

NEW YORK CITY TRANS ORAL HISTORY PROJECT

INTERVIEW TRANSCRIPT

YVES BESS GOLDEN

Interviewer: Aviva Silverman

Date of Interview: March 8th, 2023

Location of Interview: Zoom

Transcribed by M Goldstrom

NYC TOHP Interview #215

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Aviva Silverman: Hi, my name is Aviva Silverman, and I will be having a conversation with Yves for the New York City Trans Oral History Project. This is an oral history project centered on the experiences of trans-identifying people. It's March 8th, and it's being recorded on Zoom, and I'm in Queens, and Yves is in LA.

Yves Bess Golden: Yep. I'm in Los Angeles. Sorry. I don't know why that's so awkward.

Silverman: That's fine. Thank you for talking to me today.

Golden: Yeah. Thank you.

Silverman: Could you introduce yourself?

Golden: Yeah. I'm Yves. I am a writer, an artist, among other things, and I currently live in Los Angeles, having a lot of mixed feelings about that this week. But before 2020, I was living in New York City for almost 10 years, or— actually almost exactly 10 years.

Silverman: Hmm. Okay. Well, we'll get to all the leaps, how you got to where you are now. Yeah. I guess we can start from the beginning. Where did you grow up?

Golden: I grew up in Rochester, New York. So very, very quintessential upstate New York community. Yeah. Near Toronto.

Silverman: What was that like?

Golden: I mean, damn, like, you know, the thing is, and I've been thinking a lot about my upbringing because I write very autobiographically, but I have such a, like— the way I remember things now in this state feels really different than how I felt them back then, if that makes any sense. Now it is, like, I'm reflecting a lot about, just kind of how, you know, when I first became aware of my depression, and when I also first became aware of my gender identity. Back then, it all just felt like this, like, this yawn of just, like, you know, really abstract boredom and long periods of things not happening, or things just being maybe a little bit too quotidian for my life or whatever. But looking back, sometimes it feels like Rochester had something really, really special to it that now I'm looking for other places. And not just, like, locationally, like, you know, even in my mind or in, like, just kind of the weather or in the experiences that I'm cultivating here. I guess one of the— it's safe to say that, like, being in Rochester when I was younger, it wasn't easy. It was home, but it never really felt like it... It was just me and my mom, and she's really, like, popular there. She's very well-recognized and well-liked. I watched her, like, ascend, like, over years because it's it was just the two of us for a long time, you know, like, moments, like, getting the gates to the— or, like, the keys to the gates of Rochester, or, like, you know... Becoming a professor, opening her own theater, all the accolades and stuff like that. It made me very, like, it put, like, a lot of the light on me, too, which was a little uncomfortable, I think, or

I'm still kind of dealing with it in some weird way, or it still has not, like, kind of, I still have not released what that felt like and what that really did. So, that can be a bit tough.

Silverman: Hmmm. And was there a religious background to your upbringing as well?

Golden: Well, my grandmother was really Christian. Okay, so, like, this is a fun little element about me. I used to sing in the choir. My mother travelled a lot when I was younger, and she worked a ton. So, there were long stints of time where it was just me and my grandmother, too, or, like, well, without her and my grandmother, which sometimes included my uncle and aunts — uncles and aunts, and cousins. And so, you know, I knew what I was doing every Sunday with her, which was going to church. And I thought, I kid you not, because nowadays I think I'm inspired a lot by religion or, like, spirituality, any, any evidence that things are bigger than what they are here, and in this reality. And I definitely sensed that and felt that in church growing up. But, of course, was all, all too aware of, like, all of the, like, kind of social and the social dynamics that really eroded those experiences for everyone involved. Moving from church to church and, like, little quarrels between people. My mother— understanding why my mother has so much distance from Christianity now. [...] Yeah, but that was, it was not, like, really my upbringing or, like, whatever, I guess it was, right? Because it was part of how I came out.

Silverman: Mmhm

Golden: Yeah. I feel like maybe—okay, I feel like the reason why I, like, kind of— and also can you hear me fine? Is there too much happening? Okay. I feel as though growing up, I felt like I just had, I had, I had a bunch of different experiences that just felt like they were all their different lives. School was its own life. Me and my mother was its own life. Me and my father was my own life. Me and my grandmother in church was a different life. And those lives didn't really touch each other so much. And, like, of course they did, but it didn't really feel like it. I think that that was probably the start of my dissociative, kind of temperament or whatever was splitting everything up.

Silverman: And do you feel like that's carried through to your adulthood? Like, ways in which things are compartmentalized?

Golden: No, because now I feel like I want it all to be together. And so, I feel everything really intensely and I, like, kind of, like, hold, like, you know, I've, like, positioned everything or, I'm trying to position everything so that there's some sort of fluidity and kind of osmosis between things. I'm, like, challenging myself to be very present. And I think that that lends itself to being just, like... no. Like, I want to— I want everything to kind of just assemble into itself and, like, kind of mesh into itself. Like, all the different art stuff, like, all of the different, all of my different inspirations, like, all of the things that I think are talents that I have, I want them all to just kind of speak with each other. And then also, I want to kind of show all of those things as the whole me, as not part of me. Yeah. But it was not always like that.

Silverman: And when you were in Rochester as a child, what did you connect to? Like, what kinds of expression did you connect to?

