

waterside
contemporary

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Oreet Ashery

Reactivating *The Clean and The Unclean*, the protagonists of Vladimir Mayakovsky's revolutionary 1921 play *Mystery-Bouffe*, Ashery collaboratively produced a collection of ponchos and headgear. These humble forms of dress made from ubiquitous cleaning materials - dish cloths, wipes, dusters - are the uniforms of speculative purists and partisans, exploited labourers and heroes. Adorned with this couture collection, the cast expose themselves to the inevitable risk of becoming objectified fashion icons.

Oreet Ashery

The Un/Clean
(mermaid)
2014

sculpture
textile, paper, tape,
metal, plaster
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH106



Reactivating *The Clean and The Unclean*, the protagonists of Vladimir Mayakovsky's revolutionary 1921 play *Mystery-Bouffe*, Ashery collaboratively produced a collection of ponchos and headgear. These humble forms of dress made from ubiquitous cleaning materials - dish cloths, wipes, dusters - are the uniforms of speculative purists and partisans, exploited labourers and heroes. Adorned with this couture collection, the cast expose themselves to the inevitable risk of becoming objectified fashion icons.

Oreet Ashery

The Un/Clean (the world doesn't have to be as you want it to be/ pizza head)
2014

sculpture
textile, paper, tape,
metal, plaster
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH099



Reactivating *The Clean and The Unclean*, the protagonists of Vladimir Mayakovsky's revolutionary 1921 play *Mystery-Bouffe*, Ashery collaboratively produced a collection of ponchos and headgear. These humble forms of dress made from ubiquitous cleaning materials - dish cloths, wipes, dusters - are the uniforms of speculative purists and partisans, exploited labourers and heroes. Adorned with this couture collection, the cast expose themselves to the inevitable risk of becoming objectified fashion icons.

Oreet Ashery

The Un/Clean (say g)
2014

sculpture
textile, paper, tape,
metal, plaster
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH104



Reactivating *The Clean and The Unclean*, the protagonists of Vladimir Mayakovsky's revolutionary 1921 play *Mystery-Bouffe*, Ashery collaboratively produced a collection of ponchos and headgear. These humble forms of dress made from ubiquitous cleaning materials - dish cloths, wipes, dusters - are the uniforms of speculative purists and partisans, exploited labourers and heroes. Adorned with this couture collection, the cast expose themselves to the inevitable risk of becoming objectified fashion icons.

Oreet Ashery

Headgear (mini life)
2014

sculpture
textile, paper, tape,
aluminium
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH109



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Oreet Ashery

The Un/Clean (love hurts)
2014

sculpture
textile, paper, tape,
metal, plaster
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH098



waterside contemporary

Reactivating *The Clean and The Unclean*, the protagonists of Vladimir Mayakovsky's revolutionary 1921 play *Mystery-Bouffe*, Ashery collaboratively produced a collection of ponchos and headgear. These humble forms of dress made from ubiquitous cleaning materials - dish cloths, wipes, dusters - are the uniforms of speculative purists and partisans, exploited labourers and heroes. Adorned with this couture collection, the cast expose themselves to the inevitable risk of becoming objectified fashion icons.

Oreet Ashery

The Un/Clean (the world doesn't have to be as you want it to be/ pizza head)
2014

sculpture
textile, paper, tape,
metal, plaster
installation view at waterside
contemporary
photo: Jack Woodhouse



Oreet Ashery

How to Kill a Pig
(Party for Freedom,
Track 2/10 Remix)
2013-14

video installation
HD video
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH110



