

This publication accompanies the exhibition:



**ementi
ori**
photographs by **Paul Baker Prindle**

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Lawton Gallery
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Paul Baker Prindle
an interview with Stephen Perkins
Curator of Art, Lawton Gallery
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Foreward: In early December, 2010, I sat down with Paul Baker Prindle at Caffé Espresso in Green Bay, while he was in town visiting his parents. I wanted to ask him some questions about his *Memento Mori* photographic series, which is going to be exhibited in the University of Wisconsin-Green Bay's Lawton Gallery during March, 2011. Since Paul is going to be teaching in Rome during the Spring semester and will not be able to attend the exhibition, I wanted to provide visitors to the show with an opportunity to become acquainted with Paul's own thoughts about this work and his artistic practice. I have edited this interview in a way that attempts to preserve the cadence of our conversation. Paul's work can be seen at his website - <http://www.paulbakerprindle.com/>

Stephen Perkins: Could you give me a little bit of background on how you came to be an image-maker?

Paul Baker Prindle: Sure. When I think back I was always playing with a camera, and my parents would buy me film and I would use my parent's camera, but I didn't realize that that was an important part of my life until much later. I was just always taking pictures from the time I could operate a camera. But I think I became an image-maker because I was a ceramicist as an undergraduate and an art history student. And then I took a photo class and sort of fell into it; I think it just sort of happened accidentally. But I think I became attracted to it really as an art historian, when I figured out that the visual text was this really powerful and alternative way of thinking about passing information, and as I learned more I became more aware that the visual sign or text actually functioned really differently in some ways than the written text. Once I figured that out and the structures of that (I don't know if I know the whole structure of it), but once I figured out the mechanics of it, I figured I could manipulate that and so that is what continues my development as an image-maker, and it also helps me to think about making images that aren't necessarily photo-

graphic. I would say all of my work, even heavily object grounded work, is image-based.

SP: Did you do your undergraduate program at Madison?

PBP: No, I did it at Edgewood, where I teach now.

SP: And then you did the MFA at Madison?

PBP: Yes. I moved away, and in between I had worked for the John Michael Kohler Arts Center (Sheboygan) and had some great interaction with ceramists who were definitely image-based. I remember this porcelain pillow that this artist had cast and that as image, and the narrative that came out of just this object, it still sticks in my mind. I think it was slow, but I came to realize that what I was doing was a little more than just picture making.

SP: What were you doing at the Kohler?

PBP: I started as an educational intern and then I was hired in exhibitions to do some writing and research. I sort of did everything, which is kind of the case when you work there. But it was amazing, I worked on the *Sublime Spaces & Visionary Worlds* (2008-09) exhibition, which was environment builders and it was an incredible experience.

SP: The exhibition with the book?

PBP: Yes, I worked on the book, I wrote the skeleton for one of the chapters and did some of the research for rights and reproductions for the images.

SP: The Kohler's a great place!

PBP: Yes, it's an amazing place, I think anyone that can go there should try and work there as an intern, I send students there a lot.

SP: Talking now about the *Memento Mori* series, what was the genesis for it?

PBP: Well, it's a complicated story, but I'll try and tell it quickly! It was just another case of making work that led to something else. I talk about this with my students a lot, that sometimes you have to make crappy work to figure things out. I was making some really figurative work that I thought was—it was pretty and I liked making it, but it seemed a little boring and derivative and didn't seem very interesting. I had started making a series of landscapes at cruising grounds, *Gloria*. I started *Gloria* because I am a big biker and I would bike around the Madison lakes and I would pass through this park and it was like something is not on the up and up here, something is going on and finally one of my classmates in grad school said "well, you know what's going on out there?" and I said, "no, I really don't," and he said "it's just a bunch of guys hooking up in the woods." And I was like oh, I need to figure this one out a bit. So I started hanging out and just watching what was happening. The whole thing fascinated me and what really struck me was that I think most of the men out there were married and partnered with women, straight identified. And I still don't understand it, but I think there was this boyhood thing about playing out in the woods, then there's the sort of 'men just want to get their rocks off,' and there's something of like just really repressed sexuality. And the woods as this site of this all playing out, was really fascinating to me, and particularly as I'd taken a class on Bruno Bettelheim and the fairy tale, and the woods have always stuck in my head as this really important stage in the human mind/psyche. So I started making images out there.