Golden: Well, I was always a writer. My mom was a writer. So, I got it from her. And I wanted to report everything. You know, I had— I had a whole Harriet the spy kind of thing going on. It was super, like, like, I want to know everything. I want to write everything down. I was that girl. And so, yeah, I feel like that was, that was the biggest thing. But then additionally, I started to get really reflective and, and just kind of walking around the city. I was finding Rochester was super — and it kind of still is— so empty. Like, there was some quality of it was stunted in the '90s because of the film industry. It's like Kodak is there. So, when people switched to digital film, then it really took a lot of business. They had to downsize, fired a lot of people, you know, the poverty, just kind of the look of the city and the general kind of, like, energy around those spaces where there was a lot of movement and a lot of energy. And then, you know, suddenly it all just stops or disconnected. It was really palpable back then. There was so much exploring I experienced. Like, there was so much exploring that I was trying to do, where I was always going places, just to observe what it felt like to be completely alone there. Like, parking garages and sometimes galleries, art spaces, murals, parks. So, there were— there were so many times where I just felt like I was completely invisible and in a good way, I guess. [laughter] I just tried to catch myself because that sounds like a cry for help, but it's probably it was probably for the best. Just being able to kind of, like, have a fantasy about, like, a place that— that was home, but also felt like it didn't exist at all. I don't know. That was— that was a huge thing for me. And then that lent itself to how much music I would listen to. I'm very obsessed with— always had, you know, an iPod or a Zune or any MP3 player since that was available. Like, I just always had one because— and I remember the first time I got one, which— I was, like, 15, 15, 14? I had no idea what to even put on it because I only really listened to stuff that was around the house or in the car or on the radio. And I didn't— connect so hard to any of it except for that it was, like, you know, like, it was the culture. It's of course— I grew up listening to Erykah Badu or Lauryn Hill and, you know, the Fugees and Mos Def and all this stuff. Like, I was obsessed with the Roots and stuff, but that was only just because my mom had all the CDs and she was, like— used to work for MTV at some point and knew people and blah, blah, blah, that kind of thing. So, yeah, anyway, when I first got a, like, an iPod shuffle, I didn't even know what to put on it because I was like: *what's the point?* And then that provided, like, a prompt. Someone was, like: *well, you have to get into it because everyone has an iPod now.* You had to make your own music thing, like me, who had never had posters of people on my walls or anything like that. So, yeah, I started becoming a hunter for music on LimeWire and Sound— or not SoundCloud back then. It's, like, MySpace and stuff like that.

Silverman: [laughter]

Golden: Yeah, you get it. So, yeah, like, those are the big three when I was... Oh, and one more. It's photography. When I was younger, I wanted to be a photographer. I wanted to be a photojournalist and I wanted to win the Pulitzer Prize as a child. Could you imagine? [laughter]

Silverman: What were you photographing?

Golden: I was always a poet. Like, I was always taking pictures of, like, a wind snatched tree or a decrepit fence. [laughter] Like, oversaturated black and white photos. It's so moody. I—

Silverman: Oh, sorry. I was just going to ask if you felt supported in being artistic.

Golden: Yes, absolutely. Rochester is an extremely creative community. And my mother worked as an artist consultant as well. So, she would hire artists that were friends of ours to work in schools and after school programs and, like, for the Boys and Girls Club and all this kind of stuff. So, I was always in the middle of somebody's project. Like, if it was not, like, being photographed, I was helping paint something or, you know, sandpapering some shit. And it was constant. So, I definitely— the things that I wanted to do and the way that I wanted to be was mostly accepted, I think, except for when it became expressions of, like: *we don't have vocabulary for that kind of thing*. You know? Like, that was when things got really complicated for family members and other artists and stuff like that, when it seems like instead of inquiring, it was, like: *I just don't understand that part of you. And I really— I don't think I really want to know*. Especially, like, you know, becoming more depressed or kind of never, like, masculinizing at all. Like, my first puberty did not happen until I almost left for college, I think. And I was just, like, not— I think truly it confused some people around me. So anyway, I guess they just sort of chalked all of that up to just being *you're artistic*. [laughter] Like, even the ways that, like, I was physically expressing myself. Yeah, it's, like, it's— just must be art somehow. [laughter]

Silverman: And how did you relate to your gender at that time?

Golden: Back then, I didn't relate to my gender. I didn't think about it. I thought that— I never once had, like, a moment where I was, like, proudly or, like, happily, male. And I never was, like, resistant insofar as, like, *I want to be a girl* to anyone. The only ways that I expressed myself, like, so that my transness expressed itself was probably when I was thinking about— when I was thinking about women as just being so, something actually seemed so, like, like that women could be anything more so than men could. And probably that was exposure. Sorry... cat. [addressing cat] You coming over? So that was one. But then the other is, like. Okay, okay. So, the way that, the way that femininity seemed to work to me was that, like, you know, you're really lucky if you're a woman because of, like, how many ways, like, you physically can change. But then also this inflated and super glamorous, like, Sailor Moon fantasy that was in my head about those transformations that, like, only women could, like, could, like, activate, like, a uniform and become a demigod or something. So, in that way, it was super weird and spiritual. Yeah. Otherwise, I just didn't think about it. I didn't, I didn't— I really am trying to remember because even as when you emailed me, I was like, do you have, like, trans memories as a child? Sorry. [to cat] Please don't do that. I'm like, no, not really, because I just thought my body wasn't changing. And I was like: *this is okay*. And *who cares about this body anyway?* And I think from a young age, I was very like: *it doesn't matter. It just doesn't matter*. I felt like kind of, I felt saddled

with—with having a body and also existing for a lot of the time when I was younger. It felt like a chore. And still sometimes does.

Silverman: And, and then how did you come to the city?

Golden: I went for college. I always knew it was going to happen. I went every summer to that family there. And I just thought it— any, like, this was the only fun way I thought, to completely change everything, like to flip everything on its ass for me is like to just put myself in a position where I was going to learn something as opposed to like, thinking about it as far as colleges goes, I got into Columbia and I got into Sarah Lawrence got into McGill in Montreal or something. And I was just like, I honestly, like when I got into the New School and they gave me a good package, I was like: *I— this just seems to be like, what's going to happen.* And then I got somehow, some weird summer program. So, I didn't even get my senior summer to do anything, which was a bit of a blow at first, but it was like: *whatever. Like, I love to learn.* It's not so apathetic, but I really did. Like, I still love to learn. I wish, I relish the idea that I can go back to school and just like learn something else. I think that that was part of the transformation thing that really struck with me about, about just humanness was education, that education could change you and make you into something so much grander. And I always, and still I'm like— I just want that. I just want to be made over by the things that I know. And so, I went to New York and I went to the New School. I didn't really think about their programming or anything. I just knew that I was going to be surrounded by other people that were, were interested in learning whatever trade or whatever the thing. And then otherwise I would be in New York, which would be loud and colorful. And there was like, you know, it was always— I think that that was the biggest part is being young, coming here or coming to New York. Like, as an 11 or 12 year old and just being like: *it literally doesn't sleep. Like it's always happening.* Whereas Rochester just gets so quiet. And I love that too. I relish that here in LA, but in New York— and I love it when it, when I'm in New York too, like those moments where I get a really quiet moment, but I really needed a backdrop of noise at that point. And it felt like it could shake— like kind of, it could wake me up because I really did feel like I was dissociated throughout most of my time growing up. Once the depression hit, I think that I just, I— that something in me kind of, kind of turned off until I moved to New York.

Silverman: So, what, what else— what woke you up in New York? What were some of the things?

