

Madelon Vriesendorp

One of architecture's wittiest insiders shares her life obsessions. Interview by Beatriz Colomina (introduction by Shumon Basar).

Conducted in Madelon Vriesendorp's north London home in late 2007, on the occasion of the exhibition *The World of Madelon Vriesendorp*. What follows is a lightly edited reading version of the conversation.

BC: *In the architectural world you are famous for your painting, *Flagrant Délit*, which appeared on the cover of *Delirious New York*, and it is part of a long series. Would you say the series is about the sexual and psychological life of buildings?*

MV: Yes, the sexual life, or romantic.

BC: *But also psychological?*

MV: Yes.

BC: *Can you tell me something about the series, how did it start? What was the first painting?*

MV: We were in Ithaca and Rem was writing "Captive Globe" for the book, one of the first things that he wrote. It was about the idea of Manhattan where all the ideologies exist on the grid. All different ideologies. It was the first epiphany of his theories on New York — the grid system and how everything can co-exist within it. That's the system of a city, I suppose, where everything is possible. Infinite possibilities and the co-existence of everything. So then we started to collect postcards and old images of New York, and New York became an inspiration, for me too. I was doing my own thing and Rem was doing his thing. And we converged with the collecting.

BC: *Rem was also into collecting?*

MV: Yes, we went everywhere to collect things. We became members of the postcard club in New York.

BC: *But you are the collector. Or was he a collector too?*

MV: Well, he collected books. He's a book collector.

BC: *I am not sure that counts. What about objects?*

MV: No, not objects... Well, he did sometimes, but not so much, it was more me.

BC: *So the collection is really your impulse.*

MV: Yes.

BC: *From the series of paintings, which one was the first?*

MV: The first was the lady falling back. The Statue of Liberty was the first image of a living person as a statue. All of these buildings becoming alive was the next step. Rem had an input in that. He said, "you must put them in bed together."

When I was drawing the buildings I did them as living objects, so it was a natural follow-up. Later I discovered that Steinberg did an exclamation mark and a question mark in bed together. It was such an amazing discovery.

BC: *You discovered that in Ithaca too?*

MV: No, much later, when I bought the book of his drawings — or maybe I saw it in an exhibition of his work at the Serpentine. I don't remember where I saw it first. Maybe those images were already existing in my head. Rem's brother had done airplanes in bed together, so he was probably also inspired by Steinberg. You have such a large unconscious memory of things, you never know where they come from, but suddenly all these things come together. Of course you see that buildings are feminine and masculine. The all-dressed-up Chrysler Building with all its jewellery and silver — she's so dressed up. And the Empire State is so austere, so green and cool.

BC: *What about the other buildings? How did you see them?*

MV: Well, I didn't divide them all into masculine and feminine.

BC: *And as characters?*

MV: They are like living simulations, some living notion. I always felt that they were built in a time of big stardom. There's a notion of greatness, and then the buildings become immediately enormous — like the time in the 60s, when there was this whole gnome thing and little things were important, and milk bottles, families, everything became smaller. It was also a representation of how people felt about themselves. Big stars now make big star buildings. It's all come back again now, the whole stardom thing, the celeb culture. Suddenly buildings have become part of the celebrity culture again.

BC: *Like characters, stars, in a play.*

MV: Exactly.

BC: *Do you view contemporary buildings in those terms?*

MV: Yes. I believe that people's notions of themselves are always represented in the buildings. Completely. It's what you see in yourself. People who always pay attention to detail, people who feel they have still not given in, people who refuse to become big stars but want to focus — this attitude is always represented in their buildings. And the celebs make buildings that are eye-catching and become celebrities as well. Iconic.

BC: *And the non-celebrities?*

MV: They react against this, they refuse to get stuck with celebrity culture. They don't go to the openings.

BC: *Do you see contemporary buildings in sexual and psychological terms as you did with Manhattan? If you think about the skyline of London now and, for example, the building Londoners called the Gherkin.*

MV: Well, a gherkin — it's sort of slang for penis, so they call it the willy, basically. It's all very masculine. That's why it's so amazing that Lina Bo Bardi did this very masculine building, but very colourful. Red is so the colour of power.

