13 girlfriend is a painter but I would not . . .
 14 S: What is your parents' occupation or . . .
 15 C: Engineer, painter.
 16 S: Are they religious?
 17 C: No. Heavens no. They're quite anti-
 18 religious, actually. They really believe strongly in
 19 education and . . .
 20 S: And what do you think their idea about
 21 homosexuality is?
 22 C: Well, I must think it's not very good
 23 because I haven't come out to them, but . . .
 24 S: Have you ever heard them talk about it?
 25 C: No, not really. But they do talk about

1 divorce like it's reason not to talk to someone. If
 2 they've been divorced. So. It leads me to believe
 3 they wouldn't accept the fact that I'm lovers with a
 4 woman that has two kids.
 5 S: What's their guiding philosophy if it's not
 6 religious?
 7 C: Their guiding philosophy is class. Class.
 8 Class, class, class, class, class. And education.
 9 Those are the bases on which they judge people.
 10 S: Education? Better educated people are much
 11 more tolerant of kinky sex because they've been
 12 educated . . .
 13 C: Oh, I think my parents are probably tolerant
 14 of kinky sex. I don't doubt that, but they're - that
 15 would be something that you, of course, would
 16 practice, but it wouldn't be something that you would
 17 talk about. They're from Europe, they're from France.
 18 (Robotic): "We are from France." (Laughter).
 19 S: Well, you talked about them being xenophobic
 20 before, that anybody outside the family is an
 21 outsider.
 22 C: Yeah, and they're quite, they're quite
 23 wrapped up in the family. Mostly because, in their
 24 opinion, we are the smartest family in the world.
 25 Ergo, why would you talk to anyone else. It's very

1 bizarre. It's kind of horrible, oh my god, I could go
 2 on about my parents for a thousand years. But they're
 3 not terribly, terribly intolerant people, necessarily.
 4 But they have quite - they're extremely anti-communist
 5 because they escaped communism and that really changed
 6 their life.
 7 S: Do you feel compromised in your artistic
 8 life because of protecting them?
 9 C: Some. I kind of, mostly I wish - I guess I
 10 shouldn't say that . . .?: . . . I love it on paper,
 11 but I hate going up to people and saying "Hi, I'm
 12 Lizard." I could never do it.
 13 S: What do you call each other?
 14 ?: Emma is my name. But that is really
 15 lesbian.
 16 S: I could call you that? On the phone?
 17 C: Yeah. Yeah. I have really, I think I've
 18 felt - no, I don't feel particularly compromised by it
 19 because I've learned that I can do absolutely
 20 anything, I can do absolutely anything. I can put out
 21 two books about lesbian sex and tour Canada with both
 22 of them - and my parents have not a clue. So it's
 23 like, what more am I going to do? I suppose make a
 24 mainstream film. And even then they probably wouldn't
 25 notice because they don't go to the movies. You just

1 suddenly realize that we're not - we've fought really
 2 hard for visibility but we aren't really all that
 3 visible, as a community.
 4 S: What does your family do? Your father, you
 5 said, is gone? Or your mother's gone?
 6 A: My mother's gone. My father's very old, he
 7 doesn't do anything at the moment except watch
 8 television.
 9 S: What did he do when he was younger?
 10 A: He fought in the war. And that totally
 11 fucked him up. Then after that he worked in the Fish
 12 and Game Department. Basically he put fish in ponds,
 13 things like that. My grandfather was an artist, I had
 14 like an aunt who was an artist, they were painters -
 15 so there were artists in my family, as well as, like,
 16 ministers. Very odd mix.
 17 S: What kind of ministers?
 18 A: My grandfather was a lay-minister, he was
 19 very Protestant.
 20 S: And did your mother work?
 21 A: My mother worked during the war, in New York
 22 City, and they were the best years of her life. She
 23 was a housewife.
 24 S: Would you - were you encouraged to learn to
 25 paint or draw or take pictures when you were a kid?

1 How did you learn how to use a camera?
 2 A: Yes, because my grandfather had been an
 3 artist, drawing and painting were considered to be
 4 valuable, especially for a girl, 'cause all I was
 5 supposed to do after high school was get married. So,
 6 they encouraged my school art career. Oh, you draw so
 7 well. I bought a camera from my brother when I was a
 8 teenager, I started doing photography when I was about
 9 sixteen and I've done it constantly since.
 10 S: What were your subjects?
 11 A: At that time? I photographed people around
 12 me, I photographed my mother, things in my life.
 13 S: Did you ever take pictures of nude people or
 14 anything sexy? When you were. . . ?
 15 A: As soon as I left home I did. I left home
 16 at eighteen. So I started pretty young, taking
 17 pictures of nude people. I tried to get people to
 18 take their clothes off all the time.
 19 S: Why did you like photography better than
 20 drawing since you were such a precocious . . . ?
 21 A: It was quicker and I could get it faster,
 22 mostly. Get what I wanted to say faster, drawing was
 23 way too slow for me.
 24 S: And have you ever returned to it?
 25 A: I teach it.

