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## Richard Kern Interview in Support of Extra Action

By Dixon Christie

**PunkTV.ca:** We are about to talk to Richard Kern about his new DVD *Extra Action*. Hi Richard.

Hey, how is it going?

**PunkTV.ca:** I am doing very well. First of all, thank you very much for taking the time to chat with us. So I think most people would be surprised to learn that you are a father but also that you are a dedicated father.

Well, that is the only kind to be I guess.

**PunkTV.ca:** Well I, agree whole heartedly. I want to talk to you about breaking down the barriers in society, and I have been pondering what is and what is not pornography.

Did you figure it out?

**PunkTV.ca:** Some think that pornography has become established by social standards in North America and specifically in Canada, but they have an arbitrary way of doing it, and that would be material coming through customs. It didn't seem like censorship at all. It just seemed like one out of every twenty packages would get opened, and they would take it and hang on to it.

Well, years ago I got investigated by the FBI here for child porn based on them stopping my films going into Canada and saying that they were kiddie porn, bestiality, and they named all this shit, and none of which was true. It was just ridiculous and all based on this Canadian customs thing.

**PunkTV.ca:** I think it is pretty relaxed here; I have to give it to Canada because many acts are considered illegal by the federal government but you can find depictions of them everywhere you go.

Yeah, it is weird here because my stuff has never had any problems here... it was just Canada and some European countries.

**PunkTV.ca:** But being tagged in such a way would probably be the most offensive of all.

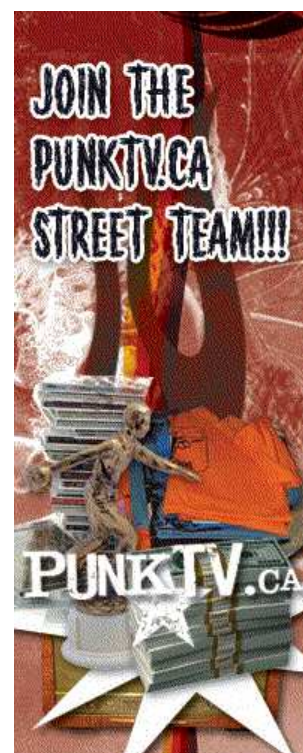
It was weird. The bestiality part I thought was really funny because there is not a single animal in any of it. Yeah, and the girl they said was underage was about 32.

**PunkTV.ca:** I kind of relearned about you through VBS Vice Broadcasting Web Television, which is a magazine I like very much. I especially like the fact that it does show uncensored Richard Kern footage.

Actually, it is censored though because they won't show any bush and they won't show any penis, but they will show butt and boobs, that is it.

**PunkTV.ca:** How do you feel about that?

It is fine with me. I am shooting whatever I shoot anyways and they are showing what they can show. I think down the line there will be the uncensored *Shot by Kern* DVD.



**PunkTV.ca: So how did the relationship with Vice come about?**

I have been shooting for them maybe three or four years, and shooting some what they call "fashion stories" but are basically just excuses to go out and shoot funny stories with clothes, but it has little to do with the real fashion world. We did a Halloween story where I took a bunch of girls and did a haunted house story where they were all running around in their underwear and shit.

**PunkTV.ca: You are not going to say they have anything to do with fashion...**

Well, I do quite a bit of fashion. The two worlds hopefully don't connect. Sometimes I think they will collide, and the nudity world keeps me from getting particular jobs. That happens pretty often in fact.

**PunkTV.ca: Well I did notice in your portfolio that you do have some high fashion.**

Well, my main paying gig I would say is... well there is not a main one. I make money from that occasionally. If I was to have a really good commercial job, that would be my main, but I sell a lot of photographs through my galleries. I have the book deals; I still make money selling DVDs. That first DVD *Hardcore Kern* has been selling for about twenty years now, or actually twenty five years. I have been making money on those films. It is all stuff I made back in the 80s. They keep getting rediscovered by new generations and they just keep selling. It is amazing.

**PunkTV.ca: Now this is an MVD release as well?**

Originally, back in the old days, I did it myself and I made them, packaged them, and sold them on VHS.

