

	New Discretions

NADA Miami , BOOTH C305

=====ARTIST BIOS

BREYER P-ORRIDGE

BREYER P-ORRIDGE is a single artist composed of Genesis Breyer P-Orridge (1950-2020) and he/r romantic partner Lady Jaye Breyer P-Orridge (1969-2007). Influenced by the cut-up technique of Brion Gysin, the duo officially initiated the project on Valentine’s Day in 2003, undergoing their first plastic surgery together in an effort to transition to their “angelic bodies”—a single ‘pandrogynous’ being named BREYER P-ORRIDGE. The concept was twofold: first, plastic surgery represented a symbolic act of defiance against one’s DNA, and a rupture to the limitations imposed by biology; second, Pandrogynous was the physical manifestation of loving someone so deeply that you wanted to become that person. Throughout he/r practice, Genesis blended pronouns and used performance, collage, body modification, photography and contemporary magical tropes to disrupt longstanding preconceptions of psychology, sexuality and spirituality.

BREYER P-ORRIDGE has exhibited in museums and galleries across the globe, including Pioneer Works, NY; DOX Center for Contemporary Art, Prague; the Institute of Contemporary Art, Philadelphia, PA; Tate Britain, London, UK; Deitch Projects, New York, NY; the Andy Warhol Museum, Pittsburgh, PA; The Serpentine Galleries, London, UK; MoMA PS1, New York, NY; MASS MoCA, North Adams, MA; and The Rubin, New York, NY; among many others. Alongside he/r visual art practice, Breyer P-Orridge founded the performance collective COUM Transmissions in 1969, which spawned the seminal Industrial band Throbbing Gristle in 1976. S/he was also a founding member of Thee Temple ov Psychick Youth occult group, and fronted the experimental pop rock band Psychic TV. He/r archives are part of the Tate’s permanent collection.

VAGINAL DAVIS

Vaginal Davis (b. Los Angeles, CA; lives and works in Berlin, DE) is a key figure in the history of queer music, performance, and video art. Naming herself after the activist Angela Davis, she emerged in the queer and punk club performance scene of Los Angeles in the late 1970s. The artist created her own mythology during the live performances of her “multiracial, maxi-gendered” bands—an interplay between identity, fiction, and critique that also informs her influential xeroxed print publications, or zines, and later video work. Davis is a founding figure in the “homocore” movement that reinterpreted hardcore punk through queer cultures, as well as the art and music networks of the 1990s that influenced the emergence of the feminist punk Riot Grrrl movement.

Vaginal Davis has been included in exhibitions at The Hammer (2021), Los Angeles, CA; Art Institute of Chicago (2020), IL; the New Museum (2017), 80WSE (2016), Cooper Union (2015), Participant Inc. (2012, 2010), all in New York, NY; Portland Art Museum (2018), Portland, OR; National Museum of Contemporary Art Bucharest, RO (2009); Museum of Modern and Contemporary Art Rijeka, HR (2009); Yerba Buena Center for the Arts, San Francisco, CA (2008); and Kunsthau Bregenz, AUT (2006), among many others. She has performed at New Museum, New York, NY (2017); documenta 14, Kassel, DE (2017); Lafayette Anticipations, Archives nationales, Paris, FR (2017); Arsenal Institut für Film und Videokunst, Berlin, DE (2017); GenderFest Athens, GRC (2017); Creative Time Summit, Washington, D.C. (2016); Kunstverein Hannover, DE (2016); Agnes Etherington Art Centre, Kingston, Ontario, CA (2015); Centre for Contemporary Arts Glasgow, SCO (2015); New York University, NY (2014); School of the Art Institute of Chicago, IL (2013, 2020); Participant Inc., New York, NY (2012); Southbank Centre, London, UK (2012); The Getty Center as part of Pacific Standard Time, Los Angeles, CA (2012); Museum

of Contemporary Art, Los Angeles, CA (2011); and Tate Modern, London, UK (2011), among others. Davis has been a visiting professor at Lund University-Malmö Art Academy, SE; Justus Liebig Universität Gießen, DE; Goethe Universität Frankfurt, DE; Harvard University, Cambridge, MA; and New York University, New York, NY. Her prolific artistic production also extends to her participation in a number of art bands including The Afro Sisters; Black Fag; ¡Cholita! The Female Menudo; and Pedro, Muriel, & Esther; as well as solo projects. Her zine publications include Dowager, Crude, Fertile La Toyah Jackson, Shrimp, the Magazine for Licking and Sucking Bigger and Better Feet, Yes, Ms. Davis, and Sucker. In 2009, she was awarded the Ethyl Eichelberger Art Prize. Davis has hosted and curated the performative film event Rising Stars, Falling Stars at the Arsenal Institut für Film und Videokunst in Berlin for eight years. Magnificent Product, a solo exhibition examining Davis' work and legacy, is currently on view at the Moderna Museet, Nationalmuseum, Index, Accelerator, all Stockholm, SE.