Golden: Well, like, okay. I have a few— a few things, maybe I'll keep them to three really things that just like instantly flashed into my mind. Give me one second though. Thank you. Yeah, I got it. Sorry. Like this cat is going to knock some shit down and I'm going to freak out, but— [to cat: Please stop. I know you're bored. Just stop] So, three things. Three things. So, one, I just became such a stoner. [laughter] It was kind of fucked, but I think that at the time and also, okay, this is — there's a grim component to this, but I— even before— like, okay, so my first puberty, as I was mentioning, I think that when things started to change, which were super, super non-existent in hindsight, I just needed to gain control again. So, I think that then I started like, I just

— like part of the thing that really turned off that I needed to be reawakened was straight up eating. I stopped eating for a while, and I just didn't really care. I think that I— I didn't really want to get muscular, and I didn't really understand like what was going to change and stuff. So, I just wanted to just stay thin so that I could pull things onto myself and just be fully clothed and it didn't matter. But I thought that maybe I would turn into some of the men that I grew up around, which was completely unacceptable. And I didn't think about it with that much in mind at the time. But now looking back, that was definitely it. I just didn't want to be like anything like my uncle, anything like my stepdad, anything like any of them. And I was alone. Like I moved to the city. I was out of the house. My mom didn't really seem like she gave too much of a shit. So, I just spent time like, like by myself in my own like kind of fantasy of, of being a person, which just did not include treating my body nicely at all. With the exception of clothes. So— and, and it was later fixed by, you know, I went to like a fashion school. So like I got told a lot, like, you know, like, or people would hand me clothes and put me in them and be like, you look so cute in this, whether it was a dress or some short shorts or a big sweater or whatever, it seems like I looked good in everything because it was just some washed aesthetic, what have you shit, like about me just being skinny and, and tall. And so— oh, and, and, and also, I guess, you know, at the time 'androgynous' was the word that I was using to describe me and other people like me. So, that drew me into fashion anyway. Like, so that became pressure to keep looking like I could maybe— you know, the more people tell you like *you're pretty* and you've never heard that before in your life. Ever heard that, and that like, and that you didn't do anything for it. And that you weren't rich, and you couldn't afford all the things that seem to make other people so much prettier than you. People saying that all the time was like: *fuck, like, okay*. And then I had pressure to just stay pretty as I thought pretty meant just skinny or something. Anyway, so I became a stoner because at some point that seemed to get out of control. I think that I was probably in my second semester in college. And it was just clear that I was— I had some close friends. And it was clear that at some point, like, I just didn't seem *well*, like I was dissociated. I was very thin. I was super sweet to people. But I just like, was not fully present in front of people. I think like, I just like, like malnourished or something, it was really bad. And so, at some point, a friend of mine caught me in like a kind of low moment and was like: *hey, just come with me to my room*, or something. And I went up there and he— he and this other girl who was a good friend of mine were like smoking a joint, which was not— you shouldn't have been doing in the dorms or whatever. But— [to cat: oh, you're joining.] Yeah, you should have been doing that in the dorms. But I think that that was the initial thing that made me run out. And I didn't smoke with them that time. But the next time I saw them, they were smoking out front and they were like: *I think you'd like it. Like, it'll chill you out*. I think I seemed high-strung to people back then or something. Like I was, I was never social because I was too busy in books or passing trying to get to classes. I was really good at school. Anyway, but they kind of got me stoned. It was hilarious. [laughter] As it can be. And I— it healed me. It did. Or those friends healed me. Some of them I'm still very good friends with. And that was— that was huge. That was the biggest thing that I think woke up in me. I don't know if that's a roundabout way of saying it, but it's just like, I was on my own. I had nothing, I had no tools to do anything for myself because I spent years ignoring that I needed anything, at all. And it took to be on my own. I think it's also about how you can have the mercy of people that just don't know you and

are also so young. And, and in a system that— in a system and culture that just was in such insane flux, to think it was like the trans visibility resurgence at that time, like people were starting to be like you know, *Andreja Pejić*. And you know, all of these kind of like, body mod like kind of shock value, overly tattooed people and stuff like that, were in fashion, because people were getting super weird, including— the trans body was so weird. And so like, *blah, blah, blah, blah, blah*. And you know, people are attaching that to— to any old person, but they could just — you know. And we all were just so confused. And still are, fuck. And still fucking are. Anyway, that was a big one. Oh, and then two more, and I can make them shorter. Yeah, two more to say that one was fashion. I always loved clothes. I always loved to shop. Like, well, no, I didn't, I didn't love to shop. I did love clothes though. And I love thrifting. And I just found it so comforting to be in a place where I was learning while I was in stores. Like learning about fashion history, just from like attaching like little *blah, blah, blah, blah*. And back then fashion was cheaper, like you can get like Gaultier and like— Norma Kamali and whatever was cute and had been around, vintage, for much cheaper than it was now. So, you felt like you'd find something, and you'd research it and you'd be like: *oh my God, this is so cool*. And that's still why my closet is how it is, because I'm just like, I find the thing like I find a really specific thing and I'm just like: *I got it!* And I'm never gonna let it go. And it's perfect because it took forever to make or is made by one person, or it's from 15 years ago. And also, in that I learned about how clothes would look on me, or like how if I decided how I just started deciding how clothes should look on me. I also, damn it, when I was younger, I, you know, I thought I was a size 30 waist size 12 shoe. Like, size medium t-shirt, some other like shit like that. I'm like, if that was ever the truth, it means that my clothes were always ill-fitting because it's— there's just— there was just like no way. Because when I got to buy my own clothes, I'd be like, I would think about these numbers or think about these sizes or these sections of where to get clothes or places to get them. And I'm sitting there and put something on and I'm like—, and probably stoned also. And I look at yourself and just being like: *where's the proportionality of this?* Like, I don't— you know, I'm hiding everything or I'm not, I'm not accentuating any of the things I like about myself. I started— I started to figure out that I liked certain physical traits of mine. Like, I liked my skin in general, and I liked my legs, and I started to— you know, maybe it's a little superficial, but people would be like: *your eyes are almond-shaped. That's so nice!* Or: *your nail beds are like this shape. That's really cool!* And I was like: *okay*. So, I put stock into all those little things. Anyway, I was turning into a fashion kid basically, but it was also a way of like experiencing that I was like, maybe not trans. I don't think it was, it wasn't that time yet for me, but it was like: *shit, I don't look good in any of this men's shit at all. I look way better in this stuff*, and I could just wear it and it'd be fine. And it was fine, kind of. It wasn't always fine. And yeah, I guess maybe I'll just leave it to those.

