

A woman with a black sequined hat and tattoos, looking to the right against a pine-patterned wallpaper.

**THE BALLAD OF GENESIS
AND LADY JAYE**

**A FILM BY
MARIE LOSIER**

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“Marie’s technique is very revolutionary. Most documentaries—and I’ve been in in a lot of documentaries, I’ve been in Joy Division, Brion Gysin, Burroughs, Derek Jarman documentaries—all kinds of stuff. But they’re all the same, they sit you down and they stick a camera at you and it’s just your head, and you’re just going blah, blah, blah, blah, blah... and it’s very ordinary. There’s nothing very interesting and radical happening. But with Marie there’s animation and she gets you to wear the most ludicrous costumes and do these bizarre things that at the time you’re doing them you’re thinking, what the hell has this got to do with my life? But when it’s all assembled, it’s like Fellini meets documentary. It’s a very new, radical way of making documentaries, and quite honestly, we think that Marie does and the way she does it will be the template for the future. She is totally unique, very deep with a great sense of joy and emotions below her humor.”

—Genesis Breyer P-Orridge

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SYNOPSIS

Genesis P-Orridge has been one of the most innovative and influential figures in music and fine art for the last 30 years. A link between the pre- and post-punk eras, he is the founder of the legendary groups COUM Transmissions (1969-1976), Throbbing Gristle (1975-1981), and Psychic TV (1981 to present), all of which merged performance art with rock music. Celebrated by critics and art historians as a progenitor of “industrial music”, his innovations have transformed the character of rock and electronic music while his prodigious efforts to expand the boundaries of live performance have radically altered the way people experience sound in a concert setting.

But that’s just the preamble to the story. Defying artistic boundaries, Genesis has re-defined his art as a challenge to the limits of biology. In 2000, Genesis began a series of sex reassignment surgeries in order to more closely resemble his love, Lady Jaye (née Jacqueline Breyer), who remained his wife and artistic partner for nearly 15 years. It was the ultimate act of devotion, and Genesis’s most risky, ambitious, and subversive performance to date: he became a she in a triumphant act of artistic self-expression. Genesis called this project “Creating the Pandrogyné”, an attempt to deconstruct two individual identities through the creation of an indivisible third.

Tragically, Lady Jaye died in 2007, leaving Genesis devastated, though resilient. Since then, he has ceaseless pursued his physical ideal: a perfect mirror of Lady Jaye’s incomparable beauty.

This is a love story, and a portrait of two lives that illustrate the transformative powers of both love and art. Marie Losier brings to us the most intimate details of Genesis’s extraordinary, uncanny world. In warm and intimate images captured handheld, Losier crafts a labyrinthine mise-en-scene of interviews, home movies, and performance footage. *The Ballad of Genesis and Lady Jaye* documents a truly new brand of Romantic consciousness, one in defiance of the daily dehumanization of the body by the pervasive presence of advertising and pornography, conveying beauty, dignity and devotion from a perspective never before seen on film.

NOTE OF INTENT

MY ENCOUNTER WITH THE THIRD KIND

My story with Genesis P-Orridge begins five years ago in a typically miraculous New York City coincidence. Before I had ever met him, I'd seen him perform at a concert at the Knitting Factory, the now legendary club in Tribeca. For me, watching Genesis perform was pure enchantment. His words from the stage hovered somewhere between song and speech, deeply poetic, primitive, at times frightful. It completely hypnotized me. I had never seen anyone like him, because his appearance was that of the raw image one might have of a "rock-n-roll chick", and yet Genesis was a man. I knew immediately, I had to film this perplexing and powerful figure, perhaps as a way of understanding what I had experienced, but moreover to have proof of the existence of a being I was convinced had arrived from somewhere else!

A week later, I was at a gallery opening in Soho, one of those sardine-can spaces where you can barely walk and hardly breathe. Being relatively small, I got pressed into a corner where I inadvertently stepped on someone's toes. I turned to apologize and there was Genesis smiling, talking with the Icelandic singer Bjork, his gold-capped teeth glittering down over me. We spoke briefly, but in that time I felt something special had passed between us. He asked me about my films and gave me his email. Whether it was fate or pure clumsiness, this marked the beginning of our artistic collaboration, one that would develop into a close friendship.