**PunkTV.ca: Seeing as how MVD has the guts to release videos like this and *Hated*, about GG Allin, I think the world needs more companies like MVD who are willing to put their neck on the line like that.**

Actually, the world needs only MVD because the people will go straight there for their material and then come across mine.

**PunkTV.ca: Speaking of GG Allin, I didn't know that you and he had been friends.**

On that *Hated* DVD I was good friends with that director Todd Phillips too, and I am standing in some of those shows because Phillips would say, "Hey, we are shooting GG and you should come down. It is going to be crazy because he knows we are filming."

**PunkTV.ca: You have said that you wanted to have women doing something while they are standing there naked or almost naked. Can you tell us about that? Have you ever experienced that awkwardness that others tend to feel around someone who is naked?**

The only time there is any awkwardness about it is when I have to be naked, which never happens with the models, but, man... going to the beach... this thing about having the girls doing something for my own stuff and the stuff I sell through galleries and stuff, like... I have this one foot in this art world and you constantly have to justify yourself. I mean, there has to be a reason for stuff like why you are doing it in the art world, or maybe you didn't have to have a reason, but generally when you are shooting naked women as a guy, like, for myself, I thought, "I can't just keep showing naked women because there is really no point to it", but depending on what part of our history you are looking at it from there are a lot of people who painted naked women. But, for me, I wanted to make it more of a reason where you just stumbled in on something where something is actually happening and you know why she is naked brushing her teeth or something. I still just shoot them standing around doing nothing too.

**PunkTV.ca: Yeah, because you would never grow tired of that...**

Well I am tired of it, but it is what I do. Sometimes it is fun and I would

say maybe one in five times it is really fun. But now, these days, there is probably about 1/5<sup>th</sup> of my job involving naked people and the rest seems to have clothes. The naked part, if the model is really good, then it is fun. Initially, when I started this, it was a big thrill, like I would think it is really hot and you are getting all excited, but that happens pretty rarely these days. But when that does happen it is really great because I feel like I am young again.

**PunkTV.ca: You find yourself feeling titillated and impassioned by what you are seeing.**

Yeah. There is some stuff on that DVD where I was shooting and it was just a boring regular shoot and the girl would go off on some tangent like masturbating or something and I would be like, "Holy cow!" and my mouth would get dry or something like that because that is not a normal occurrence. Usually with the stuff on the *Extra Action* DVD I would say to the model, "I am going to shoot a little video of you, can you just kind of lay there on the bed and roll around some?" and I am thinking in my head, "I hope they do something". Sometimes they would, and sometimes they just kind of get lost in their own world.

**PunkTV.ca: And that is all part of the social experiment of it for you isn't it?**

Yeah, definitely.

**PunkTV.ca: So you are not sitting there given direct commands.**

Yeah. Like the other day I was shooting this girl and she was laying on her stomach, and you could tell that she just wanted to bust out, and I said, "Can you just rub your butt?" thinking maybe she could bust out... then she started doing it and didn't break through that thing, but I was hoping she would.

**PunkTV.ca: A women has got to be well assured of herself in a certain sense in order to explore that with you and essentially with the world.**

Some of the girls... I don't know what is going through their heads. Some of them just want to do that, I mean, it is just a big kick. I don't know if you have ever played in a band or something, but I compare it to that: when you started your band and you are playing the first or second or third night and it is fun and exciting because you are doing something that you have never done before, but then after some time it gets pretty mundane. I think with a lot of those girls that first couple of times they are modeling is really a big thrill, but a lot of those girls have been modeling forever and then they are just standing around faking it.

**PunkTV.ca: Some of the orgasm scenes in your films look really natural...**

Yeah, that was totally real. We had been shooting this model maybe twice, for me and nobody else, and we had been shooting and I said, "Can you just roll around some?" and she did that instantly. I think she just built up all this tension and like, boom, got off.

