



KATRINA DEL MAR PRESS

"...del Mar has a wide vision and a natural eye for beauty that shines through in every 8x10."

- **New York Press**

"...her photos are unique because of what she brings to the shoot - an uncanny ability to capture a moment and make it look beautiful, no matter what the subject matter"

- **Carbon 14**

"Photogenic local celebrities filling up frames with unique personality is nothing unusual, but here they exude an **intimate chemistry** that only del Mar seems to draw out"

-**Lola Rephann, NYPress**



"...she's such a major league cutie...she could easily take over Bunny [Yeager]'s former claim as the 'world's prettiest photographer.'" - **Carbon 14**

"..go to Katrina del Mar at once and let her shoot you. Because she's the best, and she'll make you look cool."

"BEST OF MANHATTAN" BEST BAND PHOTOS - NEW YORK PRESS

"...When I get bored I do something. Instead of getting stoned, I make a film."

-Katrina as quoted by the **Miami Hurricane**

"Annie Leibovitz, look out." -**Girlfriends Magazine**

"This is filth of the highest quality, folks!" -Peter Bagge **HATE comics**

"Photographer Katrina del Mar isn't here to make nice-She's here to make art." **HX**

"Photographer Katrina del Mar delves into genuine family values. While these folks may not be bound by blood, their interdependence is no less strong." **TIME OUT New York**

GANG GIRLS 2000 PRESS

★★★★1/2 "This movie has sexy chicks, campiness to spare and a rockin' soundtrack. First-time filmmaker Katrina Del Mar has put together a really fun, energized little movie that takes its low budget constraints and turns them into strengths. The film looks (and sounds) gritty, which suits the material perfectly. And with a cast that includes Runaways cofounder Kari Krome and Kembra Pfahler of the Voluptuous Horror of Karen Black-- "Gang Girls 2000" is everything you could want in an indie flick and more".

Four and a half stars - Chris Parcellin, Film Threat

"....Rock n Roll is back in a big way. So why can't indie films get it right? Lucky for us, there are directors whose work is truly "underground," far exceeding Indiewood in style, sexiness, adrenaline, humor and truth. Take GANG GIRLS 2000, by Katrina del Mar, the story of the war between "the Sluts" and "the Glitter Girls." This movie has dialogue that would make Russ Meyer blush. "That's a cute trick, little trick baby, but you glitter bitches are gonna eat my red burning bush before I'm through, [Cherry, I'll cut] you!" Tough and unforgiving, it made me want to go out and fuck shit up. Squid, from the Lunachicks, rules the Sluts, putting in a notably nasty villain performance. There's an aggressive sexuality in these ladies that would make anyone cream their jeans. Del Mar, known for her amazing photographs of Lower East Side freaks and rockers, builds on decades of traditional James Dean archetypes and comes out with a girl rebel vision that is truly unique.." - **Sarah Jacobson, IFC Rant**

"Katrina del Mar's 27 minute GANG GIRLS 2000 makes a powerful companion piece; a fiction about girl gangs (the Ponies, Glitter Girls), it depicts their antics (mostly fighting and kissing each other) by mixing black and white with color and clear close ups with fuzzier shots, edited with an excellent sense of rhythm and the erotic possibilities of brief close up images of a whip or a pair of lips. It's light and humorous, a fantasy that moves from violence to sex rather than vice versa, drawing its energy not from single objects or figures but from connections between editing, speech rhythms, and character and camera movement."

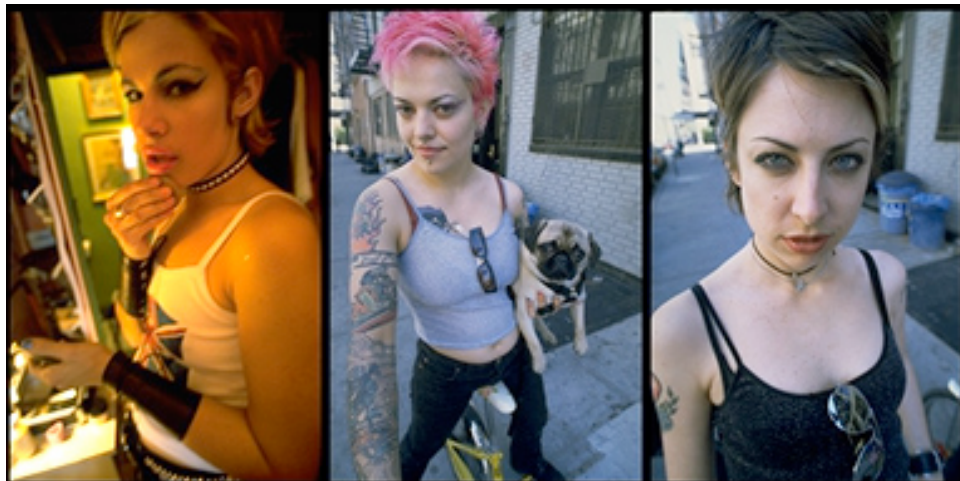
- The Chicago Reader

"....Far more fun was East Village photographer Katrina del Mar's S8-to-video short, GANG GIRLS 2000, a vivid, sexy, and pretty witty account of the causes and effects of a Coney Island grrrl-rumble."