Silverman: And were you involved in any other kinds of like social groups, or communities outside of school at the time?

Golden: Not really. When friends like, well— my first year, no, but like second year, maybe. Friends started moving out of the dorms. They would, you know, do a little whatever, like they do a house show or a house party or something like that. But back then it— yeah, college was

like, those are all the people that I knew basically, except for some family members and occasionally like people passing into New York or passing, you know, passing through. It'd be like, that was it. Or when friends would take me to things that were— this will be much later, but when people started taking me to the club or whatever later, then that's when I found my friends and my community. But I— before that, it was just, I was just all ass at that damn school. [laughter] On those damn campuses.

Silverman: So, what did you do when you left college?

Golden: Well, I left school, and I moved in with— oh my God, where did I live first? Oh no, I remember. Okay. Yeah. I like moved to this place in like Bed-Stuy with some people that I was starting to learn— like I was learning how to DJ at that point and, you know, clubbing, like I was, I went to like, you know, the original Spectrum and stuff like that. And like, that's where I met like, elders who became really good friends of mine now, but then, they were just like: *who are you?* And I'm like: *I don't know.* They're just like: *okay, well, you know, drink water, you know, make sure, use the buddy system.*

Silverman: Could you describe what the old Spectrum is for people that don't know?

Golden: Oh, yeah. Well, so the Spectrum was— it was something. Okay. So, it was a technically a house party or a house venue in, I want to say Williamsburg? Gosh, I still don't remember exactly where that place was. Is that Bushwick? Yeah. Bushwick. Yeah. It's— I don't know, like the trains or stuff like that. I feel like I always had to get in a car there because it was like, I was arriving at 1am and I wasn't trying to be fucking with the trains wearing a mini dress or something like that. But yeah, like you walk into this townhouse, and it just spills into a— a warehouse venue. [laughter] It was so random and abstract. And its— kind of like chain link fence dividers on the walls. It was full of gay people and trans people. It felt like it was the— you know, I use this word in a kind of in a jokey way, but it was like something about it was truly *edgy* because it seems like you were doing something wrong. And it lasts like so right. And not everyone could go and not everyone could be there. And you wouldn't know unless somebody took you, right? Like— or, you know, Instagram was happening, but you really would not know unless somebody was taking you at that point for me when I was younger. And so, I arrived with some people who are now we're all grown and we all do whatever thing is, but we were like the kids walking in there, trying to be like everybody else. And, you know, it's like you had to navigate a lot of shit. Like, there's— you know, gay men having sex there and you're just not trying to get paid on and the cops will come and just stare, like, which was, you know, like an agreement I'm sure that they had so that the place could— that Gage could keep the place open. But I saw some of the most insane sets ever. I met some of the people that would change my life. I made like a— I made a short film in the— at the Spectrum with like a colleague— oh my God, this brings back a crazy memory, but I made a college short film. That featured a scene in the Spectrum, where basically we all went to the Spectrum— I brought people there, from my class, like, who would just— who had never been there before being like: *this is the thing*, like: *we need to get the shots.* Like: *let's do this thing of people playing in the club.* And it was

beautiful, but in hindsight, it was just like, even that just felt so part of why— what really changed nightlife and in New York was like, suddenly, we're just bringing any old person into a place like that. It was my fucking fault. [laughter] No, but not actually, but— it was, you know, I felt like it was partly due to me being like, making it into an art experience. So, making it, trying to document something that was so like— I don't know how to describe it, but that did— that later changed everything, was experiencing and finding nightlife. That is basically what I did when I left college was, I found nightlife. I was looking for a job. I didn't know where to look. I didn't know what I was fucking good at. And I worked doing programming and shit like that in Rochester in the mayor's office and then at the New School in the admissions office. And then, you know, I had done, oh, like, I also did a performance at MoMA PS1 while I was in college with a friend of mine— I'm not really close anymore. Which is pretty sad. But did this performance there and I started thinking I could actually do art. Like, how could I— who the fuck, like, the first thing that they ever do was at MoMA PS1. I was— I felt, so honored by that, like, humbled, but also just so honored to have that experience. And I think that something about that had a nightlife component to it that made it so that it just made New York seem like it could be nightlife and art. And that could be my life. And for a lot of people, people still hope that that is true. And then it works out for some people as well. But I was— that was what I was clawing at, clawing in the dark for.

Silverman: And how'd that go?

Golden: Well, in a lot of ways, it was huge. I learned how to DJ. I got to play on bills with some of my favorite people. One time, Juliana Huxtable had me play her Shock Value party and Bjork stood on the stage while I was spinning. That was crazy. What'd you say?

Silverman: Epic, it's—yeah.

Golden: Yeah, like, that is really crazy. Yeah, weird shit like that happens. I, like, did performances at the Whitney. Like, it also— this sounds like, oh, my God, I want to just say really quick for myself when I listen back to this is that I will get— I am still doing all of these things. But, like, you know, I don't want it to sound like this was my life and I moved to LA and I — all just, felt this shit. It's like, it didn't happen like that. A lot of really important things are still happening in my life. But looking back, finally, it all just— the things that I remember the most are these huge, huge moments. And I hadn't been, like, struck with, like, bourgeoisie boredom until I moved out of the city because I was constantly working. Because it was what everyone else was doing, it seems like. Everyone else that I wanted to be like, a really full inbox, sending out invoices every week, and just— spilling into each other's practices and meeting people and getting so close. Yeah, but, um— but I, all that to say, back then, maybe a stretch from 2014— wait, 2015, I'll say, to 2019, those were, that four years was just everything was happening all the time. Non-stop. And working closer with artists. Like, I also was Juliana's assistant briefly, I worked with K8 Hardy, I worked with NIC Kay briefly for this thing for the New Museum, Chris Udemezue, like, I met, you know, I met all these people and then I started working with them in one capacity or another. And all the while trying to figure out what my own practice was going

