

Taking mescaline or LSD can do strange things to one's perception of space and time, and to what it means to inhabit and exit a body. It tells you what it's like to be what you are not.

Rosemarie Trockel's portfolio of photogravures, *What it is like to be what you are not* (1993), shows webs spun by spiders under the influence of mescaline, LSD and alcohol. The images—as well as the altered consciousness they depict—walk the line between beauty and horror.

Traces of the occult and the supernatural inhabit the work of LLILW GRAY, the solo project of Keith Connolly, one of the founding members of the No Neck Blues Band. His performances combine free-formed improvisation with mythology, psychedelic-consciousness, and shamanistic rituals.

LLILW GRAY's performance is titled:

Eschewing the Frauengestalt.

A projection, interspersed with images of Trockel's oeuvre, involves Kazimir Malevich's Suprematist Black Square, women from the Hermetic Order of the Golden Dawn, and a slowed-down sequence from Dario Argento's horror film *Suspria*, where two ghastly-looking women swim in a darkly-lit indoor pool. The mood is anxious and unsettling.

A clear plastic raincoat hangs to the left of the projection, lit from within. Connolly stands nearby, working with a tape machine, a record player, a looping machine, contact mics, balls, jars, and scissors. He records. He loops. He mixes. Repeated ticking sounds give a sense of the passing of time. The sound is terrifying and hypnotic at the same time.

Eschewing the Frauengestalt has strange ominous powers. It comes from inside an alternate reality.

LLILW GRAY performs on June 17th, 2012, in an event organized by Olivia Shao.