1 S: You do?
 2 A: I've never returned to it, but I teach it.
 3 S: It's like your straight job is teaching . . .
 4 .?
 5 A: Teaching art.
 6 S: Where do you teach?
 7 A: I teach at Emily Carr(?) but I'm a
 8 sessional, so I never know from one semester to the
 9 other if I have a job.
 10 S: Do you tell your students about this work?
 11 A: Oh, yeah. I'm very out about my work to my
 12 students. They've seen it, most of them. They go see
 13 it and then they come back and they blush and we carry
 14 on. (Laughter).
 15 S: What about you? Let me rephrase the
 16 question, you might forget. What did your parents do
 17 when you were kids? What was their interest or
 18 occupation? And were there any artists in your
 19 family?
 20 B: My father was a University professor. In
 21 systems analysis. My mother was a housewife.
 22 S: What is systems analysis?
 23 B: Like, computer stuff. My mother used to
 24 draw sometimes, she used to dance sometimes . . .
 25 End Side Three

1 S: So, your mom felt guilty that she was
 2 dabbling in art and you needed her. How many kids did
 3 she have?
 4 B: Three of us. I grew up with learning
 5 disabilities and my sister was raised to go to
 6 University and I was raised to find some man to take
 7 care of me, but being a lesbian didn't make that work
 8 out very well, so - I didn't grow up with the same
 9 kind of expectations that my sister did, I didn't grow
 10 up being encouraged to do art or - like my mother
 11 would sort of say that I could draw well but, then, in
 12 grade school it was like, well I couldn't stay within
 13 the lines in the coloring books, therefore I was bad,
 14 therefore I couldn't do it.
 15 S: What about performing - theater and dancing.
 16 B: No - it was kind of like I was really raised
 17 to think I couldn't do it.
 18 S: So how did you come out of that shyness,
 19 thinking you couldn't do anything?
 20 B: Well, I had this excellent, beautiful
 21 breakdown where . . .
 22 S: Bill and Ted's excellent . . .
 23 B: I left home right after high school, just
 24 kind of wandered around and took a lot of drugs - and
 25 then I had really rather a heinous nervous breakdown,

1 but I came out of it feeling like maybe it was wrong
 2 that I couldn't do anything besides take drugs and
 3 wander around - and maybe, I better find something
 4 that I could do - so it was like that . . . so I have
 5 been this incredibly disciplined artist ever since
 6 mainly because it's "if you don't do this something
 7 bad is going to happen". So it's kind of like keeping
 8 me on the right side of that lines, so every time I
 9 don't do art I get too nervous and soon I'll start
 10 doing it again.
 11 S: Well, you've all been such a disciplined
 12 group, the idea that you first did it, Drawing the .
 13 Line, in eighty-eighty, then it reappeared in ninety,
 14 and then you tour, tour, tour, showing, showing,
 15 showing, and then [] Theory and Inversions - it's all
 16 been very - it's not like you said, hey, we're doing
 17 dog pictures next, or I've become a vegetarian
 18 activist, you've been so like - going down this path,
 19 it makes me want to ask you do you actually have a
 20 plan for what's next?
 21 A(?): Well, our plan for what's next at the
 22 moment is to have no plan for what's next . . .
 23 S: Wow.
 24 A: which is really unusual.
 25 S: Yeah, see, that's revolutionary for you . .

1 .
 2 A: It's really, really hard.
 3 S: It must be, because I - I appreciate you
 4 talking about all these things which I know you have
 5 just talked and talked and talked about for years now,
 6 and of course it must be satisfying to you on some
 7 level - but I'm sure you must feel like you're a
 8 prisoner of Kiss 'n Tell, that there might be even
 9 other kinds of erotic expression where you would like
 10 to not take such a teacherly or political tone, but
 11 just do something much more like - this is my trip.
 12 Why are you pointing at her?
 13 B: Well, we've all, actually, at the same time
 14 as doing Kiss 'n Tell done other work on our other
 15 interests - done sex stuff that doesn't seemed as
 16 focused on bringing things along politically.
 17 C(?): What, Lovers and Warriors . . . ?
 18 J: Well, the photos that you gave me last
 19 night.
 20 C: That was a three-year project that I
 21 finished last year that I gave you - which is
 22 branching out from this work. But I'm also - I'm also
 23 getting ready to do some work that's quite a departure
 24 and I can't even talk about it yet 'cause it's still
 25 germinating. You have to do a lot of - I've been in a

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1 B: Mental institutions, prisons . . . My last
 2 big series I did was a sculpture series called Sunny
 3 Brook that sort of - the story of an institution for
 4 people labeled mentally handicapped that I had worked
 5 in a long time ago. I got the job because I lied on
 6 my application, I said that I had been a staff person
 7 at this clinic where I had actually been an out-
 8 patient and so I knew everything that you were
 9 supposed to do to people because I had had it done to
 10 me - and so I pursued this career doing things to
 11 people that had been done to me and it's kind - it's
 12 actually a funny story, but it's a pretty hideous
 13 institution - so it often kind of feels like I have
 14 this double life, this life where - it's kind of like
 15 being in the mental patients' liberation movement and
 16 the feminist movement at the same time back in my
 17 twenties, this part of me that has - those things have
 18 run my whole life in the same way that being a lesbian
 19 and thinking about sex has from a whole other side.
 20 S: Do you make an effort to protect your
 21 daughter from Kiss 'n Tell work or has she seen it
 22 all?
 23 B: She hasn't seen it all, I didn't bring her
 24 to Drawing the Line, she was too young at the time.
 25 Actually, I haven't brought her to Kiss 'n Tell - but,

