

NEW YORK CITY TRANS ORAL HISTORY PROJECT

INTERVIEW TRANSCRIPT

ARISTILDE KIRBY

Interviewer: Aviva Silverman

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Transcribed by Lauren Holt

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Aviva Silverman: Hello my name is Aviva Silverman and I will be having a conversation with Aristilde Kirby for the New York City Trans Oral History Project. This is an oral history project centered on the experiences of trans-identifying people. It is July 29th, 2024, and this is being recorded in Ridgewood. Hello.

Aristilde Kirby: Hi, what's up?

Silverman: You know I'm so happy to be talking to you.

Kirby: Hey I'm happy to be here. Thank you for inviting me.

Silverman: I am yeah, honored. So I wanted to know and it's something that I've kind of started to ask people because maybe it's taboo but I want to know in how you introduce yourself, how you relate to your name.

Kirby: How I introduce myself? How do I relate to my name? Well, I think, so I always say my name is Aristilde Kirby or you can call me Aris. It's like Paris without the P [laughs], and I yeah my name, I don't know, in relation to my name that's how I introduce myself in relation to my name in the most simplest way but I came up with my name. I think the idea behind my name was my when I my birth name is Andrew, that was my given name, and when I was looking at changing it it was kind of like okay let's stay in sort of a Greek sort of realm because Andrew comes from Andro and that suffix, that sorry, that prefix means man, so I was like that's not gonna do [laughs] for me. So I was looking around at like sort of like Greek names and when I saw one that I saw was Aristide, Aristidae or something like that and it's from, like it's a name that's more commonly used today in like Caribbean sort of nations for whatever reason. Very popular there so I think that what I wanted to do was I wanted to feminize that name, it's like you know I don't know like Jacob, Jacoba or like I don't know Edwin, Edwina or something like that so I put like an L in it T-I-L-D-E, and I made it sound kind of like Brunhilda or like Clotilda or like Matilda so I think that was the idea was to like feminize something that seemed masculine to me, and that's what we did and yeah everyone just everyone like whenever people look at it I feel like their brains kind of explode, and that's the thing when you make a name for yourself it's just like you kind of don't know how it'll be treated in the world you just I don't know, like maybe some other people have like, they'll choose names that are more given and received but I think for me in regards to making my own name and to what I know I don't think there's anyone else who is named Aristilde but I think that sort of grain of uniqueness was very important to me so yeah, Aristilde Kirby, it's like Paris without the P or the hotel dynasty, usually I try to explain it as you know like Paris Hilton without the hotel dynasty or like Paris without the P or people are like are you an Aries? And I'm like yeah, I am an Aries actually but it's like Aries

without the E and people also talk about Eris with an E the god of the goddess of discord through the golden apple and I think triggered the events – oh sorry – and triggered the events of the, like the hundred years war with Helena Troy and all that stuff allegedly due to the myth, yeah I think that is about the size of it. Yeah a lot there are a lot of Aris's out there I realized with an A, with an E, with an AE, people also talk about Aerith, Aerith Gainsborough, Aerith Gainsborough from Final Fantasy 7 and I'm like I wasn't thinking about that at the time but I like that character from that game, so you know we'll take it.

Silverman: What is your relationship to myths and mythology?

Kirby: Myths and mythology? Um [pause]

Silverman: You just referenced them so that's why–

Kirby: I did, no yeah, that makes sense to bring it back to that and that's a great question. Hmm, let me think. Myths.

Silverman: Are there some that you reference a lot or think about often or ones that you read when you were younger that you've–

Kirby: Maybe, like I don't know. I think like of course there are like, I think I've been like, I was formally introduced to myths maybe around high school and stuff like that, but I think like yeah, I think in the early days my earliest access to stories were you know the little fiction books and then also video games, so, which in a sense are myths for histories that never existed in and of themselves. Yeah, I guess I don't know, I think fantasy is really important. I think that's what's important, I think that's why video games are important. I think that's why myths are important to me because it taught me to open up my imagination outside of my given range of place and habitation. I grew up in the Bronx, New York and a very very extremely urban area, like, and that was time where it was – I was born in 1991 and but when I had some semblance of consciousness like I went to bed at like maybe like 6 p.m. and everyone would blast music like into the night, so I think that a lot of that early stuff, all that early media made an impression on me from rap music to watching Arthur or watching Sailor Moon or watching Dragon Ball Z or watching my uncle play video games and let me know that other things were possible, like something like a Final Fantasy game. It's just like it's you could have a boy that looks like a girl or a girl that looks like a boy or some weird genderless creature or multi-gender creature, and it's just like, and the game presents this as reality and then you just kind of have like, oh, I guess I've never thought about it like that because the world isn't set up in that sort of way, so I think that going back to your question about myths, I think it's just like yeah sort of an imagination it sort

of opens what's possible for you, and also play, like myths remind me of play too, myth-making, mythopoiesis, and it's just like – sorry – I remember, yeah it's just like play, and early toys and like experiences that I would have, it's just like I played a lot with my sister's dolls more than my action figures, not that, not to be, you know, in the sort of essentialist way but it was just like I just couldn't see why these weren't accessible to me but I think like my mother after a while was just like, she, and I was talking to her about, I talked to her about this like maybe like two weeks ago she's like, and she's always, she's always reiterated this like but she felt like she discouraged me because she wanted to protect me quote unquote, and to a degree I guess that makes sense because growing up in the Bronx in such an urban area and you know, kids just being sponges and kids being just total, can be really cruel and really mean, so there was definitely a lot of homophobia that I witnessed, um happened to other people and so that those sort of things sort of like seal you off inside yourself and you deal with it from your parents, and you deal with it from your parents friends, and you deal with it with the kids you're acculturated with and grow up around, you kind of yeah, I think that's kind of where that stuff started, like I remember I wanted to grow my hair long just like my sisters, and it's just like, my mom would always discourage it. She would always put the the chemical relaxer in their hair but not mine. I had an afro for a long time, and I think part of the reason why now, it's like I ever since I got long hair, I was like I'm never going to make my hair short, of course, a lot of things have changed my mind has changed since then but yeah, myths, yeah myths, it's just like self-creation, a neo-identity, and I think that when I started transitioning around undergrad, that was kind of like my idea. I was just going to throw all caution to the wind, and I mean I can talk more about that later of course but it's just like, I think the idea was like there's like this endless expanse of imagination for who I can be from this point going forward and that was a very exciting time to live in, and having chemically transitioned for however long – I think it's been like 12 years or so – it's been like, I feel like yeah, I feel like it's that, I feel like I am more or less the person that I wanted to be. Myth's so important. I don't know making my own myths too, I remember talking and we did that, we did the thing at Leslie Lohman but the butterfly is really important too, and I think that as I became a master gardener or I just cared, I started to care more about like the natural world and get my hands dirty literally, it's just like yeah, I think that was very important to me – the cycle of metamorphosis and recognizing your sort of trans identity as a natural phenomenon alongside all the others.

