

METABODY



COVER: The Alchemical Marriage of Micro & Macro,
by X Corp ,1984.

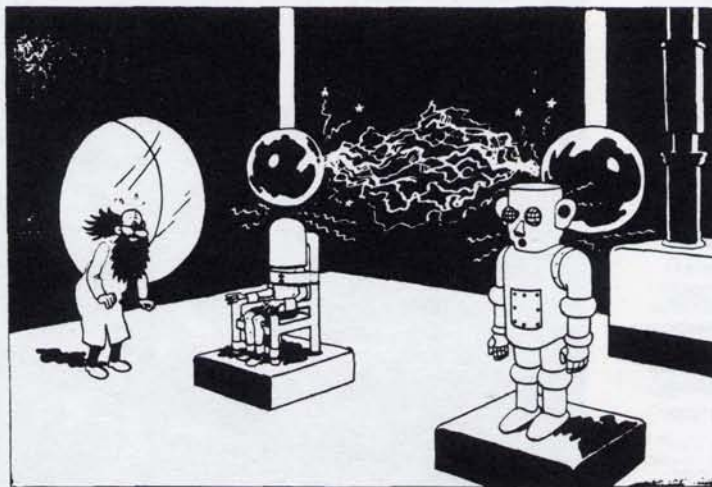
METABODY

An exhibition/installation curated by Bradley Eros combining science, philosophy, media, art and performance in images of excess and ecstasy: the sublime, the deviant, the enigmatic, riddled with questions of mortality and mutation, from the polymorphous to the pathological. Icons and the iconoclastic hold a dialogue at the threshold of the psychospiritual-techno-erotic in areas extreme, obsolete, microcosmic, cybernetic, transformative and taboo.

The body has exploded. Fragments lie in every field. It is being remoulded, disintegrated, restructured, dissected. Like god, it's been declared obsolete; like terror & ecstasy: living beyond control. An irrepressible debate, from the ancient to the speculative, has incorporated itself into our systems. MetaBody probes beneath the operating theater to exhibit paradoxical and at times contradictory incarnations.

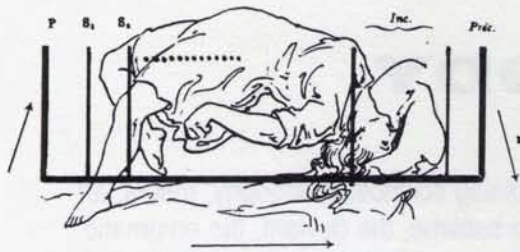
These multi-dimensional works & documents, objects & obsessions, images & texts extend the realms of the human body through acts of healing, examination, hallucination, mechanization, manipulation and communication.

The show highlights works by contemporary artists Stelarc, Alex Grey, TODT, Plauto, Aline Mare/Erotic Psyche, Lynne Augeri, Paul Laffoley, Holly Warburton, Joseph Nechvatal, and X Corp. In addition, which this catalogue explicates, is featured a matrix of documents and objects extending into varied and unorthodox fields of research: 'a suture of the polymorphous tech-knowledge.'



CATALOGUE COMPOSED BY BRADLEY EROS

REVERBERANT BODY



transmedia

A suture of the polymorphous tech-knowledge. An oroboric circuit in the ecstasy of transmissions. Station-to-station infiltration in the blood stream as electricity wires the terra incognita. There's wisdom in the cell, and nova synapsis, as tired forms crumble. There's an implosion of media. A collapse. The image has not yet survived the destroyed world. Discard the structure. metamorphose, leave the cocoon, pull yourself out of it!(11)

Warning: cynics beware!

when the imagination asphyxiates; scream, breathe pure lightning. anticipate the ruins. assemble piece by piece all that escapes the science of despair.

Nothing except a beautiful nerve-scale.(12)

The nervous system continuously sending and receiving information, distributing reverberations. It haunts the meta • body of thinking pleasure. A spectre of history in desire & desire in history. Transmedia is subversive tongue in the information war. The body of a warrior who does not kill or wound. We interrupt the night with our concepts. Our sirens run on alternating current: the urge is where the points converge. We investigate the blood of the corpus & the polis. Our mysteries as well as our machines connect in this way to Artaud's theatre "...whose only value is in its excruciating magical relation to reality & danger."

- Bradley Eros/Erotic Psyche

Les deux schémas de l'Appareil psychique de Freud (1^{er} topique et 2^e topique) ne s'annulent pas mais se superposent



Centre des mouvements

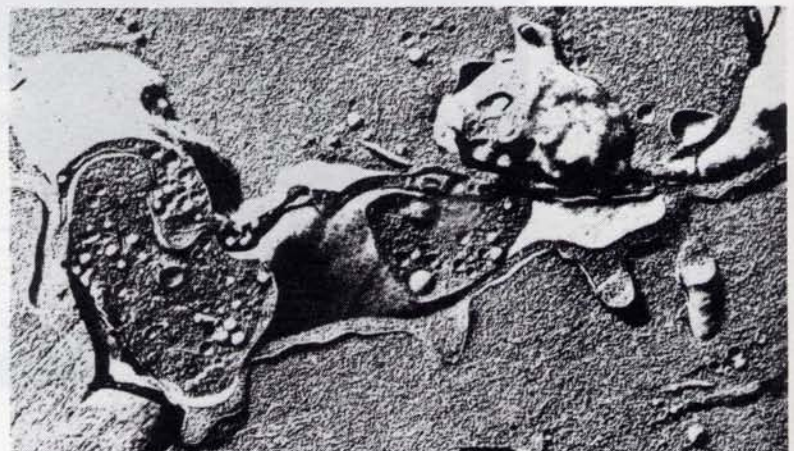
cou
membre ant.
membre post.
face



Expérience de Fritz et Hitzig, localisation des stimulations électriques sur le cerveau,

WE, of DEVIANT LOGIC:

THE DREAMING AND THE DEAD, ULTRASONIC ZONE OF INFRARED HYPERCORPUS, EXTREME BLOOD MYTHS & PSYCHIC RUPTURE. AUTOMATIC ETHIC OF LACERATION, SUSPEDED PULSE & METASTATIS. RECOIL AND RECOMBO DNA. NO TO NEGATION. UNMEDIATED TEMPLE, SOURCE OF METABOLIC DISSIDENCE. read: PYROglyphics cartography of METAMORPHOSIS, CARNAL constellation, SOMatic synapse, Ur-ARCHitecture, ASTOarcheology in HOT & COOL scenes. LOVE EXPLODES THE VOID you call FLESH. MEAT ENIGMA language of pain. X-RAY: shadow of DEATH. Power, Vessel, Membrane. PURE LUST OF THE WOMB (RETURN). I find a trace of SILVER. VIOLET CORPSE THIS CINEMA. THIS CRY. history FLAME of SLAVE duration surgical nectar free my spine. GENITALS SWALLOWED WHOLE IN THE TRANSMISSION. BLACKpleasure GOLD. imagination is humanRADIUM. CALL IT WHAT YOU WILL.



Synapse de la torpille photographiée au microscope électronique (Jean Cartaud, Institut Jacques Monod)

Grossissement: x20 000. Espace entre la cellule • électroplaque (en bas) et les terminaisons du neurone

javec les vésicules contenant le médiateur chimique - acétylcholine - émis sous l'effet des courants nerveux]



Aline Mare



Carolee Schneemann

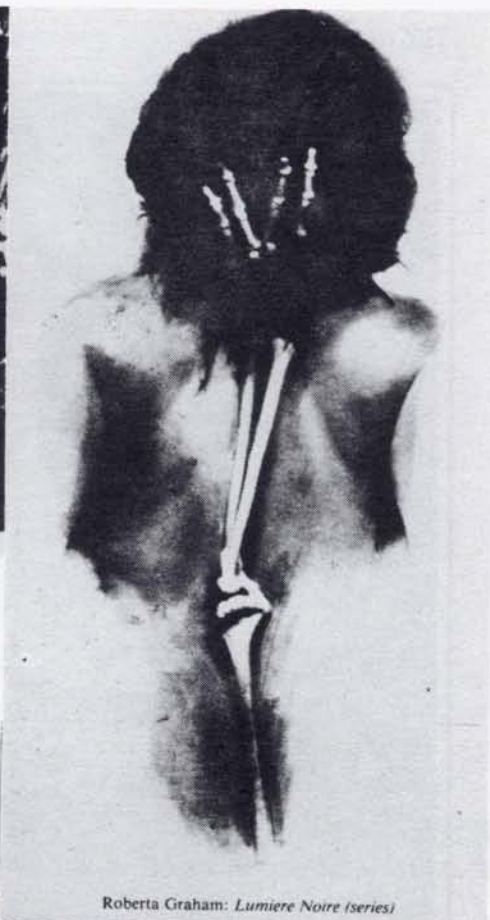
RESURRECTION OF THE BODY

'Whoever rightly understands & celebrates death at the same time magnifies life.'

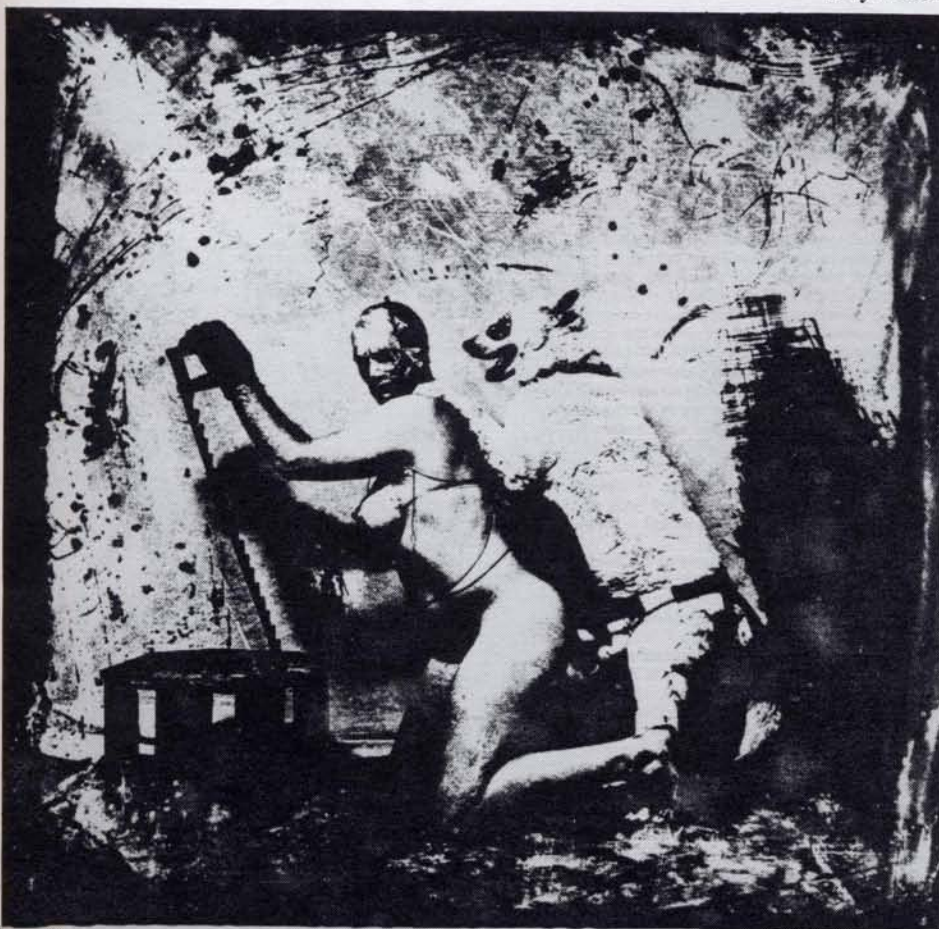
—Rilke

the path of transgression of, and the path of meditation on, our society's code, may now be beginning to converge. In both can be detected a re-awakening of the language of the sacred: not in the traditional, sublimated, anti-carnal sense upheld by orthodox, dualistic religion; but, on the contrary, in the sense of a re-discovery of the secret, sexual, carnal language of the body, of, in Brown's sense, "the resurrection of the body."⁹

Gray Watson



Roberta Graham: *Lumiere Noire* (series)



JOEL-PETER WITKIN

Witkin

THE WILD CELEBRATION

JEAN-PIERRE BAROU: FIRST OF ALL, BY WHAT SINGLE TRAIT WOULD YOU DEFINE LOVE IN THE ANIMAL WORLD?