**PunkTV.ca: Do you ever wonder what are they thinking about Richard Kern at this moment?**

Well, I think some of them, from what I have learned from girls, have never masturbated or played around in front of guys and it is a big thrill for them, just like I guess it would be for me.

**PunkTV.ca: Maybe some of the girls don't understand the art of it. They might liken what you are doing to some kind of pervy fetish type of thing, but that is certainly not why the art community has taken so kindly to you.**

Well, the art community hasn't necessarily taken kindly to me, but I think a lot of the girls, like I say, it is just a job to them and they got their standard moves they go through.

**PunkTV.ca: You put a basketball in their hands...**

Yeah, that girl was great. Some friend of mine, I didn't know how wealthy he was, said I could shoot at his house, and that is in the neighborhood where *The Sopranos* was and the guy had a basketball court in his house. So we are shooting there and I had to use the basketball court, because it was there, and that girl was really good at it.

**PunkTV.ca: It seemed like such juxtaposition to the blandness of the bedrooms you are normally shooting in.**

Yeah, exactly.

**PunkTV.ca: Are you usually just going to these girls' homes?**

Well, for a lot of it I am hiring the girls and I am paying them. Half the time they are doing it for money, and half the time they are doing it for kicks. The ones doing it for kicks are usually the best that is for sure. They still get paid but money is kind of not important to them.

**PunkTV.ca: While we are still on the subject of things that move Richard Kern, tell us about your plans to do an up skirt show. I did catch an interview, I think it was on *Film Threat*, where you said that was something that was still kind of fun for you to do.**

I think maybe on VBS they have that, but I am just working on that show right now and one of the pieces is made up of twenty different shots from different girls. That definitely is fun where you say, "Ok, stretch your legs and just stand there and I am going to look up your skirt".

**PunkTV.ca: At some point you are repeating David Byrne's words, "This is not my life and this is not what I do."**

The girls usually think that is hilarious too, and they are like, "This is so weird, I am just letting some guy crawl between my legs." The other one I have been doing lately is girls brushing their teeth for like thirty minutes and there is so much foam in their mouth that it looks totally pornographic. It is just dripping all over them and everything and I don't know why that is fun.

**PunkTV.ca: Sometimes you remind me of R.Crumb.**

He was definitely one of my heroes. I met him once and it was a big thrill for me. He knew my movie *Fingered* and he goes, "You like the skinny girls don't you?" and I go, "Yeah", and he goes, "I don't like that".

**PunkTV.ca: You both have shared your passions, if you will, for women with the world in a very similar manner haven't you?**

Yeah, he is accepted though. He got on the cover of *Art Forum*, which is about as high as you can go in the art world and that is hard for me to believe. That means the sentiment turned around in the art community. That is also why I go by R.Kerns. For R.Crumb.

**PunkTV.ca: How many subjects are you shooting per year? I was surprised to see that you are shooting on film and.**

I still shoot some film, and I just bought a digital camera. I shoot a lot of digital but I just bought a new camera and I unpacked it when you called, and that should make it possible for me to drop film completely. I was also working on this book called *Looker* that will be out in about two months that is all voyeur stuff and I shot it all with high speed film. Usually, when I am shooting film that is what I am shooting it for. It is a whole book about me spying on girls from all over the place. But the equipment bags you see, I have maybe two bags that I carry around and that is about it.

**PunkTV.ca: What have you got inside of them? Did you buy a Canon Mark 3?**

Yeah, that one that is 21 megapixel. I spent all my savings on it.

**PunkTV.ca: How much was it?**

\$8500.

**PunkTV.ca: But your other digital I thought was a Nikon?**

No, I was using a Canon 5D before that.

**PunkTV.ca: I have got a couple of 30Ds myself. I am a big fan. Are you happy with it?**

We'll see... I had to work it out in my head, like exactly how much it was going to cost me a month. It actually seems profitable. The next jump to a decent camera is about \$25,000.

**PunkTV.ca: To go to a bigger format?**

Yeah, you have to get a phase one on a format camera, and those are really expensive. I have to have the ability to blow mine up to 30 by 40 because that is the biggest size I show, and this Mark 3... I am not sure if I can blow it up that big but I can blow it up better than I could with the 5D.