BC: *The museum in São Paulo?*

MV: Right. To have these red muscles holding up the building. I can't say that a man couldn't have thought of it, because a man could have, but it is so much her appropriation of masculine imagery, in her terms, and then invading it with all her ideas about society. Having to look through the whole thing and see everything together, not having all this focus on one thing, the work of art. The work of art, in her thinking, has become like groups of all the works of art in a space.

BC: *You are talking about the installation now.*

MV: Yes. Usually you are forced to have a white room with this little thing in the middle and you are forced to study it. Her lack of respect, in a way, for the art is very liberating. Because the respectfulness limits you completely, don't you think?

BC: *Yes, in fact the way she places the paintings, hanging in the space, allows you to move through them like in a collection of objects.*

MV: I think it's almost — I can't quite say a female thing — but this lack of respect is an introduction of the feminine into art scenes and into buildings. You know what I mean?

BC: *Yes, no respect. No respect is also part of your work.*

MV: To get it all back to basics. Because women always feel like they have to bring men back to the basics. Men can always fly up, sky high, and women — what did Žižek say the other night, that women are the symptoms of the men?

BC: *The seriousness of everything and the importance of non-serious things...*

MV: Humour, and the importance of all the things that are flawed. Women are always drawn to the things that are flawed. They are drawn to men that are flawed! But men always look for perfection, always on the stampede for perfection. And women are always trying to throw spanners in the works. But women are also drawn to misunderstandings — this thing about cultures coming together and misunderstanding each other. It's a whole new way of thinking about things; it opens up an amazing world. In South America they already had Chinese imagery before people thought they could have known these things. There was already an exchange of images. There were Indians in America who didn't write things down, they didn't draw things; the children were told to remember those little Chinese umbrellas, to remember the imagery and to incorporate it. So it was all about memory and the exchange of memory.

BC: *Your series of paintings of Manhattan reflects a very irreverent and yet very insightful reading of these buildings. At the time there were quite a few people obsessed with the skyscraper and with Manhattan, like Tafuri and others. Very serious studies. I think you brought out an aspect of Manhattan that had not quite been seen that way. How many paintings were in the series?*

MV: I don't even know. I gave a lot of stuff away. There were something like six or seven paintings.

BC: *What was the process? I see that there are also some etchings and drawings related to the paintings. You seem quite systematic in the way that you work.*

MV: I did a lot of drawings and then they became bigger and bigger. And then Rem would say 'make it bigger' and I'd make an even larger version. So there were different versions of the *Flagrant Délit*. The first one was the *Flagrant Délit* with the Venus de Milo in the window — and then her arm as a lamp. So it was the Venus de Milo as the Statue of Liberty, the Statue of Liberty with her arms cut off.

BC: *She's behind the window in the first version, watching the scene.*

MV: Yes. And her arm is lighting the scene.

BC: *The arm in the side table.*

MV: Yes. I really thought of producing the lamp, actually — the Statue of Liberty. And there was somebody who wanted to produce the carpet.

BC: *The Manhattan carpet in Flagrant Délit?*

MV: Yes, under the bed. Some German carpet makers were going to produce it, but somehow they never did. I thought it was a fantastic idea to just have carpets of city plans. That would be so beautiful. I collected a lot of map books in America — I found a place that had the most amazing maps. They had the most beautiful map of Portland, Oregon. One section was just water and a tiny bit of land, with the names of the streets — so beautiful, just green and yellow and blue and red.

BC: *Are maps part of your collection?*

MV: Yes, and I used part of this for Time Magazine. I had a map and I invented the name of a writer who didn't really exist. I called him Don Blaimy — like "don't blame me" — and a little excerpt from a book which doesn't exist, with all the names of the streets in the picture, the Portland map, because it had amazing street names. There's one that's the longest street name in the world.

BC: *And the map underneath the bed in Flagrant Délit?*

MV: That's just a Manhattan street map, nothing specific.

BC: *What else did you collect in America?*

MV: We discovered bad taste in a big way when we came to America. All our former notions of what good taste is were thrown out of the window, because you couldn't measure with the same measurements and judgments you had. People in America, everybody walking around, we thought, was a compilation of different tastes.

BC: *Like the buildings, maybe.*

MV: Yes. In Holland you could always assess people — what they were thinking, their opinions — from what shoes they were wearing. But in America you couldn't. We also discovered how beautiful bad taste is. In *Après l'Amour*, the first of the series of buildings, I did the most ugly, bad-taste painting above their heads that I could think of.