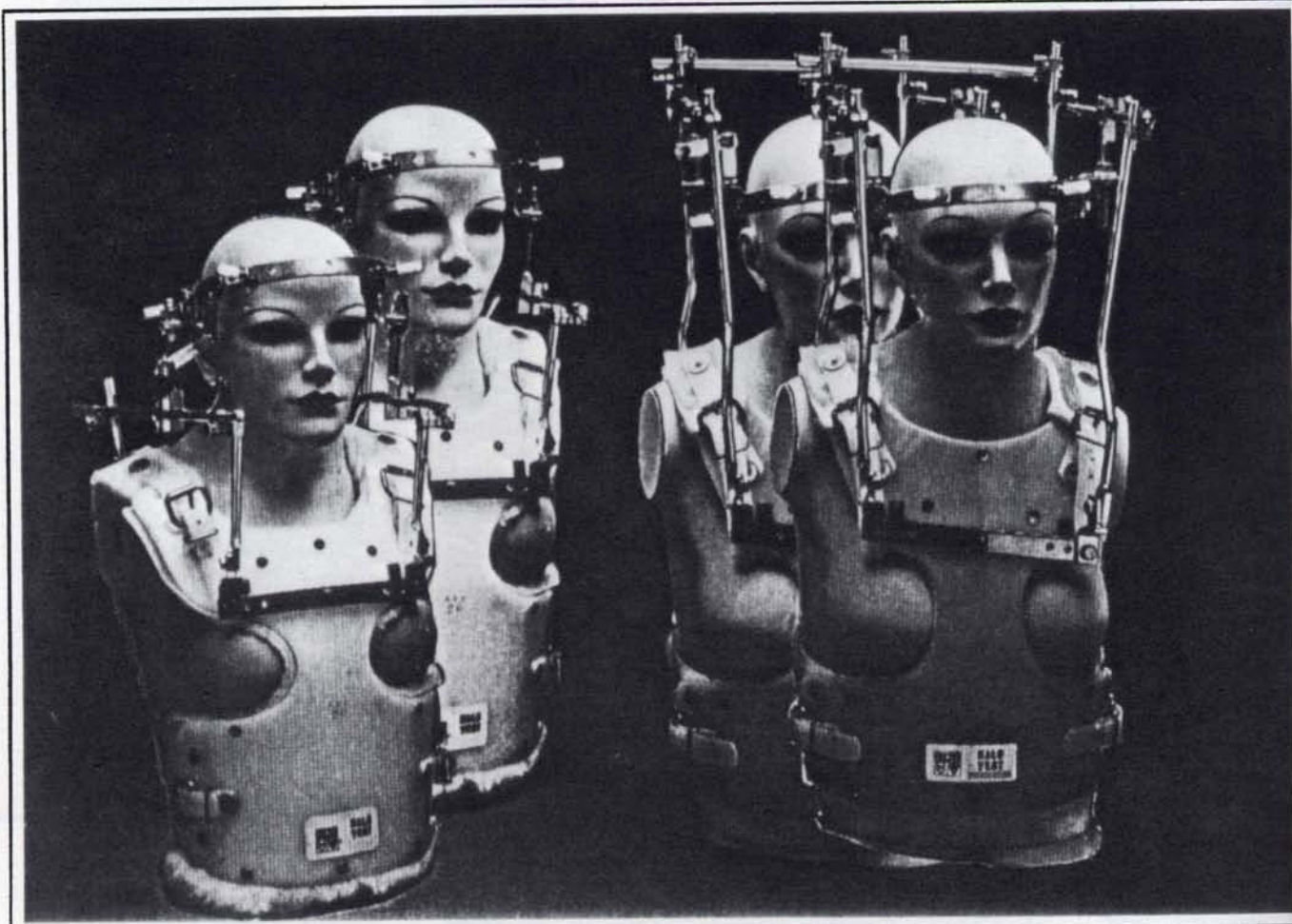
FREDÉRIC ROSSIF: BY MADNESS. ONE THING THAT HAS ALWAYS SEEMED AMAZING TO ME IS THAT WHEN THEY'RE IN HEAT, ANIMALS LOSE ALL THEIR INHIBITIONS; FOR SOME OF THEM, YOU CAN'T EVEN GET CLOSE ENOUGH TO FILM EXCEPT AT THAT TIME, BECAUSE THAT'S WHEN THEY'RE REALLY OUT OF THEIR SENSES. THEY'RE HOPELESSLY DISTRACTED. YOU CAN EVEN KILL THEM. YOU REALLY HAVE TO HAVE SEEN ANIMALS SUPREMELY "IN LOVE"; THEY DON'T MOVE ANYMORE.

J.-P. B.: FOR YOU, THIS ANIMAL WORLD, WHEN YOU LOOK AT IT, DOES IT CORRESPOND TO A SALVATION?

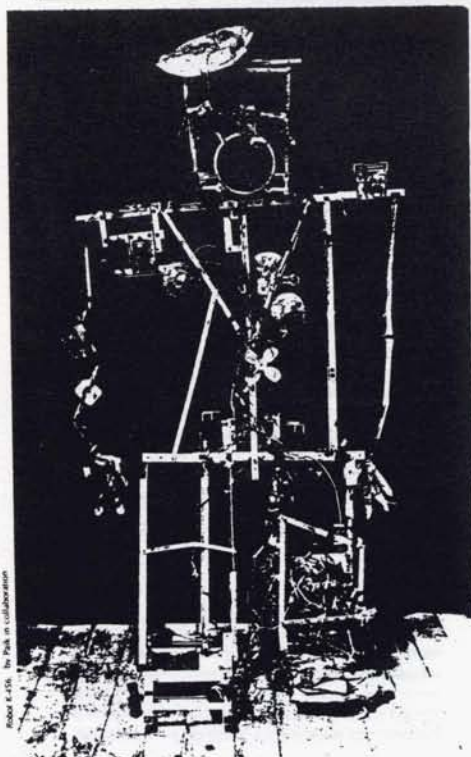
F. R.: IT IS TO LIVE IN SALVATION. IT'S ESPECIALLY TO LIVE IN SOMETHING UNLEARNED. FOR ME, ANIMALS, AS BACHELARD SAID SO WELL, ARE OUR OLDEST COMPANIONS IN DREAMING. WHILE FILMING THEM, I'M FILMING A LOST DREAM, A DREAM WHICH GOES BACK THOUSANDS OF YEARS, WELL INTO PRE-HISTORIC TIMES. I'M ABLE TO HEAR LOVE, THE DEEP CRY, DEATH, THE FOREST, WATER AND RHYTHMS.

J.-P. B.: ARE YOU RECOMMENDING THIS ANIMALITY?

F. R.: WHAT I MEAN IS THAT THERE ARE LOST CELEBRATIONS DEEP IN OUR MEMORY. WE MUST ENDEAVOR TO REMEMBER THEM. IF WE SUCCEED, WE'LL BE LIKE THE POETS AND PROPHETS. IF WE REDISCOVER THE POETRY OF OUR CRADLE, WE'LL HAVE THE MEMORY OF THE FUTURE, BECAUSE, EITHER WE DISAPPEAR, OR, ASSUMING THERE IS A FUTURE FOR MAN, IT WILL ONCE AGAIN BE POETIC.



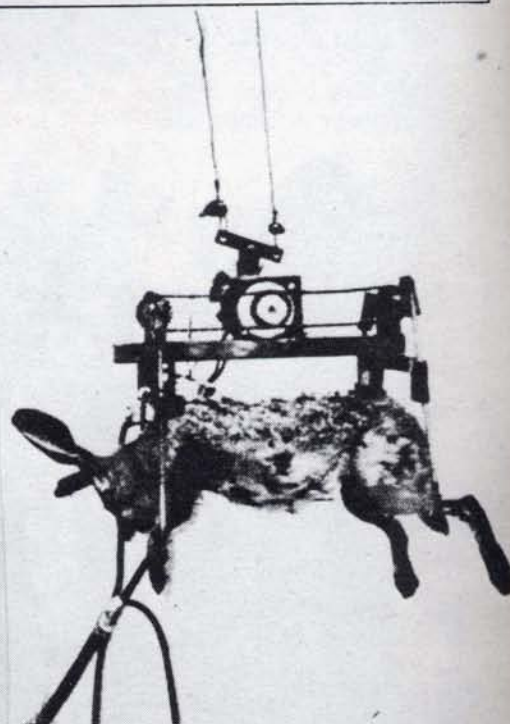
TODT



a self-balancing 28-jointed adapter-based biped; an electrochemical reduction-plant, integral with segregated storages of special energy extracts in storage batteries, for subsequent activation of thousands of hydraulic and pneumatic pumps, with motors attached; 62,000 miles of capillaries; millions of warning signals, railroad and conveyor systems; crushers and cranes (of which the arms are magnificent 23-jointed affairs with self-surfacing and lubricating systems, and a universally distributed telephone system (needing no service for 70 years if well-managed); the whole extraordinarily complex mechanism guided with complete precision from a turret in which are located telescopic and microscopic self-registering and recording range-finders, a spectroscopic, *et cetera*, the turret control being closely allied with an air-conditioning intake-and-exhaust and a main fuel intake.

Within the few cubic inches housing the turret mechanisms, there is room also for two sound-wave and sound-direction-finder recording diaphragms, a filing and instant reference system, and an expertly devised analytical laboratory large enough not only to contain minute records of every last and continual event of up to 70 years experience or more, but to extend, by computation and abstract fabrication, this experience with relative accuracy into all corners of the observed universe. There is, also, a forecasting and tactical plotting department for the reduction of future possibilities and probabilities to general successful specific choice.*

*This description is taken from the Buckminster Fuller book, *Nine Chains to the Moon* and is, I find, a precise and thorough definition of the physical human being, a magnificent machine, not including the characteristics bestowed on it by the non-physical qualities of mind, spirit, soul, whatever.



experiments with organic robots (SRL's the robot.

THE MYTH OF INFORMATION

STELARC

The information explosion is indicative of an evolutionary dead-end. It may be the height of human civilization, but it is also the climax of its evolutionary existence. In our decadent biological phase, we indulge in information as if this compensates for our genetic inadequacies.

Information has changed. Information gathering was once justified because it helped clarify reality. Information overload now creates a new mysticism because of its bewildering array of disconnected data. The body inhabits a hostile landscape of raw bits of undigested data. It is immersed in a

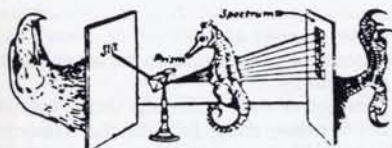
"The psycho-social flowering of the human species has withered. We are in the twilight of our cerebral fantasies."

Information is the prosthesis that props up the obsolete body. Information gathering has become not only a meaningless ritual, but a deadly destructive paralyzing process, mesmerizing and immobilizing the body, preventing it from taking physical, phylogenetic action. Information gathering satisfies the body's outmoded Pleistocene program. It is mentally seductive and seems biologically justified. The cortex craves for information, but it can no longer contain and creatively process it all. How can a naked body, without its technological paraphernalia, subjectively and simultaneously grasp both nanoseconds and nebulae? The cortex that cannot cope resorts to specialization.

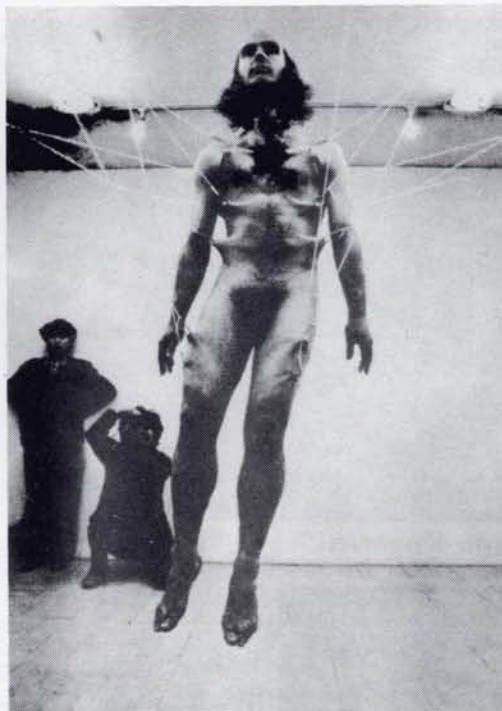
Specialization, once a maneuver to methodically collect information, now is a manifestation of information overload. The role of

deadly field of fluctuating, fleeting and fragmentary information. Information is radiation and all-pervasive. In encircles and assaults the body, wrapping it up in pseudo-events. The most significant planetary pressure is no longer the gravitational pull, but the information crush.