"Festival Wrap-Ups (CUFF)"- Peter Hall, New York Film & Video Monitor

A Festival Makes the Experimental Accessible (MIX 13) "...The true winner is GANG GIRLS 2000 by Katrina del Mar. It appears Ms. Del Mar is the lesbian stepchild of Kenneth Anger. She does her spiritual step-dad mighty proud with this 20-minute opus to grrrl gangs." -**aaron krach, LGNY Film**

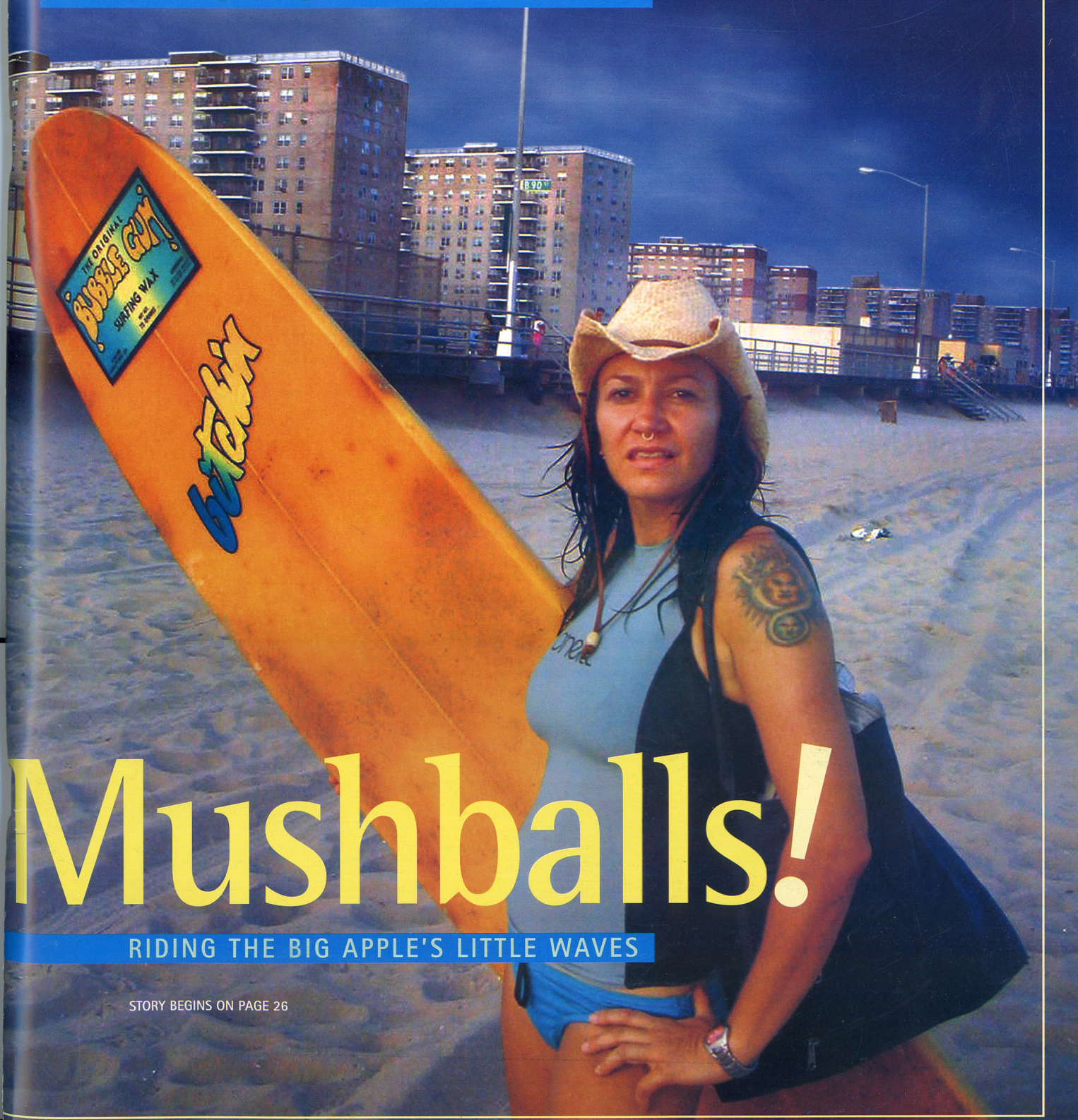
"Independent films? You call yourself independent? You aint seen nothing till you've seen Katrina del Mar's movie. Watching this NYC kid grow in her ventures, her eye really takes a turn in the movie media. With no money or backing, wild woman Katrina del Mar displays her real sense of NYC gangland history in her satirical take of the underworld lifestyles." -**Lucky Lawler, New York WASTE**