Oreet Ashery

Womb Hammock
2014

installation
hand-sewn modified
hammock, cotton fabric

ASH097/1



waterside
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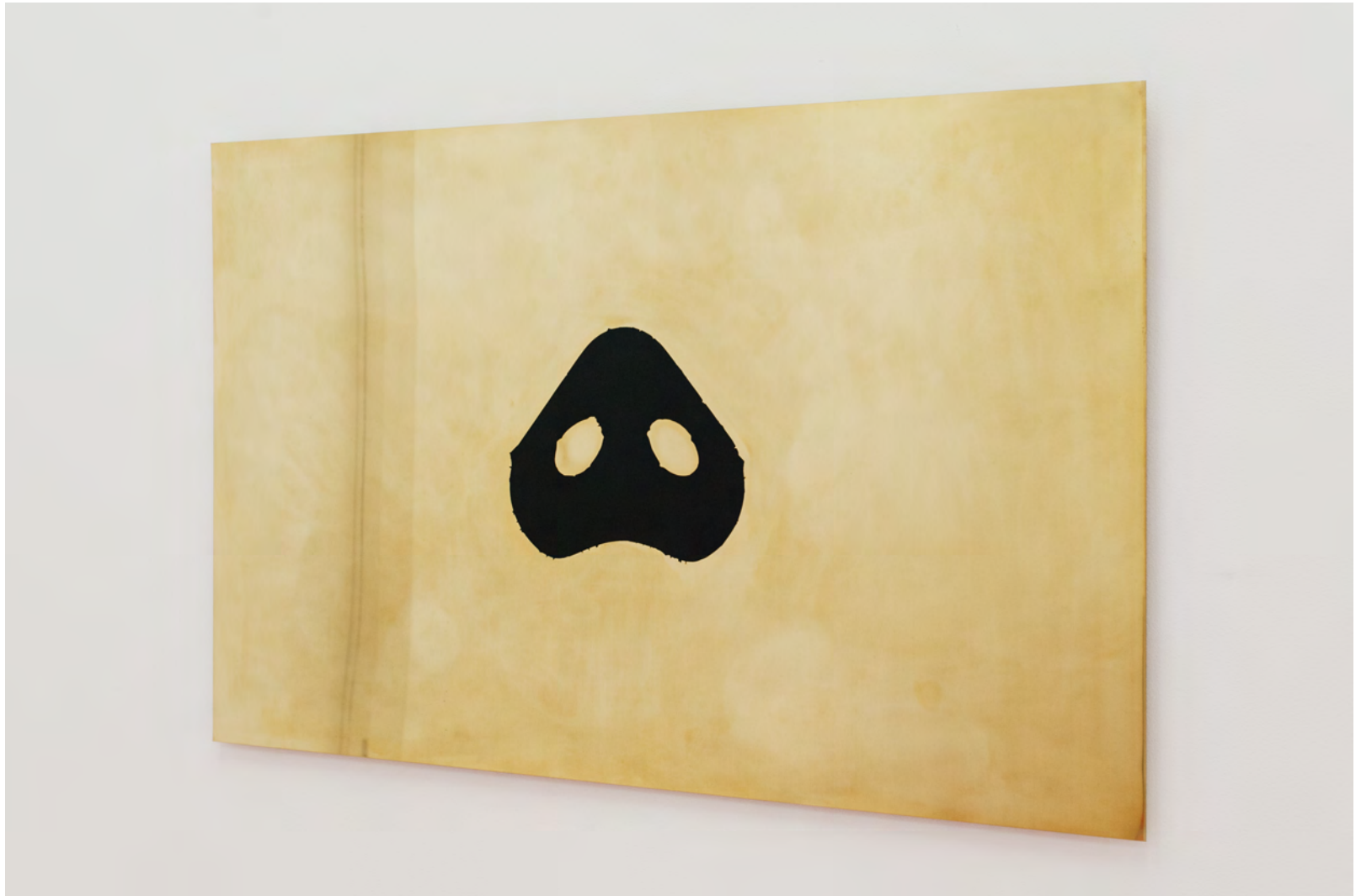
Oreet Ashery

Paranormal Pig
2014

print
vinyl on brass
100x64cm

installation view, waterside
contemporary
photo: Jack Woodhouse

ASH081



waterside
contemporary

Oreet Ashery

Hogtie
2014

sculpture
photographic print on
paper
installation view at waterside
contemporary
photo: Jack Woodhouse

