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# AUTRE



## The Ballad of Nan Goldin



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# The Ballad of Nan Goldin

Photography NAN GOLDIN  
Interview OLIVER KUPPER



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*Fame's Boys and Girls, who never die  
And are too seldom born —*

EMILY DICKINSON

For the past five decades, the photographs of Nan Goldin have captured, in undulating lyrical overtones of sweltering pathos, the turmoil of love, loss, trauma, dependency, and personal resurrection. Her photographs are a protest against dying, a survival instinct—the shutter a fight or flight mechanism quicker than the curl of fingers into a fist blooming like a flower in reverse. A blur, a bruise, an unmade bed, the flicker of a candle's flame, Goldin's method to show her images in brief flashes against the burning bulb of a slide projector sinks into the primordial pleasure nerve of watching shadows dance on the wall from a communal fire. They call out to the mortal grasp for remembrance in a transient existence set against the mystery of eternity and an innate desire for belonging. *The prick of a needle, smoke gets in your eyes, this is a man's world, I'll be your mirror, don't make me over*—Goldin's photographs dissolve us in nostalgia and reveal us in the illumination of our private psyche. *We are flaming creatures, a night on earth, memories are made or this, flowers of evil, we are only here for just one dance, slow, soft and close, her photographs are a kiss hello, a kiss goodbye, a funeral, a wedding, and an ecstatic celebration. I caught up with Nan Goldin for an intimate conversation from New York to discuss life and love during a pandemic. In these pages, she also shares a special portfolio of images taken during lockdown of her friend, Thora, and stills from her new film, *Sirens*.*

**OLIVER KUPPER** We're in the middle of this massive opioid crisis, and, also, now a viral pandemic. Has the approach to your work changed throughout all of this?

**NAN GOLDIN** My view of the world has changed, I mean, the world's air feels treacherous. Everything feels dangerous around us and there's these viruses looking to jump on us. It's terrifying, it's constantly terrifying. So, my work, though—I'm in quarantine with a young trans woman writer I met from her doing an interview of me, and I started photographing again. I haven't picked up my camera in a long time, except to photograph the sky—and I continue to photograph the sky, which looks increasingly ominous—but I started photographing her. It's the first time I've really photographed another person in years. I've done a whole portfolio of her.

**KUPPER** And you've also put out this new film, *Sirens*, which is amazing. Congratulations.

**GOLDIN** Thank you, yeah I love that piece, and I loved working on it. Such a pleasure. I've never worked with found footage before. I want to do a lot of it. So much fun.

**KUPPER** What was the impetus for using found footage versus your own imagery?

**GOLDIN** Actually, I did one other piece with found footage about Salome [*Salome*, 2020]. It's a three-screen projection shown in a round room and it's scored to the disco song "One More Shot" by C-Bank. It's very funny: one screen with Salome, one with the men hawk-eyeing her, and one with this chaos. So, that's where I started using found footage. At the same time as I was working on *Sirens* I started my big new piece called *Memory Lost* (2019), about the darkness of drug addiction and my own addiction. It's the most important thing I've done since *The Ballad [of Sexual Dependency]*, 1983-2008]. It is the hardest thing I've probably ever made. I went back through my whole archive and found very dark imagery which was devastating. Then I found my old answering machine tapes from the 1980s and I used those. I used Super 8 I shot in the '70s. I also worked with Mica Levi, CJ Calderwood, and Soundwalk Collective, who scored the video.