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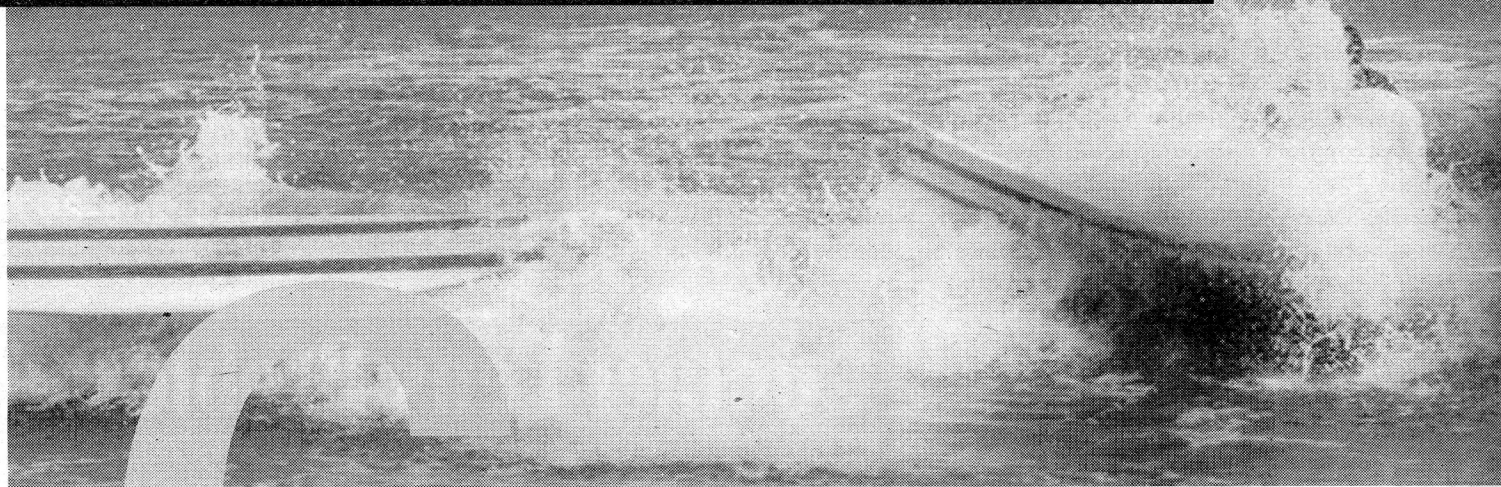
Reader



Mushballs!

RIDING THE BIG APPLE'S LITTLE WAVES

STORY BEGINS ON PAGE 26



Contrary to popular belief, there is surf to be had off New York City. Just as one can purchase a bagel (or passable facsimile) in San Diego, one can ride a wave off Queens. It's not the six-foot, sun-kissed, dolphin-dappled roller found on the West Coast, just as the California bagel is not a boiled, hand-stirred circle of dough imbibed with centuries of Talmudic mumblings as are those on the Upper West Side. But it is a wave. A short, choppy ride with a fat lip to get over — one the upper echelon of surfers can carve to pieces with fantastic results — but the thrill is there. Tenement-style high-rises flitting past in the distance, gentle stillness giving way to a rushing floor of white foam, the New York surfer coasts (or bellies) in to a shore littered with jellyfish and a gaggle of waterlogged friends cheering their heads off because, by God, that was a good one.

* * *

Katrina Del Mar's beach encampment is not hard to find. A cluster of short-haired, well-tanned girls loll on a beach blanket while a bikini-clad duo wrestle with lawn chairs. Tattoos

peek out from under shoulder straps and waistbands. Books ranging from *Geek Love* to how-to books on chakra healing sit spine-up beside their tanning owners. And two surf-

boards, one yellow with age, the other bright white and new, lie side by side in the sand.

They notice me at the same time I notice them. Sarah Greenwood, lead singer and guitarist

for New York punk band GSX and Del Mar's girlfriend, waves her hand aloft. "Rosah-h-h-h-h!" she calls, fist raised in the universal symbol for "rock on."

Del Mar is crouched in the sand, sanding epoxy ding-all from the bottom of her baby, the yellowed, ancient but venerable Ron Jon. She gives a wave and "Hello" and continues sanding as I "ooooh" over the board.

Del Mar, a longtime New York photographer and filmmaker, turned her sights — and her camera — on surfing two years ago. "I was hanging out [on the beach] with a couple photographer/surfers, and they suggested I film them surfing," she explains, and the idea for *Surf Gang* came to her. Her 2000 feature, *Gang Girls 2000*, was, in part, the inspiration. "It was kind of an experiment to try to make a film," she explains. "[I] shot it all on super 8; it's about the antics of the four major girl gangs of New York City. It's fiction, though I showed it in Europe and the people were, like, 'So, these gangs, you were friends with them?'" She grins.

Surf Gang has a similar premise, following a ragtag bunch of board-riding street toughs — all girls — who find themselves in trouble when they beat up the wrong guy. Forced to flee their home break to evade the law, they take off in search of surf and shelter and find themselves on the ritzy shores of East Hampton, where they must do battle with a rival troupe of rich-bitch riders. The film will feature a heavily punk rock soundtrack, including original songs by Greenwood's GSX. The movie promises to be a wild ride. Think *Endless Summer* meets a much cooler *Xena: Warrior Princess*. Watch out, because Gidget's pierced her nose and dyed her hair purple.