ASH095



waterside
contemporary



Oreet Ashery

Untitled (lollipop)
2014

photography
c-type print
45x52xm

ASH087/1

waterside
contemporary

Oreet Ashery

Untitled (banana)
2014

photography
c-type print
45x54cm

ASH086/1



Oreet Ashery

Untitled (banana)
2014

photography
c-type print
45x54cm

installation view, waterside
contemporary
photo: Jack Woodhouse

ASH086/1



waterside
contemporary



Oreet Ashery

Untitled (tiger)
2014

photography
c-type print
51x60cm
photo: Jack Woodhouse

ASH088/1

waterside
contemporary

Oreet Ashery

Untitled (t-bagging)
2014

photography
c-type print
45x45cm

ASH089/1



Part catwalk, part punk-rock concert, part emancipated choreography, 21st Century Carpet Sale! moves between threads of poetic resistance, musical declarations, and a foil of chaotic revelry. Historical moments summoned from humble materials of the Great Hall are be regenerated as the evening culminated with an auction of the Swedenborg Carpet. Guests had a chance to bid on and own a piece of this legendary collection, in exchange for incremental measures of freedom.

Oreet Ashery

*21st Century Carpet
Sale! A Legendary
Collection*
2014

performance

photo: Jack Woodhouse

ASH092/ARC

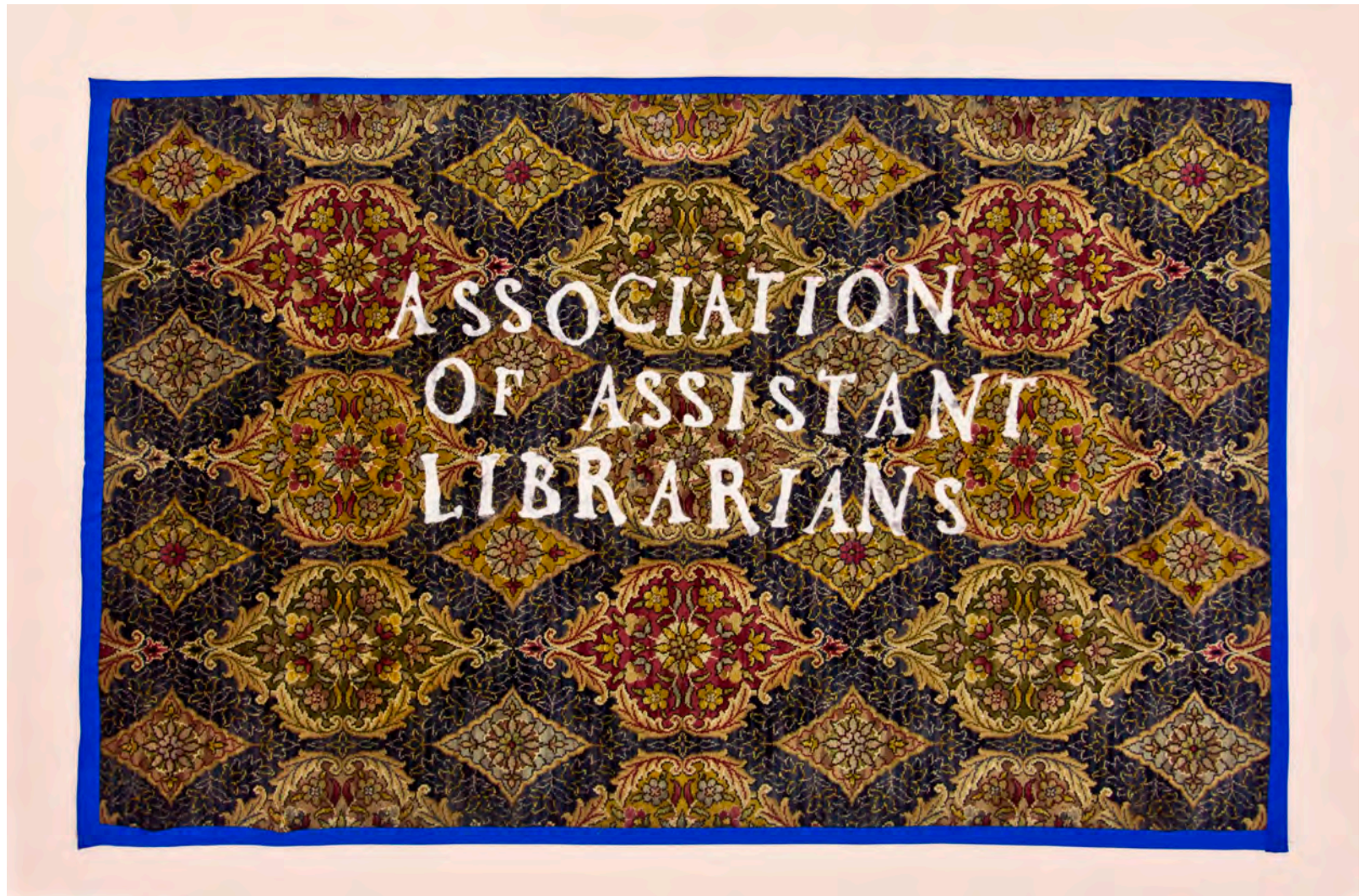


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Oreet Ashery

*21st Century Carpet
Sale! A Legendary
Collection*
2014

performance



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Oreet Ashery

21st Century Carpet Sale! A Legendary Collection
2014

performance

photo: Jack Woodhouse

ASH092/ARC



waterside contemporary

With two different solo exhibitions, one at the Overgaden (Denmark) and one at the Hippolyte Gallery (Finland), Oreet Ashery explores the potentials and dilemmas of liberation in a culture at odds with itself. The exhibition *Party for Freedom* takes its title from the Dutch far-right politician Geert Wilder's neo-liberal freedom party *Partij voor de Vrijheid*, known for its anti-immigration views. A three-screen video projection forms a tableau of ten audio-visual sequences with a specially commissioned soundtrack ranging from contemporary classical music, to Jazz-fusion and punk. Creating a sensory universe, imbedded in trash aesthetics, that combines a film-essay with performative scenarios, the work explores freedom as a deeply conflicted and contradictory entity. Ashery responds to the freedom rhetoric of the far-right by turning its deeply seated and unconscious sentiments inside out.