**KUPPER** I've heard that the piece was really emotionally wrecking for a lot of people.

**GOLDIN** It's devastating to me. Even the critics were crying. If you can make a critic cry, you're doing well.

**KUPPER** Yeah, you're doing something right.

**GOLDIN** I always wanted to make people cry, and also laugh. It's very important to me to move people like that. While I was watching material about Salome, I came upon Donyale Luna, the most gorgeous woman I'd ever seen who I learned was the first Black supermodel. In that first clip in *Sirens*, you can see how high she is. I recognize her high immediately. That was the starting point to make *Sirens*, which was scored by Mica Levi. She sent me a composition called "Whistles" that I felt related to the call of the sirens. Their song seduced the sailors and when they sailed out to find them their boats crashed on the rocks, and the sirens took them prisoner. I see it as a perfect analogy for drugs. I wanted to make a companion piece to *Memory Lost* to show the seduction of drugs in contrast to the darkness of addiction. I want people to experience the pleasure of being high—the sensuality and euphoria. We developed *Sirens* from a very intuitive state with absolutely no structure in place, although the edit became very tight. I allowed the material to tell me where to go. I like making pieces entirely intuitively and then letting the critics tell me what they mean. We used to call it "the school of post-rationalism."

**KUPPER** I remember reading somewhere that you had wanted to get high from a very early age. Where do you think that siren call came from?

**GOLDIN** Actually, it was from seeing the first *Interview* magazines, and *East Village Other* magazines that had these Slum Goddesses. I was thirteen, and I was at a boarding school, pretty much isolated, and I found those and the [Velvet Underground] banana album, and being a junkie seemed like the most radical thing I could do—the furthest from suburbia. That was really attractive to me, so at eighteen, I started getting high.

**KUPPER** Do you remember that experience?

**GOLDIN** Of course, how can you forget the first time you got high on heroin? The first high is amazing. Suddenly you fit into your own skin and feel no pain...it's the ultimate pleasure. So then, you try to find that feeling again. In the beginning it wasn't an obsession, and I put the needle down quickly, and I never picked it up again, actually. But it led me into other drugs that I preferred, like Quaaludes, then to cocaine, and then I bottomed out. It was the late '60s—the only people doing dope then were jazz musicians, and people very outside mainstream culture.

**KUPPER** It didn't really hit the New York art world until the late '70s, early '80s, right?

**GOLDIN** Yeah, the early '80s, it became socialized. But at that time, it was radically outside, and that's where I wanted to be. With cocaine in the '80s and with opioids in the 2000s, your whole life becomes about getting money and finding the drugs. It limits your entire life.

**KUPPER** It becomes a full-time job, to get high.

**GOLDIN** Exactly. Oxycontin was a full-time job.



**KUPPER** I've been reading a lot about Burroughs and Thomas De Quincey. I don't know if you've ever read his *Confessions of an English Opium-Eater*.

**GOLDIN** I have to say, the whole Burroughs thing upset me. In the '80s I was in Italy, and—this continues even now—drug users were obsessed with Burroughs, he was their inspiration. Burroughs was actually asked once if he felt responsible for all the people who became addicted to heroin because of idealizing him, and it wasn't a responsibility that he felt. People glamorized heroin, frankly, at the time.

**KUPPER** Which later turned into the whole "heroin chic" thing. The art world glamorized it.

**GOLDIN** Yeah, and the fashion world in particular. It was part of the downtown scene in the '80s. It wasn't the formal art world yet. It was before people showed at established galleries. There were collaborative groups that produced shows, like the famous *Times Square Show* in 1980 that introduced a lot of artists. We were outside of the market system. I remember that when people started showing at established galleries we were critical. I think Jean-Michel was one of the first, and then galleries emerged from the scene, like P.P.O.W. There's a direct link between that period and "heroin chic," but that was more a misinterpretation fueled by nostalgia and fashion in the '90s.

**KUPPER** Did you ever meet people from the Warhol studios in those days?

**GOLDIN** I met Andy Warhol at a party at David [Armstrong's] house—he wasn't as monosyllabic as his public persona. He was trying to grab some of the asses of the boys. I knew Holly Woodlawn a little and used to drink with Jackie Curtis at a neighborhood bar in the '80s. I revolved around them, but I wasn't in that world, unfortunately. I'm thrilled that the new version of *Sirens* has a Warhol screen test of Donyale Luna. They're still so radical and brilliant especially now that people don't look at pictures for more than five seconds. I haven't read De Quincey's, should I?