Silverman: You spoke about video games as a way to sort of interact with sort of gender play or gender non-conforming figures. Were there any other references as a child of something that was trans or gay or queer for you?

Kirby: Yeah, [laughs] there are a lot of the villains in like, in Sailor Moon they were all, all of the like oftentimes, and I feel like maybe the thought is looking back at those things through the

lens of who I am now, it's just like villains are made out of people who are quote-unquote – villains are made out of people who are not taken seriously, who are mocked and reviled by a heteronormative or just a straight-up normative society, so it's just like, you know I think that misunderstanding turns them, I go well, I guess the idea was that that misunderstanding sort of turns them sour inward and that by accessing some sort of supernatural power they could be exactly the people who they wanted to be maybe, but yeah there was that and you know I watched media around the time of ehn I was born that was really popular that I had no access to because that like, that stuff hadn't been translated yet, like stuff like Revolutionary Girl Utena, which is very much a 90s anime, which is about a girl who wants to dress like a boy, and she takes like the phallic sword and she has this lesbian romance with this dark-skinned very frilly- dressed girl who has this weird almost incestuous relationship with her brother and is trying to liberate her from, and Utena is trying to liberate her from that, um yeah, like that was like, I think that once I saw that when I was a teenager more specifically I was like oookay, like this breaks the whole thing wide open for sure. What else, yeah, yeah.

Silverman: What was your family like growing up?

Kirby: My family? My family, so there's like, I feel like there's like a Matryoshka doll with my family and at the very core small egg is like me. I was born first as far as I know, I was born first, I was known as the first son. Realistically, I have a brother, his name is Christopher but he was put up for adoption for whatever reason and grew up with a whole different family but I was born first, then it was my sister Tasia, then it was Chanel and Janiah, Janiah and Chanel, or Chanel and Janiah, and so that's kind of like the core five, and my mother, my mother more often than not was a single parent, and she, she always worked hard. She, that's the thing, it's just like she left her mother's house when she was very young, and she was a prostitute for a while in the Bronx when she moved, and like this is the thing about my sort of family history is that like, past like, my grandmother and my and some of my uncles and aunts, I don't really know and it's just like, for whatever reason that was always kept for me and my, and my sisters and not talked about a lot, you know, even like, very like pretty recently in my life like I learned that you know, my grandmother Bernita Cameron, she lives in Georgia today, she like she got kicked off of her will for marrying and like quote unquote miscegenating with a black, a black man, so when you hear about stuff like that she's like, well maybe I don't really want to know the rest of my family at least in that, at least that wing of it on my mother's side, and yeah, there's a lot of like yeah, and that's sort of like outer branch like, it's just like my uncle and my mother are closer, like they're brother and sister but there's also like the three like Stephanie, Joey, and Steven and they're all like, like have the same father. I think it's like yeah, same father here same father there, and it's kind of like yeah, it was just never talked about. Then my grandmother, but yeah, we would go to see, that I would arrange my family for like holidays like Christmas and

Thanksgiving and stuff like that, and my grandmother always loved me. She's still with us, I don't know for how long that'll be but she always one of the things is that she always gave me far more unconditional love than my mother did for whatever reason, and she taught me manners, and yeah, she always made sure that we were like loved and appreciated, and yeah, I appreciate her for that. My yeah, my mother is amazing, she's great. She's – for the longest time she was like the strongest person that I knew until I had to come, until I had to come into myself in a way. Yeah, and she always I think for her I was always like the good kid, and my, my other sisters were quote-unquote badder, but, and there's of course the striations of like who is the middle child, who is the eldest, who's the littlest, who's the baby, and that definitely sort of in a sense played out but I think that, but I was really, I mean, I don't know I was kind of really bad when I was a kid, when I was a kid-kid anyway, like I, in the Bronx, in the schools with the homophobia and like the weird masculinity and stuff like that it was just like, I got into a lot of fights, and yeah, there was a lot of acting out then until some other stuff happened, but yeah, my mother was mostly focused on working, and it's just like, she would have I guess boyfriends or people who she would see or like later have kids with or something like that, and yeah, my father was never in the picture. This is another thing too, I think I was talking to my mom the other day, she got on the phone with me, she's like can I talk to you about something serious, I'm like what, and she's just like, do you, like I feel like I found your father in like Brooklyn and because I found like his brother, and I know his brother's name, and I know his, and I know, and his – and my – and your father lives with him, and apparently if these are the people, and it's like these are pretty like, his brother's name is [different than mine (?)] and my father's name is Mark, Mark Wright, and I remember, and this, and she's brought this up to me before like, before I went to college she's like do you want to see your father, I'm like no, like he's out of my life this that and the third, like it's just like I, there's nothing that I can get from him really at this point in my life, and my, my answer had not changed when she had asked me then. It was just like, look, first of all, all of my sisters who have had their actual fathers in their lives, like it just hasn't gone well, like my sister Tasia was molested by her father, and for Chanel and Janiah, like their father was very much an absentee, didn't want to pay child support and got dementia, so there's that, and so it's just like, so I'm supposed to believe that the person who made my feet weird, like it's, he made me wear shoes that were too small so I have like this uh – what's the word – pigeon toe I think they call it? Hammer toe, that's what it is, where it's like a hammer and nails. And, I had, I remember I came home from visiting him once and I got ringworm, and then like the last time, the last day I spent with him, like I had scarlet fever and I almost died.

Silverman: What age were you?