BC: *You made it up?*

MV: Yes. The most horrible thing I could think of — that triangle to indicate the beauty of bad taste and the whole imagery of America. We were also collecting Americana, the most American postcards. And we discovered how recent racism

was. I was amazed to watch a television programme in which a woman who had been a slave was interviewed. I couldn't believe it; I had thought it was so long ago.

BC: *Yes — when Rosa Parks died recently it was really something, because you thought that was so long ago, but she was still alive a couple of years ago.*

MV: Exactly. You think all these things happened so long ago. And I had found a lot of very racist cards — vintage Americana, with [slur]s printed on them and imagery you can hardly believe once circulated. I didn't even understand how offensive some of them were until a friend, a black poet, pointed it out to me. There were whole categories of them; it was a shock to realise how recent all of it was.

BC: *Did you get these cards in Ithaca? Were they still being produced, or were they old?*

MV: They were old.

BC: *What year did you go to Ithaca?*

MV: We went in September 1972 and stayed until 1973 — just one year. Rem worked with Mathias Ungers while he was there. I was completely miserable when I got there. It looked like a little rich people's town in Holland, because I had nothing to compare it to.

BC: *But it's actually quite poor.*

MV: But the houses with their little lawns — I didn't know that poor people could live like that. In Holland, people who had their own houses with their own lawns were not poor. And they had all these machines to clean the lawn. I thought, “where have I landed? This is terrible.” And then Charles Jencks came to stay with us for two weeks, and he was incredibly unhappy because he was in love with Maggie but her parents didn't approve.

BC: *How did he meet Maggie?*

MV: Maggie was a student at the AA in Rem's year, and that's how Rem knew Maggie — separately from Charles.

BC: *Charles was their teacher.*

MV: Yes. And this is how we met the Damisches. Rem and Charles were walking on Eddy Street in Ithaca, and a car came by, and Rem said, ‘listen Charles, there are two people in that car and one says you are you and the other says you are not you.’ He looked into the car and saw these two people fighting about whether it was Charles. He said, go after them and see. So Charles did, looked in, and said “Oh, Teri.” That's how he knew Teri Damisch — she was the niece of his guru, Zalewski, a professor at Harvard; they became her adopted parents. Very intelligent people, and she's very intelligent. She loved it there.

BC: *So Charles arrived in Ithaca and took you out of your misery.*

MV: Yes, he took us out of our misery.

BC: *Rem was miserable too?*

MV: Rem never remembers how miserable he was, but it was difficult, because he was in the wrong camp when he got there — the Mathias camp, when the Colin Rowe camp was the right one. Rem's theory was that Rowe was still fighting the Battle of Britain in Ithaca, fighting his own little battle. Once, at Christmas, Rowe came to offer a reconciliation, and Mathias's children had hidden behind a big pile of snow. When he came up the path they threw so many snowballs at him that he turned and went back the way he came.

BC: *Was the fact that Mathias was at Cornell what attracted Rem to Ithaca?*

MV: Yes. He had a Harkness Fellowship, so he went everywhere — Harvard, which he thought was horrible, Princeton, Yale, Cornell. He went on his own first to look at schools, and universities really wanted people with Harkness Fellowships. But he chose Cornell.

BC: *In those years Cornell was the most interesting place, but you felt very isolated.*

MV: Incredibly. And then we discovered Teri. Teri knew what to do — she collected quilts and many things. She was always angry that she didn't collect the things I collected. I collected these colourful plates, and Rem disapproved of my plates as well as my orange squeezers.

BC: *So you were doing the collecting with Teri more than Rem?*

MV: Yes, Teri and I collected lots of stuff together. She knew where to go, where the markets were. She's American; she knew where to find things.

BC: *So now you have a house full of stuff.*

MV: Yes. Rem says, "oh no, not more stuff." For a minimalist it's very hard to bear.

BC: *Did you do all these paintings in Ithaca?*

MV: Mainly in New York. I started in Ithaca, but not much — just etchings and drawings, preparing for an exhibition I had there, in Sherry Hathaway's gallery. There was one figure of a monster eating New York; it was one of the first of the series.

BC: *And they were not related to Rem's work?*

MV: No. We were collecting evidence for all of his work, in a sort of paranoid-critical way. The paranoid-critical method, described in *Delirious New York*, was the method we used before we even knew about the method. The theory is that everybody wants to reach a certain goal because they want to find certain evidence; they have a notion of something that must be true, and you always find enough evidence to support your theory, after the fact.