The psycho-social flowering of the human species has withered. We are in the twilight of our cerebral fantasies. The symbol has lost all power, the accumulation of information has lost all purpose. Reflection will not suffice. The body must burst from its biological, cultural and planetary containment. De-synchronize and depart. Once the body attains planetary escape velocity it will be launched into new evolutionary trajectories.



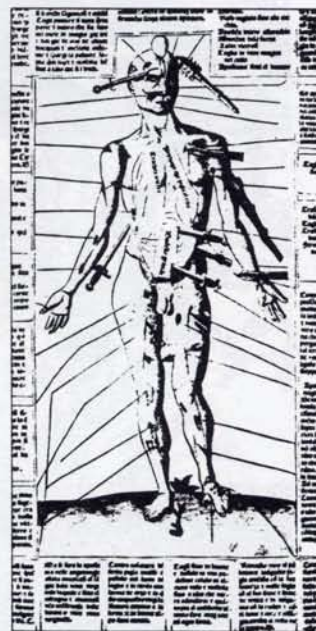
OBSOLETE BODY



Body Obsolete; Stelarc

When confronted with the image of a naked man suspended in space by hooks through his skin, the natural reaction is one of repulsion. Stelarc's body suspensions suffer from these and other misconceptions. The most prevalent response is that the performances are about masochism. Though pain is an element on the piercing of his flesh and its stretching under the G-force when it is elevated, Stelarc's work is not concerned with the perversities of pleasure through pain. Pain is merely a step, a cost to pay, a means to his artistic ends. Stelarc is not a cult figure taking part in any ritualistic mystical activity. Beyond these avant-garde explorations he appears "normal", has a wife and kids and doesn't smoke, drink or take drugs.

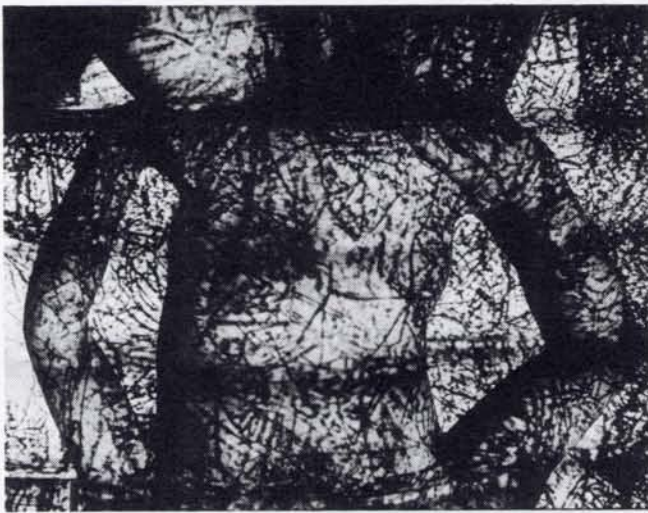
Stelarc's body art is a renaissance merging of art with science and technology. Much of his performance is based on an enlarging awareness of the body in a manner which transcends its physicality. That is, the suspensions are more psychological than physical experiences. The body, as it defies gravity, lies in space extending man's pre-conceived normal human parameters. The stretched skin comes to be a material representation of gravitational resistance. The skin is in direct response to the g-force pull and is technically incorporated, along with the hooks and rope, into part of the suspension itself. The motive, once obscured by the sheer visual impact of the skewered body, now becomes clearer in a transcendental light. This testing of the limits of his body's capabilities is Stelarc's challenge geared towards the redesigning of the human form. Included in these biological explorations is a careful use of sophisticated technology. Intense sound amplification of his body externalizes the inside structure. In a previous performance Stelarc swallowed capsuled video equipment which filmed his stomach, bowels and lungs. All the technology as well as the psychological physical expansion of bodily awarenesses, is a Stelarc's exploration of the aspects of man's evolutionarily superceded body. Stelarc maintains that our bodies are today obsolete.



The Wound Man from Johannes De Ketham's Fasciculus Medicinæ, 1491

Technology has created a world of such immense information that no one can properly assimilate it all. There is so much accumulated knowledge that it cannot be efficiently digested. The body cannot perceive the vastness of the universe nor can it see subatomic particles, nor can it store a sufficient knowledge of any of these. Mankind has technologically developed itself outside of its body; we synthesise our progress through computers and robots. Stelarc not only undermines our definitions of man's place on the evolutionary ladder, but ultimately he points to a logical direction for geneological restructuring.

Carlo McCormick



Joseph Nechvatal



Nancy Grossman, Male Figure,

XS & XTC

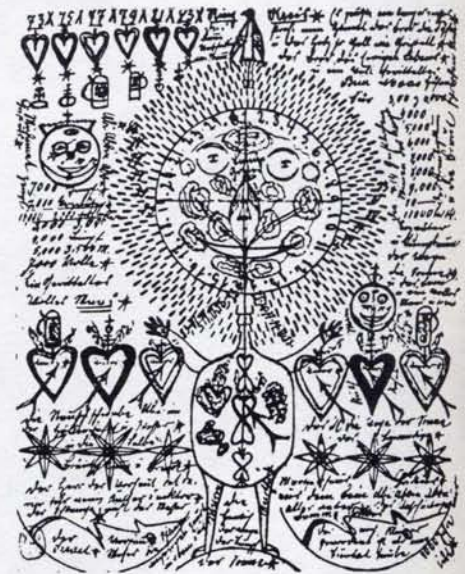
Xistence in the Xtreme. We are Xcommunicated from the Xcruciating norm. In our Xile, we Xcavate the Xocentric. As 'pataphysicians, we Xalt the science of Xceptions: X-raying the myths to Xcrete blood from the language of Xchange.

—X CORP.



"Ours is the obscenity of a systematized universe; our obscenity is the mirror of our technologies, not only the obscenity of sex, but of information, of microbiology, of networks—to the extent where all components vie to break into the constellation of the secret. Our obscenity is no longer palpable, it is transparent; it stretches past limits over the entire breadth of our communicational world. It is a cold obscenity, a bleached obscenity, bereft of lubricity, of sensuality, of inhibition or perversity; it corresponds to the insubstantiality of the real, and to its nullity."

It is from such a perspective that, in *Simulations*, Baudrillard examines the conflict between those he calls the iconoclasts and those he calls the iconolaters, a distinction which roughly corresponds with Ricoeur's between a demystificatory and a restorative hermeneutics. What interests him most is the idea that the iconoclasts' urge to destroy images is spurred not so much by their fear that there may be no truth—that there may be nothing at all other than within the images. To unmask ideology it is necessary to have some independent reality principle as a yardstick against which to measure it; and this is what the iconoclasts wish at all costs to preserve. But, Baudrillard argues, this has been rendered impossible in our age of simulation. The images of our culture can no longer be seen as true or false, because they no longer refer to any reality outside their own closed system. They are their own simulacra.



Case 90

Fig. 124. "Lamb of God" (Ink).

16 x 21 cm.

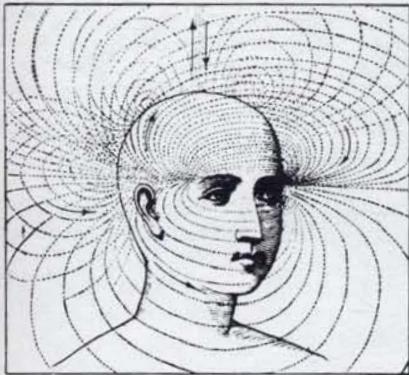


For I know this world does not exist and I know
how it does not exist.

Until now, my suffering consisted in refusing the
Void.

The Void was already within me.

Antonin Artaud



EXQUISITE CORPSE, EXQUISITE PANIC

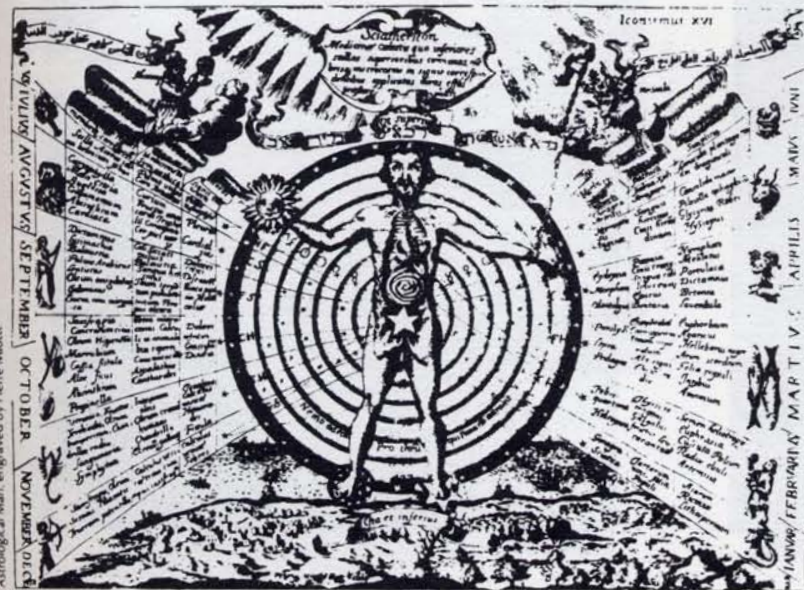
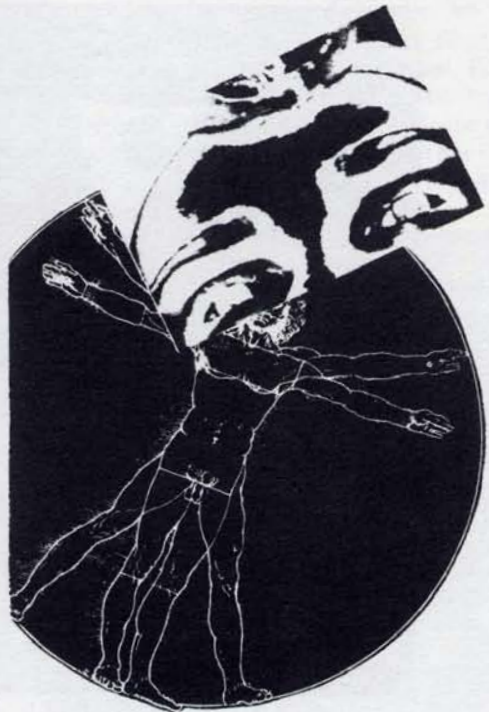


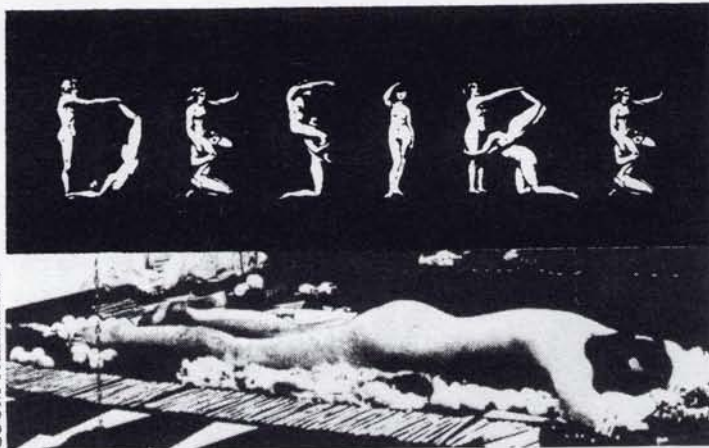
Psychic TV

*'Total war has become information war, it is
being fought now ...'* —Genesis P-Orridge,

HEAVY MENTAL

hu-man, Sanskrit version meaning: 'mind of light'
Yoga as 'the control of the thought waves'. The
whole of yoga is a series of strategies to enable a
person to occupy their own mind. In yoga, physi-
cally you create a platform through the relationship
of the endocrine system, nervous system & circula-
tion; working with the breath, you generate a partic-
ular energy called prana, filtered through the pran-
tic body. A mantra, or sound tool is introduced as a
way of tuning the frequency of vibration; enabling
energy transmissions, making one a conduit with
the capacity to heal. It is the mind, as the interface
between the more subtle and gross levels of the self
that is central to all yogic strategies.