Beat novelist William S. Burroughs, another collaborator and close friend of Genesis P-Orridge, once wrote of him:

"[Genesis] is the only person I've ever met who I had hero-worshipped, who turned out exactly as I'd expected him to be, and everything I'd hoped him to be. Which was incredible. Inhumanly intelligent. I was interested in him primarily as a character, the way he lived, and he was a 'more than real' real life character. A phenomena. I was already into the idea that the most important work is the way you live and you should live life as a work and try to make each aspect of it as interesting as you can."

Burroughs sums up what has most attracted me to Genesis, the simple and profound notion that the manner in which you live your life is the highest and most unimpeachable form of art that exists.

NOTE OF INTENT

(CONTINUED)

A LOVE STORY

“My project is not about gender. Some feel like a man trapped in a woman’s body, others like a woman trapped in a man’s body. The pandrogynne says, I just feel trapped in a body. The body is simply the suitcase that carries us around. Pandrogyny is all about the mind, consciousness.”

– Genesis Breyer P-Orridge

Both Genesis and Lady Jaye were born with life changing illnesses, imprinting upon them from an early age an incredibly complex relationship to their bodies. Later in life, they became gender variant activists, their mutating appearance based on gestural aesthetics, a living project documented through their collaborative paintings, photographs, writings and performances. With Lady Jaye’s death, as a way to honor his lost love, Genesis remains committed to his quest for the Pandrogynne.

It was in 2003 that Genesis changed his name to Genesis Breyer P-Orridge, beginning a performance series called ‘Breaking Sex’. This project was about reunion and resolution of male and female to a perfecting hermaphroditic state through cosmetic surgery, blurring the line between the sexes, bringing Genesis and Lady Jaye nearer to one physically.

The passing of Lady Jaye has become central to my film. I thought this tragic event would prevent me from continuing to shoot, but I was surprised to find Genesis wanting to continue. In his mind, the completion of this film would be the most appropriate way to honor his love and life with Jaye, a message of hope and solidarity with artists and lovers everywhere, regardless of gender or sexual orientation. By allowing me unprecedented access over these past many years to film their professional and personal lives, I believe I have material that transcends most fiction films, but whose message is ultimately grounded in the most humanistic and basic of desires: the affirmation of love.



Throbbing Gristle, Beck Road, Hackney, 1980.



© Helen Roberts

DIRECTORS STATEMENT

Much of the film has been shot using a silent Bolex 16mm film camera. Since I primarily shoot alone, the Bolex has become a vital part of my body, almost like an extra hand, a very human camera allowing me to communicate what I need to visually while liberating me completely from any fears during shooting. Being somewhat small and acrobatic, a dynamic relationship often develops between me and my subjects yielding beautiful, improvisatory, motion photography. In addition, I have employed state of the art HD video technology to capture numerous interviews and performances with Genesis allowing me exclusive access to his private film and media archive, literally hundreds of hours of found footage collected over many years, news clips and home movies (some dating back several decades and never before seen publicly).

I envision the film as an agile, mobile, playful, hand-spliced patchwork of iconic images, one which captures the constant activity, flow and theatricality of the lives of Genesis and Lady Jaye. Second cameraman Benjamin Kasulke brings with him a completely original aesthetic. Having recently shot Guy Maddin's *Brand Upon the Brain*, a film whose surreal, perfectly crafted, black and white cinematography bristles with an intuitive sense of movement, Kasulke's mastery of magical Melies-esque superimpositions will be used to illustrate the Pandrogeny process.

Woven from stories, memories, dreams, music and interviews, several portions of the film have been shot in a studio employing elaborate costumes and choreography to dramatize key moments in the lives of Genesis and Lady Jaye.

I approach my subjects as if it were the beginning age of cinema, the time of George Melies and the Lumiere Brothers, by creating tableau vivants- comical, colorful, mise-en-scene recreating stories and interviews. By re-enacting scenes from their own lives, what begins to emerge is a truth that far exceeds the conventions of traditional documentary filmmaking. By approaching my subjects from oblique angles, my editing style functions like a colorful, incongruent, tapestry; small details offering a more acute sense of the whole.



Big Boy and Genesis P-Orridge, 2008.

DIRECTORS STATEMENT (CONTINUED)



Neil Andrew Megson 6 years old.

a filmmaking practice, it is a form of psychodrama allowing my subjects to step outside of themselves and fixed habits of mind. What often happens is that hidden or unknown parts of their personality begin to emerge; through the veil of fiction one begins to understand a person's fantasy life, their secret wishes and desires, their most powerful feelings about the world and their place in it.