**KUPPER** Yeah, it's beautiful writing. It's a very raw diary of his opium addiction, and then it basically becomes like a warning. He talks about the nightmare of withdrawal.

**GOLDIN** I have to say the best drug I ever did was opium. It's an amazing drug, but pretty soon you don't get high anymore on any opioids, it just becomes an avoidance of withdrawal. You try to stay straight. I heard a doctor in a court case about opening a safe consumption site in Philadelphia say that she would never allow a

patient of hers to go through withdrawal because it's a form of torture. And that was the deepest understanding I heard from a doctor of what it is. It's not about having a flu and your knees are shaking, it's like a darkness of the soul.

**KUPPER** I want to talk about some of your biblical, mythological, and art historical references because I know that *Sirens* references a lot of myths, but also *Salome* and *Ballad of Sexual Dependency*. Where did you first become interested in these subjects?

**GOLDIN** *The Ballad* is not the same, it's more of a reference to Weimar, Germany. Obviously, *Sirens* and *Salome* reference myths, but also two other works of mine: *Sisters, Saints and Sibyls* (2004), and *Scopophilia* (2010), which are less known in America than in Paris, where I created them. *Sisters, Saints and Sibyls* makes a parallel between the life of Saint Barbara and the life of my sister Barbara. In *Scopophilia*, which was created for the Louvre, I make parallels between details of the paintings in their collection with the faces and bodies of my friends. These are religious myths. The saints have always fascinated me with the magic related to their stories,

their transcendence through torture and self-deprivation and the need for people to create them. Of course, I love Saint Sebastian, the gay saint. But also, Saint Barbara, Saint Lucie with her eyes, and Saint Catherine. I'm attracted to the strong women like Joan of Arc, Cleopatra, and Salome. The Salome story hits a lot of things. It's about seduction, incestuous desire, because she's dancing for her father, necrophilia when she makes love to the decapitated head of Saint John. It hits all of these taboos, but there is also beautiful imagery of the dance. I look for these women that I find powerful. I've been drawing them for a long time.

**KUPPER** You started drawing before photography, right?

**GOLDIN** Yeah, as a kid I drew and painted. My 6th grade art teacher said that some day I would end up at MoMA. I dropped out of my bat mitzvah to take pottery classes. I started drawing again in 2010, and the drawings became my diary, instead of photography. It has become hard to paint now that I'm sober. I'm not able to access that unconscious part of my brain.

**KUPPER** Photography for you is definitely a confessional tool.

**GOLDIN** I made *The Ballad* to stay alive, I guess. I came from a family of denial, and I thought: I'm going to leave a record of my life that no one can revise, and that's what *The Ballad* came out of. It started in like, 1979 at a Frank Zappa birthday party at the Mudd Club. I showed some slides, and then it evolved over the years. I still never show the exact same piece twice. It's not like it's ever done, exactly. The music has been put in place since 1989. Before that, I changed the soundtrack, I changed the length, and if people didn't want to be in it, I would take the pictures out.

**KUPPER** Your work has been about this profuse sharing of your personal life. Have you ever felt like you've put too much into the public eye?

**GOLDIN** Oh yeah, much too much. But, in a way, it protects me. For instance, with the Sacklers coming after me—it's not like they can find something to cancel me with or target me with, because so much is already out in the public in my work. It also remains an homage to the people I love, so it's not just about me, and my history; it's about

the people in the pictures. And, of course I regret it. And so do some of the people in the pictures, so I'm still editing the photos people don't want shown. Except that everyone likes to see themselves when they were young. [laughs]

**KUPPER** You have regrets?

**GOLDIN** Sometimes! Yeah, it's not the most consuming feeling, but sometimes I regret it. You wanna have secrets, right? You wanna have your own secret life.

**KUPPER** Everyone needs their secrets. I think that the discrediting thing is interesting because they can't really go back, so much is already out there. It's not like you have a secret Twitter.

