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

Page 3

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,
1 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

Page 5

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.

Page 7

Page 6

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.

Page 8

?: That's pretty scary
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.
?: Bingo.
?: Well, it's a Canadian thing too, you know?
A: Yeah, well I think it has something to do
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-

Page 9

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 Clifffy'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
not like that our communities are in conflict, that's
for sure. But I know when we - we were just on tour
with [ ] and I went and did this reading at the
lesbian dairy farm of Nova Scotia. These women, they
run the farm with only female animals. (Laughter).
S: It's like Jurassic Park.
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 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
know it's not very popular right now but I don't like
13 these pictures, I kept saying it's OK, you know, you
14 don't have to like the, but she's in this place now
15 where she's feeling like that position, which has a
16 lot of currency in the feminist press and, you know,
17 we all went to these huge, hundred-person meetings
18 where they showed the anti-porn things and they all
19 said, terrible, terrible, fragmentation, all the
20 camera - and she's feeling like - she agreed with all
21 of that, and now she has nothing, like now she has -
22 she was so frustrated cause she was in this dairy
23 farm, just sitting there being . . . a lesbian dairy
24 farm and all these women are saying, just saying to

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

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

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

A: Well . . .

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

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

Page 18

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

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

S: Was this photography?

B: Mm-hmm. This work is quite, I mean, my closet was very deep. How did it happen? I know what happened, Kiss 'n Tell, well, before it was Kiss 'n Tell, I moved, I was pregnant, I moved to Vancouver in nineteen eighty-two, eighty-one, Kiss 'n Tell, I moved, I was pregnant, I moved to Vancouver in nineteen eighty-two, eighty-one, and I was pregnant. How did it happen? I was just ready to leave him and become a lesbian and then I got pregnant, I wasn't supposed to be able to get pregnant but I got pregnant.
Because I was coming out during my pregnancy, but I 1 
still wasn’t vocalizing it to people, but in my mind, 2 
I mean, I was dreaming about women. I also - this is 3 
on the record, I was a drug addict for fifteen years 4 
and I stopped doing drugs when I was - and I think 5 
part of that drug thing was to keep my sexuality 6 
really repressed. So I stopped when I got pregnant - 7 
I was going through withdrawals when I was pregnant to, 8 
so . . . all of that was happening. 9 

S: Amazing. What came out of your womb after 10 
all these drugs? 11 
B: A sick baby. 12 
S: A sick baby? 13 
B: But she’s fine now, she’s very very healthy, 14 
she’s eleven years old now, twelve. She’s really 15 
healthy but she was sick. I had toxemia(?) so I had 16 
to, I was in the hospital during pregnancy. She’s 17 
fine. I’m fine too. 18 
S: Do your parents know the work you do? 19 
B: Oh, no. My mother’s dead. And my father, 20 
he’s already - I mean my relationship is so strange 21 
with my family that it would be the, I would never 22 
see them if I told them, if I told him, I would be 23 
banned. I already only see him about once every four 24 
years now, for, like, two or three days, so it’s not 

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 

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

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 
B: . . . this is the first place I showed this 9 
work, this sex work I’d been doing for years and I was 10 
terrified, to put it out to anybody - so I put it out 11 
and these women did not reject the work, other people 12 
had, that’s why I was so tentative, ’cause I put this 13 
work out in the art school and it got completely 14 
trashed, really badly trashed, I was [ ] - so to have 15 
this really raw work accepted, not only accepted, they 16 
were really, like, very accepting. And it became a 17 
dialogue and we started doing work together, this 18 
group, creative work, so it was at that point, that 19 
was the turning point and from then on I was able to 20 
be open and out in every possible way. So there was a 21 
definite shift for me too. 22 
S: Can I - did it affect your sexuality during 23 
your pregnancy, to be going through all this . . .? 24 
B: I didn’t have sex during my pregnancy. 

