

Collaboration has been the potent strategy of the lesbian collective, Kiss & Tell - comprised of Persimmon Blackbridge, Lizard Jones and Susan Stewart - in the groundbreaking interactive photography exhibit DRAWING THE LINE and in the new multi-media performance piece TRUE INVERSIONS, both of which works explore issues of censorship, representation and sexuality, while TRUE INVERSIONS also delves deeply into the issue of authorship.

Collaboration continues to be the strategy in operation in Susan's new photographic project - where the photographic subject and the photographer conspire to represent lesbians. In DRAWING THE LINE a strategy of the three artists was to restrict the number of 'models' to two (Persimmon and Lizard) in order to maximize the viewer's focus on the sexual practices represented, but in Susan's new project the emphasis is on representing the psychic complexity of the lesbian Body, thus Susan collaborates with a large number of lesbians and often with each on more than one series of images. These photo-*psychic*-graphic images are narrative fragments born of the Desire of both the subject and the photographer.

For such a marginalized group representation is a political act, and one which empowers the lesbian subject, behind the camera, in front of the camera, and viewing the work. That both the photographer and the subject(s) are lesbian creates a balance of power within the triadic structure, subject/photographer/viewer, that is always already lesbian. Whatever the sex or sexual orientation of the viewer, they are in a place of invitation to a lesbian '*menage a trois*'.

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