BC: *Everybody writing a dissertation thinks every lecture they attend is about their topic. That is the paranoid-critical method.*

MV: That's it — there is always enough evidence for anything you want to find. We were finding evidence for all the things Rem was interested in.

BC: *Let's go back to the lady falling back. What do you call that painting?*

MV: It's a completely stupid name. We had just seen *The Cabinet of Dr. Caligari*, so I called it Mrs. Caligari, for no reason — there is no Mrs. Caligari in the film. The film is all about how something so crazy, a house that's all zigzags, rooms sliding, nothing straight, becomes normal if there's nothing to compare it to. Everything is crooked, but then it becomes completely straight; you've straightened everything.

BC: *Tell me about this painting.*

MV: It was like the bullet was going to rip the whole painting apart — the imminent disaster. Like New York as a beautiful disaster.

BC: *A premonition? What gave you the sense of impending disaster?*

MV: The disaster was already happening. It was strange that everybody was so against Manhattan, so against skyscrapers. Rem took his students on a tour of the Rockefeller Center and they thought, "why are we going, it's for tourists?" There was a book on kitsch that offered, as proof that something was kitsch, that so many thousands of tourists had visited it. There was this whole resistance against popular culture.

BC: *Did you know Denise Scott Brown and Robert Venturi at the time?*

MV: Not personally, but we went to Denise's lecture in Ithaca. We saw a lot of amazing lectures — Foucault, and her. Learning from Las Vegas was a very crucial book.

BC: *It is interesting how they were incorporating popular culture at the same time as you.*

MV: Exactly. Taste, good taste, bad taste, kitsch — and the collage. I was making collages with Rem in England for the Casabella competition, Rem's sort of final project from the AA. We did the project with Zoe and Elia.

BC: *Did you have anything to do with the drawings of Exodus?*

MV: Yes, I did the colours on those drawings. It was inspired by the wall in Berlin — how you can keep bad things out and good things inside the wall. The revelation for Rem was that inside the wall was actually the utopia; the good side was all imprisoned. So there's an island, a strip which is utopia, right through London.

BC: *But all of this was before there was such a thing as OMA.*

MV: Yes. Zoe did those; I did the watercolours.

BC: *We were talking about one of the earlier paintings, the one with the monster eating the skyscrapers.*

MV: Do you remember the monsters in the church in Italy, the one that eats people? I made it into the monster eating skyscrapers. That makes people and skyscrapers almost the same.

BC: *And Freud Unlimited, where Manhattan is a bed and the plumbing and services are the unconscious?*

MV: Yes, the whole Freudian thing, the tunnel. Hitchcock used this in *North by Northwest*, where the train goes into the tunnel while they're having sex. The tunnel is sex. But this is the Freudian unconscious of Manhattan, all the things

that happen underneath the surface — the trains and the tunnels. Everybody drowning in their own unconscious.

BC: *The last installment, much later, of the love affair?*

MV: This is the final installment of the romance between the father and the mother — and the kiddies, the children's party. I did it for Design Quarterly. The affair between the Chrysler and the Empire State, with Philip Johnson, Michael Graves, Bob Stern, Venturi — and the column as a cake. This was the postmodernist Biennale in Venice. Those aren't laundry lines; they're the streamers from the children's party.

BC: *Is this how it works — you first do a small drawing?*

MV: Right. All the paintings start off small and then get bigger. I start with a little drawing, then a watercolour, then the painting. I always work like that.

BC: *What kinds of postcards did you collect in Ithaca?*

MV: The whole romantic idea — the big thing, to appropriate land. A fence. The idea of infinity, the railway lines going through the whole country. Look at this one, a card that has no grass, just fencing — the beauty of fencing, which for us Europeans is terrible; barbed wire is a way of keeping people in. This is barbed wire as a sort of liberation, an appropriation of your land. Barbed wire as a romantic notion.

BC: *How is your collection organized? Do you have categories?*

MV: Bridges, tunnels, roads. This is my suitcase of postcards, and the brown one is Rem's, from a thrift store. His is just New York. There are amazing cards — the subconscious of Manhattan, the underground, all these tunnels, the steam above and the trains below.