THE LESBIAN BODY THE JUICE THE
SPITTLE THE SALIVA THE SNOT
THE SWEAT THE TEARS THE WAX
THE URINE THE FAECES THE
EXCREMENTS THE BLOOD THE
LYMPH THE JELLY THE WATER
THE CHYLE THE CHYME THE
HUMOURS THE SECRETIONS THE
PUS THE DISCHARGES THE SUP-
PURATIONS THE BILE THE JUICES
THE ACIDS THE FLUIDS THE
FLUXES THE FOAM THE SULPHUR
THE UREA THE MILK THE
ALBUMEN THE OXYGEN THE
FLATULENCE THE POUCHES THE
PARIETES THE MEMBRANES THE
PERITONEUM, THE OMENTUM,
THE PLEURA THE VAGINA THE
VEINS THE ARTERIES THE VESSELS
THE NERVES



Lynne Augeri. Miss Massage

M/y clitoris m/y labia are touched by your hands. Through m/y vagina and m/y uterus you insert yourself breaking the membrane up to m/y intestines. Round your neck you place m/y duodenum pale-pink well-veined with blue. You unwind m/y yellow small intestine. So doing you speak of the odour of m/y damp organs, you speak of their consistence, you speak of their movements, you speak of their temperature. At this point you attempt to wrench out m/y kidneys. They resist you. You touch m/y green gallbladder. I have a deathly chill, I moan, I fall into an abyss, m/y head is awl, m/y heart is in m/y mouth, it feels as if m/y blood is all congealed in m/y arteries. You say nevertheless that you receive an enormous quantity of it on your hands. You speak of the colour of m/y organs. I cannot see them. I hear your voice hissing in m/y ears, I concentrate on listening to you. I see m/yself stretched out, all m/y entrails are unwound. I open m/y mouth to sing a cantata to the goddess m/y mother. M/y heart fails in this effort. I open m/y mouth, I admit your lips your tongue your palate, I prepare to die by your side adored monster while you cry incessantly about m/y ears.

MONIQUE WITTIG



May I write words more naked than flesh,
stronger than bone, more resilient than
sinew, sensitive than nerve.

Sappho

JOUISSANCE MAXIMUS



Ana Mendota

GUERRILLEROS, EROTIC WARRIORS

Bradley/Eros

Your blood pulses in that belly where sleeps
the double sex. Let it come, the age of our desire.

—Rimbaud

Fucking & sucking. Cobras in syrup/magnetized ether suspended above the flame. With my ear down to the ground, the volatile secret rises: To put an end to the slaughter of the body. I compose while embraced. Manifestoes held tightly between your lips. Give the microphone to the cunts of the world. Let them speak. Lucid knife. We sing dangerously. We sing the body chaos. Venus to penis: the axis of eros, the meaning in its veins: to remake the world in the image of our desires. The subversive body; under the skin of all oppression, the space of resistance, transfused. Wombkind transmitting the message: Reveal erotic love to be a resistance to tyranny = to dispose of the whip. The apparatus of blood without slaves.

We might have given birth to a butterfly
with the daily news printed in blood on its wings

—Mina Loy

I am hunting for your voice. siren. sex light. ionization. your shoulderblades, jackknife swift. dark vegetation of eyes. hair setting fire to itself I come naked with anointments covered in oils, ash, filaments charged, combustible urges, sexualized vapors. The genitals: mutable language, sensitive screams. The wild hare dipped in blood. The fetish of the fertile beast. erect. liquid caresses. We undress our wounds with light exchanged. A dark work, illuminated. On the street smouldering flames. I lick, while outside, decisions are made. Soldiers advancing. Blood money and daddy = death. Bondage secured with lies. Assassination paid with terror. Amnesia of history, the superstition of zero. False tolerance. The laws inscribed on our flesh. We, it seems, can own ourselves, in imagination. Our eyes, weapons, chants, vessels, all heated for contradiction. The swerving road. The mind utopiates. In the act of thunder, we open psychic fields. pulsations. Thighs milky driven. An elixir with the smell of panic. We mix, exquisite. Cries unmasked. Fingers in the flesh, extending. Unleash hieroglyphic scars, healing. Automatic writing in the shape of our desire. Music in the chemistry, asphyxiating poisons. The unfolding history of the taboo. Let it come, she said, bend it. The eye beat beat. The rhythm eye. The dreamwork explodes.



EUGENIE—Now there's a most extraordinary notion!
DOLMANCE—None may be qualified thus, my dear: all are
a part of Nature; when she created men, she was pleased
to vary their tastes as she made different their countenances,
and we ought no more be astonished at the diversity she has put
in our features than at that she has placed in our affections.

—The Marquis de Sade
Philosophy in the Bedroom (1795)



Joel-Peter Witkin

'I am manipulating', says the alchemist.
'No, you are dreaming.'
'I am dreaming,' says the poet.
'No, you are manipulating.'

ANTHROPOMETAMORPHOSIS

PROLOGUE: Be All, End All

PART ONE BODY ART

THE GRAPHIC BODY
Paint Me Human

THE PLASTIC BODY
Improving on Nature

WALL-TO-WALL BODY
The Image Transferred

SAVING FACE
Masks and Meanings

PART TWO BODY SUITE

FLUIDS AND EMANATIONS
Wetness as Metaphor

PARTS AND PIECES
The Anatomy of Meaning

DEAD ENDS
The Myth and Magic of Hair

OF TIME AND BODY
The Cosmic Connection

PART THREE BODY RITE

DENYING THE FLESH
In Command of the Appetites

MORTIFYING THE FLESH
The Sanctity of Pain

USES OF THE FLESH
Fellow Feeling, Fellow Feeding

THROUGH FLESH TO FANTASY
Sacred Senses

EPILOGUE: Body and Soul

The Painted Body
The Tattooed Body
The Scarred Body
The Mutilated Body
The Plastic Body
The Symbolic Body
The Sexual Body
The Animal Body
The Social Body
The Religious Body
Passage Rites
Conclusion



Richard Prince: A photograph of Brooke Shields by Garry Gross





A cinema of the body, and alchemy

To transpose to cinema what Artaud has said of theatre: "there is a mysterious identity of essence between the principle of *cinema* and that of alchemy. Every true alchemist knows that the alchemical symbol is a mirage, just as the *cinema* is a mirage."

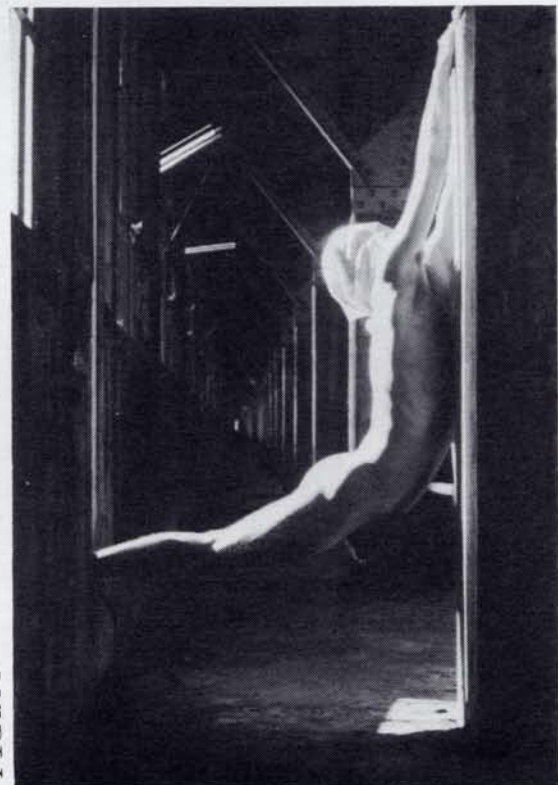
In the perpetual spectre which is the projected image, we establish the body, our own bodies, in their materiality. The body is the raw material of our cinema. The body, subject to disguises, transformations and metamorphoses, brings about the transmutation of material into mental, and mental into material. In the space of the body the fusion of abstract and concrete consumes itself, the mental image becomes spatialised thought. It is a "philosophic state of matter", where the unconscious clothes itself in the appearances of the body, the I/within shows itself as I/outside, and the language of the body materialises the language of the unconscious.



Kembra Pfahler

"Transparency. To let the light not on but in or through. To look not at the text but through it . . . Feet off the ground. Freedom is instability . . . dissolve the solid meanings . . . Consciousness penetrates the darkness; consciousness is an opening or void. Admit the void; accept loss forever . . . Freedom in the use of symbolism comes from the capacity to experience loss. Wisdom is mourning; blessed are they that mourn . . . The absence; a withdrawal, leaving vacant space, or void, to avoid the plenum of omnipresence. The god who, mercifully, does not exist. A void, an opening for us, to leave the place where we belong . . . A pregnant emptiness. Object-loss, world-loss, is the precondition for all creation. Creation is out of nothing: the unreal awakens us out of the sleep of reality . . . In the resurrection, in the life after death, life has still one foot in the grave, and words remain wedded to the silence . . . The meaning is not in the words but between the words, in the silence . . . The word is made flesh. To recover the world of silence, of symbolism, is to recover the human body . . . The unspoken meaning is always sexual. Of sexuality we can have only symbolical knowledge, because sexual is carnal. Death and love are altogether carnal; hence their great magic and their great terror . . . It cannot be put into words because it does not consist of things. Literal words always define properties. Beyond the reality-principle and reification is silence, the flesh. Freud said, Our god Logos; but refrain from uniting with words, in order to unite with the word made flesh."

—NORMAN O. BROWN
excerpts from Chapter XVI of *Love's Body*



Plauto

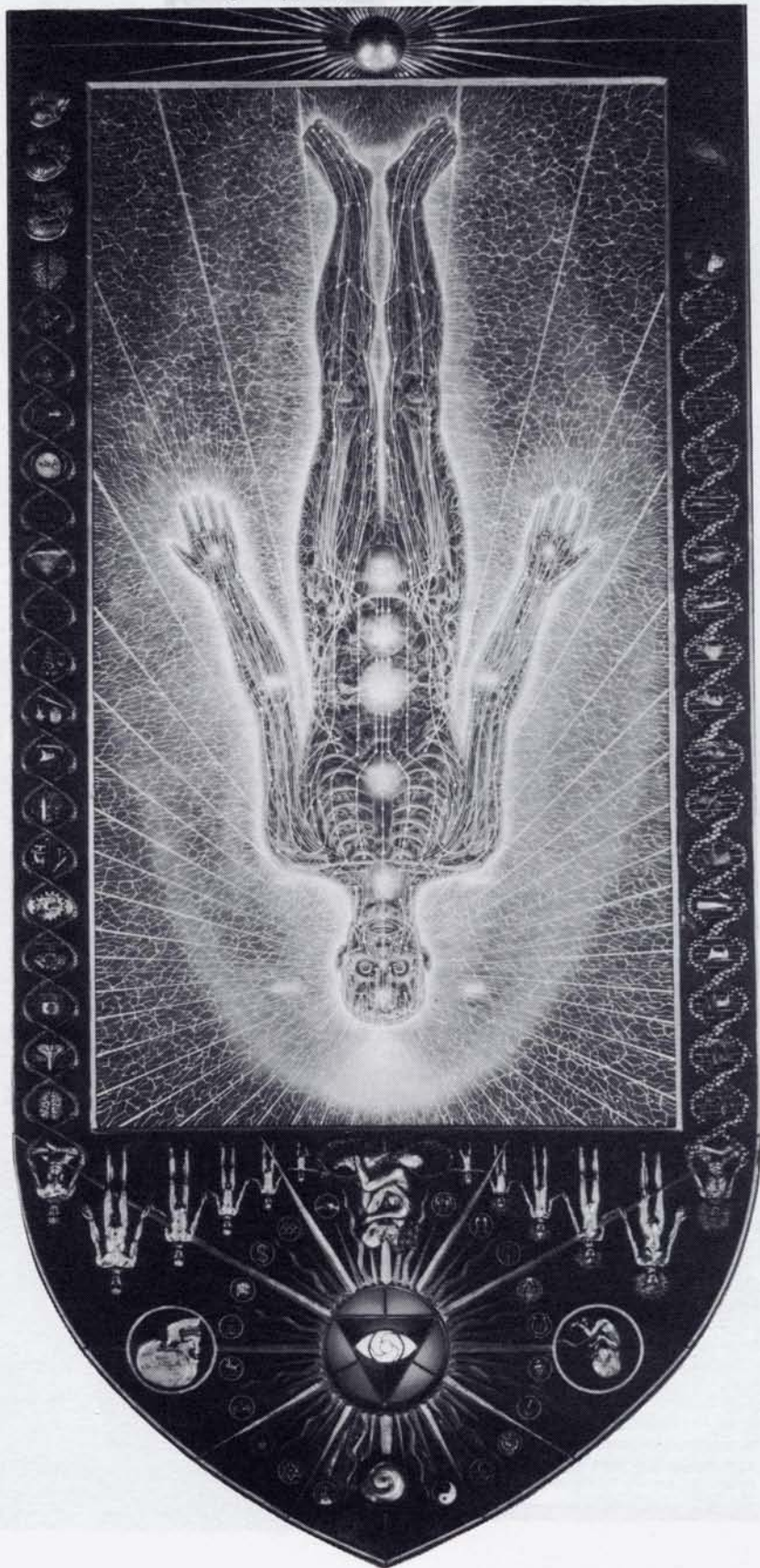
"Life is a process of involuntary oxydation."