**PunkTV.ca: So when you shoot at 21 megapixels, and you are shooting a raw file, how big is each file?**

About 70 megabytes to 140 depending on how you process it.

**PunkTV.ca: How high up do you have your ISO in order to get light into all those nooks and crannies?**

That is all on film and it was all 400 film. It has to be pretty bright around there to get in there to see anything. Two of them I did I noticed the girl was on her period because you can see her string.

**PunkTV.ca: Did that make it good or bad, Richard Kern?**

That is going to make it funny inside this piece. If you look at each one you are going to think, "Hey, that girl is on the rag". Also, in that same show there is another series of girls pissing in the woods, but not like in a porn movie standing that with their legs bridged shooting piss. It is more like when you are with you girlfriend and you stop by the road and you have to run over and take a leak because there are no bathrooms around.

**PunkTV.ca: Do you remember the first time you saw a girlfriend leave the bathroom door open?**

Oh, I can't remember that, but I remember I was in Mexico in the 70s with this girl who never wore panties. She was kind of a punk rock girl and we were walking around the streets and she just squats down right there and I go, "You are going to get us fucking locked up."

**PunkTV.ca: I don't think we should be looking at people while they are taking a dump or whatever.**

I shot that too. That is the grossest thing though. I shot that once and just watching it makes me almost throw up.

**PunkTV.ca: Well you got to draw the line in the sand somewhere.**

That will come out one day. That was in film and it came out really great.

**PunkTV.ca: "If the art community demands it he will do it."**

Well, I don't know.

**PunkTV.ca: If you go to a shoot how many photographs will you typically take? Do you find yourself overshooting?**

If it is digital you tend to overshoot, and for this voyeur stuff, like when you see me shooting film on a lot of these things, if there is no light I tend to overshoot because I feel the camera shake and I am shooting at such a low F-stop that I have to shoot a lot. Maybe one roll of shots I guess. Digital you have to just make yourself stop. You just sit there and shoot the same shot all day.

**PunkTV.ca: Why are so few shots good enough to keep? Why is that?**

Well, that is all you need. It is not just that there is one good shot, though there is one that is better than all the rest, I would say. If you didn't have that one, there would be the next one down that would be

the good shot. But, you know, someone like Helmut Newton would only shoot about seven frames every times he was shooting. If he was coming to shoot a portrait of you he would shoot seven frames and leave.

**PunkTV.ca: Do you hate him for that?**

No, he is fucking awesome. I just admire that whole ability. I used to shoot like that but now, like you say, with digital anybody can be a photographer. It is just a matter of numbers.

**PunkTV.ca: I think I am just kind of scratching the surface now with my photos.**

Yeah, but you know what you need and you know how to shoot it. I think there is a quick learning curve on photography. Then the next learning curve is you got to play with Photoshop, and I am still learning that one. All the digital processing gets to be a whole other thing. The fashion biz, for example: a lot of the stuff is shot by committee pretty much. There is a photographer's name on it but sometimes there is a group's name and it is like a co-op. Anybody could be pressing the button, but they were all combining to make the shot.

**PunkTV.ca: It is like shooting a film. Do you hate that?**

Nope. I have got my thing I do. This last fashion thing I shot I was in London and they told me at this fake studio that they had started keeping all the catalog work in house now without hiring outside photographers, just paying their staff members and giving them and all the digital guys what to shoot and leaving out all the big money people.

**PunkTV.ca: So this of course is why you feel that anybody can shoot a photo? The guy who shoots Donald Trump charges like ten grand or more for a portrait.**

A lot of times they are buying your history too. They are buying your history, your connections. Like there is a guy who shoots all the gossip stuff here, Patrick DeMarseilles, and his name is on all of this gossip stuff in New York City, but it is rarely him. He has a whole crew of people who go out and shoot in his name.