BC: *These seem all related to Freud Unlimited — the unconscious of Manhattan.*

MV: Everything is happening underneath. Here you see what I used for the underneath in the paintings.

BC: *Looking at these postcards you start to understand the paintings much better.*

MV: Exactly. I'm looking for a postcard of the RCA from the back — you see it in the Superpainting: the RCA building looking down on the two buildings in bed, in a suitcase, as if it were a memory of the old life in New York. First I had it as a sketch; now I put it in a trunk. A sketch of the Flagrant Délit, as a vague memory. The trunk that came from New York.

BC: *What is the Superpainting about?*

MV: The Superpainting is just everything in my life, in one painting.

BC: *When did you start it?*

MV: Two months ago.

BC: *Why do you call it the Superpainting?*

MV: Well, Shumon and Stephan called it the Superpainting; I didn't.

BC: *Let's go through it. What is this monkey?*

MV: Rem is a monkey in Chinese astrology, and Thomas too. But it's also the monkey toy in my collection, from India. Everything is a symbolic something. I'm not going to explain it all, because people should have their own explanations. It's a game; everybody should be able to explain, even better than me.

BC: *Lina Bo Bardi is one of your interests right now.*

MV: Yes. Such a beautiful model. Some guy was sitting on the other side with models, and it was the only Lina Bo Bardi thing he had. I would have bought all of them. And this is a Dutch lighthouse I got from a market — I put them together. Of course the scale is completely off; everything is blown up or made smaller.

BC: *And this is OMA's CCTV building?*

MV: Yes. I did this one for Maggie's birthday — I painted the whole scene on an egg. I used to paint a lot of eggs. I painted one for my neighbour's 70th birthday as the Montefeltro, the Duke of Urbino with the big broken nose. I used a brush with one hair on it.

BC: *And up there, the two airplanes?*

MV: From the world war. "Never before have so many owed so much to so few" — that was Winston Churchill; it's a commemorative thing, but Dutch, made in Utrecht.

BC: *You were born at the end of the war.*

MV: Yes, 1945, two months before the war ended, in March. We were all affected — my whole family. My older sisters had lived through it. Rem's molars never grew. We all had vitamin deficiencies.

BC: *How many brothers and sisters do you have?*

MV: Three older — one brother and two sisters. I'm the youngest. And Rem was the oldest of his family.

BC: *You once had a whole theory about how birth order explained who one was.*

MV: It's very important, I think, your position in the family. I'm always the baby. As the baby, you have much more freedom, because you're never taken seriously; you can always not be serious about things. This accusation of not being serious gave me the freedom not to be serious.

BC: *Are you happy with that?*

MV: Yes, because it always gives you the feeling that you can just go on playing forever.

BC: *But some of the things you've done have been seriously important, and you don't seem to take them seriously enough. Why?*

MV: Because this whole world of seriousness is not something you can aspire to when you're always the little one.

BC: *How about your parents?*

MV: My father was thrown out of the family when I was 10, and my mother remarried. She was in love with a war hero from the village where we lived. My mother was a writer, an important celebrity later on.

BC: *What kind of writing did she do?*

MV: Mainly about marriage and — later — feminism. She wasn't really a feminist at first, but she was a working woman all her life, so there wasn't much time for me. In that way I had a lot of freedom as a child. She was a journalist with a column in the papers, daily thoughts, in *De Groene Amsterdammer*, a leftist paper, and later others. She had a lot of books. Harriët Freezer, she was called — she made Vriesendorp into an English word, Freezer.

BC: *How did you relate to your stepfather?*

MV: I was very difficult with him, because I didn't take him seriously and he didn't understand me. He'd say, "I don't understand lying, how can you lie?" because I was always fantasizing, telling people I was the greatest — illusions of grandeur. I'd say, "you couldn't even think of something to lie about; you don't have the imagination to lie!" So I was always in some sort of confrontation with him.

BC: *Did you keep a relationship with your father too?*

MV: Yes, my father was very devoted, very sweet. He was very upset at losing his children. He was always carving things out of wood and making drawings. He had his first pastel exhibition when he was 80, and his first exhibition of paintings when he was 85 — though they were quite horrendous. He thought he was a surrealist, and he thought I was a surrealist, so he always said we were very much the same. When he couldn't paint anymore, we gave him an A3 pad, and he did doodles continuously and coloured them in. We looked after him when he was old — my sisters and me. He became 95.