Page 21 

Page 22 

Page 23 

Page 24
GLHS OHP #95-80, Nothing But the Girl Project

Kiss'n Tell

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 of course subscribed to On Our Backs and Bad
25 Attitude when they came out, she bought Coming to

Page 26

what turned me around, and when I came into Kiss 'n
Tell which was probably - like they had this group
that kind of died, and then these two started it up
again. And I joined. It was really to make sense of
that, to have somewhere to say this analysis has meant
a lot to me, but these feelings don't fit into it,
what do you think? Because there were lots of places,
by that time, to talk about being turned on by all
sorts of things, but you could never say, what about
feminist - like, you could either talk about the
feminist analysis, you could talk about the things
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
really pivotal thing for me about this group, and the
pivotal thing for me about Drawing the Line also.
18 S: When I asked you about - if there were any
pictures or stories that moved you it reminded me
something I wanted to ask all of you which is - do you
have any photographers or artists - or writers, but
I'm especially interested in whether you were inspired
by any erotic photography that you saw, I'm interested
in whether you ever saw lesbian sex photography that
really made you pause, get turned-on or inspired or

Page 27

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?
Kiss'n Tell

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 Tec
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

Page 29
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

Page 30
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...

Page 31
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
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

Page 33

1. situation, I wanted to lesbianize Helmut Newton.
2. And - or somebody else might say - I mean, Tec 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...

Page 34

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).
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.

Page 35
GLBT Historical Society

GLHS OHP #95-80, Nothing But the Girl Project

Kiss'n Tell

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 graffitiists because - the
20  thing about taking it back, a successful dialogue,
21  debate, open debate - some graffitiists 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

Page 38

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 graffitiists 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

Page 39

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 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

Page 40

12/4/94
1. B: Like, Lizard and I didn't, like we'd never been out for coffee together, we knew each other a little, but that was the extent of it - but
2. from this group and that was the extent of it - but
3. the other thing that happened to me, besides that the
4. photography by Susan was way better. I felt like, for
5. me, kissing with Susan, it was like . . . kissing my
6. sister when I was thirteen, it was just not going to
7. happen. (Laughter). It was this totally unexpected
8. thing, like I felt there was much more of that
9. chemistry and ease and - stuff between me and Lizard.
10. And it was sort of like . . .
11. J: 'Cause you two come together, you have sex,
12. and then you go home, right?
13. S: Now this is really interesting, 'cause you
14. went through the process that every porn star must,
15. must do, beginning to touch and ultimately fuck, you
16. know, this person that they don't know. In front of
17. other people, in front of the camera. And it's an
18. experience that hardly anyone has done outside of the
19. commercial sex business, you know, like you have more
20. in common with, you know, Tracy Lords in a sense, than
21. you do with ordinary people . . .
22. End Side Two
23. C: . . . plus, because we were doing this huge
24. range of photographs we could say well, let's try this
25. range of photographs we could say well, let's try this
1. C(?): Some people feel very ripped off, they feel like they've had the experience of something real and then it gets shattered when they're told it's not, it's a construction. It's all about representation, it's all fake, you can never make it.

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

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

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

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

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

7. C: Other people thought we, like, we were perverting the waterfall, we were ruining nature

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

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

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

11. S: What's your explanation for that?

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

13. A(?): Rousseau or something, you know?
J: You never see a rapist nude. So that...

S: You wouldn't look like a rapist...

J: Right, he'd look like a guy - he'd look more consensual, he even had time to take his clothes off.

I think that possibly there's an assumption that if someone's clothed it's hasty, it's forceful and the person who's clothed is controlling, I think it fits into all sorts of traditional feminist views of...

A(?): Yeah, it has that thing that somehow, underneath that... Persimmon has a really great thing about this in the book, but anyway, somehow underneath all the conditioning is our pure sexuality and we just have to bring it out, and out pure sexuality will come out and it will be, it will involve trees and...(laughter)...nature, and it'll be beautiful. And any intrusion of any conditioning or anything from the outside world encumbers our sexuality and our position has always been that we all grew up with this, we all grew up in this culture, we can try to modify or attack it or subvert it or whatever, but we can't get rid of it 'cause it's part of us. Like you say, like we all read those comic books, like even if we didn't read Playboy, we read the comic books. So you should, I don't know...