Somewhere during the filming of the movie, Del Mar picked up the sport herself.

"I was hanging out with this guy Dennis [Murphy] in East Hampton, and he said...I don't know. I was watching him surf, and he said, 'Wanna try?' and I said 'Yeah,' and he let me use his board and I just paddled right out, and as soon as I came out of the

water, he said, 'Oh, you're a lifer.' I thought he was joking." But one diehard knows another. A year later, Del Mar has set up her own beachside digs along with fellow female surf buddies and is a regular in the Rock-away lineup.

While Del Mar sands her board, the rest of us hit the water. In the group is Adrian, the owner of the recording studio where Greenwood recently finished cutting her album, riding an eight-foot fun board, and pal Janine, an avid surfer Del Mar met while working on *Surf Gang*, who's got a blue tri-fin longboard tucked under her arm. We push past the whitewash, dodge a few small but powerful waves, and make it to the lineup. Sitting on our boards, we float and wait, watching as Del Mar paddles up on the Ron Jon, grinning.

It's a long wait, during which there are many false starts and mini wipeouts. Adrian, who has surfed in Costa Rica and other exotic locales, moves toward the jetty to get a better ride. We spot him standing aloft, coasting down a few decent peaks. Back

at our spot, we paddle for waves that peter out or carry us only a few feet before rolling sneakily away. "Mushballs!" Janine shouts at them, but soon she catches a nice ride in and comes back triumphant. "I caught that one!" she says. "And I nailed the turn too! I am so stoked!" Later, as I slide in on my body board, I turn to see her beside me, crouched low with a look of intense concentration on her face, skimming in like a pro.

Del Mar takes the next one, returning with a positive report. Greenwood, standing at the shoreline with some of the other landlubbers, witnessed the ride and gave her long-distance approval. "I'm so glad she got to see me catch one," Del Mar beams, sitting back on the Ron Jon, glowing from sun and success. Greenwood and the gang wave.

When the surf goes flat, we head in to throw ourselves on the sand in exhaustion. After a break for smooching (Del Mar) and sunblock (Janine), the two hit the water again. The tide has shifted, providing a decent few sets, and Del Mar is all over them. On

the first big wave she catches, she is up on her feet, taking a good ride before the wave drops out. Undeterred, she grabs another one, hopping up yet again. She has, without a doubt, landed the waves of the day.

As the sun sets over the water, we finally call it quits, taking our last rides in. Del Mar and Janine carry their dripping boards over to the embankment where Greenwood holds court from her chair. We laze about for a while in the waning light before walking the three blocks to Del Mar's apartment under a spectacular sky.

The beach pad is a cozy little spot, walls painted a soft, comforting blue. Simply furnished with a single table, futon couch, and several sleeping pallets, it exudes an atmosphere of relaxation. A hand-made shell mobile clunks in a sweetly tuneless way, keeping odd time with the slow strains of guitar emanating from the DVD

player, the soundtrack to a super 8 surf movie titled, ironically, *Surf Movie*, which Del Mar has put on for us to watch while she rinses off. By the television are a few swatches of painted canvas depicting beach and beachside scenes in muted tones of green, brown, blue, and gray; by the door is a gallery of surf and hang-out photos pasted up in rows.

The sun sets out the window, and we pile into the car for dinner at an Italian clam bar, a real treat. After a last bite of shrimp and linguini, Del Mar turns to Greenwood. "You're going to have to drive home, honey. I'm zombified." "Food coma," I suggest, then amend. "Food and surf coma." Del Mar nods; we are, so to speak, on the same wavelength. ■

— Rosa Jurjevics

Interview

Girls on the side

Photographer Katrina del Mar likes her subjects off the beaten path By **Cathy Che**



Black beauty: Katrina del Mar captures the Voluptuous Horror of Kembra Pfahler.

Taking pictures of people is a cool way to sublimate my lust, now that I'm in a committed relationship. I get to express my passion without getting sloppy," says photographer Katrina del Mar, whose sexy, confrontational bad-girl images have added a much-needed dimension to lesbian erotica.

Compared with the landslide of male homoerotic images by and for gay men, the queer female viewpoint is seriously underrepresented. Why this dearth? "Well, first of all, lesbians are the slimmest-of-the-slim percentage of society," says Del

Mar. Even the meager lezzie erotica that is out there leaves del Mar cold: "On Our Backs [the San Francisco-based lesbian porn magazine] has been around for a while, but on the whole, it never spoke to me."

So what images *do* appeal to Del Mar? "For one thing, I like to see women's tongues," she says. "Pretty faces attract me, but more than that, I like people who transcend the everyday. Someone like Kembra [Pfahler, lead singer of the Voluptuous Horror of Karen Black] does that naturally. But sometimes, I help bring people out visually."

Del Mar's work reflects the vibrant queer culture of the East Village as seen through the eyes of a chick who digs chicks. "Girls, Trash and Rock & Roll," a showcase of her photos, will go on display this week at the homocore home base Squeezebox at Don Hill's. Del Mar sees her subject matter this way: "Well, first there are girls—lovers, ex-lovers, friends, babes I approach at clubs, whatever. Then there's trash, because my life used to be so trashy, and a lot of the pictures were just my way of documenting my life. And, of course, there's rock & roll, because if I wasn't a photographer, I'd be in a band," she says with a laugh. "I have a not-so-secret desire to be a rock star."