**GOLDIN** Exactly. Not yet, anyway. I'm not on social media. I have an account that my studio basically puts things up on with my approval, but I don't even know how to use social media [laughs]. I don't really understand all these terms I've learned.

**KUPPER** Hashtags, and geotagging.

**GOLDIN** What's that? When you post and how you do all that is beyond me.

**KUPPER** I've never had a personal social media account ever, not one. It feels kind of liberating. I feel like they're going to study my brain one day.

**GOLDIN** Wow! I'm so proud to know you! That's so rare. I think they should study the brains of people using social media.

**KUPPER** I agree. Talk about sharing too much.

**GOLDIN** Someone once blamed me for Instagram. That was alarming. I can see it, but I don't want that responsibility.

**KUPPER** A lot of people from the generation of photographers that came before digital media got the brunt of a lot of this because photographers

## "My photographs show my desires, not sexual necessarily, but desire to touch someone, desire to know what they feel in their skin"

of your generation were capturing the world around them, but it wasn't like Instagram where it's this immediate satisfaction thing.

**GOLDIN** Your dinner, your clothes, who you see—it's obsessive. It becomes their entire life. Some artists use that as their whole medium now. Galleries are showing on Instagram. It's really sad because people look at the images for about three seconds, which I find shocking. The problem is that it spills over into how they look at all images. I don't know what they can see. Something happened yesterday that speaks to me about social media. About five boys in Hollywood beat up three trans women. They livestreamed it, and that shows where this medium can go and how dark it is.

**KUPPER** It's an extreme depth of depravity.

**GOLDIN** Then on the other hand, there was a livestream of a man who had been targeted by the police for his political activities, and it's from a group called Warriors In The Garden. They were big in the City Hall occupation, and they're really beautiful radicals, and the cops have started going after individuals, and they surrounded his house with a SWAT team. They had dogs, they were trying to ram down his door. They didn't have a warrant. Supposedly he had blown out the ear of a cop when he was speaking in a megaphone at a rally, so they came after him, they had drones, and they were at the back of his house photographing into his apartment. So, for six hours he livestreamed that, being stuck in the apartment with the police trying to ram down his door. A hundred activists came and protected him, so that's an effective use of the medium.

**KUPPER** That it has been exposing police brutality has been really great.

**GOLDIN** The George Floyd Movement wouldn't exist without social media. In that way, it's a very powerful tool. But now videos of police killing Black and Brown men and women are becoming so common that they're no longer having the same effect, which is so scary.

**KUPPER** Do you remember the first photograph you ever took?

**GOLDIN** The first people I've photographed were David Armstrong and my old friend Suzanne. I met them at a hippie 'free' school based on Summerhill. We had no classes, so I never got a high school education. I'm trying to educate myself now. Some of the teachers were graduate students at MIT, so we got a grant from Polaroid. I quickly became the school photographer. Other people picked up

the camera and liked it, but it became my obsession. I didn't speak much as a teenager, and the camera gave me a way to communicate. I photographed David throughout our lives from 1968 until just before his death in 2014—it's a long time to photograph the same person. I told the histories of my friends. For instance, the work I did around the AIDS crisis. I never showed people as AIDS victims and I never showed pictures of them dying without showing pictures of their lives. That's why the work was accepted by ACT UP, who hated a lot of photography going on at the time.

**KUPPER** I think that your work has been a lot more tender to people's lives, it's much more romantic, and it celebrates their life more than their death.

**GOLDIN** There's a certain nobility I give people. I make them into superstars, like Warhol's superstars. It's my own attempt to make my friends into superstars.

**KUPPER** I think that *The Ballad of Sexual Dependency* is beautiful to watch, and it's very personal, and it definitely feels like you're watching someone's personal slideshow, which you are, in a sense.

**GOLDIN** It started as a home slideshow. In like '76, we lived in Provincetown, and Cookie Mueller and her friend Sharon used to come over, and we would put slides up to show them, so that's how it originally started.