to look like. Still feels unclear. But, at some point— maybe I'll skip ahead a little bit, because— no? Should I? Oh, okay. [laughter] Yeah. In 2017, I put out a book. And I was, well— it wasn't my first book, but I was invited to put out a book, by someone. And— actually, I have to inch back a little bit. You know, before the book came out, I started a reading series called Fox Wedding Reading Series. It was at a beer bar in Bushwick. The first one was the day after Trump was elected. [laughter] Okay, the reason why I got so washed by this, because this was a passion thing for me. I always loved poetry. I don't think I gave enough— I didn't talk enough about how much I love poetry and how much that's always been with me. So far. I've been writing in my journal, writing little poems, essays, and stuff like that since I was a child. And so, I studied poetry at school. And I was writing every day, everything that I was— everything, everything that— no matter what went wrong, so much work came out of it. And that's what— it was so generative, which is so fucked up when you think about it. But, so much was going wrong, also. And I needed a way to decode all of it, and to string everything together in a way that felt, like, softer than just accounting, like, all of the fucking, you know, abuse. Sometimes it was— it felt like just being poor and the rejections, and trying to navigate sexuality, and— I've been attacked in the city, just trying to be myself at that point. And, like, I was— I was kind of crumbling. And also, what was coming was Trump. And it was— nobody was ready for what that meant, or how goofy that was gonna make everything seem. So, you know, I spent a good chunk of time that year being, like: *he's gonna win* to people, and also really, like: *Yves, you are underestimating the, like, democratic process* and some fucking shit like that. So, when it happened, it was, like— and also while that was all happening, I was, like: *girl, I'm not worried about that, because I'm trying to build community around this thing that has been preserving me*, which was poetry. And I was coming into contact with so many people who did everything else. So I was, like: *why don't you write? And let's do, like, a reading?* And I was going to this beer bar all the time, because I was a freak. I was the one trans person that would go in there just to sit with all the other straights and whatever, and just drink my little craft beers or whatever. So, one day, I just was, like: *would you let me do this reading here?* They were, like: *sure, whatever. I don't care.* Went to a noise show that night, the night before. I saw this artist called Secret Boyfriends. He stops his performance and goes: *so, Donald Trump is the new president of the United States of America.* He put, like, he turns, he yanked the speakers so that they faced each other and just blasted feedback in the room and left. And left. So, I was just, like— that was how that all started. And then also, by the way, everyone that was there were people that were going to be at my thing the next day. So, we were just, completely— in disarray when we were walking out of there. It was, like: *okay, we'll see you later! Yeah, tomorrow sounds great.* Wouldn't you know? It was full of people. It was full. That bar had never been that full before. They all had said it. They were, like— it was all familiar faces, friends, people that just needed sanctuary from all of what it seemed to mean. And we did this fucking reading. My first reader was Nico Fuentes, who's been— who's in the archives. And Nico did a really, really, really haunting poem called Making Plans. And it was so good. And back then, we were— we were— we were this close. She was my— she is my sister. And back then she was, like, my sister-mother. And I needed her. I needed her in all the ways to make me feel like it was all going to be all right. And to keep me thinking— thinking ahead, thinking about who I could be. And also, grounding myself in such a way as, eating, DBT, or getting hormones. That started, you know, just, it was

just about to happen. Just about to happen. Anyway, we did the reading. It was perfect. I ended up doing it for a while after. They never paid me a dime, those motherfuckers. But that's how that shit goes, you know?

Silverman: Mm-hmm. [laughter]

Golden: You know, yeah, you know? Filling it out, you know, every two weeks, full of poets, good, good, good vibes. So many close people. I had readers that— one of my readers, this good friend Em, just got married yesterday. And she's been— she read at my book launch, which happened the following year. I put out a book called 'Yves, Ide, Solstice'.

Silverman: Can you say that again?

Golden: 'Yves, Ide, Solstice' was the book. And I spelled 'Yves' like my name, because at the time, I hadn't changed my name yet. And so, some part of this book was a whole kind of way of processing all of this— they were love poems. They are love poems. And a lot of them are about being in love while being— being in love as a woman, loving people, not just, men, a love interest or anything like that, but loving other women and loving, just a community, loving hosting. And, yeah, I was— I wrote this fucking— I have written all these poems, and I put them together. And this boy had asked me— this boy invited to read. He asked me to write— he asked me to put a book together. And we put it out, and I made a really, really beautiful opening for it, or, you know, book launch. And that was the day I started hormones. [laughter] It was at that book launch. That's the first day I took a pill. I went to Callen-Lorde right before, in 2017, got the pills, went to go and see Nico, and, like, who was going to read. Em and Macy. The girls. It was, like, at that point, it was— they were— my only friends were just other dolls. And I was, like: *I got them!* And I remember— I love this memory so much. I took the pills. It's, like, you know, it's, like, everyone wants to be, like: *oh, do you feel any different immediately?* or something like that. No, of course not. It wasn't like that, but I did this reading, and wore this really beautiful kind of silky garment thing. It was really cool and flashy, and everyone else who read was beautiful. Juliana read, and it was a beautiful backdrop. It was just— everything about it was just so, so wonderful. And at some point, I went to Nico's house, and it was, like— also my friend Quay, Quay Dash, was there. And— I can remember someone else was there, too. But it was all girls, and we're getting in the car, and we're squealing, running to get in this big truck. I just remember Quay and Nico kind of pulling me in either direction, just trying to, you know— in this kind of hilarious, probably pre-drunk blur of trying to get into a car to head to, like, an after party or something like that. They're just, like: *do you feel it? Do you feel the sisterhood? Do you feel the estrogen flowing?* And I just felt like I was caught in a whirlwind of girls just casting this crazy spell on me. Anyway, I made a bad decision. I moved to L.A. then, like a dumb bitch. I— maybe two days later, I, like, got on a flight, came to L.A. thinking I was going to live here for a while. I don't really remember exactly what was happening. I think I couldn't find a place to live, and I was, like— I think I was going through a breakup or something. Dealing with these fucking annoying-ass shades and stuff like that back then. And so, I just— I went to L.A. And I didn't do a whole lot of anything while I was here except for feel my transition, which in

the beginning was not very comfortable. It was not very comfortable. I— Something about the change in my composition, I was, like— I couldn't really digest food for a while. I was really nauseous all the time. And I was so hormonal. Like, weeping/fainting/hungry and can't eat. I was just uncomfortable. And then all the while still looking for something to do here, which I'm still kind of in that moment right now because I tried to move back here. And it's just hitting the all-too-familiar L.A. lull of, like, *what the hell do people do here?* I was— so lost. And I didn't have any of the girls here, you know, with me. So, the beginning was really rough. And I was, I was kind of seeing somebody and I love him and it's on and off, on and off. And I love him to death, and it wasn't really working out. But it was a lot to be, like, transitioning during— with him, right there. Because I'm just not feeling like any sort of a human. It was the first moment where I'm starting to think of myself as not— as correcting my body or transforming it. Because, again, before that, still just so dissociated from it. Just didn't think about my body. Just couldn't really think about it. Couldn't be damned. Could not be bothered. And so now I had to think about it, as things were shifting. Anyway, I moved back to—oh, no, wait. Yeah, I attempted to move back to New York. I moved to New York. I moved to New York and, you know, met with a lot of *I miss you*, started working again, DJing a bunch. I was staying in Brighton Beach at the time. I would do that hour, hour and a half commute to get to Bushwick and stuff like that. For gigs, just to see people, to be social, to— to, like, to have a sex life.