In one sequence, I filmed Genesis speaking about how he writes music in a beautiful bird costume I made for him. His words and gestures are translated into images as he whistles his music and talks about how he creates certain sounds. The whole scene becomes magical, he acts out his music, the costume amplifying a humorous, freer, aspect of Genesis's personality few have ever had a chance to see. In another scene, I built a set for him to reenact how he first met Lady Jaye. It is an incredible moving scene that poetically and visually expresses the stages of his love for Lady Jaye.

I have 4 hours of 16mm footage and 30 hours of interviews on HD video. I shot the staged and fictional elements with my Bolex 16mm giving this material a more cinematic, oeneiric, feel. I intend to weave this footage with the interviews and scenes from Genesis's daily life shot in HD, a format more traditionally associated with modern documentary filmmaking. Conforming and transferring the 16mm footage to HD, the film will be edited on Final Cut Pro, for a final feature length film rendered in high definition for transfer to 35mm.

Music is the primary way Genesis has made his living and will be an integral part of the film helping to shape its narrative and rhythm. Genesis has generously allowed me

to use his music which will be combined with recordings of interviews, concerts and rehearsals, taped over several years and in many different formats including reel to reel, camera recordings and open microphone. I will be working with an engineer to mix and conform the sound so I can seamlessly blend the soundtrack over the images. Working with Brion Dall, a trusted collaborator of Genesis who mixed all of Psychic TV albums, his knowledge and care for this material will be of great benefit in composing a complex, other worldly, soundtrack employing speech, music and found sounds.

For 4 years I have been filming incredible stories from Genesis's close friends, including musicians, writers, and filmmakers Orlan, Jim Jarmusch, Tony Oursler, Peaches and Chris Christphererson. I have many interviews still planned including Jenny Schlenzka, Film Curator at MoMA (NYC), where Genesis will be delivering a talk about her career in March 2010, and an interview with Caresse, Genesis's daughter living in Turkey, confirmed for next year pending additional funds that might help bring her to NYC.



Kathmandu . 2000

Paul A 2007



© Marie Loser and Bernard Vendouis



© Marie Lasser and Bernard Vendouis



© Marie Lasser and Bernard Vendouis

ABOUT THE DIRECTOR

“Marie Losier is the most effervescent and psychologically accurate portrait artist working in film today. Her films wriggle with the energy and sweetness of a broken barrel full o’ sugar worms!!!! No one makes pictures like Marie, Edith Sitwell’s inner Tinkerbell !!!!!!!”

–Guy Maddin

Marie Losier, born in France in 1972, is a filmmaker and curator working in New York City. She has shown her films and videos at museums, galleries, biennials and festivals. She studied literature at the University of Nanterre (France) and Fine Art in New York City. She has made a number of film portraits on avant-garde directors, musicians and composers such as Mike and George Kuchar, Guy Maddin, Richard Foreman, Tony Conrad and Genesis P-Orridge. Whimsical, poetic, dreamlike and unconventional, her films explore the life and work of these artists.



© Marie Losier and Bernard Vincloos

Marie Losier and Peaches, Berlin, 2009.

Her films are regularly shown at prestigious art and film festivals and museums, such as The Tate Modern, the Whitney Biennial, PS1, MOMA, The Berlin Film Festival, The International Film Festival Rotterdam, Tribeca Film Festival, The Cinemathèque Française and the Centre George Pompidou in Paris... She was also included in the **2006 Whitney Biennial** (Whitney Museum, NY).

She has started her first feature film, 5 years ago, a portrait of on the musical genius **Genesis Breyer P-Orridge**, and her band **Psychic TV**. The work in progress was presented in 2009 at The Centre George Pompidou in April to open “Hors Pistes” as well as at the Cinemathèque Française in Paris in September.

She lives and works in New York where she is film curator at the Alliance Française since 2000, where she presents a weekly film series. She has hosted many notable directors and artists, including Raoul Coutard, William Klein, Claire Denis, Chantal Akerman, Jane Birkin, and Jeanne Moreau.

She also programmed experimental films at the Robert Beck Memorial Cinema and Ocularis and today programs and bring experimental films series in Europe and all over in the States.