**KUPPER** How did you choose the music in the original?

**GOLDIN** The lyrics are the narrative, and people sent me music like gifts, and I just kept looking for the music that spoke the best to the chapter. I was always obsessed with the *Threepenny Opera*. My parents played it when I was a kid. I used one of the song titles for *The Ballad*, because it's exactly what I'm saying. And then there's a wide range of different types of music, including a homeless guy banging on an oil drum, so it goes all the way from Dean Martin, to Bertolt Brecht, to Marianne Faithful. It's very eclectic, and some of it was obscure. It took three decades for people to figure out the soundtrack.

**KUPPER** I want to talk to you about the economy of film. You've said once that you don't believe in the decisive moment.

**GOLDIN** That's another reason for my slideshows. And also, unlike film, you can keep reediting it. You have that freedom.

**KUPPER** Has your approach to that changed in the digital age?

**GOLDIN** I still don't shoot like, bang-bang. I don't even think of it as shooting. When I was young I shot film, until recently. And I thought thirty-five of thirty-six pictures had to be good, or I wasn't doing well. And now if I get one picture out of a few cards, I'm happy. So that part has changed, of what's meaningful. I used to say that anybody would be as well-known as I am if they took as many pictures as I did. The good thing about digital photography is that it's like Polaroid, you get to see what you're doing.

**KUPPER** It's interesting you don't like to think of it as shooting, because I could imagine when you're just living and photographing it becomes like a second eye in a way.

**GOLDIN** Well it was, and then it stopped working. And then, during quarantine I started photographing in that way again. When I was photographing Thora it felt like that. And I've continued to photograph other things, like wolves and flowers, but I don't know if there are any good ones. I photograph the nature that I fall in love with, which is new to me.

**KUPPER** What about the lockdown do you think inspired that?

**GOLDIN** Living closely to someone after living alone for a long time, who I find beautiful, and wanting to celebrate her beauty, and her transitioning. People were asking me to make quarantine diaries, and they wanted to show them immediately, which was ridiculous. You're going to show it while it's happening? I don't know how much good work comes out of that. It wasn't that it was an assignment. My photographs show my desires, not sexual necessarily, but desire to touch someone, desire to know what they feel in their skin, so I think it came out of being triggered again by living with this person. And it's nice to enjoy taking pictures again. We broke the lockdown to go to the protests every day for the first month. I only photographed with my phone. As a white person, I didn't want to be intrusive, and I felt like it was not my place to photograph. It was Black-led, and for Black power, and I felt it should be documented by Black photographers.

**KUPPER** As a photographer with the innate instinct to document your surroundings, that must have been an interesting space to be in. Were there other times where you felt that intrusiveness?

**GOLDIN** Yes, there've been many times I've felt it was wrong to photograph. That was true at Glenn O'Brian's hospital bed when he





was dying. It was more important to be there than to document it. I also felt that his very close friends who were crowded into that room would have felt I was violating something. It happened when I visited my mother in her final days at 101. She no longer spoke. When I pulled out the camera, she shut her eyes and wouldn't open them again. She had been beautiful and vain. It was obvious that it pained her to be photographed.

**KUPPER** Also, to the point of that desire to touch someone—touch these days has become a taboo.

**GOLDIN** Oh my god, I'm just learning the degree of that. Unbelievable.

**KUPPER** It's a strange new world.

**GOLDIN** Especially as someone who grew up with tactile affection,

**GOLDIN** Bringing the Sacklers down was our primary goal. First, we focused on museums who were being funded by them and deifying their name. Originally, I knew them as art philanthropists, but then I read *The New Yorker* article by Patrick Radden Keefe in 2017 and found out about their private company, Purdue Pharma, and their role in the opioid crisis. And then I realized they used the museums to wash their money, and most of all, wash their reputation. I read that the thing they most cared about was their name, and I succeeded in making it synonymous with the opioid crisis. My idea was that some day they would be given shit at their galas, like the tobacco industry people were, and now they're not even invited.