Kirby: That was maybe around like, it's like, like maybe like 6 or 7 something like that? Something like that, definitely that early stage, but I was definitely like conscious, and it's just

like I could remember things like, we like we, I would drink Parmalat milk, like I don't remember where in the city we were but we would go to, sometimes we would go to New Jersey, I think he eventually moved out there to like West Orange New Jersey, and yeah, like I remember we would just go see movies he would buy me action figures. We went to go see Spawn when it came out. We went to go see Batman and Robin, with like Batman and Robin with like, the Tim Burton one where it like had the pointy nipples and stuff and who was, Arnold Schwarzenegger was Mr. Freeze and Uma Thurman was Poison Ivy, and yeah, we would always go see action movies, but uh yeah, I mean, some trace of my father is still in me in a sense that I, he just was kind of I could tell that he was kind of different, like he was just, he was a construction worker always wore his back brace, he had his like little Patrick Ewing-esque haircut with like a flat top, and he liked rock music a lot, so I think that you know, and I remember I was watching Captain Planet and that that's produced by a company called DIC, but, and at the end of the episode it would go da-na-na-na-na DIC! And then I would say DIC, and my father would be like don't say that because he thought I was saying, he thought I was cursing or something, but yeah, outside of him like I knew like maybe like a grandmother, like his mother, but outside of that I don't know his side of the family, so anyway, I still have to say I don't, I'm not interested, like I'm maybe like morbidly curious to see like if that's him but I think at the time when I was on the phone I was so angry, and so angry and sad because I got broken up with recently on top of that too, that it was just like, I don't want nothing to do with this man, it's just like, it's just like especially, like I'm not I'm not even his son anymore, like it's just like, and he's Jamaican, and in Jamaica the reaction to queerness is just extremely abhorrent and off the charts, and it's just like, not that I figured that that would be the same for him, him being Americanized and this that and the third, but you just never know, like that's I think, that's part of the thing too was about you know, my timeline of transitioning was like, I didn't want to do it when I was still living with my mom because I already had those sort of like, experiences of her trying to protect me and not feeling like she was someone I could open up to and trust about this sort of thing and then hearing all of the horror stories about people who transitioned around this time too or even trying to feel that, and I remember that, I think it was just like, I think it had been a few years in my transition, and I very visibly had tits, and my mom had come to visit me with my sisters and we were going to go to the Golden Corral, and I think I was just like, you know what, I'm just going to kind of I'm going to wear like a tight shirt so no one can miss my titties, and it was, and then, like it was, like we couldn't, like it was kind of like the elephant in the room, and I remember my mom she was like, it was like almost like a Jerry Springer episode. She was just like why didn't you talk to me about it, and I was just like well I didn't trust you for this reason and that reason, and it's just like there's so many things I don't know about like my family writ large, it's just like, that's part of it, it was just like there's so much stuff she hid from me and lied to me about and lied to my sisters about in our own lives, so it's like I didn't trust her with that too. So, very much getting out of that shell of, and just moving all the time too, because we, I

moved from New York when I was 12, and we went to Pennsylvania for a few years, my great grandmother had died and our grandmother who I guess was like executive of the will somehow or something like that, said we could live there for a little bit and we stayed there for a few years and then we moved to Georgia. And you know, I was in Georgia up until I finished undergrad and then I moved to upstate New York to go to Bard, and then I moved back down here which is like the lightest timeline of my life, but yeah, it's like we moved around so much there was no real space or time to like get roots to have real connections with people it seemed like. So I think that sort of phenomenon, and even like my sisters were staying with my grandmother in New Jersey for a while, so, so I was with my mom a lot, and I just see her get abused a lot, so I think that, I don't know, that sort of made me the sort of insular person that I became to be up into a certain point to where when I moved I felt like I had freedom to have agency to do things on my own, like transition chemically.

Silverman: And was there any sort of religious background to your upbringing?

Kirby: Yeah, like it's just like, my family's Catholic, and it's just like, but I don't remember going to, like I, when we, once we moved to New York, like we didn't really go to church but my mom would always make us say grace before we ate, and our father and son and holy spirit amen, bless us oh lord for these gifts we're about to receive from thy bounty in christ our lord amen. Maybe I'm doing it the wrong direction, it doesn't matter, but what else, yeah catholic, but it's just like I don't think my mom was like practicing she believes in god like other people believe in god, which is like in this very distant background of their lives.

Silverman: Were there people throughout your upbringing that you felt you could confide in or relate to or was it mostly through video games and sort of fantasy that you found a place to sort of explore yourself?

Kirby: I mean the mediums of like meeting people who like those video games or like those forms of media, that was a sort of way to connect to people, like Pokemon for example, and definitely Sailor Moon and Dragon Ball Z, and Final Fantasy, and all in those video games, yeah, but I can't like, I definitely had some friends but I definitely didn't talk about that stuff with them, not at the time. I think I was still trying to get a grasp on where I was in the spectrum in regards to all of that stuff. I don't think I really started, I don't think I really started to like actually seriously think about that until like I had already moved to Pennsylvania is when things really got started, and then Georgia was just like, kind of almost survival mode for a while.

Silverman: When you say when things really got started what does that mean?

Kirby: I think that because once I moved to Pennsylvania, and it's just like I think that's like, earlier like, I mean that's later in sort of like elementary school life so you get exposed to things like sex and you get exposed to things like religion, and I remember thinking about well am I a Catholic, am I an atheist, I'm agnostic. I – that's what I said to myself at the time, and of course like that's when like when I lived in the Bronx there was the internet, there was like America Online and Net Zero and Netscape and stuff like that but once I moved to Pennsylvania and had grown an extent to where it's just like, I was on the computer a lot, so being on the computer a lot you, just see a lot of things especially in that time of like the of like the early 2000s, late 90s early 2000s, and yeah, yeah, yeah, yeah, I think it's kind of like, yeah just being, it was very much the wild west of the internet I saw a lot of pornography I shouldn't have seen at that age, and you just start to learn about alternative lifestyles and stuff like that too, and it's just like, I think at that time I was just recognizing that those existed but I hadn't started to really think in the way that I did when I was in high school when all that stuff was more aggressively prominent and eminent.

Silverman: And what did, how did you feel in reaction to that?

Kirby: In reaction to...

Silverman: Being in high school and having some sort of dominant narrative?