Silverman: [laughter] Right.

Golden: Yeah, I'll tell you what, Brighton Beach was not very conducive for that. It was a lot of chasers and stuff like that, but it was not giving social, like... No, it was really, really rough. That was very last resort wear. And so, I moved. Like, you know, I was doing so much commuting, so much moving. And it felt like an injustice, I think. I was like: *I work way too fucking hard for this shit*. Like, *why am I here?* So, I— then I got this residency, you know, because art stuff was picking up again. My first big residency was also right before I left for LA in 2017. That was with the New Museum. That was my— that was the first moment where I had stuff on a wall. I shared a show with Tau Lewis, who's one of my closest friends. And that's how I met her, and I love her. And that was huge. From what I heard I think that at some point there was, like, a bit of... Something seems contentious or something was up. I remember, someone was kind of mad at me or disappointed with the work that I produced. Or something. And I felt like when I moved to LA in 2017, I was running away from all of that. I was starting to question if I had a community here or in New York. So, when I came back, it was really nice to receive— that it was still there, but it's still the same issues. Still the same kind of class stuff. And clout stuff was getting way worse at that point. It's, like, a whole new cast of girls had just landed back into— you know, it was just— a lot was fluctuating. So, when I got a residency I had applied to while I was in LA, I got a residency in Senegal. And I ended up going to Senegal to study performance art. Performance art and fine art. Like, fine art. This artist called Tracy Rose. She was really cool. And I always really liked her work even before that. I think I did something for Performa with her. And M. Lamar. And... But I... Yeah. That was... That was pretty cool. Senegal was great. I've always been like: *traveling while trans should not be, like, a thing*. You know, it shouldn't be some sort of a complication. And also, I was not determined that people were really seeing me

at all anyway. I think I read very much so as non-binary. I— never grew my hair out and stuff like that. So, I always kind of, I guess, people just assumed that I was, like, some boy passing through. Until they got closer, which is what I found out. Senegal and then my subsequent travels to South Africa. No, Nairobi, South Africa, Egypt. Berlin, Paris, Marseille. That was all, one half a year of traveling. Or, you know, of being not at home. In 2000... Like, at the end of 2017 or whatever, I think. Or was it 2018? I can't remember. Anyway, but... Yeah, I got to Senegal, and it was mostly really good. But I dealt with a lot of transphobia there. I, like... While I was— yeah, while I was studying, studies were fine. Something happened that made everyone— to kind of put a fissure in between the group. I was accosted by the military in a public place, interrogated about my gender. They, like, kind of pulled me to the side into a kind of a— very kind of private tent kind of thing. And kind of attempted to remove clothes and stuff like that to see me. And there was, like... I, like... You know, they all had guns and stuff. So, I was just... I kind of put up with enough of it that I could until I felt like... I was wearing a... Like, it was so bad, how I... My fear about it was so bad that I changed... About something like this happening, I mean, was— I... Wore so many clothes in Senegal. Like, to cover myself up. I wore a binder there. I was doing everything, it seemed, to just avoid being looked at. Which really— you know, burned my ass when I was told by the director of that residency that if I had tried harder to assimilate, then something like this would not have happened. So, just... I had really tried. So, when it seemed like they were determined to get me to take off my shirt to see if I was wearing a compressor, then I ran. I was chased by guns. I jumped into a car with my friend Alberta. And she had no idea what was happening. Like, she didn't realize until she looked back in the car and saw a... Row of men, with guns, pointing towards the car. And... Then, I— I didn't leave the house for, like, two days. I didn't leave my room. I was staying in there for two days. Anyway, it made the entire thing fall apart, it seems like. Half the people were, like: *can we just get on with the residency? Whatever Yves was experiencing, she brought it on herself.* And the other half was, like: *how do you guys not see, like, that this is all... this is gross oversight on this program.* They did not want to have a conversation, really. They were— they were bizarrely upset by my attitude about the whole thing. About how not safe I didn't feel. Or how unsafe I felt. They didn't really, like... Like, the check-ins were super... Well, the check-ins from the highest up were super like... *I really don't know what to tell you.* Whereas, the people— you know, select people that were closest to me were all just, like: *how do we stop this from ever happening again?* And like: *we need a— you know, an airtight understanding about the law here. And how to...* Anyway, I was bought out. Someone offered me a ticket to South Africa. And I think it was 1200 euros. It was just, like, *Go. Go. It would be easier for everybody.*

Silverman: Wow.

Golden: Yeah, so I went. Mm-hmm.

Silverman: Yeah, that's scary and so extreme. Wow.

Golden: Mm-hmm. Yeah, isn't that fucking fucked up. I still don't really... And I know that it's something... I've had to tell this story a few times, like, just in passing. Like, usually it ends up

becoming, a really funny one to be, like... *Yeah, like, the one time I got chased out of Senegal by the military.* But... It's not something that— I really have no way of processing it. There's nothing I can— I don't think I can do anything to really think about how bad that all could have been. How much— how way, way worse. Yeah. And it's... And it's definitely kept me from, you know... It has shaped what traveling looks like for me. Because now I'm just... Like, very shook about, traveling anywhere that's not, like... The parts of Europe I've been to. And I mean, I'll go places, right? But I'm super... Like, I won't... I feel like I leave something... Like, leave part of me behind most times I travel. Because I'm so, like... I want to just kind of shut myself into... Into, you know, the... Whatever, confines of low visibility. Which is damn near impossible for me, is what I'm discovering. Because no matter what I... How I cover up, people are always, like... Just this. And it's enough for people to just get closer. And just, to look in my face. To get closer because of something in how I walk or whatever. And those inquiries, of course, have— mostly been really sweet. I think people just being, like... Stopping to just be, like: *you're so pretty.* Or men flirting or something like that. Like, you just have to be... Well, it's better than actually getting... Straight up called a tranny to your face. Or getting beat upside the head. Or removed from a plane. Or any of the other things I've heard have happened to trans women just flying places. As long as I never have to deal with the military again, I think I will be fine. Because that was just... They had— it was so bad that they knew where I lived. They stayed in our neighborhood. People deployed to nearby, just to keep an eye out for me, if I left alone. So, I'm, like...