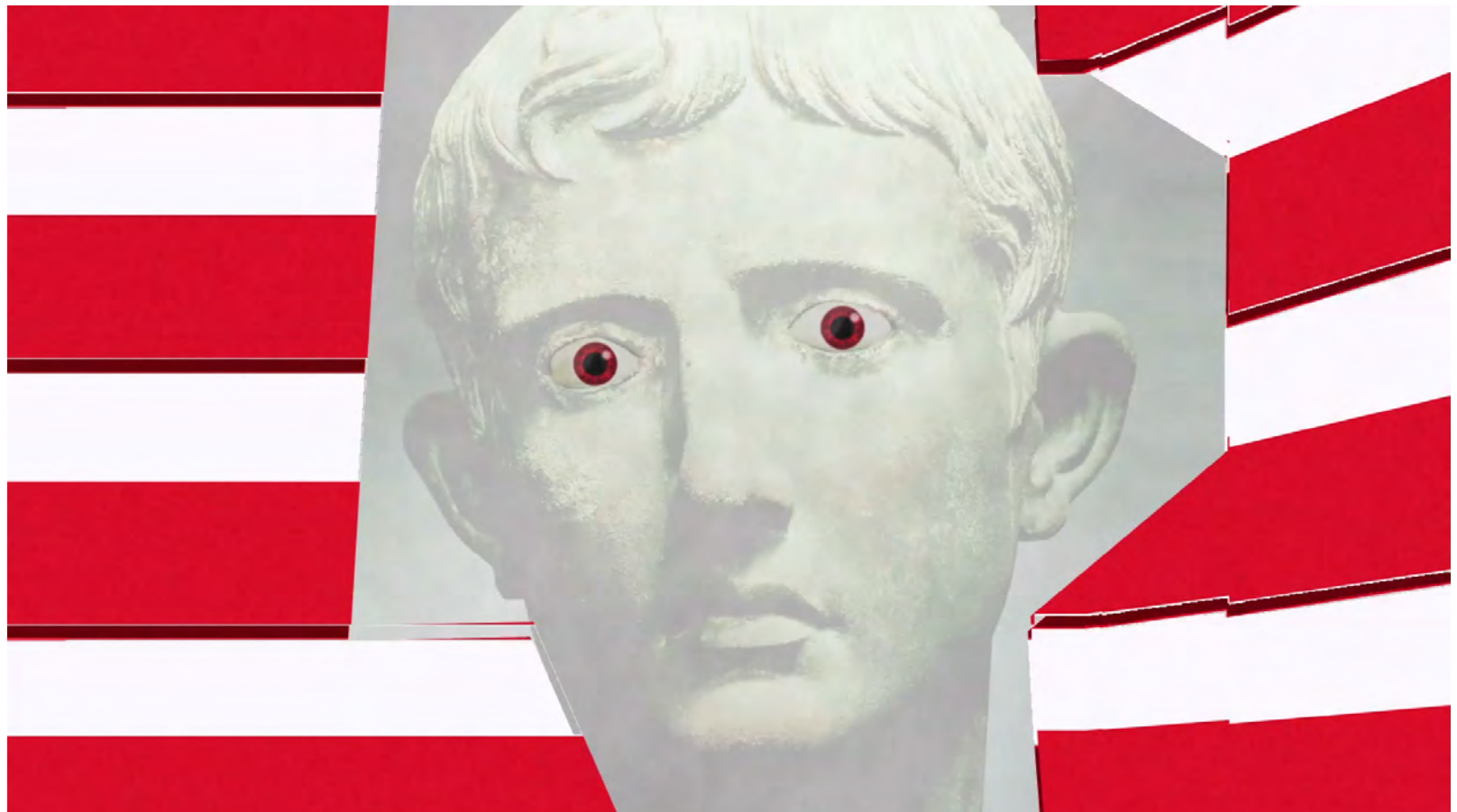
Oreet Ashery

Party For Freedom
2013

video
3 channel video
installation
67'

video still

ASH064



waterside contemporary

With two different solo exhibitions, one at the Overgaden (Denmark) and one at the Hippolyte Gallery (Finland), Oreet Ashery explores the potentials and dilemmas of liberation in a culture at odds with itself. The exhibition *Party for Freedom* takes its title from the Dutch far-right politician Geert Wilder's neo-liberal freedom party *Partij voor de Vrijheid*, known for its anti-immigration views. A three-screen video projection forms a tableau of ten audio-visual sequences with a specially commissioned soundtrack ranging from contemporary classical music, to Jazz-fusion and punk. Creating a sensory universe, imbedded in trash aesthetics, that combines a film-essay with performative scenarios, the work explores freedom as a deeply conflicted and contradictory entity. Ashery responds to the freedom rhetoric of the far-right by turning its deeply seated and unconscious sentiments inside out.

Oreet Ashery

Party For Freedom
2013

video
3 channel video
installation
67'

installation view at Hippolyte,
Helsinki

ASH064



waterside contemporary

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Oreet Ashery

Party For Freedom
2013

video
3 channel video
installation
67'

installation view at Overgaden,
Copenhagen

ASH064



waterside contemporary

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Oreet Ashery

Party For Freedom
2013

video
3 channel video
installation
67'

video still

ASH064



waterside
contemporary



Oreet Ashery

Party for Freedom /
An Audiovisual Album
2013

video
1h6'38''