Page 50

S: What is she referring to?

C: She's got this really beautiful passage, it's my favorite passage.

S: About the state of nature and the state of sex or...

B: Oh, no, just about that there is this pure, natural sexuality that exists untouched under the conditioning, that we can shed our conditioning and be these identical women with the same naked, natural sexuality.

S: Well, you know, I first confronted this in the vibrator store because one of the top five objections to vibrators is that you're bringing something unnatural, a machine, into your bed - even though you have a record player and a blender and all this other stuff, the purity of your bed is going to be ruined by this appliance. And, so I had this big rap, to point out that they have a toaster and they could have a vibrator too. But I want to research this more, I want to understand more about where the idea of sex is like the last place where you are in the Garden of Eden, the last place where you're entirely natural while everything else gets more and more technological and so on, I don't know - but it's not something I was taught in my Catholic education...

Page 51

J: In my memory of my feminist days, you always took all your clothes off before you got into bed. You also got into bed, you didn't stay on top of the covers, or do it standing up, or in a chair. You took all your clothes off, and I always took my shirt off last because I really didn't want my huge breasts to be seen, so I would actually dive under the covers and they'd be pulling at my shirt and I really wanted to keep it on, it wasn't just for breast protection, it was because I liked the idea of having a T-shirt on, I'd rather have gone to bed with my jeans on - but I remember you had to take all your clothes off before you got into bed. And then somebody would turn the light off.

B: I can't believe reading in some lesbian novels, in every single one of them they take off their clothes first...

J: Oh yeah, I used to crawl over and feel this, like, elbow in my ribs - I'm sorry, I have a technical question I need to ask and I don't want to...

S: . . .in her cover right here?

J: Yes.

?: You guys answer, not me . . .

C(?): I designed the book. Well, we wanted to have this thing, this is the stories at the bottom and the essays at the top. I don't know, maybe you guys can talk more about that, I mean, my memory of it is we wanted them to fit into that format . . .

J: You felt this way too? I don't mean to be contentious, just as a photographer I was very frustrated.

C: Well, I had suffered frustrations with both books, but it's - a lot of it has to do with economics, I think that really is the bottom line, that Press Gang is a very small press - and I think they do an excellent job - but they don't have a lot of money.

B: And the presses that do have a lot of money wouldn't publish that.

C: So that is really, always, the bottom line.

Yes, of course, big pictures would be much better but
GLHS OHP #95-80, Nothing But the Girl Project

Kiss'n Tell

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

Page 53

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

Page 54

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

Page 55

Page 56

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
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 

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 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 

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

Page 57 - Page 60
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<th>Page 61</th>
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<td><strong>S:</strong> So, your mom felt guilty that she was dabbling in art and you needed her. How many kids did she have?</td>
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<td><strong>B:</strong> Three of us. I grew up with learning disabilities and my sister was raised to go to University and I was raised to find some man to take care of me, but being a lesbian didn’t make that work out very well, so I didn’t grow up with the same kind of expectations that my sister did, I didn’t grow up being encouraged to do art or - like my mother would sort of say that I could draw well but, then, in grade school it was like, well I couldn’t stay within the lines in the coloring books, therefore I was bad, therefore I couldn’t do it.</td>
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<td><strong>S:</strong> What about performing - theater and dancing.</td>
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<td><strong>B:</strong> No - it was kind of like I was really raised to think I couldn’t do it.</td>
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<td><strong>S:</strong> So how did you come out of that shyness, thinking you couldn’t do anything?</td>
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<td><strong>B:</strong> Well, I had this excellent, beautiful breakdown where ...</td>
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<td><strong>S:</strong> Bill and Ted’s excellent ...</td>
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<td><strong>B:</strong> I left home right after high school, just kind of wandered around and took a lot of drugs - and then I had really rather a heinous nervous breakdown,</td>
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<th>Page 62</th>
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<tr>
<td><strong>S:</strong> You do?</td>
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<td><strong>A:</strong> I’ve never returned to it, but I teach it.</td>
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<td><strong>S:</strong> It’s like your straight job is teaching ...</td>
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<td><strong>S:</strong> Where do you teach?</td>
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<td><strong>A:</strong> I teach at Emily Carr (?) but I’m a sessional, so I never know from one semester to the other if I have a job.</td>
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<tr>
<td><strong>S:</strong> Do you tell your students about this work?</td>
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<tr>
<td><strong>A:</strong> Oh, yeah. I’m very out about my work to my students. They’ve seen it, most of them. They go see it and then they come back and they blush and we carry on. (Laughter).</td>
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<tr>
<td><strong>S:</strong> What about performing? Let me rephrase the question, you might forget. What did your parents do when you were kids? What was their interest or occupation? And were there any artists in your family?</td>
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<tr>
<td><strong>B:</strong> My father was a University professor. In systems analysis. My mother was a housewife.</td>
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<tr>
<td><strong>S:</strong> What is systems analysis?</td>
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<tr>
<td><strong>B:</strong> Like, computer stuff. My mother used to draw sometimes, she used to dance sometimes ...</td>
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GLHS OHP #95-80, Nothing But the Girl Project  Kiss’n Tell