SP: Did you get involved with the men?

PBP: No, never.

SP: Were they aware of you hanging around?

PBP: Yeah, guys would come up to me and shoot the shit with me. I'd shot some photographs on Hampstead Heath (London, England) and there were two guys fucking five feet from me who didn't stop, nothing. In my own life

I'm really quite puritanical and restrained. It was almost anthropological to me, and it was just fascinating. I really got a kick out of the English women walking their little Bichon Frises through the woods, they didn't care, it was really great!

That really helped me to think about—I was really wracking my brain—I didn't know what I was going to do for my MFA show. I stated thinking about the images surrounding Matthew Shepard's murder. When I was first coming out of the closet, that's when Matthew Shepard happened, and I remember that silhouetted fence on the little Chiron above the news anchor's shoulder and how that fence came to really symbolize, not only that event but just the whole culture of homophobia and I think maybe, like the cross indexes Christianity, this did the same on a different level. And I was going through some papers with my grandmother and found this old funeral card and I was like, I think I want to make some etchings in a very Victorian fashion. I had been working with gold leaf and the decorative, so that's how they started, they started as etchings and I was making them into these funeral cards. I eventually came to the realization that they were far too sentimental and that they were ignoring the issues that I thought were the most important surrounding this violence, but also surrounding this sort of imaging crisis.

So the project really resolved for me as all those things came together. I think why I started thinking about these sites of trauma was that it really has more to do with my own experience, having experienced a major trauma on a site. I was nearly killed in a motor vehicle accident while living in Rome — I was run over by a motorcycle. About the time that this all happened, you know I was making this work, and I went to go to visit this site. I had no memory of the accident and I went back hoping that this site would do something for me, jog some memories. It was across the street from my apartment in Rome, and I went back and it did nothing for me. I realized at that time it wasn't actually the site that held any information, or did anything for me. In fact I had also built this whole new relationship to that event through memory, through remembering it, and those memories took on a life of their own. So all those things came together and that's how I started making the work.

SP: It's interesting how the *Gloria* series acts as a bridge to *Memento Mori*, in the sense that there's the absence of the men in *Gloria*, but the evidence of the activity, but there isn't even that with *Memento Mori*. So the photographs are really about emptiness in the end, there's not even an indexical element to link it to an activity.

PBP: I think it was about reducing terms more and more until I got there. It was funny at my first year of grad school this 3D professor came through my studio and he said, "Have you ever thought of taking the figure out?" I was so angry with him, but that's exactly what I ended up doing by my third year and I think that's actually where I found the most happiness in what I make, it was actually getting rid of the figure.

SP: But it does seem like the *Gloria* series is a necessary transition to the *Memento Mori* series.

PBP: Totally, and I think it just helped me, and that's why I mention making the other work, to get to where you are now. It helped to me to change the way I thought about the photograph and to really get down to what it is I think photographs do, and why they are important and how they function. So I think I had to make that work.

SP: I'm interested in how this quality of absence encourages, indeed forces the viewer to participate in creating the image. As a viewer you sort of do it despite yourself, you fill in the emptiness with an image of your own creation. I guess what I'm trying to get at here is that because of the absence it really forces the viewer to engage, but to engage from a very personal level, it's unpredictable in a way, it's a very interesting effect of the work.

PBP: The way that that happens is what I think makes the work strong, and realizing that that was a necessary part of this project, and it is what got me to give up on the funeral cards, and what I thought was sentimental, because that really was me forcing my idea onto the viewer and I realized that it really had to be the viewer who would do that work. And so that's how the work became so big, because you stand in front of it and you're almost there. But



Clinton Risetter, Santa Barbara, CA.

"The back of Risetter's throat was red and swollen, indicating that he inhaled hot gases for a brief time." Polychrome archival print from colour negative, 40"x50," 2009

even when your not there, and seeing it on a computer screen it, it's very much about what the viewer brings to it.

My training as an art historian had really got me interested in sign, and signifier and all that postmodern crap that nobody really wants to talk about anymore. I really do think that's how it works, you bring your ideas, your expectations, and I'm always fascinated by people picking out little details from the photographs and thinking they mean something, when they don't. I'm always happy when I stumble on a scene that has something that's going to draw them in. My hope is that after encountering enough of the images that they start to realize that process. They reflect on their viewing process and realize that they're the ones who keep on bringing their expectations, what they think violence looks like, what they think that scene holds. Because that's very much what memory is, you remember things as you remember them, you experience things as you experienced them, how someone else experiences it is totally different from your own experience.