Kirby: I did high school in the south, so it's just like, I had an afro at the time, and I think that it was always my blackness that sort of stuck out to people because I lived in like this small rural town called Temple, Georgia, and you know, a lot of people like most of the people for the most part were were white, and they're very much you know of the country, of that ruralness, so a lot of dippers spitting in bottles and stuff like that, and just, and so I would have, I was always the other in that in that sort of in that sort of sphere. I had an afro, people would call me Jimi Hendrix, they would, like or they would call me Prince because that was – these are the only two like and people always like, even when I was a kid people would compare me to like Prince or like Michael Jackson because whatever because those are the only two it feels like maybe sometimes references for people from previous generations who have any sort of idea of like what sort of, I don't know, sort of like inflected femininity is for them but in high school that's how it was, and yeah, I was a scene kid okay so that makes – so this is kind of like when things start to come to the fore physically, like in this time and in this era it was MySpace, and you know and in a way being a scene kid quote-unquote was kind of like this weird neon revenge of the 80s stuff, where it's just like a lot of people were it was all about big hair, multi-different colors, tight pants and doing it out there, it was just like, people were just like why are you wearing girl pants, you look like a girl, you look a woman, and you know I found my crowd of

people who did that out there between schools and at the same school, I of like the sort of like, weird gender or like music outliers and stuff like that, and that was definitely an absolutely formative period for me because without that I wouldn't have gotten to the place to when I got to college, and I was just like, you know really looking up transition stuff on like image boards like for whatever reason image boards like I don't know like 4chan or 420chan or like which is like, kind of like early Reddit things, which have all different sort of like sex of like different types of people being there, but yeah, that sort of alternative internet scene is where I found out about stuff like online pharmacies where I could like order hormones, and that's when we started physically transitioning in this sort of way but I think in high school at the time all that stuff that I had started to think of was coming to the fore and I was being a little bit more conscious about it, and not caring it's just like, and you know, even though my mom would be like why are you dressing like this, I would just be like, it's just like you know, it's just the fashion, it's not just me, like that's the thing it's just like, I think about the thing about New York was like, no one, it was very much striated in two different directions but I think when I was in high school it was more like look like my friends are doing this too so it's just like, you know, you kind of fit in because if other people are doing it then you know, you can't say too much maybe.

Silverman: What else were you interested in in high school?

Kirby: I was in, yeah, like being a student kid was [leaked?] to the music so I would have friends and we would always go out to different cities like Atlanta or Douglasville, and we would go see music. Outside of that, what else did I like then – I liked writing! That's when me doing poetry and stuff really started, like I was always a writer like that was kind of always my path like ever since I was a kid I always had very supportive teachers who were like, you're good at this you should keep doing it but in high school it's kind of like when I started really to identify quote unquote as a poet or that's something that I really wanted to be, and I had very supportive teachers who did that, so yeah, I was very much interested in literature and part of the reason why I was interested in literature is because I was interested in the music, and I was interested in the lyrics, and that was really what poetry was to me at the time, so reading Shakespeare and reading all this other stuff it was just like okay, interesting, and I wanted to be a vocalist for like a metal band for a while but I just wasn't good at it, so it's just like, well, I guess I can, I could be a writer, and I can be influenced and inspired by all of these weird bands with weird lyrics. I was interested in that, I was interested in gardening. Eventually when I went to college, like I would formally take the steps to be quote unquote a master gardener, but yeah, I think the ruralness if nothing else, like sort of helped germinate that and the fact that there wasn't really too much else to do. I couldn't get a job, so it's just like, you know I would be interested in taking walks and moving through nature and going to parks and stuff like that.

Silverman: How did you relate to your sexuality during that time?

Kirby: That's the thing, so I had this weird like my early dating experiences are [laughs] always for the most part [pause] they were women who just realized they were gay, like it's just like they would date you, and they'd be like, actually, so I feel like maybe a few times I was like people's in-between space to being lesbian or something like that, which is weird because it's just like, how that happened maybe how that happened maybe a little bit my early sexual experiences. Yeah, I mean I lost my virginity to a girl, her name was Haley. I think we met at a show. She was great. She's very tall, very blonde, she really loved her friends, unfortunately I didn't get along with her friends very well, so I think that soured her a little bit towards me, but yeah, that but before that it's just like a lot of masturbation and pornography, like that's what, and I and yeah talking about sexuality it's just like, and talking about the internet, it's just like I think there were a lot of, and being into anime and seeing all the stuff you get into like weird stuff like, quote-unquote futanari who are quote-unquote dick girls, you're like okay, like maybe that's me in some form of another, or yeah, so all that stuff is kind of rolled into one like early actual sexuality, and also just kind of like this ideal sort of space of trolling the internet and just seeing – not trolling like in the sense of antagonizing – but just like trolling the internet and seeing like oh there's so different so many different types of sexuality being expressed on this platform, and I don't understand it all but I'm attracted to some of it, and it's doing something to me, so that means something, and we should do something about that, we should figure that out [laughs] for sure, and we did yeah, it's like this weird gnarled ball of stuff, I think, but yeah, it's just on one hand it's just like going in a sense with norms but also being led away from that path and trying to see how they intersect and how they meet, for sure. Like there was like this girl I was dating, her name was Stephanie, and it's just like, we would always go to the mall, and we would just listen to Tegan and Sarah in the parking lot for hours, and we would make out, and she broke up with me when we got in a car crash coming back home from something and that was when she started to realize that you know she was gay quote-unquote, which means she couldn't date me anymore, and then you know, whatever, but yeah it was just interesting. What were you gonna say?

Silverman: Well I wanted to ask how you would describe your gender?

Kirby: I mean I always, like I represent – like I go with she they. I think I identify as a trans woman. I think that is very much on the mark and on point for me but it's just like mmm, I think it's kind of, it's weird, I think, I think because of the age I transitioned in, I think there are some things that were resolved. I've tried to change my voice, I've tried to do the training, and I realized that it's just like, I don't – when it comes to femininity in some respects, sometimes I don't feel like trying that hard, and I, it's just I think that there are situations that I get put in

sometimes where it's just like I feel like I feel my voice get lighter, and I feel my myself performing to a certain standard or trying to anyway. Most recently because I had surgery on my face, and [pause] it does change how you're perceived to the world, so yeah, I am, yeah, I identify as a trans woman but also I know that we live in a world that you know, is changing and has expanded a lot as to what gender expression is, so it's just like, it does not, and I realize that it's just like, yeah, it's probably not that simple, and there are a lot of holdovers from when I was younger that I have not shorn off, and I don't think I should shorte them off. I think that to a degree to a degree it's just like even though I wish sometimes that things were different in regards to like how I was born and how I was acculturated I think it's just like, this is the resolution, it's just like the hair on my fingers is what it is, and I think that, I don't think I want like sexual replacement surgery. I don't – because I don't feel that way about my genitalia, and I don't think that my sexual partners feel a certain way about my genitalia too, like my first girlfriend when I started transitioning she was just like, can we get like a cast made of your genitalia so we could just have it, just in case? That's another thing too, sexuality in regards to being able to give someone a child potentially, unfortunately a very strong thing, like when I started dating like that girlfriend I was just telling you about, she was just like you have to save some sperm, and at the time, when I started transitioning I was just like, I don't want kids, it doesn't matter, I don't care, I'm my kid, like I, this is the neo-identity. I'm doing the Lacanian symptom of birthing myself. It doesn't matter to me, like I can't see myself in a situation where raising a child in this way would ever seem attainable to me because I can't find the right person, or it's just like, I can't imagine myself being secure in life, financially, socially in order to do that, so I was just like, I just when I started transitioning and taking Spiro and estrogen and progesterone, it was like, throwing all caution to the wind and abandon. It's like I kind of don't care, it's just like this is what we're on, this is what we're doing. What was the question?