12/4/94

Page 63

[GLBT Historical Society](http://www.glbthistory.org)
GLHS OHP #95-80, Nothing But the Girl Project

Kiss'n Tell

1 public art group. I do public art...
2 S: You're always such a groupling. 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?

B: Mental institutions, prisons. My last
big series I did was a sculpture series called Sunny
Brook that sort of - the story of an institution for
people labeled mentally handicapped that I had worked
in a long time ago. I got the job because I lied on
my application, I said that I had been a staff person
at this clinic where I had actually been an out-
patient and so I knew everything that you were
supposed to do to people because I had had it done to
me - and so I pursued this career doing things to
people that had been done to me and it's kind - it's
actually a funny story, but it's a pretty hideous
institution - so it often kind of feels like I have
this double life, this life where - it's kind of like
being in the mental patients' liberation movement and
the feminist movement at the same time back in my
twenties, this part of me that has - those things have
run my whole life in the same way that being a lesbian
and thinking about sex has from a whole other side.
S: Do you make an effort to protect your
daughter from Kiss 'n Tell work or has she seen it
all?
B: She hasn't seen it all, I didn't bring her
to Drawing the Line, she was too young at the time.
Actually, I haven't brought her to Kiss 'n Tell - but,
A: We took Jessica to this - Jessica really wishes she was a dog. I mean not so much now, but she really, really - she was a dog, for like eight years of her life she was a dog. And we went to this thing, we went to that girls, girls, girls, thing that Lisa had and - we're there and it's like, oh, our friends Sand and Kate(?), they're going to do a little comedy performance, ha, ha, ha - well the beginning of it is Sand puts a - I mean Lisa tapes a dog collar on Sam and has this leash and it's like oh, oh, great, OK. Well. After the show the only thing Jessica can say is "I wish I had a collar like that".

A: She was just completely focused on the dog aspect. I was like, well, Jessica, probably like your grandmother does not want to hear that you went to this show where one woman put a dog collar on another woman and you want a dog collar . . . And that time - there was a time when her friend was over and they were playing behind a closed door and then they open up the door and there's Jessica on her hands and knees with Polly, this leash and this collar.

S: Walk the dog. Monkey see, monkey do.

A: She really - she really wants to be a dog.
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16:1 17:20 21:12</td>
<td>22:3 24:3 24:25</td>
</tr>
<tr>
<td>5:2 6:9 38:6</td>
<td>38:9 38:10 38:10</td>
</tr>
<tr>
<td>55:6</td>
<td>Write's [1] 3:8</td>
</tr>
<tr>
<td>Wrong [3] 4:18</td>
<td>19:4 64:1</td>
</tr>
</tbody>
</table>

-X-

Xenophobic [1] 58:19

-Y-

| 3:25 5:4 14:8 |

-Z-

Zap [1] 15:1

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[inaudible] [1] 45:18

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