**KUPPER** And also, one of the biggest accomplishments is...

**"...Almost 500,000 Americans died from opioid overdose since the 90s, and 80% of them started on prescription opioids. It's a killing field. And think about it, a single family ignited the crisis."**

and the freedom of that. I read about some teacher who got in trouble with his class for calling the students "a dear." That's how bad it's gotten, the misinterpretation and the exaggeration of people's behavior. I completely support, of course, condemning anything that feels like real abuse, but I question sometimes if there's too wide a definition of that.

**KUPPER** Cancel culture has become this...

**GOLDIN** That's the thing I would love to see stop. It's a form of policing. We just protested for abolition of the police, and I think communities should stop policing each other in that way.

**KUPPER** A lot of artists are afraid to break boundaries. It'll be interesting to see what kind of work comes out of this quarantine era because people are just inside all day long, policing people's thoughts.

**GOLDIN** It's so scary. I can't live in fear. I call my assistants "sweetheart," so there you go. I believe in showing affection. It's a very different range on the spectrum from abuse. In my life, I think there was so much abuse that was normalized that I never even thought of it as abuse, and in retrospect, it was the norm for men to be able to get away with that. So, I'm so happy for the kids growing up, the young women, that they won't accept that. When I got battered it was abuse, and I put out that picture so that I would never go back to that person. A lot of other women have come to me and talked about their own abuse, so it was a way to free up the subject, but I also did it for myself. Just the permission men thought they had sexually and physically. It was the norm.

**KUPPER** Men thought that they could get away with that completely. And they did get away with that.

**GOLDIN** It was acceptable at the time, and I'm so glad it's come so far from that.

**KUPPER** That's true, but kids today, it's a very different world we're living in. It's a very closed-in world. Especially kids that don't grow up in cities, or who don't have access to cities. Sex is much more distant from their reality.

**GOLDIN** It seems to me that the city people—the colleges, the intellectuals—are very prudish. I mean, the degree to which they're controlling the narrative.

**KUPPER** I think they're also afraid of it too. It's a terrifying subject for a lot of people because it's so intimate, and because they're afraid of what people will think.

**GOLDIN** Catherine Deneuve wrote a letter in defense of flirting, and she got slammed. We used to say flirting was the reason to get up in the morning. My psychiatrist used to say that, but it was with charm and respect.

**KUPPER** When did you first become interested in art and film? Was that at the hippie 'free' school?

**GOLDIN** Yes. We all read a lot, and we went to museums, and we were obsessed with the pre-Raphaelites, and the Renaissance, so it was a great education actually. And film. I saw *Flaming Creatures* (1963) when I was fifteen. There was a college in Boston that invited us to their film history class, so that's where I started to learn about film. And I wanted to be a filmmaker so bad.

**KUPPER** Do you have dreams of making a feature film one day?

**GOLDIN** Maybe. I'm being filmed right now by a great documentary filmmaker. She's making a film on P.A.I.N., my group, and also somewhat on me, and my life. It's not an artist biography, but it entwines the two things. It's always amazing to watch someone work.

**KUPPER** Maybe we can end things off with P.A.I.N. What do you think is the ultimate goal?

**GOLDIN** Forcing museums to stop taking their money. And we did that. We did sexy actions at the museums that got a lot of media attention. And I publicly said I wouldn't do my retrospective at National Portrait Gallery in London if they took Sackler money. We also got their name off the Louvre, and thanks to the student activists we worked with, Tufts University scrubbed their name off the walls.

**KUPPER** And shining a giant light on this crisis. I think that is really commendable and amazing, because people don't realize how invasive it is.