video still

ASH016

waterside
contemporary

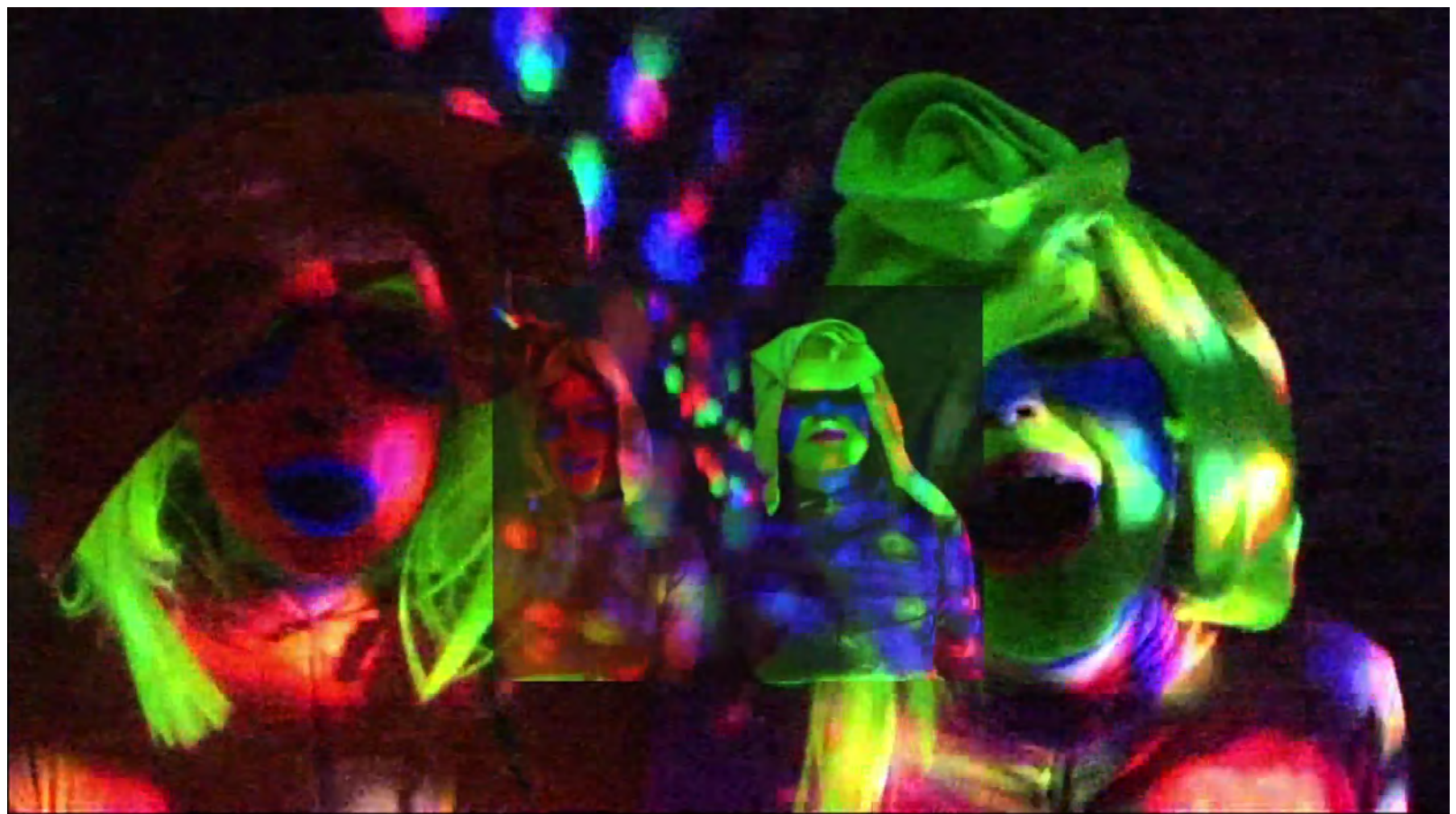
Oreet Ashery

Party for Freedom /
An Audiovisual Album
2013

video
1h6'38''

video still

ASH016



waterside
contemporary

Oreet Ashery

Party for Freedom /
An Audiovisual Album
2013

video
1h6'38''

video still

ASH016



now spread your legs

Oreet Ashery

Party for Freedom /
An Audiovisual Album
2013

video
1h6'38''

video still

ASH016



Party for Freedom is an itinerant work that combines live performance with moving-image and an original album soundtrack. An invitation for self-organised gatherings, of 10 people and over, to host and experience the work - anywhere from a sitting room and work place to public spaces and venues. These events, from Oreet Ashery's traveling project Party for Freedom, fell into two categories. People vs Freedom events were centrally programmed. Each explored a different aspect of the project, from music to immigration profiteering. Party for Hire events were self-organised gatherings to which the Party for Hire service accepted an invitation.