**PunkTV.ca: That reminds me of that painter from the 80s, Peter Max, who would put up 50 canvases and have 50 people paint them. Then he would come and finish them and sell them all.**

That is the pretty much the way a lot of art is still done. It is just done by assistants. But that is a traditional art way of working. Like the old masters all had people working for them who would be painting stuff in for them.

**PunkTV.ca: If you could have any kind of pop art you wanted in your house would you buy an Andy Warhol, or are there other artists that you would be looking to buy?**

That is a hard question and I don't know what I would get. I have some good stuff already but I don't know what I would get. If I had unlimited sums, yeah, I would buy a Warhol. But now I would be looking at all this other stuff, like people look at art as value: is it going to increase in value? It is all sort of a gamble.

**PunkTV.ca: Do you own other artist's photography?**

Photographers? Yes. And I have a few good pieces of art. They are all pretty good people. I try to trade whenever I can.

**PunkTV.ca: I am still having difficulty getting my mind around composition and value. I don't think I quite understand it.**

It has a lot to do with history. Like people wanting to own a part of a particular history though owning something done by this person.

**PunkTV.ca: Like your *Cinema of Transgressions* fans wanting to own part of the heritage that you have created in New York?**

Well, you had a comic book store and you must have a lot of rare

comics. It is kind of the same thing... like if you collect guitars or records. I have collected furniture, and I still have a lot of the stuff. I went through the whole range and I got to the point where I have to look at my own stuff as what I collect. So whenever I can I trade.

**PunkTV.ca: Somebody came over and offered me \$5,000 US for my records and I figured it was a pretty good deal so I just let them buy them. But now every once in a while I seen an album on TV and though, "I had that album."**

Yeah, that happens to me all the time. Especially with punk stuff. I kept a few things, but who is it worth that much too? It is just a matter of connecting with somebody who is willing to pay what they say it is worth.

**PunkTV.ca: I always tell myself that I am just going to go back and buy it all. Coming across these bands on vinyl is always really exciting for me.**

I also have that experience not that I am old enough. I worked in a record store when I was about fifteen down in North Carolina and they were still making the transition from 78s, but nobody wanted them and I don't know what happened... they probably all got thrown out eventually. For me, with music now, I get everything online like most people do. I was thinking I still have about 200 CDs sitting on the wall and I am thinking I never listen to them. All the music I listen to now is on an iPod and I got all this stereo equipment that never gets used.

**PunkTV.ca: I get sent like 100-150 CDs a month.**

And nobody even wants to buy them. There was a golden moment there where you could sell CDs for five bucks and that was great.

**PunkTV.ca: CDs and DVDs are going away. Kids can download Divx files for free on the net. Your own photography now had a lesser value because you are being replaced by committee.**

But the one thing for me, for example, is that I do a lot of print sales and these are people who have followed me for years and years since the 70s and they are buying something like that. I would be more inclined to buy a straight Less Paul.

**PunkTV.ca: Vincent Gallow was recently selling a motorcycle jacket that he wore once with a print that he came up with, and there is only one in the world. I had to hold myself back because I did nearly order one of his sets and it was like hand signed stuff, hand made stuff, and it was maybe a grand.**

Yeah exactly, there you go. It is funny with this value thing. The last show that I did was all women wearing panties, then I kept the panties and I framed the photos with the panties so it would just be a unique thing. The way I got this idea was I was told I was shooting Kate Moss for this magazine and she was going to do whatever I wanted, so I thought, "Great, I am going to shoot her in some panties and I am going to keep the panties and sell the panties because I am pretty sure somebody would buy those." I was just going to frame it and do it like that and I figured once I got one famous person to do it I could get other famous people to do it, and that was what the show was going to be. But then her agent said, "Are you fucking crazy?" So that killed that idea. I just went ahead and did it anyways with regular models.

**PunkTV.ca: Were you like "I'm not crazy, I'm Richard Kern! What do you expect?"**

Don't you think this would be a good way to make money? You see that all the time where people are buying peoples clothes and their golf clubs and everything.