Silverman: Mm-mm. I'm happy you got out.

Golden: Yeah, me too. Me too.

Silverman: I was wondering if we could back up a little. Since you kind of went through some phases of your life quickly. And I was wondering if you could just— describe your gender as you feel now.

Golden: Well... I feel like a trans woman. But sometimes I feel like... Woman-ness feels— not as —no, okay. Let me not say that. When I was younger, as I told you. I was thinking to be a woman was like— you could be anything. And that there was something so infinite about womanhood, that manhood just could not encapsulate. Now... It's not about how I identify. It feels very much so like I just... My trans experience just feels like... It's not connected to a lot of people. Because of a lot of things. I have really close friends, but we all just seem so different. The things that we want. And the ways that we want to be. And we're all just trying to survive in this world. I don't think that what I am should... The trans part of me is definitely the *me* part. The woman-ness, it just feels like... Sometimes I'll be like... *Damn, if y'all want it that bad, just keep it.* You know? If it's at the risk of confrontation. And also, internalized trans misogyny. Transphobia and stuff like that, with other people and their trans bullshit. I mean, no shade. But in so far as to say— I don't want to fight for what it is I think I already have. You know? And sometimes I feel like trans woman-ness feels like it comes with the fist. And also, I'm going to be right here at the front line, because other people are going to be there with me. Or I'm going to be educating every

single motherfucker. I'm like: *yeah, it's infinite, in that there's infinite fucking work*, actually, is the truth that I didn't realize. Is that the infinity of womanhood seems like labor. It's the expectation to inexhaustibly give. The generosity, it seems like... It was something that I wanted to— and I do want to give. It's like, oh my god, I'm an over-gifter. And I want to just give everybody everything. But frankly, more recently, I just feel so tired. And I feel like that's partly because of how many ways my proclamations of self have been attached to the work I do. And so, I had to work overtime. Because of visibility. Because of just being a face in the wash of faces. And then on top of that, being Black. And then you're just like— also just doing the same shit, but as a Black woman, for all of the rest of everybody else, I'm feeding these kids? And, with all that said... I could not see... I'll go even further. The way that I am is what I hoped to be. If I ever had a hope when I was younger, I think that what I look like and who I am now is what I wanted. Definitely. But— and also— and also, I just didn't understand. How could I have known back then... Some of the missed opportunities that I had, because of the limited education. And just the... Frailty of my own community growing up. And my elders. And their limited capacity to think beyond what I was. And what I could be. But additionally, how could I have known that even within woman-ness, I would feel... That I had to outwork other women. Or that I had to— or I had to work so hard for... The kids. Or just people who are not my goddamn kids. [laughter] Their expectations of what they want from women. And what they want from Black women. I could not have known, except for watching Black women around me. And sitting there misguidedly thinking... And yet they give. And yet they keep giving. And yet... In all the glamour, through the tears, the blood, through the loss and the happiness, they're still giving. How is it possible? Can I be that? I want to be that strong. I might not be that strong. Yeah. That's the truth. All that to say is, I think trans woman will suffice, for now.

Silverman: And how have you seen trans— or queer community, or life, or nightlife change over the years? When you were in New York?

Golden: Well, for one, I think that to be... So queer nightlife meant something really specific to me, growing up, growing up. From that point, at the Spectrum. Because... Queerness, from how I understand it, meant subversions of the status quo. Speaking specifically of gender. But then adjacently, with your sexuality, and how you express your sexuality, as a form of gender. So, I think that—trans women were the pinnacle of what I thought nightlife— queer nightlife was; is that trans women were not... Ornaments in a nightlife. They were the creators of the nightlife. Hosts, bartenders, DJs. That was what queer nightlife meant to me. And that around them, were people that wanted what they had. They wanted the music, they wanted to be as close to the music. As close to their bodies as possible. They wanted them hosting the parties, because it's not a party unless those girls are there. And they wanted them serving drinks or whatever like that. Just because they were keeping the temperature of that space. That's what queer nightlife meant to me. And therefore, queerness meant to me... That it meant... It meant this kind of confrontation with the culture. Queer meant not being accepted just because of what people think they know about you. It was like... To look a certain way. And to blur all the signifiers. And to interrupt spaces in that kind of— in that performance of your gender or whatever like that. To be commissioned by those places; the invitation as a person who was trans or gender non-

conforming into a gallery. To play, to DJ, or to do a performance or something like that. That was the queer— that was part of it, was that you were being acknowledged. Not because of the trans visibility resurgence-what have you-superficial-what have you. It was because you were...

Silverman: Like, a multi-hyphenated being.

Golden: Yes. It was just like... You were like a battery for all of this generative energy. People want to know what it is you could do with a space like that. And it created a lot of very subversive content. And some really, really legendary people. It made a lot of people realize and take notice. I remember queer hip-hop. Listen, I don't know about now. I don't really know... I'm not even going to comment too much. But back then, it was like going to an Afro-punk show where it was like... Le1f, Mykki... Wait, was it Mykki? I remember I went to two different shows. And they were the same weekend. One time I went to see Danny Brown and Le1f at the same show. Which was just ridiculous. And really excellent. I got to see Le1f with a tall bun. With blonde braids. And a red Hood by Air suit. Hood by Air was really queer. You know? [laughter] So seeing my favorite tracks by Le1f, the queer hip-hop artist of all time— partly at that time. It's still friends. It's still someone who is so extremely talented, and really just reset the culture with his involvement— with fashion, with music and music videos. All of it. Seeing him and then Danny Brown. And now I'm into Detroit rap too. That felt like a really queer experience. It was the same development. My huge... I should not say that. I was... Whatever. I don't give a fuck. I had a crush on boychild at that point. And I was just like... You know? *You are the hottest person ever.* And we all are just like... *What a freak. Give me a hug with all that paint on your face.* Whatever. [laughter] You get it. But I'm just like— I was truly... I went to a Mykki Blanco show to see— because boychild was going to perform. And I was like... Through the roof. I saw like... God, yeah, anyway. Those were the queer nightlife moments. Now I think that... Now I think that because of— not because of, but as a component of visibility. And also, of like— let's just stop there. As a component of visibility, people have felt... Feel way more entitled to parts of the culture that I felt like were so exclusively for people like me. Not to say that I was the exclusive audience for whatever. It's just like... Now the girls are going to outbuy tickets to the functions where the dolls are playing and keeping... You know? Certain kids out that really need to go there. Or the fact that GHE20G0TH1K doesn't exist anymore is kind of heinous in some weird way. Because it's not to say that GHE20G0TH1K was the thing, that was the pinnacle of it. It's just to say that something about it becoming mainstream sort of— in essence, eradicated it. And so now it feels like what I thought was queer nightlife gets bought by Nike. And stuff like that. So—

Silverman: Right. [laughter]

Golden: I don't— that's just what it is. It's just different. And it's a different exchange in those spaces. Back then it felt like... I felt like I was tapping into something at some point. And I was so lucky to be there when it was happening, too. In fact, in a lot of ways I'm a product of it. Just because of the ways of my own involvement in it and the jobs that I got because of trans visibility, what have you.

