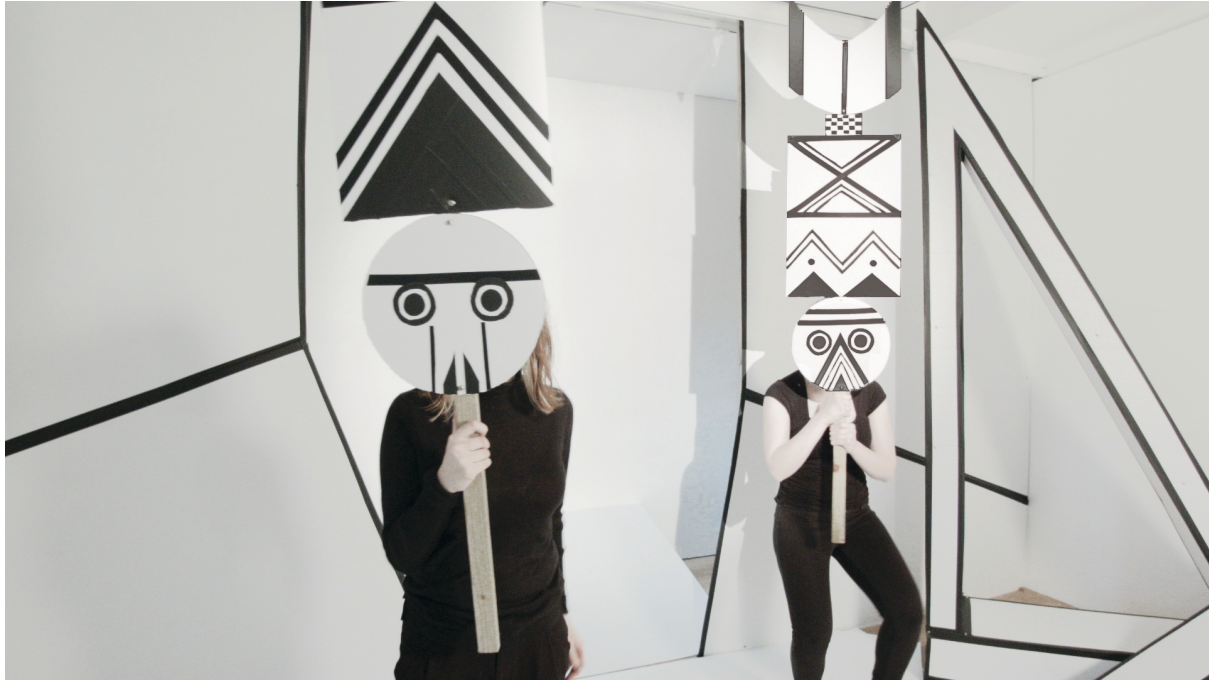


pumphouse gallery



Pump House Gallery presents a new installation by Pil and Galia Kollektiv which doubles as a set for a further film to be screened as it is made throughout the course of the exhibition.

Pil and Galia Kollektiv investigate the impact of production, labour and culture on the social and political body. *Progress Report from the Strategic Sanctuary for the Destruction of Free Will* presents a new work combining film, music and installation that juxtaposes the setting of the institution with the aesthetics of psychedelia. *Progress Report from the Strategic Sanctuary for the Destruction of Free Will* is an installation, film and sound work that takes over the gallery. Using plain white card, it distorts the structure of the gallery's architecture, producing a paranoid shrunken space. Inside this space, performers in cardboard costumes re-enact abstracted, broken gestures drawn from video documentation of acid trips, psychedelic dancing, rehab sessions and radical psychotherapy workshops.

Progress Report from the Strategic Sanctuary for the Destruction of Free Will has been formed through Pil and Galia Kollektiv's research into the anti-psychiatry movement, their interests in counter cultural movements and their studies around biopolitics and the proliferation of societal medication. In 1958, having had a life changing experience with LSD, former alcoholic Charles Dederich founded Synanon, a drug rehabilitation program based on residential care and an aggressive form of group therapy called 'The Game'. The organisation gradually evolved into a controversial alternative community, described in a critical pamphlet as creating *Strategic Sanctuaries for the Destruction of Free Will*, "a subversive program for mixing delinquents and lefties". In 1984, anti-psychiatrist R. D. Laing described tranquillizers as chemical straight jackets. With our growing understanding of the plasticity of the brain and the potential to shape it, the tension between liberation and control in the struggle over the mind continues to define our relationship to labour, culture and production. Interrogating these ideas, the exhibition poses the question of whether a collective body can overcome the solipsism of the incommunicable experience of the individual mind".