

FOR IMMEDIATE RELEASE
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BREYER P-ORRIDGE
CHANGE THEE WAY TO PERCEIVE AND CHANGE ALL MEMORY
October 16 - November 13, 2005
Opening Reception: Sunday, October 16, 7-9pm

Realizing their mutual potential, the two activists and performance artists **Lady Jaye Breyer P-Orridge** and **Genesis Breyer P-Orridge** began their collaboration in the early 1990s, focusing on a central concern: the fictional Self. Considering “the ‘I’ of our consciousness as a fictional assembly or collage that resides in the environment of the body,” these two Brooklyn-based artists push the limits of body-based genders—ultimately to transcend them. “One of the central themes of our work is the malleability of physical and behavioral identity,” they explain, giving rise to their merged identity, **BREYER P-ORRIDGE**.

Deeply influenced by the “cut-up” techniques invented by Brion Gysin and William S. Burroughs, **BREYER P-ORRIDGE** transfers its use to identity, behavior, and gender. This application of the “cut-up” ultimately leads to the substantially irreversible process of cutting-up identity to produce a third whole—one that can potentially redesign humanity’s self-destructively binary, divided world: the Pandrogyne. In this attempt of unifying themselves in an “other” entity, the two artists have agreed to use various modern medical techniques to resemble one another as much as possible. As they say, “Pandrogeny is not about defining differences, but about creating similarities; not about separation but about unification and resolution.”

CHANGE THEE WAY TO PERCEIVE AND CHANGE ALL MEMORY is the first major exhibition of **BREYER P-ORRIDGE** in New York. This exhibition of new and existing works includes kinetic sculpture, such as *Tongue Kiss*, a rotating pair of wolf heads whose knife-tongues threaten to meet; and its twin, a coyote head turning anti-clockwise inside a sunburst of knife blades—thwarting linear time. Other sculptural works incorporate found objects such as a gumball machine, reconfigured as a tampon dispenser filled with used tampons. Emblems of the merged identity of **BREYER P-ORRIDGE** from the *SIGIL* series are also central to the exhibition. While related to collage-based works, “sigils” are, by definition, functional signs considered magical.

The *SIGILS* are essentially private works—investigations into the self that are created from **BREYER P-ORRIDGE**’s “wholly intuitive and naturalistic process.” The belief that “the future is open to subjective influence,” and that sigils can affect that influence, contribute to the ritualistic nature of their visual maelstroms of found materials, drawings, and photographs. The existing *P-ANDROGENY SIGIL* (1995-2001), a vaginal-shaped collage on wood incorporating Polaroids, sexual fluids, blood, hair, and acrylic paint, is encountered by its twin, a new phallus-shaped sigil painting on wood. The process of constructing the *SIGILS* is driven by the notion of future-altering agency that in turn enables their magical potential.

As well, a selection of **BREYER P-ORRIDGE**’s parallel Polaroid/ritual/surgical procedure series will elucidate the process of reclaiming the body, through transformation, from its status as a “holographic doll constructed by external expectations even before our body is born.” These photographic works serve not merely to document stages of physical change, but to allow the intended visual ambiguity of identity and gender of the Pandrogyne to emerge.

In conjunction with *PERFORMA05*

COUM TRANSMISSIONS:

MUSIC FOR STOCKING TOP AND STARE CASE, 1974

COUMDENSATION MUCUS, 1975

US video premiere

Sunday, November 6, 2005, 8pm

Assumed lost until recently discovered in the archives of Genesis P-Orridge and preserved via digital copying, these mid-70s videos of COUM Transmissions actions have never before been screened in the USA. They are kindly loaned by the Breyer P-Orridge Archives and Thee Gates Institute.

“COUM Transmissions actions... exploring, transgressing, addressing, deconstructing, revealing and/or discussing a taboo subject or society imprinted form of behavior in order to contemplate, expose hypocrisy, or experience by proxy (on behalf of humanity) thereby analyzing it. [...] But I see, from this point in a future, that COUM pushed the parameters of understanding of the body and mind’s potential. Discovered a joy in ritual meditation upon inhibition and mutation since justified by their entry into the mainstreams of popular culture since. The metaphors we created in confronting the mystery of being alive and human seem ever more meticulous and validated as time passes.” (Genesis P-Orridge)

MUSIC FOR STOCKING TOP AND STARE CASE, 1974

Music by COUM Transmissions (with Chris Carter and John Lacey).

Featuring Cozey Fanni Tutti and Genesis P-Orridge with their dog TREMBLE.

Documentation of a lengthy time-based COUM performance action, staged at the Royal College of Art, London in 1974 in response to a request for a lecture on performance art. The action was originally filmed in intervals on Sony reel-to-reel videotape. The nature of the action means it does not have theatrical crescendos but is a meditation. During the piece, Cozey Fanni Tutti keeps time on a swing in classic Playboy-style antique lingerie. Genesis P-Orridge is dressed as an English schoolgirl. The exploration is very slow, Noh-theater-paced, and deals with intricacies of identity, gender, and traditional "male" lust and eroticism.

WARNING: Images of a graphic sexual nature are included.

COUMDENSATION MUCUS, 1975

Music/soundtrack by Genesis P-Orridge and Peter "Sleazy" Christopherson (later members of Throbbing Gristle).

Featuring Peter Christopherson and Genesis P-Orridge of COUM Transmissions.

COUMDENSATION MUCUS is a scripted video created with the multi-media department of the Royal College of Art, London in 1975. COUM were asked to use the facilities and equipment to make a short piece for the students to observe COUM’s practice and ideas. This video can be seen as a precursor of the Throbbing Gristle classic, *After Cease To Exist*, within the Genesis P-Orridge body of work. The piece explores fantasy and fetish of a more homoerotic genre. The images are cut-up in the tradition of W.S. Burroughs and Brion Gysin. They switch between P-Orridge as feminized schoolboy/cub scout and "Sleazy" Peter as detached adolescent obsessed with self-mutilation. The disconnection of sexuality from popular culture and the insidious degradation of pleasure are captured almost casually. The classic COUM trademark of slow, meditative pacing is utilized to suggest a slowing down of time and displacement of consciousness even as orgasmic obsessions are depicted. An existentialist meditation upon alienation and cultural numbness, in which pleasure becomes inaccessible in the isolation of the self.

WARNING: Graphic solo-sexual content.

PARTICIPANT INC is located at 95 Rivington Street, between Ludlow and Orchard Streets on the Lower East Side. Gallery Hours: Wednesday-Sunday, noon-7pm.

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