Silverman: I feel like I don't want you to name— because I'm just like what are... If there's some parts of some of that left that's still raw and not commercialized or like... Some like influencer. I'm like, maybe we should name what it is. But, I'm like, do you feel like—

Golden: [laughter]

Silverman: That aren't... Sponsored.

Golden: Well... [to cat: you okay?] Let me think. The thing is, also let me just... Okay. Maybe I won't answer that just because I have to make it clear that it's also so cool to see some people who are my faves when I was a kid. Kid. Like become like the shit. Or seeing them ascend now and it's just like yes. You know what? Okay. Here's an example of someone. Some part of me like wants to say LSDXOXO. Like just... I'm just gonna call out an artist that's super cool that's just been around and I'm just like I think I... I really love how... I just like the way that he does—he's crafted his career and positioned himself as an artist. I like that there's like a kind of segue happening into like pop stardom. And... Because I remember just being like fortunate to like go to a set and see LSDXOXO, this close and like get into those— you know whatever, and also all of the mixtapes and Vogue beats and stuff like that for Cakes da Killa fashion shows and whatever that he was doing. In some ways, I just find that that's an example of someone who has kind of like who's still— just who still tapped in and doesn't feel very ran through? [laughter] I should not say that. But yeah. But like of course there are tons of other artists that I'm just like: *you guys are huge still have crazy careers like still doing the thing*. But there are no more like DIY venues in the city or they're coming back now, I think. But not how they used to be. Like not how like you could like go to these like spots and get real intimate with somebody's practice, and then talk about it after and feel like y'all were friends.

Silverman: Mm-mm. Are there other venues that you can name that were of that era?

Golden: Palisades. Okay. Loves Palisades. I loved Secret Project Robot. Happy Fun Hideaway still exists, so get into it. Happy Fun has a huge a soft spot I must say, for just like all the different ways I got to interact with people I think are legends there. I'm trying to remember. The Grove — The Grove was a spot. Super cool. There used to be a party called the Chocolate Factory Parties. It was at the McKibbins Lofts. That was crazy. Yeah. Just like— and then Spectrum. Spectrum in both iterations, actually. I don't know if Spectrum's back now.

Silverman: They're nomadic. They pop up at other clubs.

Golden: They do. Yeah. But both of those venues— those are I mean the ones that I'm thinking of, yeah, that kind of smaller house venue, and then later the bigger spots. Super, super cool. Those are my DIY thoughts. Yeah.

Silverman: Right. So, what are you up to now?

Golden: Now? I just wrote another book, and I'm kind of in the process of figuring out what— how I want to show it, and if I'm going to self-release it, self-publish it, or if I'm going to— like you know I pitched it to something and I'm kind of waiting to hear and— sorry?

Silverman: [inaudible]

Golden: Oh yeah, it's poetry. Yeah. Well, it's like— like maybe one essay in that book. I've been doing a lot more essay writing. I started a Patreon trying to do more feature writing on artists. I would love to just do more interviews with— with people as well. And I've found a lot of comfort in archiving because I'm a really dissociated person. It feels nice to come back to capsules and kind of keep better itemized, or somehow— really legible ways of looking at history or really specific points in time. So, there's a lot of that happening. But also, right now I'm just desperately trying to— I know this, but I'm just trying to have— own my life through the dissociation and the depression, because I think that there's just a lot happening, especially right this week, you know? It's been psycho to think about the words 'eradication' and 'transgenderism' being in the same sentence. Which I just completely mirrors some fucked shit that was going on in the '40s. You know. And in New York in the, you know, '60s, '70s. So, it's just the cyclical nature of this sort of oppression, if it's not one aspect of my identity, it's the other aspect of my identity. And so, I'm just trying to like if it's not one aspect of my identity it's the other at this point. And it feels like being strained through— just graded through— through some— some really unforgiving machine of some sort, to just have to have to hold myself together so hard because no one is going to do it for you. And I just want to— I'm like, I'm fighting so hard to stay, to keep a sustainable Yves happening. So, it's just a lot to be— also thinking about— having to think about a future, a future underground. Or future on the run. Future violence. The summer 2020 was, you know, was hard as hell for everybody, but to think about how much of my time I was protesting, or facilitating dialogues, or crowd-sourcing or donating, or literally on the streets of LA. In people's studios, making protest bags, filtering through messages of people I never will meet, discussing their issues, like sleeping, like their body aches or— something I'm speaking now— I'm the co-founder of something called the Herbal Mutual Aid Network, which aims to give people sustainable, herbal care. It asked, let the records show, it asked way too much of me at that time. It still sometimes does, and I am fucking exhausted from it, because that's something else that you— I spent so much time trying to facilitate healing for other people that I still myself clearly have not healed, and I'm still paying for all of that. And I don't want to fucking keep having to do shit like that again. I don't want to have to keep—putting myself on the line, and because I'm already so tired, especially for this— for this body, and all of the ways I've already had to change, and I've had to become and wising up. At this point in my life, I thought I could start thinking about like starting a family, or like— or just being a good fucking person. So, right now I'm just worried about the last one I just want to be a good person, just want to be a good girl.

Silverman: Mmm. I'm guessing since we're wrapping up a bit, I'm wondering if there's anything you want to add to the record, some of these lessons. It's interesting to hear about your aid work, and the ways that you've given care.

Golden: I don't know. I mean... fuck. I think... I don't really know what is left to say besides, I just hope right now— no— I don't hope. I have faith that I can do this. I believe that the most powerful things in the universe are conspiring for good. And that good is something that is going to change in a lot of different ways. It's changing so much that we can't grasp really what it is. So, I think you have to figure out what you think is good. And just try on that shit, and try to be that shit. Once you have something good, once you think you have something good happening, protect it at all costs.

Silverman: Mmm. Thank you so much.

Golden: Thank you.