BC: *You were only 10 when your father left. It must have been traumatic.*

MV: It was traumatic for everyone. My sisters were a lot older, so it didn't affect them as much; they were just about to leave home. Only my brother and I stayed — the two little ones. My brother didn't speak to my stepfather for a year, but then they became great friends, which I thought was complete treason. I didn't give up fighting him.

BC: *Tell me about your game. Did you invent it?*

MV: Yes. I had this wall on my desk when I was painting, and I just put things from my collection in it. People would say, "you know what you should put in it? This." They'd suddenly invade my thing, and I thought, "aha, this is so typical, that they would put that one in there." So I started reading things into it. When people came to my studio I'd say, "now, make your set," and I'd test them — "this guy puts the man outside, he's a real outsider."

BC: *What are the rules? You have to put certain objects between the walls?*

MV: They can be in or outside, it doesn't matter; the walls are a frame. A lot of people put the foot in the door — it's the most obvious thing. They can use all or

one of these objects, only these objects: a man with a hat, the foot, the book, the bird, the gambling thing, the transparent building, a female torso, a dog.

BC: *And what is this blob?*

MV: That's the inexplicable piece of art — almost like an artist who always makes these things with holes in them. It doesn't really matter what you choose, because you could read anything into it.

BC: *"Life Without Objects" is a reference to Superstudio. Is it Natalini who drew you that sign?*

MV: Yes, he drew me this little thing. They were very important to Rem's architecture; he was so excited about them and imported them to the AA. To a lot of people in those days this was fascism — Rem was called the boring fascist by Peter Cook, because he was interested in Superstudio, and because he was a straight modernist, which was already unfashionable when everyone was doing blobs and inflatable things.

BC: *He was interested in architecture in a more conventional sense?*

MV: A tutor gave him ping-pong balls to play with, and Rem said, "I didn't come here and pay all this money to play with ping-pong balls. I want to do architecture." All architecture was out at that moment; everyone was going to live in the country, they were so anti-architecture. The Continuous Monument was incredibly important to him — and when he went to Berlin, the monumentality of the Wall and all the things that happened behind it. That's when Exodus happened.

BC: *Maggie was English.*

MV: Yes, but she's so upper-class English that she's almost a foreigner herself, a very posh accent. She died young, very sad. She was wonderful — she wrote books on Chinese architecture and came to lecture at the AA on Chinese gardens. She started, "the Chinese are lovely, lovely, lovely people," and a lot of people got up and left. But she meant it; she was completely genuine. She really discovered Rem as an interesting person who had such different things to say.

BC: *How did Charles and Rem become friends?*

MV: He was a tutor, a lecturer, very interesting. Rem was attracted to him, and Charles to Rem, because Rem said the most terrible things about people. He said, "Cedric Price is a prince trying desperately to turn back into a frog," and Charles screamed it from the rooftops — in a lecture he said, "I have a student called Rem Koolhaas and he said..." so of course Cedric heard, and said, "who is this Rem Koolhaas?" He became a mythical adversary to a lot of people. It was so funny.

BC: *When did you meet Rem?*

MV: Through his aunt, who was an art-school buddy of my mother's and married Rem's uncle. There was a party for their anniversary, and I met Rem for the first time. I was 17, doing my final exams. Everybody was angry at me at that party because we talked to each other the whole time. I thought, "this is great, you can talk to him as if he is a girl" — you could gossip with him, he was interested in everything, not like a boy where you have to watch what you're saying. His mind

was all over the place. We laughed so much. I said I was going to study in Amsterdam, and he said, ring me up when you come. So we decided to meet up.

BC: *You are almost the same age.*

MV: I am four months younger than him.

BC: *Which version of the *Flagrant Délit* came first — the one with the Statue of Liberty behind the window?*

MV: No, this was the first one, the one you see in the book, where you see it from the front. That was the first one.

The World of Madelon Vriesendorp: Paintings/Postcards/Objects/Games was shown at the Architectural Association, London, and travelled to Aedes, Berlin. This interview also appears in the exhibition catalogue (The World of Madelon Vriesendorp, AA Publications, 2008). Reading version, lightly edited from the recorded transcript; editorial notes and timestamps removed, and a small number of vintage-postcard slurs quoted in the original have been redacted. © PIN-UP / the author; transcription for the artist's own archive.