Silverman: It's wherever you want to go—

Kirby: Right, I get, we're talking about sexuality, so it's just like yeah, so it's just like, there's the sexuality of like the act of like what the sex do and then your sexuality in regards to what does, what's my relationship to sex in a sort of non procreative strictly recreational sort of way, but also along an axis of like how do I define myself as a person, and gender-wise how I represent myself here, so it's just like, long story short I do have sperm frozen, and I pay like \$400 or \$500 like a year for it, and I keep forgetting that I have it. It's like a weird early child support thing, and I don't even know if I'll ever use it is the thing, but I've had experiences because of how I look unfortunately, and I'll say this, it's just like I've had unfortunate experience in grad school where there were some white lesbians who are far older than me who are trying to groom me into giving them sperm so they can have kids, and the idea was that it's like a pretty quid pro quo relationship of like they would give me like art world favors in order to like, and it wasn't

even like fully like expressed or something like that, but that was the vibe, that was what they were doing. It's just like a lot of like weird psycho head games being played, but in any case just like, my ability to have a child has been like this very contentious thing for me, or to give someone that.

Silverman: How did you navigate that?

Kirby: How did I navigate that? That's the thing, it's just like, I think when I entered grad school it was just like, I was fresh out of being homeless, like literally homeless. I, when I got out of grad school, I mean when I got out of undergrad it was just like, I think for like a few months I was literally homeless. I was living in the forest next to my school underneath the water tower in a tent.

Silverman: How did that happen?

Kirby: I...when we...when I [pause]. The thing about being an undergrad and being on your own and these are your formative experiences that you, you don't know how necessarily how things work, and I was in a sort of like housing system in regards to like off-campus housing, to where it's just like, I would get the money from the school in regards to like loans or like financial aid, and I would have that in a chunk and, but I wasn't good with money. I wasn't great at money at the time, I was still figuring it out, and the thing about those locations of the off-campus housing is that if you were late on rent, it would, it would, they would charge you like \$400 more as a late fee or something like that, and eventually it's just like, eventually it became untenable for me, and it's just I did get a job at the campus dining hall and stuff like that, but it would, it was a seasonal thing. It would go from spring to summer and summer I wouldn't have a job. So around summer I hadn't had enough money saved, and this is when I started doing sex work, and this was start when I started like selling my blood plasma because you could do that down there, and yeah, like I think the like, the sort of precarity sort of made that happen to where it's just like, and I even like did GoFundMe's a few times, and it's just like, you know, I think at a certain point I was just like, all right let's just like, I'm gonna bottom out, and we're gonna figure it out. And I had lost my job at the school because I had gotten to a point credits-wise where I was, I got to a point credits-wise where I couldn't, where I couldn't keep a student job anymore. I was ready to graduate technically even though I had a few more classes I still had to graduate from, or like finish in order to get my degree, and so I lost that job, and then the school was in this transitional period where it's just like going between Aramark, which is like the privately funded, sort of like prison, sort of like a meal contractor and the state school, and I was just trying to get my foot in a door with them but I had to go through like this whole elaborate process of reapplying and stuff like that which took a long time, so I think like in by

the time like I was actually homeless, I started having a job again, and I could start saving money, but, and I remember, actually this is really important, my spanish teacher Betsy Doms(sp) at the time, they were very much they were coming into their own sort of gender nonconformity sort of stuff, and they had kids, but they were my spanish professor, and I remember I saw them in the hall one day when I was going to work or coming from work I don't even remember, and I could never lie to this person. They were just like, "how are you?". They're always very sweet, very compassionate, extremely great listener, and they were like, "how are you?". And I just started breaking down crying because I just can't, I can't lie to this person, and it was like that, it was just like, and they were like, let me get back to you, and eventually up until like, I think like maybe around like from March or like February to when I started, when I was shipped off to go to grad school, I was staying with them and their family at their place. Like they partitioned off a place in the house for me, and I was able to use their car, and save money and stuff like that, and yeah, so that was very important for me. But anyway, in regards to how I navigated that situation that I just told you about, with the teachers it was more to the effect of like, when I got to grad school I was just happy to not be homeless anymore, or to have like this new thing that I could focus and pour all my time into, another income stream as far as financial aid, and I very much gave myself wholeheartedly and with a degree of excitement to the process of being there, but the thing about art grad, and I had never been to art school before, and I think that the thing about crit based grad schools, art grad schools like that, where it's just like people, the teachers come up with plans and teachers try to influence you into changing your art a certain way, and especially, especially like that with Bard. So, I think that I just got cornered and targeted by some bad apples, and it happened, this happened over years, like one teacher told me to read Roland Barthes diaries which references time cruising little boys in Morocco, and I think at a certain point in my third year after being hit on by these teachers or something like that, or invited to their places, like when, there's one in particular I guess I could say this person's name on a thing, like I personally actually don't give a fuck if this person lives or dies or if she loses her career. It was Ulrike Müller. But I think it was kind of like, she wanted to do this one-on-one thing with me, and I'm just like what— she would like send me critiques of my, she would send me like copies of my work with like little sexual innuendos done into it, and she would also like put stamps with like little black babies on it, and it was just like, she was trying to like cruise me for this thing in this sort of way, but she didn't want to, she never wanted to get physical, she wanted it to be like this weird mental game sort of thing, and I think at a certain point I realized it, and she would send me gift cards like from the office. She was trying to make me into some sort of weird text, or textual, textual prostitute or something like that. It was very stressful. And not knowing what was happening, and it's just like, but I think eventually I was just like, this isn't anything. This is nothing. This is ridiculous. This is, you're trying to extract something from me, and that played out how it played out, in a sense that like, it's weird, but in any case...