**PunkTV.ca: So, obviously, this DVD is the main reason we are here to talk. You have chosen to include sixty women in it. Tell us about the task of shooting them all, how long it took, and how you chose the sixty that you did. Also, what was the methodology that you used to put them in the varying sections like *BBB*, *Insert*, *Legs Miscellaneous*, *Rub*, *Wet*, *YG*, and so**

**forth?**

BBB was bush, butts and boobs. Insert was an obvious one that was all girls sticking stuff in them. Legs was all leg show stuff I had shot.

**PunkTV.ca: In regards to the insert section: not all are enjoying it.**

No, definitely not. Some were just bored. Basically, for this particular film, this project, I did this book *Action for Passion* and they said we want to include a DVD in the back so we made a deal for how much I was getting for a DVD. They said it has got to be 60 minutes long because I had been shooting video for the fun of it, so I just took 60 of these things, cut them down to one minute, and that will be the movie. That is how it happened, but there was nothing where I was thinking, "I am going to use this for this or this for that." I am basically just pulling out the camera because I realized long ago that having some kind of video or moving stuff you can definitely use somewhere down the line, especially for naked girls. You can sell it somewhere.

**PunkTV.ca: If I'm not correct, the girls sign the model release so they are getting paid a one time fee. You may make money off of that particular photo one time, or 100 times, or never.**

Yes, exactly. It is always a gamble.

**PunkTV.ca: So in some cases much of the work never provides any kind of return for you.**

Exactly, and some of the return is a lot. I never have any idea what is going to do what. There were a couple of fashion shoots I did for magazines, and I did one just because I wanted to shoot this one girl all in panties for that panty project and I ended up selling so many prints from that. The girl is really hot, but my gallery put one photo from that shoot in a book they put out and started selling this print. All I had was what I shot that day and that was the only time I ever shot her, so it is just one of those examples where I laid out a bunch of money in the beginning but then I made way more back than I ever made out. For every one like that, especially in fashion, there are a ton of shoots just sitting around and there is no reason I did them. I did them thinking there was a reason and they are totally useless for anything. Not only are the girls wearing clothes but they are wearing ugly clothes of some fashion trend that was ages ago that bares no relation to reality and has no interest to anyone.

**PunkTV.ca: It is hit and miss. How much is an R. Kern photo print?**

The smallest one I think is two thousand and they go to ten thousand. The middle range is about three to five thousand.

**PunkTV.ca: And you are having trouble paying for an \$8500 camera?**

Well, I have that price but I don't sell like tons and tons of them, and it is not a constant business. It is like somebody calls to say, "I sold this," and I sold one. Like right now there are three prints I am waiting to be paid for that I have sold recently. Actually, I am just about to do a show here in New York and I am going to spend ten thousand on the show and just print out eight things to hang on the wall, and that is what it is going to cost me. Hopefully I sell a couple of those and that will cover the cost.

**PunkTV.ca: So when you are outputting these you are using super high resolution lithograph printing?**

No, it is C Prints or Epson prints. Now a lot of people use Epson prints because there are these big giant printers that are archival and use regular ink that is going to last a few hundred years. People think they can buy a print for like five dollars but there are two ways that you can do that and a lot of people do that. I know the guy who shot John Lennon wearing that New York shirt and he has sold tons of that photo and keeps selling it forever, but mine are usually limited edition so I figure a edition size is anywhere from three to ten, and there are the copies that exist and that is it of that photo. So then you can make them more expensive.



**PunkTV.ca: You have been friends with Thurston Moore for some time, but can you tell us about how you chose Thurston to provide the music? Can you tell us about how you worked with him and how the scoring process went?**

Well, years ago I was shooting this movie where it was just all these people doing stuff in black and white, and he had said he wanted to do the music for it. That was back in the early 90s, and I never got around to finishing that movie and it is just sitting in the drawer, so I called up Thurston and said, "I need this soundtrack for this other movie that is going to be similar to that and is just girls rolling around doing shit like that. Can I have some music?" and he said, "Sure." It is so easy these days. Not like when I did the old films. All he had to do was mp3s and we were done. He hadn't seen the film or anything and he just gave me the music, and me and the editor just played it over and over and mixed it all up so it is all running together, and that became the soundtrack. He was really surprised and shocked when he saw the actual movie. At first he said it really bugged him to see how we used the music, but then he was thinking that it's great because it just repeats over and over.