I think one of the most instructive viewing audiences I've encountered has been mothers, and I'm always fascinated by mothers coming through my exhibition, because they always see it through the eyes of this, and not to be essentialist, but nurturing person who, no matter what their morals are, or whatever their religious beliefs are, when confronted by 26 images detailing the murder of someone's kid, it sits really heavily on them. So they bring the whole sum of their life as mothers to those images. I can't anticipate that, I've never been a mother and I never will be. And that for me reiterates what this project is about which is how do photographs work in relationship to memory, how our memories are image-based. I think of when friends show me pictures of their kid on their first day of school—I don't really like kids—their kid is maybe a little homely, whatever, but I can relate to them because I get that practice of holding onto a photograph and it takes on meaning. And it's all because this Mum has brought their love for this child onto this little piece of paper that indexes a really complex relationship to this child, and I think that's what my work, works towards.

SP: But the truism to the works also is that by taking the body, the portrait or person out, it lets the viewer in.

PBP: It lets the viewer in, and in some ways they become the victim in that space. I like that, I think that's really meaningful. And sometimes it gets people thinking maybe about their own privilege. So many people who see it express concern for my own well being when I'm making the images. And for some of them I think it's the first time they've ever had to think about what it's like to be unsafe in a situation, because they carry privilege and they don't have to worry about these things. I don't know very many straight, white, able-bodied men that worry about walking around in certain neighborhoods or that they're going to reveal something that's going to get them killed. Whereas every other cultural subject to some degree or another has to worry about that. And so when they have to occupy this space they have to sometimes think about that.

SP: I spent three years living on Castro Street in San Francisco and I never felt safer in my life, because that was a really tight community. Every now and then people would get beaten up at the edges of it, but it was always like 'safe in the ghetto.' You state that *Mementi Mori* is a series that "...seeks to illumine the sublime within the stories where sex meets murder," I fail to see what's sublime about murder?

PBP: I think for me the sublime is something that is very challenging to wrap your brain around, that sort of overwhelms the boundaries of what can be understood or talked about, or explained, rationalized. My time in Rome put me in viewing proximity to a great deal of work from the southern Baroque that deals so much about that and I think of the *Ecstasy of Saint Theresa* (Giovanni Lorenzo Bernini, 1647-62), that whole scene is sexual rapture through penetration in the heart with a red hot poker and so it's this violence meets pleasure. I think what is the most challenging for me to understand, and the most uncomfortable, is that gay identity is sort of haunted by this violence, and I have been really fascinated that in some of the instances where these men had sex with their murderers, you go from this height of sensual pleasure to the most extreme and final violence. And there's that tension there that is really hard for me to wrap my



Guinn Richie Phillips. Elizabethtown, KY.

"McAnly said that Cottrell invited Phillips to his Elizabethtown motel room. When Phillips arrived, Cottrell asked if Phillips liked him without his shirt, and when Phillips said yes and touched him, Cottrell put him in a headlock and choked him. Cottrell's cousin - Tara Gaddie - testified that Cottrell arrived at her home in Phillips' truck after disposing of his body in Rough River Lake, and answered 'He's gone. He's dead.'" Polychrome archival print from colour negative, 40"x50," 2009

brain around, and also the effect of homophobic violence on the construction of homosexual subjectivity, it's a really tense relationship that goes beyond the boundaries that help us understand, and so in that way I think there is a sublime thing happening there.

SP: Sublime more in a sort of horror, rather than the beautiful.

PBP: I think the sublime has been co-opted, because I think originally sublime was sort of horrible. I think for much of the Western religious tradition God is this terrifying, but also salvation granting being. From the Gothic through the Baroque we got this picture of God as this terrifying, overwhelming but life-saving thing. So, that's where I think the sublime was!

And when you look at these landscapes too. I think of Matthew Shepard and there's a line in the Laramie Project where they talk about it and I thought about this when I was out there. When you go out to Laramie and you see where Matthew Shepard was tied up, when you turn around and take in the view that he was looking at, there's a beautiful mountain range and you can imagine, because its always windy there and the sky's are always clear, this sky full of stars, and so this guy is lying there in the freezing temperature, dying, feeling the most pain he's ever had in his life, but also having this overwhelming scene in front of him; it's really screwed up.