Silverman: And what else did you or how else did you connect to Bard, like what did that do for you in terms of your intellectual and artistic and creative life?

Kirby: It gave me friends. Like that's the thing, it's like the degree is really the friends you make along the way. I think, and there's really during the pandemic where it's just like a lot of stuff started to upheave in regards to the school and how it actually operates because we had to sort of like strike and sort of really organize to like make sure that we didn't pay full price during a pandemic for an online program that they didn't even know what it was or how to confabulate it. Like, the whole thing about Bard is like being on campus, being there in the terrible conditions that it is, and you know, trying to make art anyway and developing a cohort of people. What it did give me was – I think some of my attitude now comes from that, from the things that I've gone through with some of the people there. I think that also, it, I, in some way it did make me a better writer because that's the thing about environments like that where everyone's telling you how they want your work to be. It's just like you kind of define well what do I want to be, what parts of my work and my artistic practice are non-negotiable. So I figured that out, and I did, I think people like to see me perform a lot, and that's, I think that to a degree after, like I can be a very extroverted person but I am a very like my default is like I'm a very introverted - keeping to myself - I need to recharge sort of person but I think that people have always liked seeing me perform, and I think that I have a charisma for it, so I think that in grad school at Bard I think I just, I really did lean into that up into the end of my thesis performance where I shot my teacher with a nerf gun, and you know, I said the school was being ran by robots, AI robots and stuff like that, and I almost didn't graduate because of that attitude. But I did, because it's just like, it would have been far worse if they had not passed me. I was kind of beloved there by a lot of students and some of the teachers there. Like I was almost too popular, which opened me up to whatever that would happen or it's the other teachers. [pause] But yeah, it gave yeah, like I said, it gave me friends. I became, I would learn to identify myself as an artist through there, I think. I think I'm, I feel like I'm a poet more anything else but I'm definitely, I would definitely consider myself an artist, and that those, that did give me connections to like go to Germany and perform at places I would never thought to have done or meet people or do things that I never thought I would have. I think that moving to the city in my adulthood after grad school it was just like, I think, that helped take a lot of the like re-entry, sorry, of the re-entry sort of like brunt of being alone in the city because now like okay, you already have friends, it's just like it's easier to move and be alone in the city, just like you don't have to build up your entire social network from scratch. So, that was very important for me, definitely took the edge off when I moved back here like two years ago. Yeah, and it's just like, you know, like the person I live with was a former Bard student from like ages ago, so it's just like, you know, it did give me connections. It wasn't a total absolute miserable shitshow.

Silverman: And what forms of employment have you had?

Kirby: I worked at Lil' Deb's Oasis in Hudson, New York. Shout out to Halo, shout out to the whole crew and the gang. That was very important, so I've been very much like a server in restaurants, like that's kind of like my main thing, and then I've done a lot of like when I lived in Georgia, and even when I lived in upstate New York I did – especially after school, after grad school I did a lot of like light industrial labor, like I worked for Amazon, I worked for FedEx, like I said, I have done sex work in the past, like once I left Georgia I tried to like leave that there. [pause] And now I sell books at an arts nonprofit, but I've been, I also work at the Spotty Dog in Hudson, New York too, where it's just like, you're, you're literally like a barista or bartender and you also sell books too. So it's like this weird, but I've also taught freelance at things, schools, workshops, that stuff, yeah.

Silverman: And what's been your experience in New York, in or around other trans community or how do you find yourself in relation to other trans community?

Kirby: Yeah, I love it, like part of reason why I moved back was that because – move back to New York after grad school, which like, I think I, something about being in small towns as a teenager, that really contributed to like my early clinical depression, and that early clinical depression and was sort of fueled by like my lack of transition process, as well, just like not feeling like I could be free or spread my wings or whatever the fuck. It was only like really till I got out of my mom's house that I started to do that and started to feel a lot better, but the point is, that small towns give me a sort of cabin fever sort of thing, and Hudson for all its development and splendor and things going on up there, it's just like, after living there as long as I had, I felt like I'd seen everything that there was to see and did everything there was to do and met everyone there was to meet, especially queer people who are always coming in and out of the place. So I think I was just like, let me go to a place where I literally can't get tired of because there's always something new happening in New York, always something happening in New York, where you have to like take time, you have to actively take time for yourself away from the constant events that are happening, right, and just carve out your own niche and get your own me time going. So I think that, I love being here, and it's just like it's so great that I could just go to BodyHack, and it's just like, it's basically almost all trans people, or I could just, or I could go to see any of the concerts that I go to and see some trans people there or some gender non-conforming people there. Or I can go, and it's just like, you know, even here in the scene of like the poetry readings and stuff like that in the literature, it's just like, like where we're out here and we're about here. It's just like, it's definitely a great time to exist, and to, you know. live in such a surplus of just, you know, trans queer people doing their thing. So yeah, and

Feeld, and Feeld, it's just like, it's not like a dating pond anymore, it's like a dating ocean. Not that this makes things any better, but in the sense that it's just, there's just more, there's just more splendor. So I think that yeah, I think it's just...

Silverman: And that doesn't feel overwhelming, it feels relieving that there's just...

Kirby: It feels relieving because like I said, before it's just like, it was just cabin fever up there, and it's just like, you know, you have, it's just like everyone feels like they're miles away, and I had a car up there but it's just like, still it's just good to see the possibility, like I feel like I could swipe on Feeld all day and like not have scratched the surface of all the gay people that live here [laughs], so yeah. I think it's changed it ultimately absolutely for the better, and yeah, I love, yeah, I really love it. It's just like, I just remember like maybe like a few weeks ago, I went to like a karaoke, and there were just like mostly like trans women and trans people there, and it's just like, great to just fall into that crowd where it's just like, I know I'm gonna be accepted here no matter what, and people are gonna think I'm hot kind of probably no matter what, and you know, and we're all comfortable enough to sing Creed or Lady Gaga, and you know, you can't beat that with a stick. And we had that to a degree in upstate New York in the community around Dattins(sp) but it's just like, it just feels more, like there's just more of it available.

Silverman: How do you see yourself in this sort of particular moment in time, in terms of being part of this community of like trans and gender non-conforming people, and yeah, just like this deep inflection of like history and...