**GOLDIN** Yes. Everybody knows someone who has overdosed. It's widespread in America, and during the pandemic there has been a huge increase in rates of overdose. People are doing drugs alone and the supply has gotten more tainted. From what I know, almost 500,000 Americans died from opioid overdose since the '90s, and 80% of them started on prescription opioids. It's a killing field. And think about it, a single family ignited the crisis. All this overdose could have been prevented with [National] Harm Reduction [Coalition]. We're working with other groups who have been doing harm reduction on the street through the years, like VOCAL-NY. They advocate for safe consumption sites where people can go and use drugs, and clean needles, and have their drug tested. No one has ever died from an overdose in a Safe Consumption Site anywhere in the world. We also advocate for medication-assisted treatment, like Buprenorphine and Methadone, which has a much higher success rate than total abstinence. Most of all, we're focusing on the stigma, which is what's keeping so many people from accepting their addiction, and accepting other people who need drugs. We're trying to educate people.

**KUPPER** It's about time.

**GOLDIN** Now, we're fighting the Sacklers and Purdue [Pharma] in bankruptcy court. It's really unsexy and boring, but now it's gotten ramped up. We started OxyJustice and out of that came a group called the Ad Hoc Committee for Accountability. We're actually filed in the court—we want all the documents released, not their settlement money. The group is me and five parents who lost their children from overdoses and have been fighting the Sacklers for decades. Last week my lawyer filed a motion saying that they were getting away because they are billionaires, and the judge slammed him. He basically called us idiots and said all the press is fake news. Patrick Radden Keefe published another article in *The New Yorker* today, called "The Sackler Family's Plan to Keep its Billions." They've offered a bullshit settlement of ten billion based on future sales of Oxycontin, which is the most cynical thing I've ever heard. Ten billion is nothing to them—they're hiding billions more. We've been working with the attorneys general who have refused to accept the settlement. Let's hope they don't get away with murder.

**KUPPER** I think that if you guys have attorneys general on your side who understand what's going on, and the severity of the situation, they'll get to the point where they realize these people can't get away.

**GOLDIN** Hopefully, but they have an army of the best lawyers that are literally paid millions in bonuses. The judge is on their side.

**KUPPER** My last question for you is—what do you think is the biggest misunderstanding about your work, and maybe you as an artist?

**GOLDIN** I guess the biggest misunderstanding is that I'm exploitative and voyeuristic, and that's painful to me. Everyone I photographed has been a friend or lover at some point in my life. I'm just a little person with a loud mouth. That's what P.A.I.N. proves. How loud a mouth I have. Thanks so much for running our first ad for P.A.I.N. We designed it especially for your magazine.

**End**







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All images courtesy: the artist and Marian Goodman Gallery. All stills from *Sirens*, 2019-2020 **Photos** in order of appearance: *1st days in quarantine*, Brooklyn, NY 2020. *Thora on my white bed*, Brooklyn, NY 2020. *Thora on my black bed*, Brooklyn, NY 2020. *My front lawn*, Brooklyn, NY 2020. *Match Boogie*, 2020. *Thora in my mirror*, Brooklyn 2020. *Thora as odalisque with Gaja*, Brooklyn, NY 2020. *Thora at home*, Brooklyn NY 2020. *Gaja with a coyote*, Brooklyn, NY 2020. *The Sky over Manhattan*, Brooklyn, NY 2020. *Portrait of a lady*, Brooklyn, NY 2020. *Thora floating*, Connecticut, 2020. *INAUGURATION OF THE PLEASURE DOME*, Kenneth Anger, SATYRICON, Federico Fellini, SALOME, Carmelo Bene. *MANSION*, Robert Hendrickson, Laurence Merrick. **WHO ARE YOU**, POLLY MAGOOR?, William Klein. *Drone over Abolition Park*, New York City, NY 2020. *Fires on the street*, Union Square, New York City, NY 2020. *Warriors in the Garden*, Occupy City Hall, New York City, NY 2020. *Trumps troops*, New York City, NY 2020. *Lost in the Catskills*, NY 2020. *Deer in Babel*, Holy Land, Connecticut, 2020. *Crazy tree*, *The Artists Cemetery*, Woodstock, NY 2020. *Tree at Bash Bish Falls*, New York, 2020. *Wild flowers*, Storm King, NY 2020. **WHO ARE YOU**, POLLY MAGOOR?, William Klein, SALOME, Carmelo Bene.