

GG VS. ANGER

Scorpio Rising

1964 - Kenneth Anger - 28min

Invocation of My Demon Brother

1969 - Kenneth Anger - 10min

Hated: GG Allin & The Murder Junkies

1993 - Todd Phillips - 52min

GG Allin and Kenneth Anger couldn't be more different. The positions they hold as artists—in the minds of their peers, in high society, in culture, and art history—vary wildly. One, largely regarded as the scum of civilization, the other, exalted to the status of an apparent god.

Yet, if we held them up together, we would see a complex and troubling relationship between the two. Both began their careers on the fringes of society, embracing and indulging what set them apart. Both quickly achieved infamy in the underground through the use of shocking, violent, and obscene imagery—including (but not limited to) sexual assault, white power, danger, nudity, death, and explicit sexual acts. Both have a strong affinity for ritual and performance of a profane nature, which often utilizes self-sacrifice. Both express a deep relationship with rock'n'roll in its most carnal form, and as a result, Americana as well, which they not only utilized, but came to embody.

While clearly varied in their technique and execution, the resemblance is uncanny. They are two fish in the same stream, swimming against the current with profound abandonment and disregard driving the very core of their being. Simply put, as stated by Anger's spiritual leader, Aleister Crowley "do what thou wilt shall be the whole of the Law". Or in the words of Allin "...there are no limits, and no laws. And I'll break down every barrier put in front of me until the day I die".

This screening is programmed by E. Aaron Ross in conjunction with "Whatever You Residue Don't Leave Me" – a solo show of new work by E. Aaron Ross at Comfort Station through March 26th.

Ancillary Events:

MARCH 25th - 8:30PM

Closing event and performance. Featuring members of Weekend Nachos and Harm's Way, with additional work by Nicole Brunel.