Kirby: Yeah, yeah, it's wild, like I, it's so hard. I think that when I got any sort of like traction, was when I, when I started in Georgia. I think there's like a big sort of like intersection between like me starting to chemically transition, and then there be being this sort of like rise of like trans literature becoming more quote-unquote mainstream, and I think that – wait what was the question again, one more time?

Silverman: Yeah, just seeing how you relate to different times of maybe trans life and trans community.

Kirby: Okay, good, good, great. I was coming around to that, so it's just like, you know too, it's a weird very effusive time, and you know, I, you know, especially when I think about or when I read about, you know, other past forms of trans life and queer life in the city, it's just like, I feel really blessed to even be on something like AmitaCare, which just is like, which is crazy that like nobody told me that until I got here. And it was like, you know you can get your, you can get FFS for free – I was like, what? It's just like, I recognize that, you know, my comfort is not without

the massive seen and unseen sacrifices, and organizing, and massive just social pushes for us to exist at all. So I feel, I feel very grateful, and I feel very beholden to in whatever way I can keep pushing that forward, yeah.

Silverman: What aspects of your identity would you say are most important to you?

Kirby: Most important?

Silverman: Or, maybe more present, more something that you feel more related to. Yeah, I know important and interesting create hierarchy, but yeah, maybe yeah, maybe something more that you like to sort of like communicate or narrate to other people or to yourself.

Kirby: Yeah, um, what's important? I really like music. I think that's really like, a very easy, it's always been like a weird like integument sort of like connective tissue between me and other people. That's very important to me. Being a poet is extremely important to me. There was a long time when I was like, not excited about being a poet or it's just I didn't think that I could do it, but I was looking back through my tumblr the other day of like before I transitioned and then like when I started to, and it was just like wow like I've changed, I've changed a lot, but I always, the question I always ask people is like, if you could meet your younger self like would they be proud or would they be happy of who you are today? And I would be like, I'm only ever when people ask me that question back, I'm like I'm exactly the person that I want to be. Like I, you know like, I feel like I have, like I love my taste in things, and like, it's just like, I like the way I dress and move through the world. Like I feel like it was all sort of bending towards this moment right now, so yeah, I don't know – music, being a poet. I guess being an artist is part of that now absolutely for sure and just being a freak. I think that's the thing, it's just like I, I recognize that it's just like I'm not, I'm not normal anymore. I was never normal tbh but it's just like you know, we've managed to carve at the, at the figure that was me and now I am who I am, and it's just like, there's no taking that back, and that's a, that's a I'm glad I jumped into that void and that I'm surfing that void, and you know, still learning how to, and I can connect to other people through it. Yeah, it's just like, you know I think there are certain parts when at the early stage where I was just, I hate myself because I wish that I could just redo the entire thing of like me being born and selecting what and proceeding through my life, but it's just I do love I love being trans. It's just like that's part of the thing about you know even regards to how I see myself it's just like, of course like I feel like if I had started, if I had managed to start at a different age, maybe I would be more of a doll, but I, that's not how it happened, and I can only deal with what happened and how it happened at the time that it did, and I don't know, I fuck with who I am and people do too, and that's really all that matters to me. Like do my people love me? It's just like, and I feel like me being trans is like a litmus test for people who should be in my life and who shouldn't be. It's just like, if it's not okay with you or you feel weird around it, then it's

just like, there's the door, that makes things easier for me because I'm a person who's a very specific swimmy sort of like, separate the wheat from the chaff sort of person anyway, so [shrug mhmm sound].

Silverman: And we haven't really gotten to your writing, I wanted to ask more about your relationship to writing.

Kirby: Yeah, writing, so after a certain, like I already asked, already said about kind of like how I got into it, it's just like I loved bands, and I loved their lyrics, and they were very evocative to me, and I also love poetry so I wanted to meld those two worlds together of like this very excessive lyricism, and also like, I don't know, very exalted storytelling or just maybe craft even, like sort of forms. My main thing in grad school, like at first I wanted to write like a novel, like a very inventive experimental novel, but the thing about Bard, particularly at least for me, was like it was hard to do anything with a long-term thing. It's always about what you bring and people doing that, so eventually I kind of left the novel project to the side, and I was like I'm gonna try to make my own form of poetry, like there's like the sonet, there's the sestina, there's this and that, and it's just like, I'm gonna try to take the cream off of, I'm gonna scrape the cream off of all these experiences, and I'm just gonna, or all these things that people have told me or people might have suggested to me, and I'm just gonna make it my own thing, and I wanted to make my own form of poetry, and I did, and that's what my first book – I actually made two forms of poetry – one is called the Vajra Macrogram and the other one is called the Trishula Melange, and one is dedicated more to storytelling and music, and the other one is dedicated more towards like haiku and sort of like, multiple ways of reading a text because even though I don't, I don't fuck with Roland Barthes as a person, he did change, and it's all about temesis and the pleasure of the text, and you know, very fine details of what writing is, and even before I even knew who that person was in college I, those were, that was my aesthetic sensibility anyway, just a sort of refinement and this sort of diamond like light is what like language is light, no language is a prism through, or like a diamond through which the light refracts, and it creates something really pretty and aesthetic, and it tells you it's, it's very earthy, it's very important, so, and Vajra means diamond, and it also means light and lightning bolt, and so I guess that goes kind of into a Buddhist sort of direction, which is just like I'm still trying to figure out what my relationship to Buddhism is as a person, but I think that, I think that it's just a very absolutely interesting religion, and I feel like that sort of like, meditating has improved my life a lot. You know, reading a lot of Buddhist literature about the nature of the mind and how it works has helped me a lot, and it's helped orient what my writing is like or what the approaches are in my writing are anyway. Yeah, I I think at a certain point once I got to undergrad, what was important to me was to like, and what this is what's always been important to me because I've never been like a stock standard poet in any sort of way, so it's just like how do I build my own