Nightclubbing at the Pyramid and King Tut's Wah Wah Hut in the late '80s and early '90s had a big influence on the admittedly shy yet clearly voyeuristic Del Mar, who began photographing the people around her about ten years ago. "This is where I came out and became an adult," she explains. "I'm from New Jersey, and I've lived down South and in the Midwest, but I keep coming back to New York. I consider myself to be a freak, and I gravitate toward freaky people. And this is where they are."

Del Mar's ten-year career has included CD covers and publicity stills for underground bands, and she also shot stills for Nick Zedd's film *War Is Menstrual Envy*. Once she even ventured into filmmaking herself. "I think it was the cheapest film ever made," she recalls. "It got screened at P.S. 122 and I got paid \$120 dollars, three times what it cost me to make."

Del Mar is eager to make the jump into more commercially viable work for magazines, especially since magazines are now embracing a rawer, more naturalistic aesthetic. But she's a bit wary. "Sometimes guy photographers will ask me to assist them, and they'll say something like 'I'm shooting these girls in rubber dresses, and I'm going to have to yell at them and tell them where to stand—you know what that's about, right?' And I'll be like 'No, I don't.' When I shoot women, I feel less like a predator and more like a participant."

"Girls, Trash and Rock & Roll" is on view at Don Hill's through March. Visit Del Mar's website at www.bway.net/katrina.

Katrina del Mar



Chances are, whether you realize it or not, this is not your first exposure to the photography of Katrina del Mar. Like most other shutterbugs of note, she moves easily from the world of punk rock to high fashion to porno and everywhere in between, yet her photos are unique because of what she brings to the shoot—an uncanny ability to capture a moment and make it look beautiful, no matter what the subject matter. Check out her webpage (www.bway.net/~katrina) for an even larger array of her work. As a photographer Katrina reminds me a bit of Bunny Yeager, partly because of her talent for photographing the female form but also because she's such a major league cutie that she could easily take over Bunny's former claim as "the world's prettiest photographer." As a person, from the brief contact we've had with her, she reminded me a lot of another person we featured in our pages, the lovely and talented Kim Montenegro (a clothing designer friend of ours; she was in #10) cause she looks like a real tough cookie who you wouldn't want to fuck with, but is actually a sweetie-pie and very not intimidating once you talk to her. Sorry the interview isn't as extensive as some of the others featured in this issue but we wanted to leave a lot of room for pictures.

—Leslie

What initially attracted you to photography?

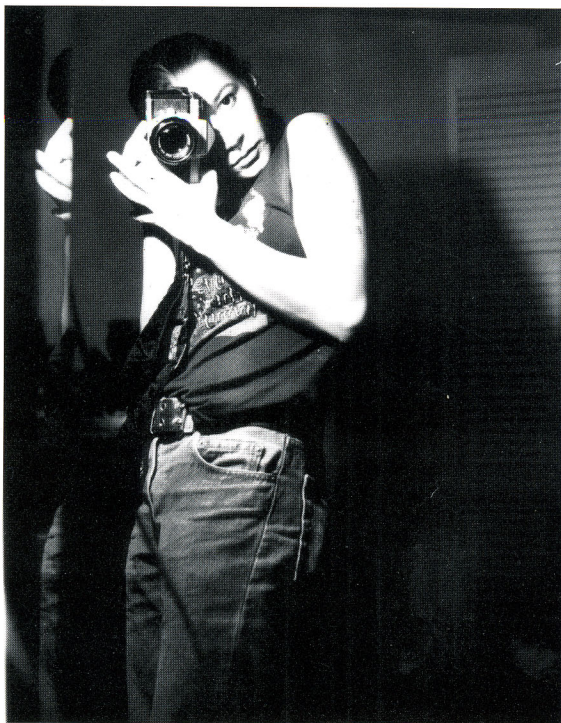
My father was an artist. He and my brother set up a home darkroom when I was about 16. I was really intrigued by the whole process, watching my brother shoot pictures of our extended family household, process the film and make prints. I was kind of looking over his shoulder the whole time, and I had to try it myself. So I borrowed my father's Spotmatic for two years.

Did you go to art school or anything like that or did you mostly teach yourself as you went along?

I didn't go to art school, because I believed I had all the creativity I needed. I went to a liberal arts college and fucking majored in German literature. But I dropped out because my social life was too interesting. I was out every night shooting pictures of my sudden social life. The camera had a broken light meter, so I developed a pretty good eye for exposures. I eventually took a few classes when the school of hard knocks had a major tuition hike. Trial and error gets too expensive in photography.

When did it go from being more of a hobby to being your career?