**PunkTV.ca: You always wonder how the composer is going to react to the work. Did he like what he saw?**

Yeah, he is really into it. He was just really shocked when he saw it because he wasn't expecting it to be some of that masturbation stuff.

**PunkTV.ca: I would expect that he would be expecting more of that.**

Well, it's funny... if I were to use his music for the other movie it would have been way harder than this one.

**PunkTV.ca: Was *Goodbye 42<sup>nd</sup> Street* originally shot without sound?**

It was shot without sound, and Thurston gave me a soundtrack for that and I couldn't find it. But it was a silent movie, and when I used to show it I used Def Leppard with it. The song "Photograph" worked perfect. But I was thinking I was going to get sued if I used their music so I took it off.

**PunkTV.ca: So for this one it's just you walking down 42<sup>nd</sup> in the old days and you are showing theatre after theatre, and every once in a while you can see a shot of mirror images of yourself in one of the windows.**

Yeah, then it cuts to the stuff that I imagined might be going on inside one of those peep shows. I never went in one but I imagined that is what would be happening in there.

**PunkTV.ca: So you have never been a fan of the peep show?**

Well I was too scared back then to go in one. I went to the movies there all the time to see those movies that are on the marquis. The theatres are bad enough.

**PunkTV.ca: I think people would be surprised to learn that you had that kind of level of naivety at that point.**

That was a long time ago and I still have it; I still have never been in a peep show. I tell you though, a peep show just seemed like a strip club and it is just like totally unfulfilling to me. I enjoyed going to strip club for a brief moment and I always left feeling sullen, like I just wasted a bunch of money and I didn't get anything out of it.

**PunkTV.ca: You are not shooting just women that you would see in any strip club really.**

Actually some of those girls on that *Extra Action* DVD were girls that were from LA and were definitely girls that were in the business, like in the porn business, and those are pretty obvious. They are the ones that look the most bored and fake and wearing the most make up and shit. The stuff for Leg Show was always interesting to shoot because it didn't have to show nudity, and it was more about legs and feet and stockings and how they were dressed. That stuff all looks fake to me

and I like girls with hair on their bush honestly.

**PunkTV.ca: So you are waiting for the bush renaissance...**

Yes, and I think there is one. I know that on VBS there was an Asian girl I shot that never shaved her bush and it was really long and I saw a link to all these different sites like girls with amazing bush... but they funny thing is you never see her bush in that whole VBS thing we just talk about it.

**PunkTV.ca: Why do you think men like them shaved so much?**

It is just a trend I guess.

**PunkTV.ca: When you talk to a feminist about it they think there is some kind off Freudian reference to why males like that.**

Yeah, men liking under age girls... girls I think, until 30, are expected to shave. I have to argue with her all the time, like she goes to yoga, and when it is time to go in the shower she is like, "I have to get all clean cut" and I am like, "Fuck that". There is a lot of stuff that looks fake; when you see those belly rings, those are pretty much faded out now. It is funny, like, if I go to another country that is behind the Americas or something girls will still have those belly rings, but most of the time now the only evidence of belly rings you ever see is you will see these girls and they all have that hole right above their belly button with no belly ring anymore. I'm glad that one is over too. There is also going to be this whole generation of girls with tattoo. There are going to be these old ladies from this age group and there are going to be tons of them with tattoos and that is going to be it and it is going to be over again. The tattoo thing has also faded out.

**PunkTV.ca: Obviously you find that unattractive because we don't see women with tattoos in any of your work...**

Well, in the old stuff... like in *New York Girls* I was shooting girls that had tattoos because that was like in the early 90s, but then it makes the girls seem too like they are too knowledgeable or too aware of everything. When you see a girl you think is really hot and she turns around and she has got like that little thing above her butt, you just go, "This girl had a moment when she thought that was cool."