"Das Leben ist eine erzwungene Oxydation."

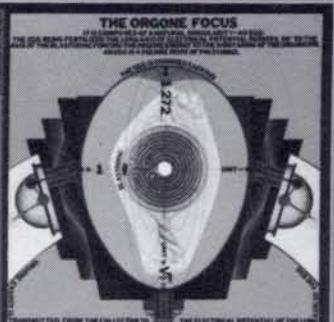
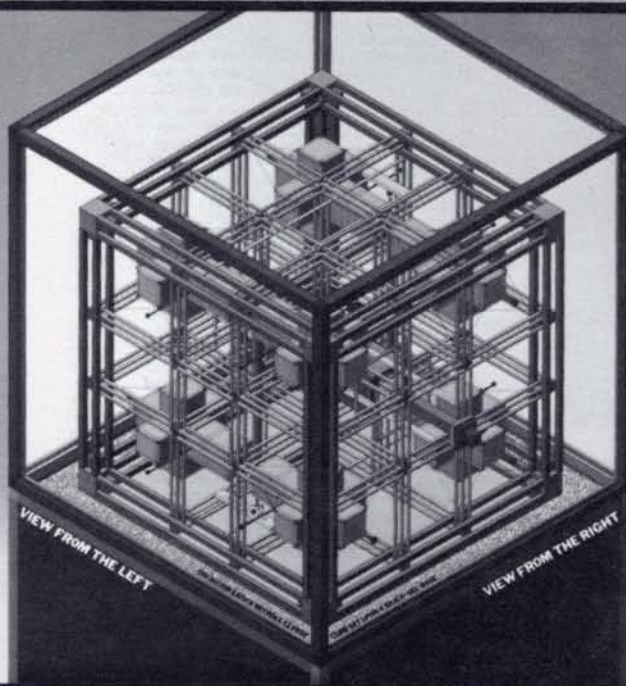
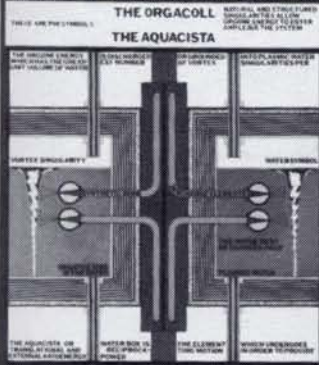
Novalis, Fragmente

*With all that is no longer or waits to exist
I find the lost unity this mummy. André Breton*

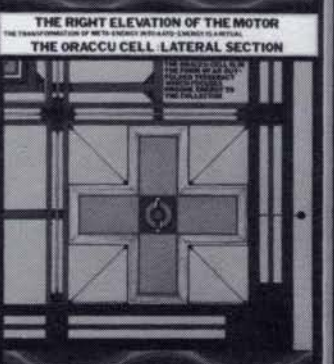
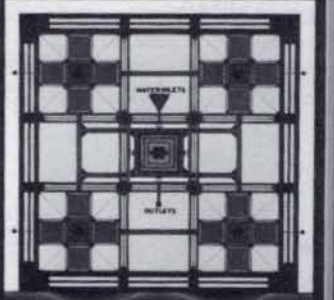
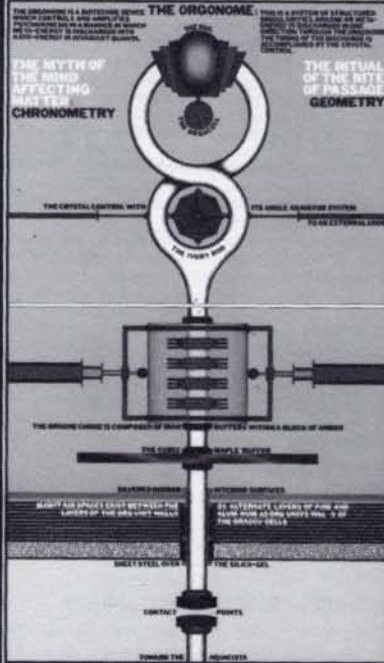
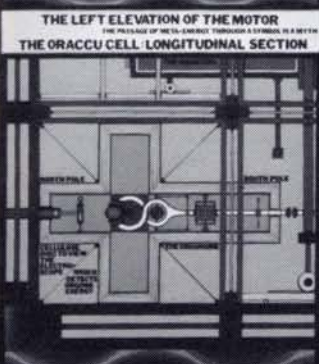
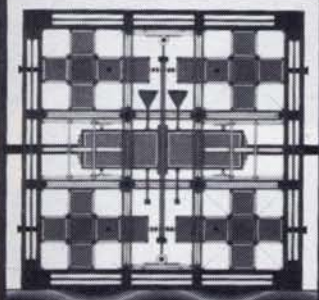
Psychic Energy System by Alex Grey



THE ENGINEERING OF META-ENERGY INTO MOTION - THE ORGONE MOTOR - BY MEANS OF SYMBOLS AS PHYSICAL SINGULARITIES



THE ARCHY ANISOTROPIC ISOMETRIC-AXONOMETRIC PROJECTION OF A DIVINE INVARIANCE



HOMAGE TO: WILHELM REICH EDWIN A ABBOTT CLAUDE BRAGDON ROBERT HARE C.H. HINTON P.D. OUSPENSKY ROBERT PAVLITA PYTHAGORAS NIKOLAI KOZYREV ALFRED JARRY AND M.C. ESCHER

Paul Laffoley. THE ORGONE MOTOR



It is at dusk that the owl of Minerva begins its flight.
—Hegel

That is why we end up verifying the paradigm, finding out what we somehow knew all along. The alchemical marriage of Eros & Psyche: separate, purify, reunite; the body & and the unconscious are one, merging mimetic & cognitive. Knowledge is learned & generated, first and foremost by the body; and it is the body that suffers when serious changes are required.

VANISHING ORGANISM

THE MANNEQUIN OF THE SECOND SKIN

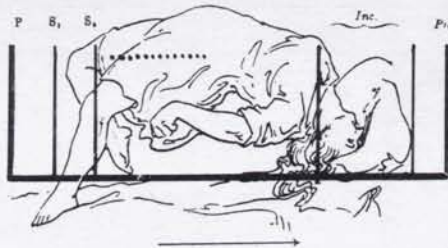
The "sexual revolution" was nothing but a neutralization of all sexuality by its extension to all significations. It is a spectacle, an imperative, an advertisement. The fetishes are no longer private or anti-social as in de Sade—they are compulsory, they are normalized, they are transparent. Transparency is not a radical idea but a fundamental demand of the system today. Michel Foucault in *The History of Sexuality* (vol 1) shows how all sexuality including deviations are "confessed" so that the code can be total. Read *Penthouse Forum*. Every sexual possibility is catalogued in some cheap porno movie to be reproduced by us in our private lives.

The body has become entirely sexualized/but sex without qualities. Nudity is sexually redundant, the body having passed to a mannequin to focus signs—clothing, make-up, furniture, restaurant, car, etc. The body is fetishized as a manipulation of masks: the idea of the optimum body becomes nothing but the "you" of the advertisement—fragmented and reconstituted as a model.

The only possible attack on this totality is the exhibition of intolerable bodies—mutated, diseased, deformed, dead. Hence our extensive file of unacceptable flesh. This is not *our* obsession—this is merely the obverse of the obsessive code.

Marcuse called this sexual revolution "repressive desublimation." It is no longer violent and aimed at the genitals, it is more subtle and seduces us to play. Death is the only possible pornography for this system...there is no radical sexuality....

S
P
K



MY BEYOND DeathMedia & The Beast Of Love

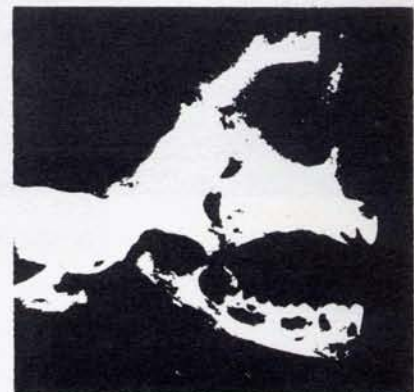
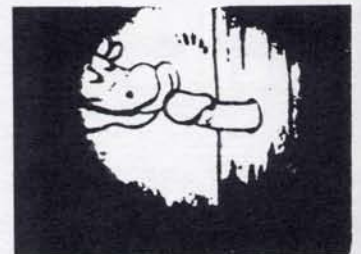
Metabody, mon amorte
the shadow of a figure like an x-ray
on stone left by the flash of light
of the bomb at Hiroshima

Metabody, mon -itor
the torso where the heart pumps
below the talking head on every
television on earth

Metabody mon key
the quantum leap or link, evolution
or not, that connects or disconnects
humans and all other primates

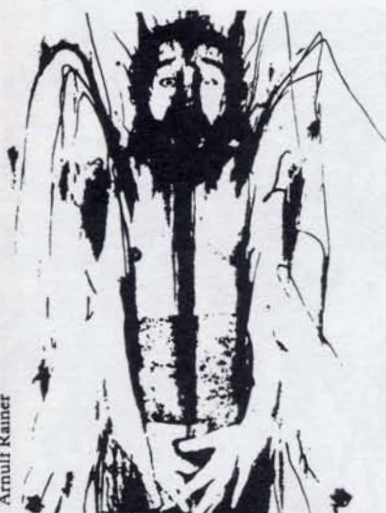
Metabody, mourn amour
the mind of the loving corpse when the
brain is dead; consciousness, that slippery ether,
what vibrates when life transmutes?

—Eros



Bradley/Eros

Arnulf Rainer



Gunter Brus: Kopfzeichnung (head painting), 1964, view of performance, Vienna, Austria. Photo: Ludwig Hoffmann



(Eros Zwartjes
Visual Training, Hoesend, 1989)

AMOR/AMORTI THE BLOOD OF PLEASURE & OF DEATH

One of the biggest influences on Body Art, and on those types of art which have in turn been influenced by it, was Georges Bataille: particularly in the parallel which he drew between eroticism and archaic religion. In *L'Erotisme*, Bataille begins by characterizing eroticism as a specifically human phenomenon. Obviously, he says, it arises from a biological base shared with other animals; but this is only a foundation on which a vast edifice has been built in response to the needs of a species aware, unlike any other, of its own mortality. It is thus that human feelings about death come to play an important role in determining the nature of human feelings about sex: for the self-abandonment involved in sexual ecstasy opens one to an intuition, however obscure, of the principle of violence and excess underlying all life, a superabundance at once blindly creative and blindly destructive, in which not only one's own individual life but also all human systems of meaning count for nothing. In it the separateness of individual existence is temporarily dissolved, providing a foretaste of that dissolution which can only completely be achieved in death.

It follows that eroticism partakes of many of the qualities of the sacred, in the archaic sense. So little does the archaic distinction between sacred and profane correspond to the Christian distinction between good and evil that, if Bataille is right, the most characteristic quality of the sacred is transgression. In the establishment of the profane order, humanity began to free itself from that principle of violence and excess to which animals remain subject. The profane is hedged around by the prohibitions which separate human from animal society and make possible the pursuance of everyday human activities, in particular economically useful work. By contrast, access to the sacred involves a transgression of these prohibitions—not a denial of their validity but a violation of them in the full realization of it. The sacred, therefore, is always both the blessed and the accursed, both what is most desired and most feared.

Gray Watson

Living's only true terror is the lack of ecstasy.

