

"This house is full of useless information." Those are the words that open Marie Losier's *The Ballad of Genesis and Lady Jaye*. Uttered by the film's main focus, industrial music creator Genesis P-Orridge, this statement highlights one of the crucial questions that Marie Losier, whether consciously or not, asks her viewers to reflect upon: how do you make a portrait of someone? This question might sound naïve; however, *The Ballad* is Losier's answer to the commercial, behind-the-music like biopic, which has become one of the most common genres in mainstream cinema in the past few years. Instead of telling us the linear story of P-Orridge's life, Losier provides us with a magical depiction of her subject's world, in which images and music are always fused. There is no separating Genesis from her music, and thus her music, which pervades every frame of the film, becomes the main part of the portrait that Losier is painting with her camera. Moreover, the title contains what I found most fascinating about Losier's work: she is taking us for a walk through a collection of frames that are openly named "outtakes." *The Ballad of Genesis and Lady Jaye* celebrates the bits and pieces, instead of the whole, the outtakes instead of the linear A to Z story. As P-Orridge and Lady Jaye cut up their bodies the way Burroughs and Gysin cut up their writing, so that "a third entity" would be created, Losier playfully assembles a film which unfolds as a series of cut-ups, or outtakes that come to life as they are edited together with one another and intertwined with P-Orridge's music. At the end of the film, we are left with one clear impression: there is no way that any film could ever hold a completed portrait of P-Orridge, because such a portrait would make the camera lens explode and would then pour outside of the film frame. What Losier is offering us is an extremely deep reflection on how to make a film portrait of someone: instead of focusing on the whole, you should take a closer look at the cut-ups, the outtakes that seem to be only details in a person's life, but that tell us infinitely more on who they might be. What makes a person, and in this case Genesis P-Orridge, interesting, is all the "useless information" of which they are made up.

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