FILMOGRAPHY

Cet Air La (2010), 16mm, 3 min, B & W. With April March and Julien Gasc.
Slap the Gondola! (2010), 16mm, Music April March, 15min. With April March, Tony Conrad and Genesis P-Orridge
Papal Broken Dance (2009), super 8 & 16mm, music PTV3, 6min. With Genesis P-Orridge
Tony Conrad, DreaMinimalist (2008), 16mm, sound, 27 min. With Tony Conrad
Jaye Lady Jaye (2008), 16mm, sound, 15 min. With Lady Jaye and PTV3
Snow Beard (2008), 16mm, sound, 3 min. With Mike Kuchar.
Manuelle Labor (2007), 16mm, super 8, sound, 10min. Collaboration with Guy Maddin.
Flying Saucey! (2006), 16mm, color, sound, 9min.
The Ontological Cowboy (2005), 16mm, color, sound, 15 min. With Richard Foreman
Eat Your Makeup! (2005); 16mm, color, sound, 6 min. With George Kuchar.
Electrocute Your Stars (2004); 16mm, color, sound, 8 min. With George Kuchar.
Bird, Bath, and Beyond (2003); 16mm, color, sound, 13 min. With Mike Kuchar,
Lunch Break on the Xerox Machine (2003); 16mm, b/w, silent, 3 min.
Sanitarium Cinema (2002); video, color, sound, 5 min.
The Passion of Joan of Arc (2002); video, color, sound, 9 min.
Broken Blossoms (2002); video, color, sound, 10 min.
Loula Meets Charlie (2002); video performance, 7 min.
The Touch Retouched (2001); video, color, sound, 6 min.
Chick-chick (2000); video, sound, color, 2 min.

RETROSPECTIVES IN 2010

-BAFICI Film Festival/Buenos Aires (Argentina)-April: Retrospective - 15 selected films and discussions with Marie Losier + Jury for the BAFICI Film festival (Films of the Future)
-Festival du Nouveau Cinema (Canada)-Oct: Retrospective short films "The World of Marie!"
-Pera Museum-Istanbul (TURKEY) Nov: Retrospective + Q & A with Peter Hristoff

SELECTED SCREENINGS

Cet Air La (February 2010), 16mm, 3 min, B & W with April March and Julien Gasc.
2010-Les Rencontres Internationales Paris/Berlin/Madrid at Centre George Pompidou (FRANCE)
Dec: Cet Air La
2010-Kuala Lumpur Experimental Film and Video Festival (Malaysia)
2010-Residency Unlimited - Special Features (NYC)
2010- BAFICI-Buenos Aires Film Festival (Argentina)-retrospective
2010 -Crossing the Moors: Emerging Female Film/Video Artists (NYC)
2010 - Lucca Film Festival (Italy)
2010-Festival du Nouveau Cinema (Canada)
2010- Water Tower Art Fest-"Clairevoyance" (Bulgaria)
2010- Flux Factory – House Broken (USA)
2010- Femina 2010 - Rio De Janero (Brazil)

SELECTED SCREENINGS *(continued)*

Screening Work In Progress Feature film on Genesis Breyer P-Orridge
2010- BAFICI-Buenos Aires Film Festival (Argentina)-retrospective
2010- Museo D'Arte Contemporanea-Castello Di Rivoli-Torino (ITALY)
2009 -Centre George Pompidou-Hors Piste (Paris-France)
2009 -Cinémathèque Française (Paris-France)

FILMOGRAPHY (CONTINUED)

Slap the Gondola! (nov-2009), 16mm, Music April March, 15min

- 2010- Rio de Janeiro International Short Film Festival - Curta Cinema 2010
- 2010- Squeaky Wheel, Buffalo (USA)
- 2010- FilmerLaMusique, Paris (France)
- 2010- Experiments in Cinema V5.- New Mexico (USA)
- 2010- Maine International Film Festival (USA)
- 2010- EUROPEAN MEDIA ART FESTIVAL-EMAF (Germany)
- 2009 -Kino Arsenal -Berlin Cinematek (Germany)/ Live Films Event!
- 2009- Wexner Art Center (Ohio, USA)

Papal Broken Dance (2009), super8 & 16 mm, music PTV3, with Genesis P-Orridge, 6min