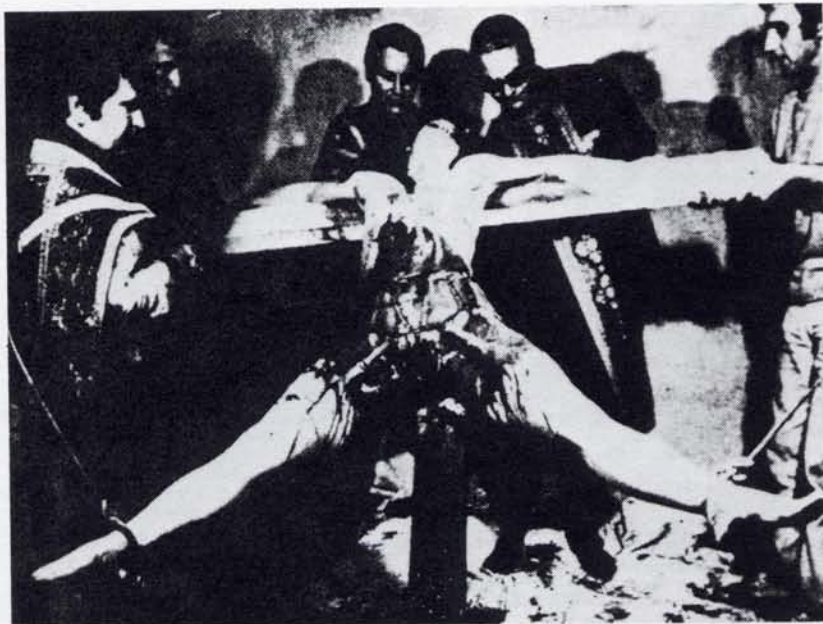
—Kathy Acker



Sphinx, unmute your enigmas!

In speaking of metabody, an incommunicability, a gesture beyond language, a scream from the Tao of silence, seizes the discourse. Yet a flow of signs, a dissidence of tongues, the slang of our desires, that infomagnetic synapse connects the unutterable with the irrepressible:

... the sphinx babels, the magma erupts. —Eros



Hermann Nitsch also came from painting to the Happening. Since 1961, his work has been based on and driven by "that immemorial excess, the mangled lamb." In the manifesto he published for the Venice Biennale in 1964 he attempted to define his terms: "a more conscious, expanded, sensitive, sensuous perception of the environment combines itself with the perception of the symbolic content inherent in every concrete object or concrete process; in other words, every conceivable association that, through art, dissolves the areas of reality it quotes, is imbued with life, systematically broken down, and given over to consciousness." Nitsch believes that "the concrete objects utilized are only ciphers of an inner psychic reality that can be dredged down to archetypal collective basic prerequisites of mind."¹⁴



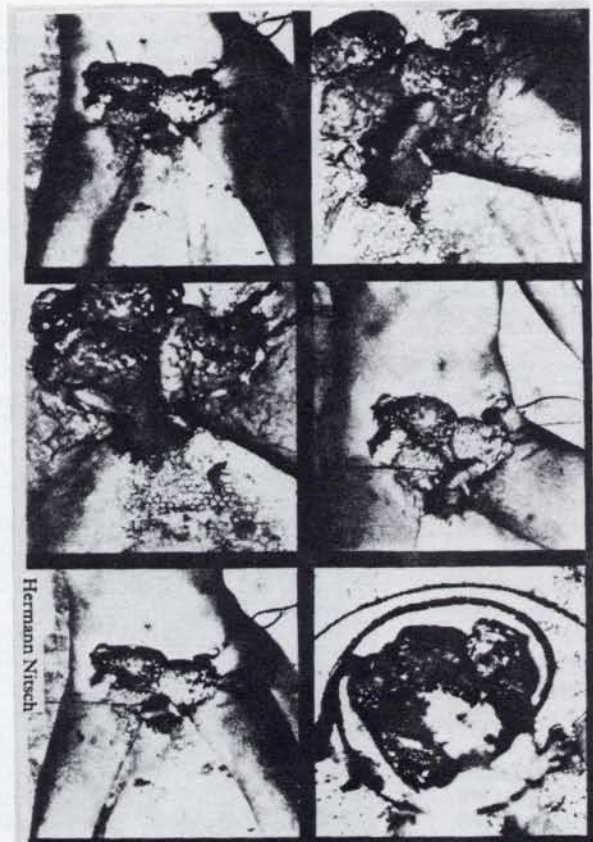
POLYMORPHOUS SUBVERSE

The language of the sacred and the language of revolutionary liberation are at one in that both are steeped in criminality and obscenity both, ultimately, are languages of transgression.

The Vienna Actionists can still perhaps be claimed as the most notoriously transgressive of all performance artists. Yet the somewhat different ways in which each of them has transgressed social taboos points to a difference of emphasis between them. Otto Muehl, for example, with his significantly named 'material actions' has aimed consciously at demystification. Influenced by Wilhelm Reich, he has used his actions as an opportunity to attack the nuclear family, which he identifies as the primary cause of the individual's inability to realise himself as such in advanced industrial societies; at the same time, the actions supposedly function as a therapy for these family-inflicted wounds. By contrast, Hermann Nitsch's work appears to lie primarily on the restorative side of the hermeneutics divide. In virtually all his actions, he has brought together symbols relating back to the rituals of primitive man, to the rights of Dionysus and to the Christian Mass. Nitsch has stated specifically how he sees the Catholic rites, in which frenzied and drunken participants, to the sound of wild and loud music, would seize animals, tear them to pieces and eat their flesh raw.

From the conventional religious view, this is doubtless blasphemy; but from another perspective Nitsch's intentions can be seen to be profoundly religious. As he himself has said: 'My work is an aesthetic way of praying. I am using symbols which are 2,000 years old and I bring them together with the symbols of today'. Nevertheless, it is obvious enough that Muehl's and Nitsch's intentions are not really that different. The work of both artists, as well as involving a celebration of food and sex, can be seen as an attempt to overcome individual trauma and alienation through communal ritual. Muehl's rituals, as much as religious ones, are intended to create a meaningful experiential and symbolic framework within which psychic re-integration, or 're-religion', can take place.

Complementarily, Nitsch's brutally physical references to traditional symbols are such as to stress their sado-masochistic character and thereby force into the open a whole dimension which was previously concealed. By relating symbols to the area of forbidden and unacknowledged desire, he exposes as dishonest, or at best shallow, many of the meanings normally ascribed to them, especially by established institutions. By insisting on the primacy of the body he has maintained contact with physical necessity, thereby being in a position to expose the irrationality of a



*What is that thing our soul.
A muscle or mucous membrane.
What I am afraid of is the
night of the bodies.*

Heiner Müller

POLYMORPHOUS SUB & PERVERSE



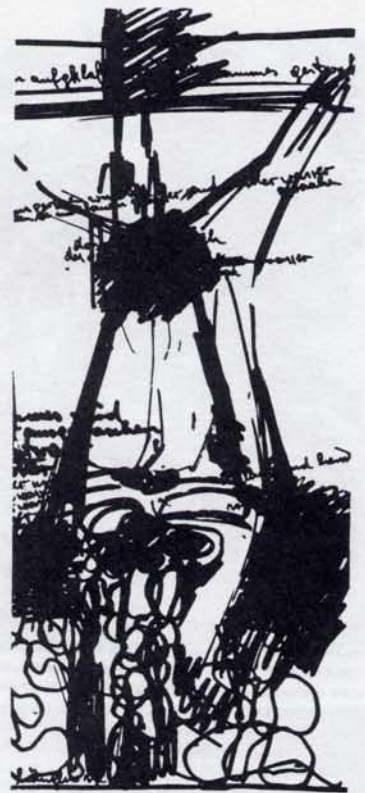
Rudolf Schwarzkogler

moralism which attempts to justify the suffering of guilt where no responsibility could reasonably be ascribed.

Nitsch's art, as much as Muehl's is intended to create a context in which the damaging results of socially-induced repression can be overcome, without actual anti-social results occurring. More positively than that, it holds out a hope higher than the catharsis of classical Greek drama, in which the fate of the hero is seen as inevitable: it suggests that by a sufficiently complete realization and acting out of all that has been repressed, liberation, not from genuine necessity but from the irrationalities of guilt induced self-crippling, is a real individual and historical possibility. From this perspective, it becomes clear that genuine restoration of meaning to traditional symbolism and genuine demystification of it are two sides of the same coin.

If it is fitting that the ambiguity in Freud's system of interpretation should be dramatised by a type of creative art, it is no coincidence that the particular type of art which does so should be that which has taken as its own language, the language of gesture and ritual, of desire and the transgression of taboos: the secret, symbolical, carnal language of the body.

Gray Watson

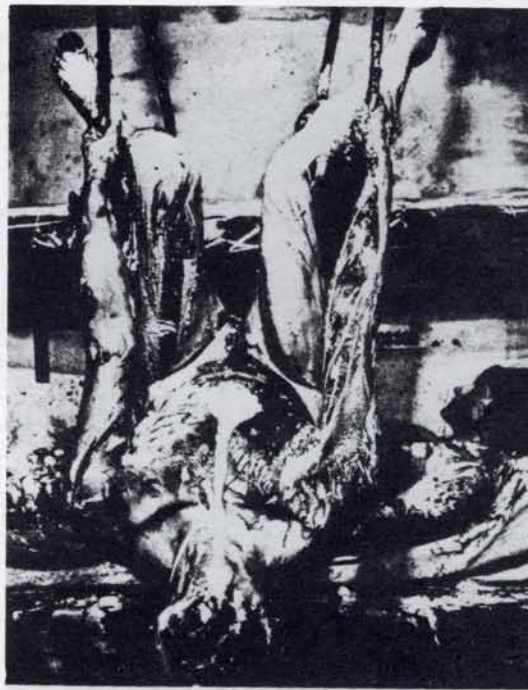


Hermann Nitsch

MATERIALAKTIONEN

We know intuitively or from scientific information that, like all matter, the body is made up of particles separated by an infinity of space. Those particles themselves may or may not be concrete at all, but simply a dance of probabilities. The porousness and emptiness of our flesh is contradicted by the condition on our level of reality, which is opaqueness, density, and impenetrability. There is a terrible need for dissolution. Do we dimly remember the Bardo state: consciousness between incarnations - floating infinitely freely through our atoms, dancing the cosmic jig among the quarks, suspended, as it were, as crystals in a solution? We are exasperated by solidity. "Oh that this too solid flesh would melt!" We are so isolated from the other, so lonely. Self-penetration, physical and violent, is a metaphysical response to this despair of ever connecting deeply. So we plunge hooks into our flesh to facilitate orgasm, religious ecstasy, art. We pierce the separating membrane. We explode the integrity of the form. Thus pain, desired and willed, is metamorphosed into pleasure, into trance, into power, into healing, into apotheosis, into light.

Rachel Rosenthal



(Otto Muehl, *Mama und Papa, Auhne* 1962-69)

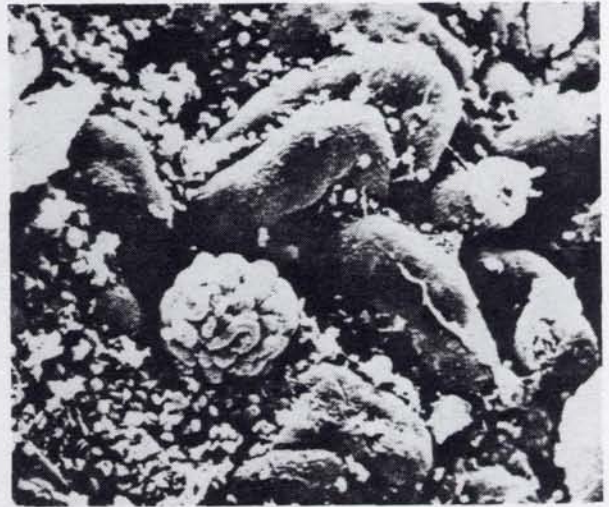
The Muehl 'Materialaktionen' confront the spectator with his secret fears, aggressions, wish dreams, nightmares, and unacknowledged desires. They 'stir up' residues of the concentration-camp guard, rapist, masochistic victim or brutal oppressor in all of us, and reintroduce us, in painfully original fashion, to the concepts of collective guilt (or catharsis?).

My work is psychic subversion, aiming at the destruction of the pseudo-morality and ethic of state and order. I am for lewdness, for the demythologization of sexuality. I make films to provoke scandals, for audiences that are hidebound, perverted by 'normalcy', mentally stagnating and conformist. The world-wide stupefaction of the masses at the hands of artistic, religious, political swine can be stopped only by the most brutal utilization of all available weapons. Pornography is an appropriate means to cure our society from its genital panic. All kinds of revolt are welcome: only in this manner will this insane society, product of the fantasies of primeval madmen, finally collapse. . . . I restrict myself to flinging the food to the beasts: let them choke on it.

— Otto Muehl.