Oreet Ashery

*Party for Freedom /
Party for Hire /
People vs Freedom*
2013

performance

ASH015



Party for Freedom is an itinerant work that combines live performance with moving-image and an original album soundtrack. An invitation for self-organised gatherings, of 10 people and over, to host and experience the work - anywhere from a sitting room and work place to public spaces and venues. These events, from Oreet Ashery's traveling project Party for Freedom, fell into two categories. People vs Freedom events were centrally programmed. Each explored a different aspect of the project, from music to immigration profiteering. Party for Hire events were self-organised gatherings to which the Party for Hire service accepted an invitation.

Oreet Ashery

*Party for Freedom /
Party for Hire /
People vs Freedom*
2013

performance

ASH015



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Oreet Ashery

*Party for Freedom /
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2013

performance

ASH015



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Oreet Ashery

*Party for Freedom /
Party for Hire /
People vs Freedom
2013*

performance

ASH015



waterside contemporary

See also

The Brothers and Sisters of the Free Spirit

8 womb like caverns, the Middle Ages



Naturism gained popularity in late 19th century Germany, partially in response to increased urban industrialization. Social movements such as **Nacktkultur** [Naked Culture] and **Lebensreform** [Life Reform] propagated a back-to-nature nudist life style incorporating raw food diet, sexual liberation, alternative medicine and social and religious change.