- 2010-Chicago Filmmakers (Chicago) August: Papal Brokendance-programmed by Todd Lillothun
- 2010- BAFICI-Buenos Aires Film Festival (Argentina)-retrospective
- 2010- Festival du Nouveau Cinema (Canada)
- 2010 -Crossing the Moors: Emerging Female Film/Video Artists (NYC)
- 2010- Water Tower Art Fest-"Clairevoyance" (Bulgaria)
- 2010- Rencontres Internationales Paris/Berlin/Madrid @ Madrid /Museo Nacional Centro de Arte Reina Sofia (Spain)
- 2010- Milwaukee Underground Film Festival (USA)
- 2010- Black Maria Film Festival (NY)-Director's Choice (3rd Prize)
- 2010 -Collectif Jeune Cinema-Theater La Clef (Paris-France): "Musique en Image"
- 2009 -Rencontres Internationales Paris/Berlin/Madrid - Cinéma Reflet Mécis (France)
- 2009- Dancing in the Dark DansFilm Festival (Sweden)
- 2009 -Le Lieu Unique-Nantes (France)-3 month exhibition in Museum
- 2009- Bozar Museum- Centre for Fine Arts of Brussels (Belgium)
- 2009 -Fullframe Festival, Gartenbaukino, (Vienna)
- 2009 -Berlin International Film Festival (Germany)
- 2009 -Chicago Underground Film Festival (USA)
- 2009 -Le Festival FilmerLaMusique, Point Ephémère & aux Mk2 des Quais (Paris, France)
- 2008 - Copenhagen International Documentary Film Festival (Denmark)
- 2008 - Kassel Documentary Film and Video Festival (Germany)
- 2008 - Festival du Nouveau Cinéma de Montréal (Canada)
- 2008 - Music on Film - Film on Music-MOFFOM (Czech Republic)
- 2008 - Chicago Underground Film Festival (US)
- 2008 - Film @ International House, Philadelphia (US)
- 2008--LA VITRINE, Ensap-gallery in Paris (France)

Snow Beard (2008), 16mm, sound, 3 min. With Mike Kuchar

- 2010- BAFICI-Buenos Aires Film Festival (Argentina)- retrospective
- 2010- The Maysles Institute (NYC)
- 2009 -Festival du Nouveau Cinéma de Montréal (Canada)
- 2009- Bozar Museum- Centre for Fine Arts of Brussels (Belgium)
- 2009- Berlin International Film Festival (Germany)
- 2009- Wexner Art Center (US)
- 2008- Seattle International Film Festival (US)

Tony Conrad, DreaMinimalist (2008), 16mm, sound, 26 min

2010-GALLERY B230-Los Angeles "Soft & Hard: Celebrating the Humorous in Contemporary Video Art by Women"-Curated by Paul Young (USA)
2010-BAFICI-Buenos Aires Film Festival (Argentina)-retrospective
2010-Kuala Lumpur Experimental Film and Video Festival (Malaysia)
2010- Water Tower Art Fest-"Clairevoyance" (Bulgaria)
2010- Festival du Nouveau Cinema (Canada)
2010- Black Maria Film Festival (NY)-Director's Choice (3rd Prize)
2010- The Richard J. Massey Foundation for the Arts & Sciences (NYC)
2010- Milwaukee Underground Film Festival (USA)-Third Prize Award
2010- Squeaky Wheel, Buffalo (USA)
2009 -Festival Docencourts de Lyon (France)
2009- Bozar Museum- Centre for Fine Arts of Brussels (Belgium)
2009 -Reykjavik Art Museum-Nordic Shorts and Documentaries (Iceland)
2009 -La Fondation Cartier-Nomadic Nights (France)
2009 -LUFF Lausanne Film and Music Festival (Swiss)
2009 -Courtisane Film Festival (Belgium)
2009 -Flaherty NYC at Anthology Film Archives (NYC-USA)
2009 - Wexner Art Center (Ohio, USA)
2008 -The Tate Modern (London - England)
2008 - Basel Art Fair 39-Basel Film-2008 (Suisse)
2008 - Rotterdam Film Festival (Holland)
2008 - Berlin Film Festival, Forum Expanded & Arsenal Experimental (Germany)
2008 - Seattle International Film Festival (US)
2008 -FilmerLaMusique- Cinema MK2 (France)
2008 - European Media Art Festival, EMAF (Germany)
2008 - Exis-Seoul Experimental Film and Video Festival (Korea)