**PunkTV.ca: Now she is branded, really.**

Yup, forever.

**PunkTV.ca: There are a couple of shots in your *Action* book featuring a women with her fist in her mouth, another is with a women smoking in a very unflattering position.**

The smoking on that was for *Leg Show* again, and it is just in that magazine. Some of the big fetishes are smoking and feet, so smoking with your feet... what a combo! The fist in the mouth... that girl said, "Hey I can put my whole fist in my mouth?" and I go, "Really?" That is all she had to say and it made a great shot.

**PunkTV.ca: Does it get difficult to satisfy your desire to shock people now that the world has seen everything, and can see everything, in a million different colors and variations and flavors on the net?**

A lot of times I think I am not doing anything shocking, and then it turns out shocking. I think people are going to react funnily to these shots when they are walking into an art gallery and seeing them..

**PunkTV.ca: I like the idea that the art community is loosely guiding your hand. You exist in a super media influenced market where it is impossible to avoid influence.**

I am thinking of this show in particular, and I am wondering if anybody going to actually buy any of these. I am thinking maybe they won't because everything is a little bit weird. Despite of how beautiful I think it is, people do have an aversion to hanging them on their walls.

**PunkTV.ca: It has got to be that right combination of nudity and beauty. And you also have to match the interest of the buyer.**

Well, like this up skirt stuff... and my last show there was one big up skirt shot and John Waters walked in and bought it instantly. I heard it is hanging in his house when you walk in the door, and I think that is funny because this is not somebody who is thinking, "This is going to offend people." I think he just thinks it is funny. I just read an article and it said in every room in his house there is fake food sitting on his table or something that look incredibly realistic so it looks like somebody just left food around.

**PunkTV.ca: That is funny.**

There was one guy, who was a Canadian guy actually, that liked my stuff so much, his daughter liked my stuff so much, that he hired me to shoot a portrait of her and shoot her the way I shoot this other stuff, so she is in this voyeur book.

**PunkTV.ca: There is another shot of an older gentleman with a young girl... that is a father and daughter?**

That was a fashion shoot and that shoot got some weird response. It was for a magazine that told us to pick one song from Depeche Mode and illustrate it. I said, "Ok here is a 15 year old girl and her dad, and this is the way a 15 year old girl acts. She jumps around, she acts pissed off and the dad has to deal with it." I just based it all on stuff I have to deal with my own kid. Of course everyone read it as a pervert shoot, but that was what I wanted them to think so I could say, "Look, it is just a guy and his daughter."

**PunkTV.ca: We ask all of our film makers how may hours they shot and what the final running time was.**

I probably had five hours of footage, but the shooting time was like five years... but I wasn't like sitting down saying I am going to go shoot this. I was just shooting whatever whenever I had a model that would do something.

**PunkTV.ca: Are you familiar with editing in Vista?**

I have never used it, but I am sure they would have it and definitely have something that is comparable.

**PunkTV.ca: Are you using Aperture on Mac?**

No, I just use Photoshop, or I use something called Capture One that is professional digital software for processing raw files and then I use Photoshop to finish them up.

**PunkTV.ca: So you are opening up all 700 photos in Photoshop?**

I make a raw file and a small jpeg and I edit those jpegs really fast in preview, then I cut it down over and over and over again until I have a hundred shots and that is what I keep. Say I have like 2000 shots: I will get it down to 100 and I will toss the rest. Out of that I will pull whatever I need and that is the only stuff that really gets worked on in Photoshop.

**PunkTV.ca: For those 1900 photos that you delete do you walk around with guilt pains?**

No, you got to be willing to let that shit go.

**PunkTV.ca: Well for the first couple of years I kept everything.**

But you are probably using jpegs so that doesn't take up that much room anyways. You can actually keep all that stuff.

**PunkTV.ca: Should everybody be shooting raw?**

I am one of the people that believe in it, but there is a lot of debate in it one way or the other.

**PunkTV.ca: Well you have been so generous and I have asked absolutely everything. Thank you.**

You are welcome, take care.

[Dixon Christie](#)

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