BONDAGE PSYCHIC & CARNIVOROUS



TO DESTROY SEXUALITY

ALTHOUGH THE CAPITALIST ORDER APPEARS TO BE TOLERANT, IT IN FACT HAS ALWAYS CONTROLLED LIFE THROUGH ITS EXPRESSIVE, SEXUAL, EMOTIONAL AND AFFECTIVE ASPECTS, CONSTRAINING IT TO THE DICTATES OF ITS TOTALITARIAN ORGANIZATION BASED ON EXPLOITATION, PRIVATE PROPERTY, MALE DOMINANCE, PROFIT, AND PROFITABILITY. IT EXERCISES THIS CONTROL UNDER ALL OF ITS VARIOUS GUISES: THE FAMILY, SCHOOLS, THE WORK PLACE, THE ARMY, RULES, DISCOURSE. IT UNFAILINGLY PURSUES ITS ABJECT MISSION OF CASTRATING, OPPRESSING, TORTURING, AND MANGLING THE BODY, ALL THE BETTER TO INSCRIBE ITS LAWS UPON OUR FLESH, TO RIVET INTO OUR UNCONSCIOUS ITS MECHANISMS FOR PROPAGATING SLAVERY.

GUY HOCKENGHEM

WE HAVE BEGUN AND SHALL CONTINUE TO PRODUCE A NEW SOCIETAL REALITY IN WHICH THE GREATEST ECSTASY COMBINES WITH THE GREATEST CONSCIOUSNESS. WE HAVE BEGUN WITH THE BODY, WITH THE REVOLUTIONARY BODY, THE PRODUCTIVE SPACE OF "SUBVERSIVE" STRENGTH AND THE EFFECTIVE SPACE OF ALL OPPRESSION. CONSEQUENTLY, WE HAVE REUNITED "POLITICAL" PRACTICE WITH THE REALITY OF THE BODY AND ITS FUNCTIONS BY COLLECTIVELY INVESTIGATING ALL THE VARIOUS MODES OF LIBERATION.

WE WANT INSTEAD TO BE TRANSEXUAL, AUTONOMOUS, MOBILE AND MULTIPLE HUMAN BEINGS WITH VARYING DIFFERENCES WHO CAN INTERCHANGE DESIRES, GRATIFICATIONS, ECSTASIES, AND TENDER EMOTIONS WITHOUT REFERRING BACK TO TABLES OF SURPLUS VALUE OR POWER



'Life is, at the bottom of things, indestructibly powerful & pleasurable.'

—Nietzsche

AUTOPSY REPORT of a civilization that has outlived its own finality: an 'extreme hypothesis' where sex, tech & death keep exchanging their values. In a world which is losing the reality principle, 'only a psychopath can imagine sanity'.

—J. G. Ballard

Do you speak subversive blood languages?

TO BE ALIVE IS TO BE BURNING

Do you practice witchcraft, alchemy, or any deviant form of sex magic?

LOVE IS THE LAW/LOVE UNDER WILL

Can you distinguish the textures of intimacy?

I NEVER TASTED MY MOTHER'S MILK

Do you respect the laws inscribed on the flesh?

THE POLITICAL LIFE OF HUMAN GENITALS

Can you recognize sexual propaganda?

THE PORNOGRAPHY OF DISTANCE

Where were you the night they executed the tongues of dissent?

REVENGE IN FORBIDDEN ZONES

Do you suffer amnesia of history?

REMEMBER, AND FAILING THAT, INVENT

Are you deluded by the system of false tolerance?

NO IMAGES OF GODS IN THE SUPERMARKETS

Do you worship power or pleasure?

TO DISPOSE OF THE WHIP!

Can you heal your own wounds?

FREEDOM IS A PSYCHO-KINETIC SKILL

Do you uphold the separation of gender?

THE ARCH-TYPE OF THE HERMAPHRODITE

Have you danced with the beast of transformation?

THE EROTIC NIGHT WILL ALWAYS BE WITH US

— Bradley Eros/Aline Mare

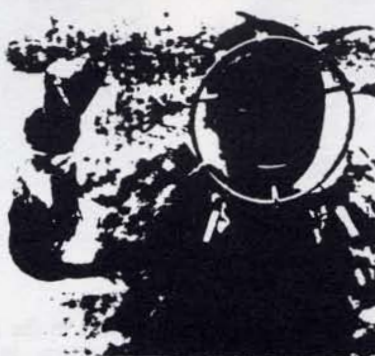


TO PUT AN END TO THE SLAUGHTER OF THE BODY

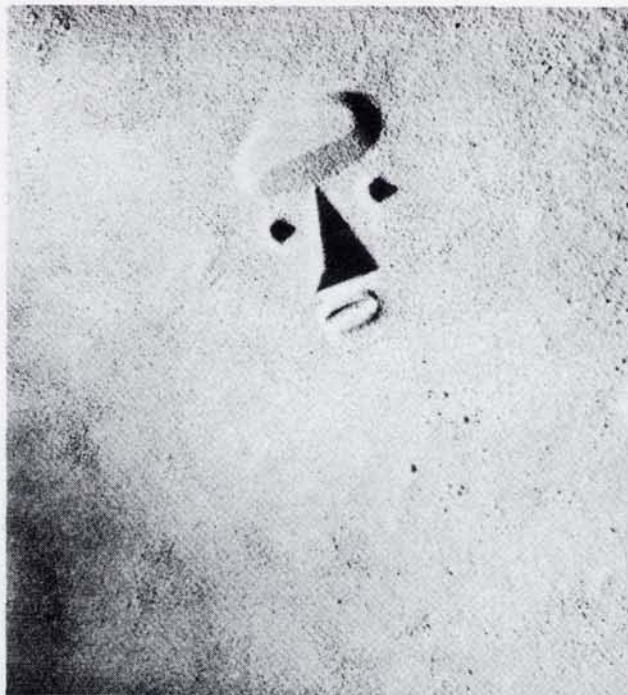


Why lie, why try to place
on a literary level a thing which is
the very cry of life?
Why give an appearance of fiction
to what is made up of the ineradicable
substance of the soul, to what is
the wail of reality?

Artaud's letter to J. Rivière
25 May 1924



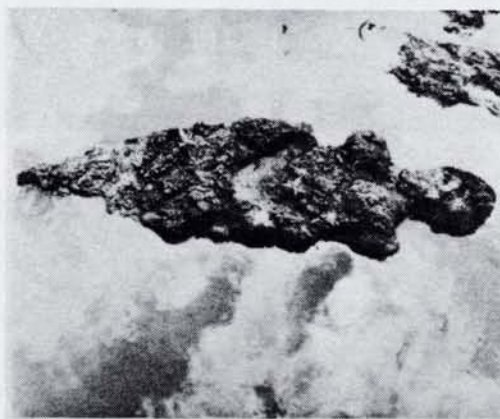
NATO soldier clothed to resist chemicals
Convulsions and a danger of drowning in body juices.



18A. Isamu Noguchi. Sculpture to Be Seen from Mars. 1947. Model in sand;

'To the enlightened, whose consciousness embraces the universe, the universe becomes one's 'body'.

—Govinda



Ann Mendieta. Isla.

The Resurrection of the Body/Life Against Death

'Our present senses are but rudiments of what they are destined to become.'

—Thoreau

The human body would become polymorphously perverse, delighting in that full life of all the body which it now fears . . . consciousness which does not observe the limit, but overflows; consciousness which does not negate any more.

—Norman O. Brown

ONTOGENY RECAPITULATES OROGENY

ONTOGENY RECAPITULATES OROGENY

Our life is as a fire dampened, or as a fire shut up in stone. It must blaze, and not remain smouldering, smothered.

—Boehme

ONTOGENY RECAPITULATES PHYLOGENY

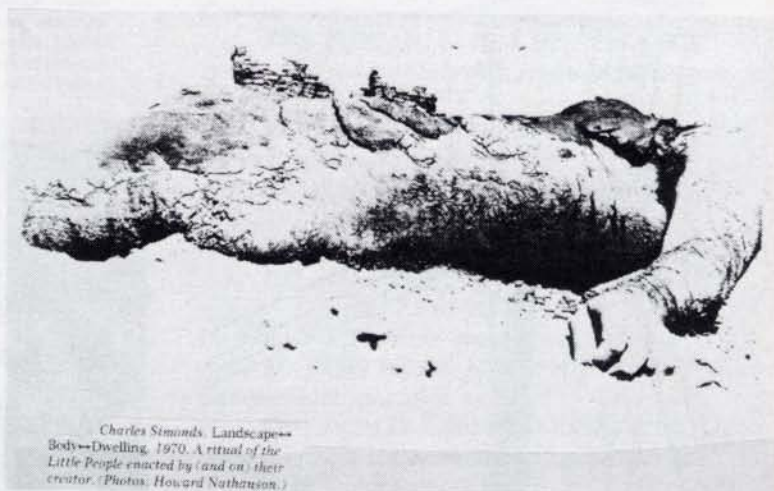
ONTOGENY RECAPITULATES PHYLOGENY

(The individual in development repeats, step-by-step, the evolution of the species.)

Dismembered, remembered, From Chaos to Apocalypse. Not gradual but discontinuous, catastrophic, revolutionary time. Generation is only an image of Regeneration. Symbolic consciousness is cosmic consciousness.

As an attempt to unify and to cure, the 'dialectical consciousness' would be a manifestation of Eros.

—Norman O. Brown, *Love's Body*



Charles Simonds. Landscape—Body—Dwelling. 1970. A ritual of the Little People enacted by (and on) their creator. (Photos: Howard Nathanson.)

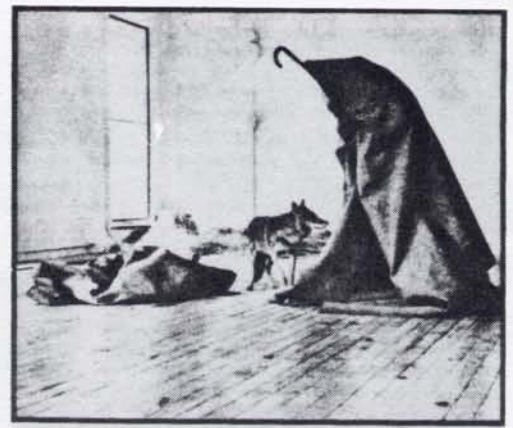
“The creative spirit stands in the grave, in the hidden heap, the dung hill of culture; breaking the seal of familiarity; breaking the cake of custom; rolling the stone from the sepulchre; giving the dead metaphor new life.”
(Norman O Brown: *Love's Body*)





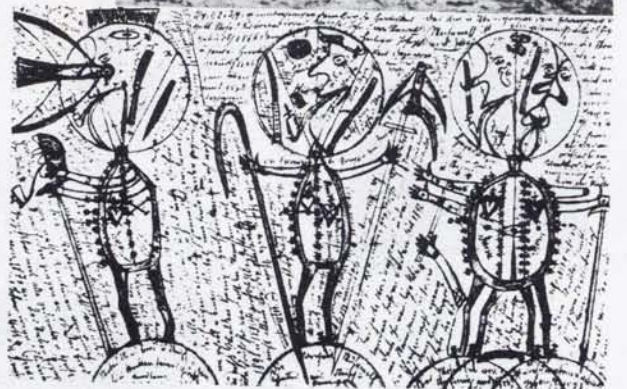
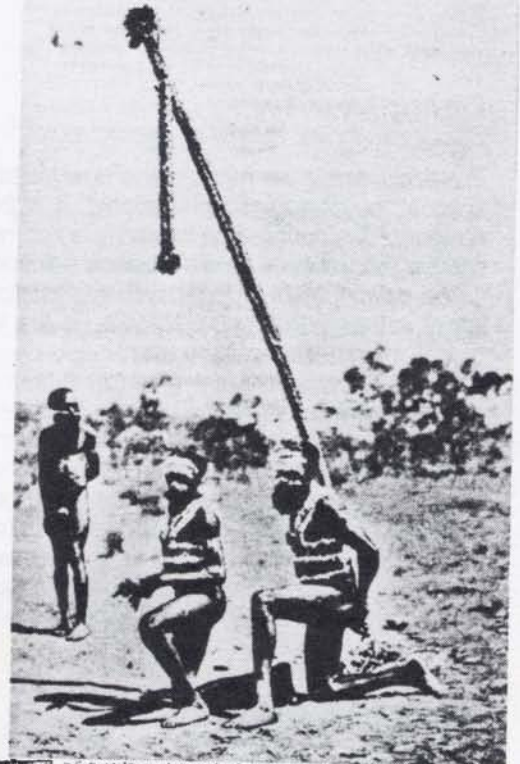
Art need no longer be an account of past sensations. It can become the direct organization of more highly evolved sensations. It is a question of producing ourselves, not things that enslave us.