Manuelle Labor (2007), 16mm, sound, 10min. Collaboration with Guy Maddin

2010-BAFICI-Buenos Aires Film Festival (Argentina)- Retrospective
2010-Exit Art-Film-Makers' Cooperative (USA-NYC)
2010-Crossing the Moors: Emerging Female Film/Video Artists (NYC)
2010- Festival du Nouveau Cinema (Canada)
2010- Water Tower Art Fest-"Clairevoyance" (Bulgaria)
2010- Maine International Film Festival (USA)
2010- Savory Films Festival (NYC): First Prize Award
2009 - Centre George Pompidou-"Guy Maddin Retrospective" (Paris-France)
2009 - ERA NEW HORIZONS International Film Festival (Poland)
2009 - Albuquerque Film Festival (New Mexico)
2009 - ECU-European Film Festival (Paris-France)
2009 - Director's Lounge-Berlin Film Festival (Germany)
2009 - Lincoln Center-Walter Reade - Dance on Camera Festival (NYC)
2009 - ERA NEW HORIZONS International Film Festival (Poland)
2009 - ECU - European Film Festival (Paris-France)
2009- Bozar Museum- Centre for Fine Arts of Brussels (Belgium)
2008- Harvard Film Archives (US)
2008 - Festival International de Films de Femmes, CRETEIL (France)
2008 - Melbourne International Film Festival (Australia)
2008 - Wexner Art Center (US)
2007 - Berlin International Film Festival, Forum Expanded (Germany)
2007- Cinema Nova, Brussels (Belgium)
2007 - Stockholm International Film Festival (Sweden)
2007 - Festival du Nouveau Cinema, Montréal (Canada)
2007 - LUFF Lausanne Film and Music Festival (Swiss)
2007 - Egyptian Film Center, City of Arts (Egypt)
2007 - Chicago Underground Film Festival (USA)
2007- Detroit Film Center (IL)

GRANTS AND AWARDS

2010

- ETC-Experimental TV Center (USA) for the feature The Ballad of Genesis and Lady Jaye
- Jerome Foundation (USA) for the feature The Ballad of Genesis and Lady Jaye
- Wexner Museum (USA)-Residency in Arts and Tech-July
- Black Maria Film Festival (NY)-Director's Choice (3rd Prize) for both films: Papal BrokenDance, Tony Conrad, DreaMinimalist
- First Prize Award for Savory Films Festival for the film Manuelle Labor
- Invited to be on the Jury for the CIMM/Chicago International Movies and Film Festival (USA)-March
- Invited to be on the Jury for the BAFICI Film Festival/Buenos Aires- Cinema of the Future- (Argentina)-April
- Guest artist in Chicago Art Institute for Ben Russel's film class-March: screening of a compilation of films
- Guest artist at Hunter College-MFA-April: screening of a compilation of films, talk, studio visit.
- Milwaukee Underground Film Festival (USA) May: Tony Conrad, DreaMinimalist -Third Prize Award
- Guest artist at SVA – School Of Visual Art (NYC)-Dec: screening of a compilation of films, talk, and studio visit.

2009

- IFP Marche t-2009 Independent Film Week/Documentary Section-The Ballad of Genesis and Lady Jaye
- Image/Mouvement- CNAP-Centre National des Arts Plastique (Paris-France): Post-Production Grant for the film The Ballad with Genesis P-Orridge and Lady Jaye
- Kino Arsenal -Berlin-Film Commission- Live Films! Honoring Jack Smith: Grant for the film Slap the Gondola!
- Guest Artist at N.Y.U Film School - Lynn Sach film class (NYC)
- Guest Artist at The New School -Film Class of Joel Schlemovitch (NYC)
- Guest Artist on the Film Jury at The ERA New Horizon Film Festival-August 2009-(Poland)

2008

- NYSICA-New York State Council for the Arts Production Grant:grant for the film The Ballad with Genesis P-Orridge and Lady Jaye
- Image/Mouvement -CNAP-Centre national des arts plastiques-Paris-France: Production Grant: grant for the film The Ballad with Genesis P-Orridge and Lady Jaye
- Ministère de la Culture et de la Communication (Direction de la musique, de la danse, du théâtre et des spectacles) – France: grant for the film The Ballad with Genesis P-Orridge and Lady Jaye
- Sarah Jacobson Grant for the film The Ballad with Genesis P-Orridge and Lady Jaye
- Private Fund thanks to the Richard Massey Foundation for the film Tony Conrad DreaMinimalist

2006

- Whitney Biennial Selection 2006 for film portrait on Richard Foreman, The Ontological Cowboy
- NYSICA-New York State Council for the Arts Production Grant: grant for film on Tony Conrad: Tony Conrad DreaMinimalist
- Experimental Television Center LTD (NY): grant for film on Tony Conrad: Tony Conrad, DreaMinimalist
- Black Maria Film Festival, Jury First Choice, for The Ontological Cowboy