And I think the American landscape comes out consistently in my work, I always like shooting on the West coast because that landscape is so huge and so tied to how Americans think about themselves.

SP: You write in your statement about this series of works that somehow they always fall short of articulating all the threads that come together in these tragic encounters—in many ways these photographs are failures! What do you think rescues them from this condition?

PBP: Melancholia! For me this goes back to my interest in the real and the failings and the crisis of the sign. For me, obsession is not just like I miss my boyfriend obsession, but this melancholic where it's not even anymore about the thing you actually miss, it's about the missing, to me that's melancholia. And

I think that the volume of images in this series, and the fact that it keeps on growing, and I take every spare moment and dollar I have to make it. I put all of these giant images up on a wall to bombard you, that to me is melancholia. You return to the image and you're looking for something that you're never going to find until you realize that it's that looking, it's that trying to make sense of it and the inability to do that, but that's the place from which meaning arises. It can't be made sense of, but this is absolutely senseless—I think that's what really gets me stuck on this work, that what I like most about it is that obsessiveness. I mean what's the point? I don't even know why I make them.

SP: It begs the question as to when will it stop?

PBP: I can't recover any meaning about the people that were killed there, if I wanted to I would go and photograph their families or their work places where they were doing important work, if I really wanted to do justice to their memory, but I don't think that that's what the project is about.

SP: There's something about these works that speak very directly about time, your time in crossing the country to find these places, the time it took to decide how to make the photograph, and then the time it took for these people to be murdered. There's a fusion of leisurely time, and as you write a 'frenzied time' in which the "...speed of hate claims another victim."

PBP: That's really sharp, I hadn't thought of that before. I think you're spot on!

SP: I don't quite know what to draw from it though.

PBP: I think about that when I'm driving, I'm going to be driving for 3000 miles in the next 15 days. I think about that because I'll drive 5 hours to go make photographs for 20 minutes and I then get back in the car so that I can get to the next site. Sometimes I think maybe the real meaning is the car time. I think there are these interesting things happening there, I am fascinated by that moment, particularly with these situations where there was sex first, where the guy has his orgasm and it washes over him in seconds, and his in-

ternalized homophobia is so strong, and it bursts forth so quickly—up until that moment he had done a pretty good job of managing his homophobia and it bubbles up in this abject...

SP: It sort of gets loosed at that moment?

PBP: That's really fascinating to me and that also seems very real, capital R. I mean I'm not saying it's right but the abjectness of that reaction seems very, very human.

SP: Is that common to all of the murders, that they had sex?

PBP: It's not common to all of them but to many of them. There are exceptions, but I would say with at least half, if not more, there was consensual sex before and then just immediately after.

SP: I find that very troubling, that coupling of those very different feelings.

PBP: So that time, that moment I think is; I need to do something with that one day.

SP: I assume that have to make choices about what to include in the texts that accompany the photographs, how did you decide what texts to use?

PBP: I try to go whenever possible with a text that speaks to what I would describe as a 'Baroque violence' and over the top theatrical violence. With very few exceptions, all of these individuals have been murdered in extremely violent ways, and that's a hallmark of hate crimes. They tend not to be....

SP: ...just a regular murder.

PBP: If there is such a thing. It's always overkill, and for me I have this deep-seated interest in the Baroque, and the theories of the Baroque, and there is something of the body that's tied up in all of this and particularly the gay male body, and that by inflicting extreme violence on one gay male body you've

Kevin Clewer. Chicago, IL.

"You saw the last breaths of life my Son took; life ended by your hand."

Polychrome archival print from colour negative, 50"x40," 2010



visited violence on the entire corpus. Henry Northington in Richmond, Virginia, he was 6'5", 280lbs, and somehow they had managed to kill him and then behead him, and they put the head on a pedestrian walkway on a hiking path. Gaither was his last name, down in Alabama, I'm going to go down to his site, but they dismembered him. First they beat him, dismembered him and then put him on a pile of tires and started it on fire. There was a guy in Elizabethtown, Kentucky, now I'm having trouble remembering their names—beat him to death, dismembered him, put him in luggage and then dumped it in a lake. It's never "I got really mad and shot you" and dropped the gun and ran.

SP: How do you get this information?

PBP: I use police reports.