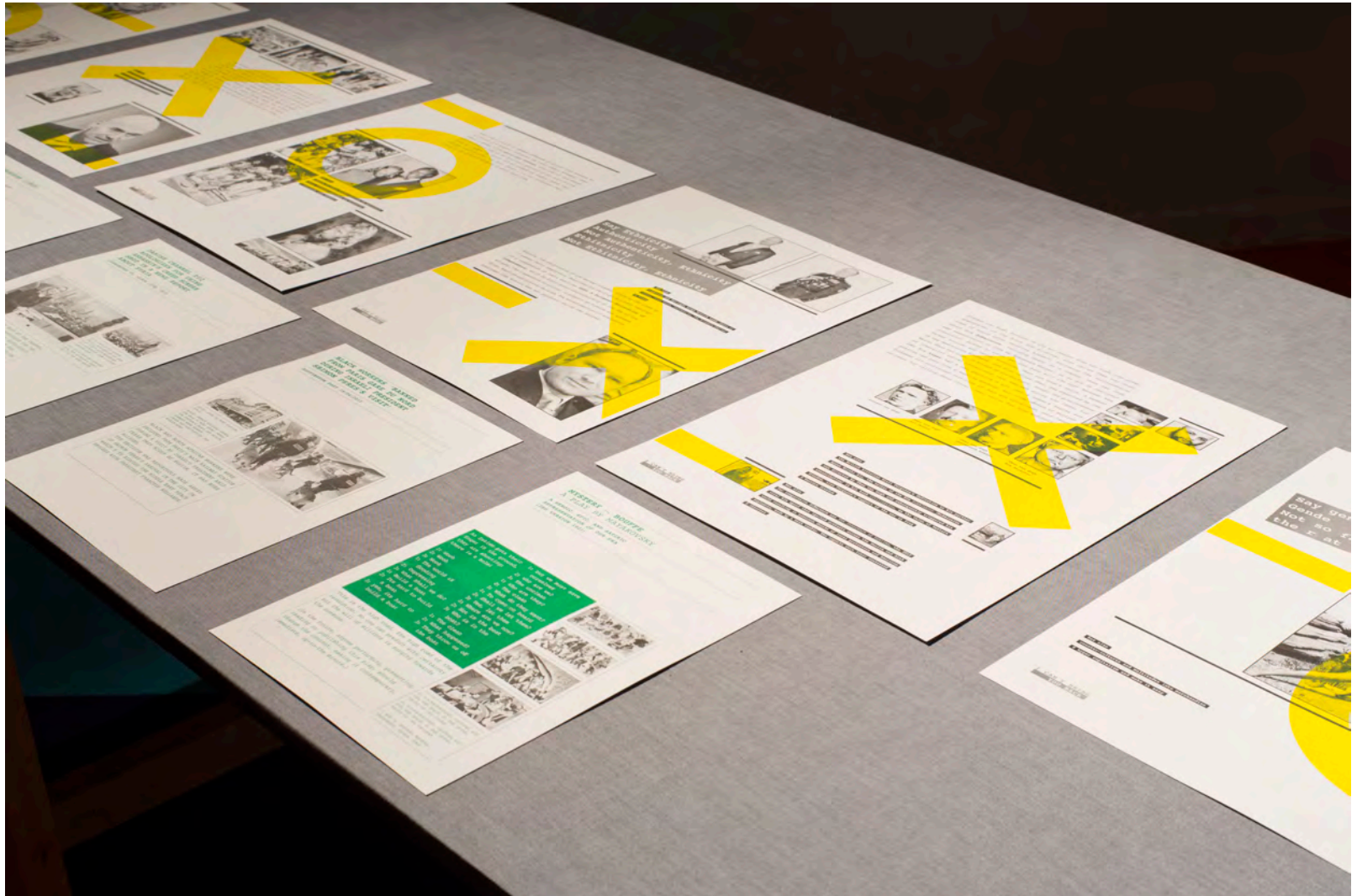
Oreet Ashery

*I Can't Bring You
Back*
2013

print
riso print set

ASH065

I CAN'T BRING
YOU BACK



Oreet Ashery

*I Can't Bring You
Back*
2013

print
riso print set
installation detail at Overgaden,
Copenhagen

ASH065



Oreet Ashery

*I Can't Bring You
Back*
2013

print
riso print set
installation view at Overgaden,
Copenhagen

ASH065

Oreet Ashery

*I Can't Bring You
Back*
2013

print
riso print set
installation view at Hippolyte,
Helsinki

ASH065



Especially for her show at Overgaden, Ashery has created a participatory installation piece titled 'The Space for Freedom is Getting Smaller and Less Transparent'. Visitors to Overgaden are invited to enter a built structure and paint its transparent plastic walls. As the walls are covered in paint, the outside world becomes obscured. Every other week an additional transparent structure will be constructed within the previous one.

Oreet Ashery

*The Space for
Freedom is Getting
Smaller and Less
Transparent 1*
2013

painting
acrylic on PCV
140x176cm

public paint day

ASH001



Especially for her show at Overgaden, Ashery has created a participatory installation piece titled 'The Space for Freedom is Getting Smaller and Less Transparent'. Visitors to Overgaden are invited to enter a built structure and paint its transparent plastic walls. As the walls are covered in paint, the outside world becomes obscured. Every other week an additional transparent structure will be constructed within the previous one.

Oreet Ashery

*The Space for
Freedom is Getting
Smaller and Less
Transparent 1*
2013

painting
acrylic on PCV
140x176cm

second Installation built

ASH001



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Oreet Ashery

*The Space for
Freedom is Getting