2005

- Jerome Foundation, Jerome Hill Centennial (NY): grant for The Ontological Cowboy
- Black Maria Film Festival, Jury First Choice, for Electrocute Your Stars

2004

- NYSICA-New York State Council for the Arts Production Grant: grant for The Ontological Cowboy
- Flaherty Film Seminar, full grant
- Black Maria Film Festival, Jury First Choice, Bird, Bath and Beyond
- San Francisco Art Institute Film Festival, Juror's Citation, Bird, Bath and Beyond

FILM CREDITS

A film by Marie Losier • Produced, shot and edited by Marie Losier

Additional Editor

Marc Vives

Producers

Marie Losier
Steve Holmgren

Story Producer

Charlotte Mangin

Consulting Producer

Martin Marquet

Production Assistant

Elyanna Blaser-Gould

**Post Production Supervisor/
Negative Cutting**

Ryan O'Toole

Starring

Genesis Breyer P-Orridge
Lady Jaye Breyer P-Orridge
Big Boy (Breyer P-Orridge)

PTV3

Edley ODowd
Genesis Breyer P-Orridge
Lady Jaye Breyer P-Orridge
David Max
Markus Persson
Alice Genese

Thee Majesty

Bryin Dall
Genesis Breyer P-Orridge

Sound Engineer/Composer

Bryin Dall

Technical Advisors:

Sebastien Sanz D. Santamaria

Art Director, Costumes

Marie Losier

Other Appearances

Tony Conrad
Caleigh Fisher
Gibby Haynes
Clyde Magid
Marti Domination
Caresse P-Orridge Balpazari
Genesse P-Orridge
Lili Chopra
Peaches

This film was made possible thanks to the generous support of:

A Grant from the Jerome Foundation

NYSICA-New York State Council on the Arts

Sarah Jacobson Film Grant

CNAP-Avec le soutien du Ministère de la Culture et de la Communication (Direction de la musique, de la danse, du théâtre et des spectacles), et du Centre national des arts plastiques (Image/Mouvement)

ETC-Experimental Television Center

FIAF-French Institute Alliance Francaise

IFP Market

Film/Video Studio Program-
Wexner Center for the Arts

Bernard Henry Kyle/Pascale Cassageanu/Annick Lemonnier/Martin Marquet/Steve Holmgren/Thierry Giacomino

BIOGRAPHIES

Marc Vives A graduate of NYU's Tisch School of the Arts, Marc is a filmmaker and editor living in Brooklyn, NY. His previous credits include THE PAINTER SAM FRANCIS, a documentary that played internationally at festivals and museums including the Tate Modern in London and the Louvre in Paris, and the narrative PUTTY HILL, a multiple festival award winner that will be released theatrically in the spring of 2011.

Ryan O'Toole is a filmmaking professional and musician who lives in Long Island City, Ryan O'Toole was raised in Phoenix, AZ. He is a professional film editor, filmmaker and musician. Ryan holds an MFA in film editing from the American Film Institute and has extensive experience and expertise working with digital video and traditional film environments.

Charlotte Mangin (story producer for "The Ballad of Genesis and Lady Jaye") has been a documentary filmmaker for over ten years. She spent five years on the production staff of National Geographic Television, working on stories about illegal immigration along the U.S.-Mexico border, public health issues in Nepal, Colombia's drug wars, and hurricane devastation in Florida, among others. Most recently, Charlotte spent five years with the PBS series Wide Angle, reporting on international issues such as women's rights in Morocco, legal reform in China, hunger in Ethiopia, and political turmoil in Haiti. She directed, produced and edited her own independent documentary project about street children in Tangier which premiered on PBS in 2007. Born in Paris, France, Charlotte attended Amherst College,

followed by a Masters from Harvard University in East Asian Studies.

Steve Holmgren A Minnesota native and graduate of Boston University's School of Management, Steve Holmgren is a New York City-based Producer and Programmer. He recently produced Matt Porterfield's Putty Hill, and is currently working with Joseph Cahill on his project The Night Fisherman. He is also the programmer at the nonprofit documentary arts space UnionDocs in Williamsburg, Brooklyn. Steve also has experience in film sales, primarily with documentaries at Cactus Three, and started off working in film in production at HDNet Films. He also works with the Robert Flaherty Film Seminar and Sound Unseen.

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