—Guy Debord



JOSEPH BEUYS

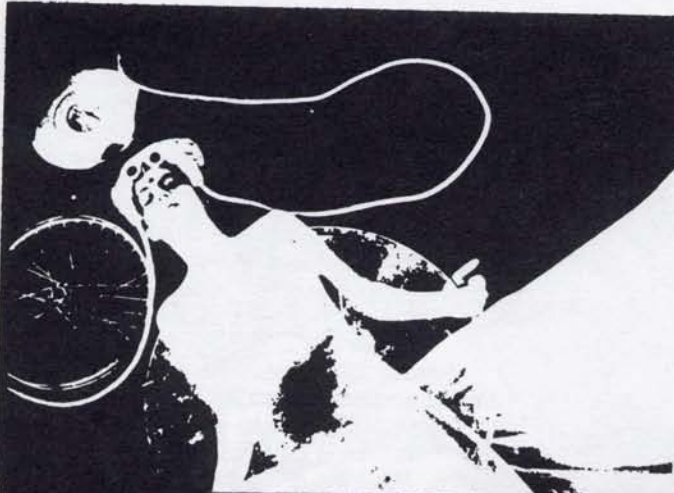
(the pole) in Iruntarinia ceremony.



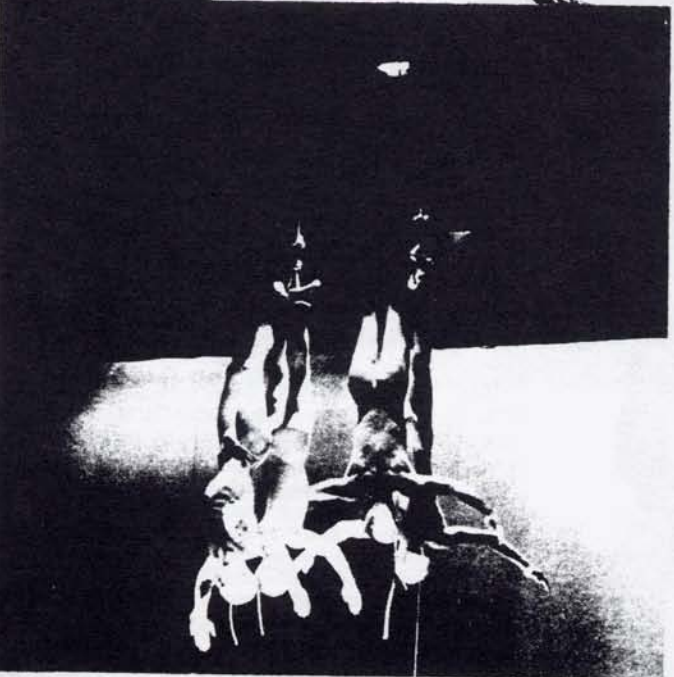
The sacred principle is nothing more nor less than society transfigured and personified. . . . Howsoever little importance the religious ceremonies may have, they put the group into action.

—Emile Durkheim

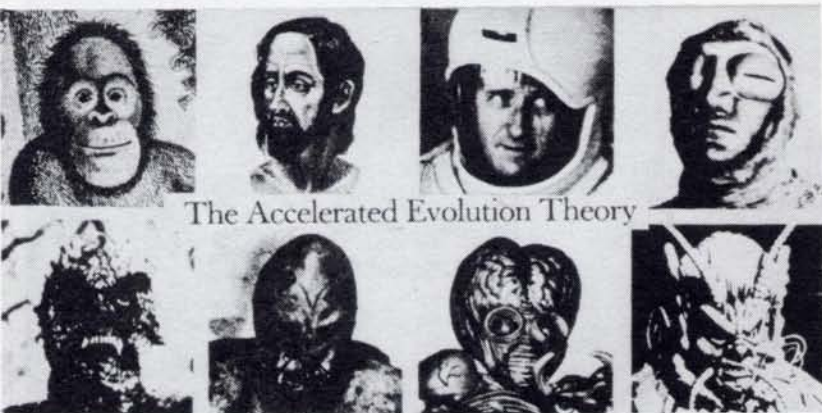
Erotic Psyche



Sankaijuku



THE RADIANT & SHATTERED BODY



The Accelerated Evolution Theory

Exo-psychology

for evolutionary agents of genetic mutation

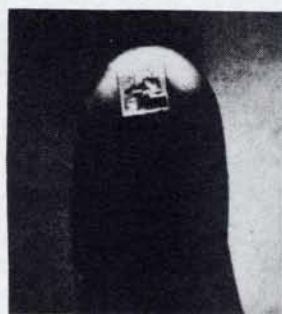
The crisis which the human race now faces has been called spiritual, psychological, philosophic. It is best described as navigational. The threat to humanity is not material, but neuro-political. Migration is nature's classic solution.

The development of Exo-psychologies, scientific philosophies of extraterrestrial neurogenetics, is the ticket for creating global, interspecies collaboration.

There are 8 bio-circuits: 4 larval (earth-bound, territorial) and 4 post-terrestrial (zero-gravity) phases. The later stages of receptivity (via neurotransmitter drugs, like LSD or XTC, or by other methods of chemical alteration, like meditation) allowing for selectively reimplanting new circuits in the genetic code.

The blueprint of DNA has designed us to move off the planet and to enter high-velocity, time-relativity states; to attain symbiotic longevity; to construct and direct galaxy transport; and eventually evolve beyond matter as we now know it.

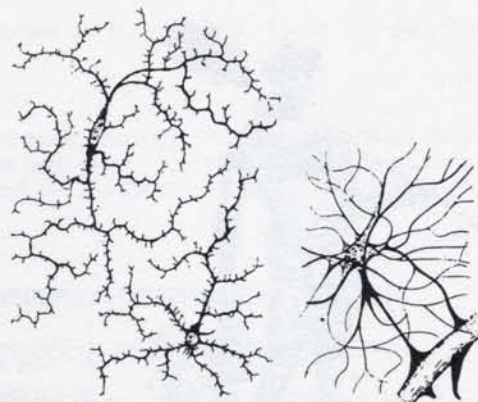
—Timothy Leary



Soul of a new machine: a 16-bit logic chip



The computer diminishes the past before the future: the Loeb Classical Library, a repository of more or less all the literature that survives from ancient Greece and Rome, could be entirely stored in a silicon microunit held between one's fingertips.



DEL RIO HORTIGO,
Dessins de neurones

via Sci-Media: from sub to trans

Metabody confronts the disease in consciousness of certain unconscious premises of science. As modern science confronts Ferenczi's aphorism: "Pure intelligence is thus a product of dying, or at least of becoming mentally insensitive, and is therefore in principle madness."

Sublimation ('a mortification of the body') is the oily medium that ensures the transmutation of bodily energy & life into the hypnotic dance of dead things.

—Jonathan Miles

... With the 20th Century there begins a kind of scientific thought in opposition to the senses... It follows that the entire use of the brain is being called into question... The brain is no longer adequate as an instrument for, but is an obstacle to, scientific thought. It is an obstacle in the sense that it is the co-ordinating center for human movements and appetites. It is necessary to think in opposition to the brain.

—Bachelard

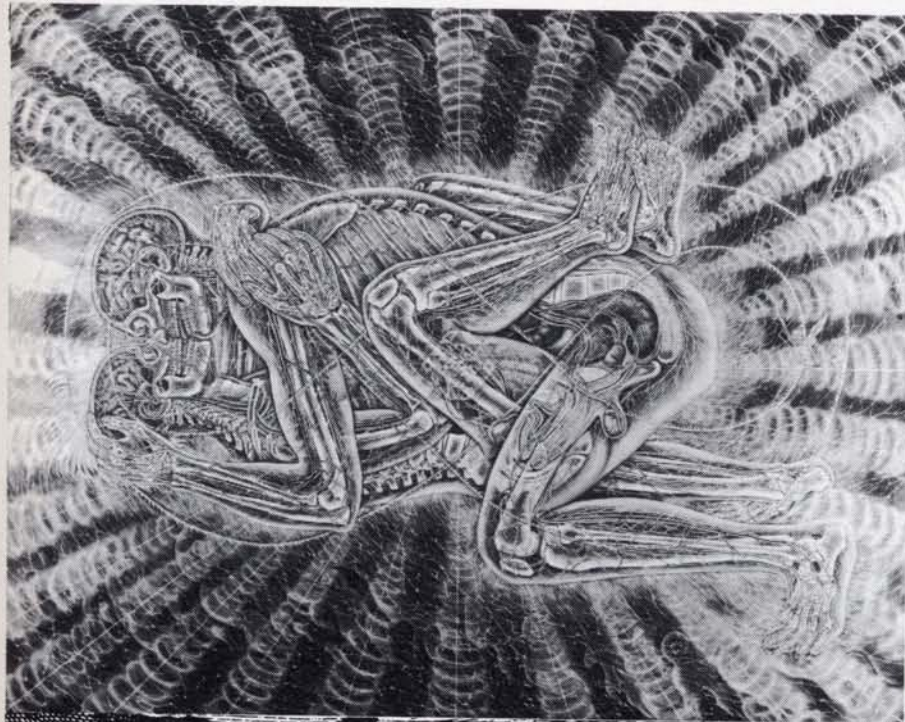
There's conflict in the instinctual orientations of the 'mechanistic' and 'organistic' points of view. Yet, an adoption of the organismic under present conditions might be a relapse into naive animism. The other is a commitment to the task of demythologizing our view of nature.

Through media, we live outside of reality, in hyper-space, a body-meta manipulative of its own beliefs. This critical interference allows us to re-imprint new circuits of perception: wisdom of the structures is the gate to transcend them.

Consider this: The goddess is dead.

If the goddess is dead, there is nowhere for eternity to hide. The last resort of homecoming is denied us. We are confronted with mortality, as if for the first time.

—Angela Carter, *The Sadeian Woman*



alex grey Copulating



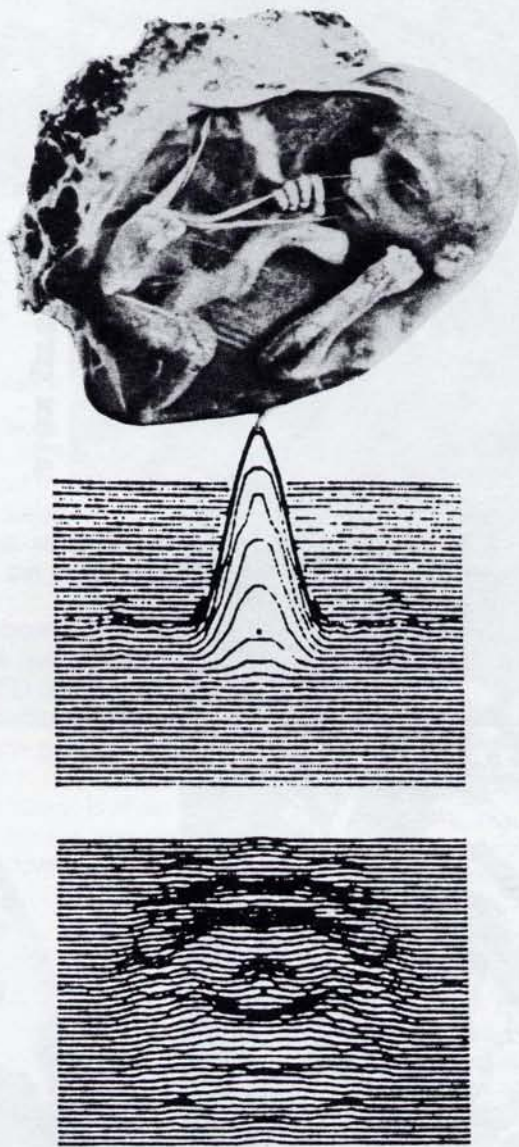
The Subtle Body

"What is a human being? A magnetic field, that's all he is. What kind of magnetic field is it? It vibrates on its own nucleus and in proportion with its existence with the entire universe. And there are many magnetic fields, millions of them, without talking with somebody, you communicate." (Yogi Bhajan)



The "magical" body which the poet seeks is the "subtle" or "spiritual" or "translucent" body of occidental mysticism, and the "diamond" body of oriental mysticism, and, in psychoanalysis, the polymorphously perverse body of childhood. Thus, for example, psychoanalysis declares the fundamentally bisexual character of human nature; Boehme insists on the androgynous character of human perfection; Taoist mysticism invokes feminine passivity to counteract masculine aggressivity; and Rilke's poetic quest is a quest for a hermaphroditic body.¹⁴





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