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1 public art group, I do public art. . .
 2 S: You're always such a grouping. You are so
 3 attracted to working with other people . . .
 4 C: Oh I know. Me in particular. I have never
 5 done - I have never done art all by myself. And I've
 6 only ever collaborated - there's always been someone
 7 in the group named Susan. It's the Susan effect. My
 8 girlfriend's name is Susan also and so - she and I
 9 have done a lot of art together and stuff like that
 10 which has been completely about - it's about being a
 11 lesbian, but yeah, it's been completely about other
 12 things, her kids, or it's about violence on the
 13 streets or about completely other stuff - because I
 14 think it's really - like, in some ways I think for
 15 sure, yeah, you feel like a prisoner of Kiss 'n Tell.
 16 And then on the other hand, there's moments in your
 17 life when you're Kiss 'n Tell and then there's the
 18 ninety per-cent of your daily life who . . .
 19 B: No idea.
 20 C: Yeah. You should talk about your incredible
 21 art work.
 22 B: Yeah. Mostly the stuff that I've done not
 23 in Kiss 'n Tell seems to be a lot of stuff about
 24 institutions - 'cause that's . . .
 25 S: As in mental institutions?

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1 I mean, my house is small and it's full of it, so
 2 she's been exposed to it. And, actually, Lizard's
 3 girlfriend Susan lives next door to me and she's got a
 4 daughter that's Rae's(?) age.
 5 A(?): You know what they do, Jessica and Rae?
 6 They open up the book, they look at the
 7 acknowledgements, because Jessica was in my
 8 acknowledgments and Rae was in Susan's
 9 acknowledgments.
 10 B: As long as she doesn't see the sex. She's
 11 not ready to see sex yet. She's just developing
 12 breasts, she's eleven going on twelve, she's just
 13 getting into that, she's incredibly modest, she
 14 doesn't like to get naked in front of me, we don't
 15 talk about sex, this is the way she wants it, this is
 16 fine with me, she sees it and we don't talk about it
 17 all.
 18 S: Did she used to be a little free spirit when
 19 she was younger?
 20 B: Oh yeah. Oh yeah. I remember with the
 21 Drawing the Line photos, her looking at it and saying
 22 "they're all dressed up in costumes".
 23 C: Yeah and she said, "Mommy, that woman has
 24 big breasts" or, you know, she would just be - my
 25 frisbee drawing at home - and we would just talk about

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1 them, it was no big deal, really open.
 2 A: We took Jessica to this - Jessica really
 3 wishes she was a dog. I mean not so much now, but she
 4 really, really - she was a dog, for like eight years
 5 of her life she was a dog. And we went to this thing,
 6 we went to that girls, girls, girls, thing that Lisa
 7 had and - we're there and it's like, oh, our friends
 8 Sand and Kate(?), they're going to do a little comedy
 9 performance, ha, ha, ha - well the beginning of it is
 10 Sand puts a - I mean Lisa tapes a dog collar on Sam
 11 and has this leash and it's like oh, oh, great, OK.
 12 Well. After the show the only thing Jessica can say
 13 is "I wish I had a collar like that".
 14 S: That's great.
 15 A: She was just completely focused on the dog
 16 aspect. I was like, well, Jessica, probably like your
 17 grandmother does not want to hear that you went to
 18 this show where one woman put a dog collar on another
 19 woman and you want a dog collar . . . And that time -
 20 there was a time when her friend was over and they
 21 were playing behind a closed door and then they open
 22 up the door and there's Jessica on her hands and knees
 23 with Polly, this leash and this collar.
 24 S: Walk the dog. Monkey see, monkey do.
 25 A: She really - she really wants to be a dog.

1 S: Well I get asked constantly in interviews
 2 about what was going on with my daughter and what's
 3 going to happen and . . .
 4 B: . . . one of my favorite topics, our
 5 daughters.
 6 S: Right now she's so - she is a little free
 7 spirit and she's fascinated with body parts and what
 8 all the holes are for and what comes out of them and .
 9 . . .
 10 B: How old is she?
 11 S: She's four. So she's just total - she's a
 12 little, you know, sexual, sensual creature who could
 13 just talk about poop and hoo-hoos and clitoris and
 14 let's get a mirror and let's do this, looking at
 15 pictures, she just loves it. I'm sure she'll become
 16 more modest when she's older, I would like it if she
 17 didn't have to go through being horribly embarrassed
 18 by me and all the rest of that . . .
 19 B: She hasn't been embarrassed yet, I haven't
 20 hit that one.
 21 A: Sue's little son on the other hand . . .
 22 S: How old is he?
 23 C: He's fourteen now. There's this . . .
 24 End Side Four
 25

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