I was shooting pictures of bands I liked, and Kembra Pfahler recommended me to Nick Zedd as a still photographer. Kembra also hired me to photograph her band (the Voluptuous Horror of Karen Black.) That was my first paying job at 40 bucks. I stopped shooting after that for a while to go have some interesting things happen, and then about 4 years ago I got serious again, came back to New York and jumped in. I got hired to shoot bands for



above: Self Portrait

below: Dr. Ducky & The Bad Kitten (from "Who Touched My Monkey?")



labels like Polygram, Sony and V2, had shows, book covers, magazine jobs record covers, porno mags. I'm all over the map, chollo.

Do you work in any other visual arts or have you in the past?

I painted little seascapes with my father when I was a child. I used to have a decent hand for drawing, but that's mostly limited to sketching ideas for photographs now. I also shot a short film called *Non-Dairy Creamer*, which made me 3 times over the cost before it got stolen out of my car. I plan to go Hollywood pretty soon and make more movies.

What was *Non-Dairy Creamer* about? Did its theft kind of temporarily squelch the filmmaking spirit in you?

It was a short but delectable film in which a lacto-allergenic witch named Tituba mistakenly takes milk instead of wine. She becomes violently ill, and once she recovers she conjures up a non dairy creamer in the bathtub, personified by Michelley Queen of Queens, who comes bub-

bling forth and provides for a very satisfying cup of coffee at the end. I was completely shot after this film was lost. I made a few paltry efforts later, but I had to do drugs in order to cope with the loss, and I was just too wrecked to try again. But this spring, god help me, more than eight years later, I am going to begin again. I'm telling all prospective investors that a Katrina del Mar film IS A MONEYMAKER, so give it up when I come around with the treatment, hotshot.

Can you elaborate on your new movie making plans?

I'm writing a screenplay for a major motion picture and working on a treatment for a short erotic eye candy type of a film about four girls who wind up in a gang. They're going to be riding around on little bicycles raising hell. And then I have a series of short black and white erotic films planned.

You work with a lot of musicians, do you have any musical background or are you inspired by music? If so what kind?

I play a little guitar and even started a band last year, but it succumbed to side-project fever. It was everyone's side project and this is New York. There's too much to do. I took a lot of inspiration from punk rock music. It changed my life, actually, because I had lived in the midwest as a teenager, and had no exposure to punk rock. I was listening to the Doors and Led Zeppelin, living in conventional, homogenous mall society. Then I came east and had a spiritual awakening due to the Bad Brains, Buzzcocks, Siouxsie and Nina Hagen. I heard this music and felt like I could do ANYTHING. Now I still like angry music, sad music and dark music. 17, Swans, Leonard Cohen, Karen Black, Geraldine Fibbers, PJ Harvey, Sleater Kinney. But I am a sentimental dork and I love pretty songs best. La. I've seen some of the projects you've done with Dr. Ducky Doolittle, how did you two meet?

We were working together in a print shop. I saw her walk in and instantly fell in love. She looked so tough.

How collaborative is the stuff you two do together? Do you both plan them out or does

she come to you with specific ideas for you to shoot?

Ducky brings a lot to the shoot. Sometimes we throw ideas around together, but for the most part, she will come up with a gorgeous plan and I will gasp and say, 'oh yes, let's.' I work with her to best get what she wants. She's a fucking genius. She's got amazing ideas, and I think she just trusts my vision and ability.

Have you collaborated with Dr. Ducky on any film or video projects?

Actually, no, I haven't. When she has her TV show, I hope to be a guest star.

We mentioned that we were doing an interview [with you] to one of our other writers, Paul Bearer, and he said 'make sure you ask her about the "Touch My Monkey" book.' Would you care to comment on that particular project?

"Who Touched my Monkey?" is a picture book; a sexy story book about bondage, stuffed monkeys and making up in the bathtub. It reads like a goddamn fairy tale. So here's a good instance of how we collaborate: Ducky wrote it, and I shot it. We worked on the layout together. We did the shoot in one night in an apartment in Brooklyn. If it was a film, Ducky would get production credit as well as writer, property master and leading lady. I was the director, cinematographer, editor and executive producer.

What are some of the components that make up a good shoot in your eyes? Is there an ideal situation or does it vary depending on what type of subject you're working with.

The ideal is a project where I have a really strong vision beforehand, a subject who is willing to go there with me, and all my resources pulled together. Sometimes it's a very elaborate thing; coordinating equipment, assistants, travel, stylists and locations, and it's a long process; whereas other times I can go outside and do a shoot

in fifteen minutes, one roll of film, very punk rock. So the important thing to me is the sensation of getting it. No matter what you do, whether you're an artist or a musician or a chef, there's always a moment when you know you're really getting it. It's godly.

What are you working on right now?

Do you have any upcoming exhibits?

I'm working on collages lately, which has been a sick blast. It's providing me with a more narrative forum than what I had been doing for exhibition: the traditional one print in a frame. I shot a bunch of film in Florida, which is a very spiritual place for me at the same time it's excessively tacky. So it's giving me a fat charge and a book idea, which is still forming. Other than that, in a more commercial vein, I just shot the Lunachicks record cover, pictures of Janet Jackson and of Betty for People Magazine, and a picture of Method Man for a German teen magazine. My work will be in a group show sponsored by NY Arts Magazine this May at Abraham Lubelski Gallery at 473 Broadway in Soho. Then late this summer I'll be in a show called Edge at Sacred Body Arts Gallery on West Broadway.