JIMMY DeSANA

Jimmy DeSana (1949-1990), a key figure in the New York downtown scene of the 1970s and 80s, created a body of photography that evinces a singular style typified by concealed figures, saturated colors, and surreal mise-en-scène, with subject matter that indexes the artist's fascination with American suburbia and queer fetish subculture in equal measure. Throughout his career, DeSana seamlessly blended the tropes of fashion photography, camp sensibility, and experimental art, resulting in images that are simultaneously relatable in their use of quotidian settings, yet entirely otherworldly in their depiction. DeSana grew up in Atlanta, GA, and received his bachelor's degree from the Georgia State University in 1972 before relocating to New York's East Village in the early 1970s. Recent solo exhibitions include Jimmy DeSana: Submission at the Brooklyn Museum, New York, 2023, accompanied by a catalogue co-published by the Brooklyn Museum and DelMonico Books; The Sodomite Invasion: Experimentation, Politics and Sexuality in the work of Jimmy DeSana and Marlon T. Riggs, Griffin Art Projects, Vancouver, Canada, 2020; and Reminders, Pioneer Works, Brooklyn, NY, 2016. DeSana's work can be found in numerous public collections including the Institute of Contemporary Art, Boston, MA; the Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Chicago, IL; the Museum of Fine Arts, Houston, TX; the Museum of Modern Art, New York, NY; and the Whitney Museum of American Art, New York, NY. Ruin of Rooms, a major two-person exhibition of the work of Jimmy DeSana and Paul P., at KW Institute for Contemporary Art, Berlin was on view in 2024.

JORDAN EAGLES

Jordan Eagles (b. 1977) is an artist who has been exploring the aesthetics and ethics of blood as an artistic medium since the late 1990s. He lives and works in New York City.

Eagles' works are held in numerous private and public collections including the Addison Gallery of American Art, Everson Museum of Art, Peabody Essex Museum, Princeton University Art Museum, The Rose Art Museum, University of Michigan Museum of Art and Wellcome Collection. Recent exhibitions, installations and public programs include the Getty (Los Angeles), High Museum of Art (Atlanta, GA), The Andy Warhol Museum (Pittsburgh, PA), Leslie-Lohman Museum of Art (New York, NY), Museum of the City of New York, Birmingham Civil Rights Institute (Alabama), The High Line (New York, NY) and Hammer Museum (Los Angeles, CA). Eagles collaborated with the NYC Department of Health and Mental Hygiene on NYC Blood Sure and—in partnership with GMHC and FCB Health—is a co-founder of [Blood Equality](#).

CLARITY HAYNES

Clarity Haynes (b. McAllen, TX, 1971) is known for her long-standing explorations of the torso as a site for painted portraiture. Works in her Breast Portrait Project, always painted from life and usually monumental in scale, have focused on themes of healing, trauma, and self-determination. The new works continue this practice, but also claims crowning and birth imagery as symbols of courage and resistance.

Clarity Haynes lives and works in Brooklyn, NY and Bearsville, NY. She holds an MFA from Brooklyn College and a CFA from the Pennsylvania Academy of the Fine Arts. Her work has been widely exhibited, including at INVISIBLE-EXPORTS, Brandeis University's Kniznick Gallery, the Kemper Museum of Contemporary Art in Kansas City, the Ackland Art Museum in Chapel Hill, and the Smithsonian's National Portrait Gallery in Washington, DC. She is the recipient of a New York Foundation for the Arts Fellowship in Painting, a Pollock-Krasner Award, a Community Arts Regrant Award from the Brooklyn Arts Council and the New York City Department of Cultural Affairs, and residency fellowships from the MacDowell Colony and the Corporation of Yaddo. Her work has been discussed in *Art in America*, *Hyperallergic*, *The Washington Post*, *The Huffington Post*, *Juxtapoz Magazine* and *Beautiful/Decay Magazine*, amongst others, and can be found in the permanent collections of the Pennsylvania Academy of Fine Arts; the Leslie Lohman Museum; the Marjorie Barrick Museum of Art; Wilson College; the Rena Rowan Breast Center of the University of Pennsylvania Hospital; and the Brooklyn Museum Feminist Art Base.

VIVIENNE MARICEVIC

Since 1975 and ongoing, Vivienne Maricevic has been photographing different aspects of erotica, sexuality and gender. Her photographic series include *Naked Men*, *Male Burlesk*, *Times Square - Live Sex Shows*, *Porn Stars*, *Transsexuals (male-to-female and female-to male)*, *trptychs of Transvestites/Drag Queens*, *S&M*, *Embracing Gender* and *the Black Male Nude*. A New York Foundation for the Arts Fellowship recipient, an Artist Grant from Artist Space, NYC, Finalist for the 2023 Studio Immersion Project, NYC and has been published and exhibited worldwide. Her monograph "*Male-to-Female (La Cage Aux Folles)*" was published by Edition Stemmlé in 1995 and her 2nd monograph, "*She Shoots Men*" was published in 2013 by Schiffer Publishing. Photographing "*The Black Nude Male*" continues to-date, along with "*Embracing Gender - Trans, DragQueen, DragKing, GenderFluid, Other*" series. Her work is in the collections of International Center of Photography, New York; The Kinsey Institute, Indiana; Instituto Cultural Canco Santos, San Paulo, Brazil; Museum of Modern Art's Permanent Library, New York; Leslie-Lohman Museum, New York; and many private collections.