references, like I would go to a library and I would just, I would be on the internet, and I would just be looking things up, like new things for me to get through inner library loan, and I would just steal books from the library like I still have books I stole from undergrad to this day, and I know that no one else is reading them because it's the middle of nowhere Georgia. It's like you're not – I need this more than you do, like being a writer, and it's just like, I think that's what allowed me to formalize and to fully express other aspects of my identity, like my auto theory in regards to the butterfly or like sort of Lacanian psychoanalysis and taking these, writing it's like the matrix through all of my being interweaves better or for worse, and you know, I think that's the membrane in which I express myself is through language, so, yeah, writing is very important to me like I don't think the elucidation of my identity would be possible if I wasn't a writer, to even make it clear to myself in a sort of internal sort of meditative way. Like, these sort of weird things, what do they mean? I think being a writer means you have to be real with yourself, you can't hide from it. Even if you write fiction and stuff like that, it's just like you see the world in a different way than other people do, and so you have to, it's just like, you – I can't – at the end of the day, I couldn't run from myself no matter how long it took me to transition I just couldn't do it. I couldn't stop. It would have killed me, so, yeah, being a writer means being real for myself and also means being real with others, is what I'm, you know, so it's just like, I think the turn my writing has taken recently was just how to be the most, like all the stuff of the archness and precision and the craft is very important to me but I think what's important to me right now since moving here and doing so many readings on a regular basis is that it's just maybe become more of a performative poet, and so, and I always want to write something new or I always want to make something new, like I don't like to read the same things over and over again, so, yeah, I think it's just, yeah, writing is the matrix to which I exist and it's through which it's the matrix to which I continue to progress as a human being, as a trans person, as everything. I just wrote a poem like a 10 page poem, it's the longest single poem I've ever written about me healing up from facial feminization surgery, and you, yeah, you saw me healing up from facial feminization surgery. It's very much like a dream, and it's one of my proudest poems, and I'm glad that someone's publishing it, and when I make my second manuscript which is when – we're in the process of making it, that poem will be a part of it. So, yeah, I think I – I think I take a lot of my pride as a writer from being really unique. I think people want to fit into a school or they want to resuscitate some movement that isn't actually dead, and they want to be a part of something so bad but not me. I think it's just like, I just want to do my own thing, and if I find people like me who are about my uniqueness then I feel like I found my people, yeah.

Silverman: Is there anything – do you ever get stuck? Is there anything that helps get you to the next point if you feel like yeah unable to access that part of yourself?

Kirby: Always looking at other people's art and stuff like that, like I think it's just like, if I hadn't seen a Revolutionary Girl Utena, my stuff would not be as florid. If I didn't try to be a master gardener, like I wouldn't have had the attention to very scientific terms and phrasings and diction. It's just like, for me it's always about learning something else finding something else that you're interested in, and there's the thing with me is that I always take notes. I'm always like on my notes app just putting something down, so that when I actually sit down to write, I don't, I'm not like drawing, I'm not like reaching back into the basket of arrows and oh there's nothing there. There's like at least something, there's like a there's an arrow there with a tip that I can sharpen and refine and be like, all right, I can aim this, and I can hit this, and we can practice. So it's just like, having a good note taking practice, being very really curious about the world, being willing to learn other things. I feel like, I don't, I don't have writer's block. I don't think I've had writer's block in a long time. I think last time I had writer's block was probably during grad school, and because the process of grad school and the experiences that I was going through were mangling things so much, and it really wasn't until you know, the lockdowns of 2020 where I was able to like catch a breath, and oh, like the government is paying me money so I don't have to worry about you know, fucking getting evicted from the place that I live. or I don't have to work, that means I could focus on writing, and I could focus on reading, and I can go walk up the hill, and I can meditate, and I can take walks. It's just like that, and I can read, and that was so important, finding my solitude, so that's another thing too is meditating. I have a meditation that I do like maybe for like 10 or 15 minutes, where all I do is just try to like imagine the scene around me, like even if it's just really, really like purely fantastic, like if I'm sitting there like I'll imagine like a dragon flying across the sky or something like that, or just like field full of butterflies just, and I'll do that and I'll maintain a vision for like, maybe like 10 minutes and things will be constantly generating and changing. It's just more, some people, for some people meditation is like an excuse to like try to cessate and dead all thought, but for me, and sometimes it is like that for me, like I have a time, like I'll do it, I'll do the imagined meditation in the day and I'll do like the silent meditation at night where I'm more reflecting on things and letting thoughts go, but for that one keeping the, the gears of my imagination working is extremely important to me because that helps defeat spiraling negative thought patterns, because if you're capable of like thinking of like this field of butterflies and you can like change viewpoints to each butterfly that's flying around, and then you can change the entire sky and the horizon and what the color is and stuff like that, and you can really change anything, so, yeah, does that answer your question?

Silverman: No, that was beautiful.

Kirby: Great. [laughs]

Silverman: I was wondering, since we'll wrap up if there's anything else that feels important to add to the record as a timestamp of you sort of narrating yourself in this moment?

Kirby: Sure [pauses] I'm 33 years old. I had my facial feminization surgery on my birthday, which is wild to me, that was my present, that was my party, that was everything. So I want, so first of all, I want to shout out to my surgeon Dr. Nicholas Bastidas, he's really great. I want to shout out Amida Care. I didn't think it would be, oh, I would like to shout out everyone who helped me with the GoFundMe for, for like aftercare after that. I do, I want to thank my job for giving me time off, they could have just fired me. I want to shout out all the people who came to take care of me during that time. I want to shout you, Aviva, for working with me with that workshop at the time. I can't believe that we did that, I wanna, but we did do it, and we did it really well. I want to shout out Leslie Lohman for, for even putting on. I'm so grateful for the people in my life, I want to shout out Camila, Camila Valle (sp), my ex-girlfriend, unfortunately we're not together anymore for reasons that have nothing to do for me, but it's just, she really took care of me on that day and for that time, and I will be absolutely eternally grateful, and I don't know how – that's the thing, it's just like, I'm grateful for so much, people giving me so much, just I don't know how I could never give that back to people. I, so that's definitely a timestamp. Here's another thing, it's just like, there's something that I've realized, I, it's unfortunate, but I think that it's unfortunate, but it's just like, not all trans people get along, not all queer people get along. You have to realize at a certain point that people are people, and if people are people, then you're not gonna like everyone, and I definitely have some, I unfortunately have some enemies, like I wish I didn't, but it's just like, they're on my side to the second, it's just like, because they're really not important in the grand scheme of things. I, I am grateful to everyone in my life who has enriched it on a day-to-day basis, people who I see sometimes, people who I talk to sometimes. I, it's just like, you know, there are more people that love me then quote-unquote hate me, and you know, as long as I have the people who love me in whatever form, or if they come into my life and out of my life, it's just like, I think I'll be alright, and so, you know, I want to be that for, for everyone else in my life and for people who I haven't even met yet. So, yeah, that's, and you know, in terms of timestamps, that's from like here to eternity.

Silverman: Thank you so much.

Kirby: Thank you.