SP: So you just go to the cop station and say "I want the reports" and they just hand them over?

PBP: Yup. They don't always hand them over, and it can be tricky sometimes. Sometimes if I don't have time I use news reports. What I have found, sort of as an aside, is generally the hardest ones to get information about are black men that have been murdered and trans people. And those are the hardest to find texts on because nobody writes about them, because the death of another black guy doesn't sell a paper. And everybody hates trans people; even gay people have problems with trans people. So it's really hard to pick and find something. Sometimes I'm kind of limited with what I can get and in most jurisdictions if a trans person dies they're not going to do much to find anything, so the police report does not have much info, it may describe the autopsy or something.

SP: So have you had strange encounters going into cop stations asking for information?

PBP: Oh yeah! The one in Southern Indiana, Aaron 'Shorty' Hall, the father of the murderer was a county coroner, and it was three men who had been sitting around drinking, the victim and two men. The murderers say that he made a

pass, they beat him, and in the police report they describe that they dragged him down a flight of wooden steps, letting his head bounce on each step, that they beat him some more, stripped him of his clothes, dumped him in a field, came back the next day and he still wasn't dead so then they beat him some more until he died, wrapped him up and put him in the coroner's (the dad of the murderer's), garage. So I go to this town, it's a 2-cop town and it's not even incorporated and it's in Southern Indiana on the Kentucky border. I had called that morning and the dispatcher had said "Sure, honey come on down," and she was as sweet as sugar and I get there and the police officer said "I ain't giving you shit...if you want information you can go to the county seat and that's 60 miles away." And I say you have to give me that information, he was like "...we do have to give you that information, but that information is at the county courthouse and I'm not giving you anything and I don't want you poking around here, I don't want you taking pictures, and I don't want you here. People want to forget it." He was just a jerk, so fortunately there was a Wi-Fi spot in town, and I whipped out my Google maps and I had a picture of the murder site, we figured it out eventually but he did not want to help me.

SP: You didn't feel threatened?

PBP: I was nervous; I was with Tom Jones, so there was a gay Jew, and a gay Native in a car. And we looked at each other like OK, are they going to follow us and see if they can get us on something to cause us problems, we debated just skipping town. We got to that field, it was a cruising ground as there were condoms everywhere, so I think it was instructive that these guys had dropped him there, and so I think this cop just didn't want us poking around town and pulling back the covers. It was an Interstate exit so I think that truckers probably get off the Interstate—I think he just didn't want that information.... so I made sure that one went in *Out Magazine* when it got published!

The other times I photographed in Englewood in Chicago and that was sort of sad, because this very helpful woman, I couldn't find the right house, and she just sort of said in passing "Oh yeah, it just happened right over there," and she just kept on walking with her kids. That was sort of depressing because that neighborhood is so full of violence and I was like it's too bad that people

can get murdered and it's commonplace. I've had raised eyebrows, but generally if it's in a town where I think I might have problems I don't go to the police station. Because I just don't want problems, sometimes they're really helpful, you just never know.

SP: So each photo becomes a real exploration, it's a whole trip, a whole journey.

PBP: Yes, it's a bit of work. I wish I had more time in the towns. One of the things that has become apparent to me, particularly among my friends that I would describe as more liberal, more progressive, they really expect rural towns to be homophobic, and I have found that this stuff happens everywhere. It happens in New York City, Chicago, San Francisco, it happens everywhere and in fact in some of the small towns I think the citizens were just as surprised so...you know that whole Laramie story, so many people in Laramie couldn't believe it happened in Laramie. So, I've thought a lot about that and wanted to spend more time in some of these communities, because gay people live everywhere, and black people live everywhere.

SP: Your attitude to how your works are displayed might be described as very informal, what's going on here?

PBP: That goes towards a couple of things, I don't want to sentimentalize them, I don't want them to look like something that you could hang decoratively above your couch, although that has happened when people buy them. I have felt that framing them and formalizing them dresses them up too much, the other side to that is my own relationship to images and I definitely am a melancholic obsessive person and I hold onto things, ridiculous things, like I have a sock from a college boyfriend that I won't give up, or wrappers or just ephemera. I treat them [photographs] sort of ephemerally, I like that, I really think of each of my exhibitions as an installation, I hang the same ones with the same hole, I put them up and they start to become objecty, when you flatten them and put them behind glass they become something else. As a kid we stored our photographs in shoeboxes or in drawers, and you'd pull them out and you'd look at them and they'd get handled, and you would tape them on your school desk. I relate

to photographs in that way, for me they're things you hold onto and you love, and you put them in books. As soon as you make them all proper they really lose it for me. So that's why I treat them that way, and I think there is a time and place for framing and I have framed work before, but because these are so much about taking on meaning through use, I think they need to be as barrier free as possible. So many people have looked at these and so many people interact with them, and that's where the meaning comes, I want them to be objecty.