If the collages give you a more narrative form, do they reflect a (semi)linear sequence of events or are they more random; is there any kind of unifying theme behind the images?

There's more of a theme. Like Sex in Florida, American Toughie. You can make up your own story.

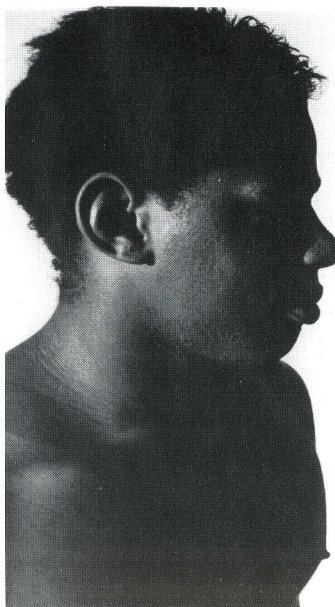
Are there any other photographers, current or past, whose work you admire or consider to be an inspiration?

I used to look at Richard Kern's pictures and get really excited. Especially his pictures of Lung Leg. I love Sally Mann and Nan Goldin, who have really different styles, but they both use their hearts. I love Mary Ellen Mark, and David LaChapelle, who is so imaginative. Reading that Richard Avedon used to roll his bed aside to do photo shoots inspires me to have hope from humble beginnings. I have good friends today who help me, like Kimberly Miller, Michael Halsband, John Sann, & Adam Gaynor. I like working with Kimberly Miller, we've actually collaborated on a few raunchy and lusty projects down in Florida, where she's based. 🐼

left: In the Bathroom; below: Kid Lucky & Chloe



Chloe & Laura Marie, American Singer





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BAD GIRLS GO TO
HELLFIRE.COMAN INTERVIEW WITH
Katrina
del Mar[▶ Get free stickers!](#)[▶ Send a postcard!](#)[▶ Write for Hellfire!](#)[▶ Join our mailing list!](#)[▶ Send to a friend!](#)[▶ Meet the Staff!](#)

Katrina del Mar is a self-taught photographer who started shooting pictures roughly ten years ago. Her sexy, bad girl images have inspired journalists to call her "decadent, romantic" and the "authoritative documentrix of pussycore culture." She's been compared to many, but her style stands its own. Her work has been seen on CD covers for bands such as the Lunachicks, Stereophonics, the Meices, Sexpod, and The Voluptuous Horror of Karen Black, as well as in magazines such as Time Out NY, Bikini, Rolling Stone, Screem Queens, and her own photozines. We recently had the good fortune to sit down with her and pick her brain.

Hellfire: Tell us first, how you got into photography.

Katrina: My brother got into photography as a teenager, and I learned from him at first. Then my father, who was a painter, and who really taught me to see, let me borrow his Pentax Spotmatic. I went out all the time and shot pictures wherever I went. The light meter didn't work, so I guessed at exposures. The force was with me, you know? I started to keep an album and liked what warmth I seemed to draw out from the normally tough people I ran with. I was about 17 or 18 at the time.

Hellfire: Is there a lot of opportunity out there for women photographers?

Katrina: Sure, I guess so. There have been women photographers since photography was introduced as a medium. History simply tends to obfuscate the obvious. You know it's a f--ing man's world.

Hellfire: Did you hit any walls when you decided to do commercial photography?

Katrina: Personally, no. I look to heroes within the medium who do commercial work and still retain their artistic integrity, even if it's between paying jobs. Professionally, it's tough to break into a field that's saturated with skillful shooters and rolling right along without you. Sometimes it's a matter of who you know, but mainly it takes perseverance and intense promotion. I've only been making a serious attempt at this for the past three years.

Hellfire: We love your photographs--How do you choose your subjects?

Katrina: Thanks, doll! I usually shoot people I know. People who excite me. Either by how they look or what they do. Other times I get ideas in mind and wait for the right person to come along and fill the bill.

Hellfire: Do you tell your subjects what to do, or do you just let them do what they will?

Katrina: It depends on who I'm shooting. Sometimes I have a setup in mind that's just totally manufactured, posed, and made up. Other times I just shoot a person doing what they do. But it's usually a combination of both. Like today, for example. I shot a portrait of a woman I know who's a welder. I had her standing on the hood of her car wearing all her leather duds and blazing on with her acetylene torch. Wicked.

Hellfire: A lot of your imagery focuses on sexual fetishes--have you ever encountered censorship of your photographs?

Katrina: Yes, and I have the letter to prove it! It's posted up on the wall. Those idiots at Qualex (in Rockford Illinois) confiscated my negatives. This was years ago, before I knew to take my stuff to a professional lab. "The film you recently delivered to us for processing contains subject matter that may be in violation of ...blah blah blah..obscene materials.." The freaks. I wonder what they're doing with those pictures.

Hellfire: Who are your artistic inspirations?

