



CM: What's the rudest request you've ever had?

KI: That came from a curator in Germany. He wanted to put himself into the position of master. I said I don't have to do what you want me to do. That's not love. I have to do what I want to do. He accused me of being fake, but the fact that I continued to correspond with him shows a certain amount of love. I told him I would continue to love him for the rest of the day. I have had a couple of people who've expected me to be a prostitute, but it was with those people that I've probably had the most meaningful experiences. I said to them, "I'm loving you so much better than if I were to do exactly what you want me to do". I think at the end both of the men were very satisfied. They were very sad and lonely and they just thought that that was what I was offering. It was a misunderstanding. I think they were probably disappointed but they ended up interacting with me in a way that they probably wouldn't have got with a prostitute.

CM: But you didn't feel unhappy or compromised that they expected sex from you?

KI: I was afraid with one of them – not because he seemed particularly dangerous, but because his need was so deep and he was so deeply troubled. His need scared me, it made me so sad. But I made the point of staying with him, and of really, really loving him; and I could feel the change. So it was truly gratifying. I mean if anyone questions whether what I'm doing is art, there's the proof; I worked so hard to turn that situation around. I left it and thought, "that was art!"

CM: Is your love therapy?

KI: I hate that but I think it comes into that. It's not my intention. I think I genuinely am loving my patrons and that is therapeutic.

CM: So that's the difference between you and a prostitute – that at the end of the day you don't have to do anything you don't want to do?

KI: Right. If you're doing something for someone just because they're paying you to, and you really don't want to do it, well for me that's not love. If you don't feel good about it, if you feel angry, frustrated or scared, then it's not love.

CM: Would you ever pay for an hour of love yourself?

KI: I don't know. I've never paid for sex but I would do it. I think it would be really interesting, but that's not necessarily love. I don't know how you really pay for love. I think I've probably paid for love in that I've been a mother and a wife – I gave up a lot of freedom for that. There are different ways you pay for love.

CM: Do your folks know what you do?

KI: I started doing it right after my mother died. My father knows what I do and I don't think he understands.

CM: Could anyone do what you do?

KI: I don't think love is controlling and I have worried about whether other people would do it in the way that I do. But I think anyone can do it... I think I'm good at it, because I've been doing it for so long. People are probably doing what I do all the time, but they may not call it art. It's a lot of work; it's not as much fun as it looks!

CM: Have you ever thought of branching out and employing other people to help out?

KI: Yeah, I have actually. I'm going to Burning Man Festival this year, and I'm going to have a little love camp with various people from my life that I think would be good lovers. It's gonna be a kind of open love kiosk.

CM: Does love really make the world go round?

KI: I think it does, I really think it does.

CM: How do you find being a female artist in a largely male-dominated artworld?

KI: I am pretty, and I have just had the straightest male audience for my show at Queer Up North that they've probably ever had! I get tons of women making appointments too...gay and straight, totally across the board. I feel that although I've got some really big connections in the New York art world, I just don't get anywhere, here and there yeah, but I think that the work is provocative and that it's a hard sell. I'm not a Polly-Anna sort of person; I have a naughty, wicked side to me but I really do mean the love thing. It's not commodity or object oriented. Certainly I'm very ambitious and I've been making art for a long time. I think it's true that women make art about their bodies, about energy, more than men. My work does focus on the feminine, and I'm not apologetic about that at all. I have beaten myself up that I'm not this international artist with gallery representation, but it's not happening so I've got to look at what's working.

CM: So you're aware that there's a glass ceiling there but at the same time it's not exactly hindering you?

KI: I still get opportunities and I'm ready to do whatever shows up. I was on that fast-track in the art world before I suddenly became a mother and got married, and spent ten years mothering, and all my friends are really, really famous now. That's what really changed my life.

CM: What will be your fondest memory of being a love artist?

KI: My fondest memory will be that, even though I'm very strict with the people that make appointments with me, people always want to feel that they're the most special person I've ever loved. The best thing for me is that I will love people for an hour, but that doesn't mean that I love them any less, and hearing from them a year or two years later is just Wow! Amazing.' It's made me look at love differently.

CM: What piece of advice would you give to anyone feeling desperately unloved at the moment?

KI: Usually when you're unloved, you're waiting for something to happen that you've imagined in your head is love, and there's probably love right next to you or in front of you – it may not be romantic love but some construct of your mind. When you're feeling unloved, you should probably turn around and love somebody else, and by that, I mean a selfless love – it's a chain-reaction love, and when you're feeling sorry for yourself, you're stopping that right there. **LB**