SP: When does this end?

PBP: I have no idea; I think about this a lot. I think I should be so lucky to have the fame and fortune of Jane Hammond. I think of her work and she has that leaf piece at the Whitney and she's making all sorts of other work, but she has these leaves that she makes out of cut paper, she scans leaves and then she prints them and makes them on cut paper and she puts the name of each American casualty on them. And she thought this war was going to end and be done, and it's turned into this project where she's constantly making new leaves, and she's like "I'm just going to keep making them, until I don't have to make them anymore," but she's also making other work, and I think that is probably what will happen. I've been thinking a lot about taking the ideas, because first and foremost I'm not an activist, I didn't set out to be an activist, I'm an activist in other ways, but I'm not particularly attracted to activist art, and don't want to be an activist artist. The things that I'm exploring through this project can be explained and dealt with and explored, in other ways tested. So at some point, and I'm getting to the point where I'm starting to do that a little bit, strike out, I'll do that. I have a couple of galleries in New York looking at my work and they're like, we really love this but it doesn't sell very well, and you're not making anything else. I'd love to say that I don't care about that but if I didn't have to teach and just make my work, I would be really happy! I think I will keep making it.

SP: But it has sold. Have institutions bought it?

PBP: No, not yet. I just sold two photographs to a curator at the African Diaspora Museum in San Francisco. I think there will be institutions that will buy it; I think that is coming, especially if this book project goes through.

SP: So there is a book opportunity?

PBP: Maybe, we'll see, there was a German magazine that published a story about my work and they are owned by a publishing firm and they have approached me in the past and I said that I'm not ready. I'm going to meet with him in Berlin in the spring and see, I think it would be great, Europeans really like my work.

SP: One last question, have family members of any of the victims seen or contacted you about the works?



Aaron Hall. Crothersville, IN.

"The beatings included repeated pummelings with fists and boots and dragging Hall down a wooden staircase by his feet as 'his head bounced down all of the steps,' in one of the accused's words. He died naked and alone, in a field, where he had crawled after his killers dumped his body in a roadside ditch." Polychrome archival print from colour negative, 40"x50," 2009

PBP: No, no one has. The only time that I have ever had contact with anyone related, I was in Staten Island and I ran into a family member and I lied and said that I was birding. It was in a tiny town on the South tip of Staten Island, and I had this moment of panic where I felt like I didn't want to further victimize this woman.

SP: How did you know she was related?

PBP: They lived on a cul-de-sac and she was living in the house that he lived in and it still had his last name on the mailbox, so I guess possibly she wasn't related, but she was so sweet and she was talking to me for a while.

SP: About the murder?

PBP: No, just about totally something else. We were really talking about how beautiful this spot was and I said to my myself I just can't do it, and I felt like a coward but I just didn't have the cojones to do it. I really am concerned about that, I think about that a lot, I don't want to victimize the families. I don't know if anyone has ever seen it. I know the Matthew Shepard foundation knows that I am making this work, and no-one has ever said anything to me, and its been in some big magazines, so I imagine someone has seen it. I get emails and letters from people, more than I thought I would, it's always sort of surreal, I just got one this morning from a dude in Maryland.

SP: Saying what?

PBP: That he was really moved by my work and really appreciated that I was doing it. I never really know what to say about that, it's weird. Like I said I don't feel like, I mean I realize it's activist work, but it's not what I set out to do. But I think that does speak to how hungry gay communities and trans communities are for someone to tell their stories. And for me it's become increasingly important because I started off making sort of stereotypical gayish work and I've realized more and more that I'm tired of those stories, my life isn't like that. I'm not muscle-bound, I don't go to circuit clubs, I'm not a party boy, I'm not really pretty, I don't enjoy that, I fish on my lunch hours, I go camping, I mean I like nice clothes.

www.uwgb.edu/lawton

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