Katrina: My father, Egon Schiele, Nina Hagen, Matthias Grunewald, Sally Mann, Bunny Yeager. Oh that's a lotta Kraut. Dad was good Black Irish, though. I like pictures of god, religious art from all cultures. Depressing and angry music get me going too.

Hellfire: What is beautiful?

Katrina: Strong women.

Hellfire: And what is ugly?

Katrina: Land development.

Hellfire: Do you think the hellfire girls are pervy?

Katrina: Hell, yeah.

Hellfire: Somewhere you mention Kembra Pfaler's tattoos--tell us about yours.



Katrina: I have only one. It's about eight years old, on my left shoulder. It was inked by Guy Aitchison of Chicago. It is a depiction of the Philosophic Testament of Pythagoras. "Without fire nothing will be wrought, as no warrior should be without arms." It comes from an alchemical manuscript from the 16th century, and it's basically an urobouros in a figure 8 whose head is that of a lion, and whose tail is the head of a bird. Inside the top circle is the sun, and the bottom is the moon. I knew I would have something to grow into with this one. My strength comes from my trials.

Hellfire: Tell us about Plushtoy.

Katrina: It used to be my nickname. Now it's a picture book series.

Hellfire: Who is Ducky Doolittle?

Katrina: She is a Crackpot Scientist and Sexologist. One of the most buxom and beautiful women in the world, she is also the hardest working women in any business. She is destined to be an International Superstar.

Hellfire: Can we touch her monkey?

Katrina: Absolutely NOT. If you read the book, you will clearly see her warning to girls everywhere not to touch her monkeys. But she might like to take a bath with you. (btw, you can order this book from P.O. Box 1241 NYC 10276. send 6\$ plus 1\$ postage--say you read about it in Hellfire!)

Hellfire: Who touched your monkey anyway?

Katrina: I can't say. Haven't I already said enough?

Hellfire: Do you consider yourself gay, bi-, tri-, omni-, a-, or heterosexual?

Katrina: I tried to be straight for a while, but come on.

Hellfire: What gets you off?

Katrina: Shooting when it's going good is better than drugs. It gets me off on all levels. It's like a spiritual epiphany, getting high and figuring out a secret all at once when I get a shot that I know is the best yet.

Hellfire: Did you do the HTML Coding for your site?

Katrina: Oh, I did that after a few friends showed me how. They lent me their code, and I figured out the rest. It was too easy, because it was all lifted.

Hellfire: Where can one purchase a print?

Katrina: Directly from the artist! Send requests for info to katrina@bway.net.

Hellfire: Would you send us an autographed self-portrait to add to the wall of prestigious Hellfire interviewees?

Katrina: Yes. I will kiss it.

Hellfire: Rock! What is your ultimate goal in your work? And have you achieved it yet?

Katrina: My goal is to make a nice healthy living off the work I love to do, to be well respected and stay grateful for what I've got. My ultimate goal is to live in a state of grace. I now have some of that, but not all.

*self portraits by Katrina del Mar

Katrina's Plushtoy Catalog and list of fine art prints is available for \$1 and a SASE.
Her work is currently on view at her [website](#).

Katrina del Mar Contact Information
katrina@bway.net - <http://www.katrinadelmar.com>
P.O. Box 1241 NY NY 10276

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Photograph by Middle Serchuk

NAME: Katrina del Mar
LOCATION: New York, New York
YEARS IN FIELD: Four
SPECIALTY: High-drama shots of the New York underground scene
QUOTE: "I have tons of favorite photographers. Richard Avedon, because he started out small and worked his way to going exactly what he wants. Sally Mann—she's real fierce—and Mary Ellen Mark. I look at their stuff and dream."

ENTERTAINMENT WEEKLY SEPTEMBER 1, 2000

MIAMI
New Times
 APRIL 17-23, 2003

NIGHT & DAY

17
Thursday

Snarling defensive types cloaked in leather, vicious growling dogs, a tiny flower breaking through a concrete sidewalk. Just another day in the life of New York-based (and part-time Miami resident) photographer and filmmaker Katrina Del Mar, whose multimedia **"Ruff Trade"** exhibition is currently at the Miami Light Project (3000 Biscayne Blvd.). Without taking a scary car ride through the hood, you too can experience the excitement of urban living via video stills and loops, and photographs crushed into salvaged window frames. The show runs through Monday, May 5. Admission is free. Call 305-576-4350. (NK)

See Katrina Del Mar's "Ruff Trade" at Miami Light Project through Monday, May 5

street
short list
 MAY 2-8, 2003 • MIAMI

Harlem girls, dancing girls, riot girls

saturday
MAY 3

NOTHIN' PRETTY
 305-534-9924

Rocker biznatch Karen Curious, along with fellow members of the New Professionals, sing "Nothin' Pretty," a break-up song with 'tude, in artist/filmmaker Katrina del Mar's music video directorial debut. The four-minute video screens before riot grrl flick *Politics of Fur*, as part of the Miami Gay and Lesbian Film Festival's "Women at the Festival" series. The girl-on-girl action takes place 7:30 p.m. Saturday at the Jackie Gleason Theater, 1700 Washington Ave., Miami Beach. It's 12 bucks. For info, call 305-534-9924 or visit www.mglff.com.