Smaller and Less
Transparent 1*
2013

painting
acrylic on PCV
140x176cm

ASH001



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Freedom is Getting
Smaller and Less
Transparent 1*
2013

painting
acrylic on PCV
140x176cm

ASH001



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Oreet Ashery

*The Space for
Freedom is Getting
Smaller and Less
Transparent 1*
2013

painting
acrylic on PCV
140x176cm

visitors painting

ASH001



A performance based on Mystery Bouffe, a Mayakovsky play written in 1921 for the anniversary of the 1917 Russian revolution. Over several months, Ashery worked with a group of participants to write, produce, and direct the work. The absurd emerges as a continuous theme throughout the performance, where we are confronted with the absurdity of politics, of the language of administration and power, and of class and socially based biases. The performance includes specially made costumes, banners and a zine produced over the course of the workshops.

Oreet Ashery

*The World is
Flooding*
2014

performance
group performance

ASH066/ARC



A performance based on *Mystery Bouffe*, a Mayakovsky play written in 1921 for the anniversary of the 1917 Russian revolution. Over several months, Ashery worked with a group of participants to write, produce, and direct the work. The absurd emerges as a continuous theme throughout the performance, where we are confronted with the absurdity of politics, of the language of administration and power, and of class and socially based biases. The performance includes specially made costumes, banners and a zine produced over the course of the workshops.

Oreet Ashery

*The World is
Flooding*
2014

performance
group performance
performance at Turbine Hall, Tate
Modern, London
photo Nora Razian

ASH066/ARC



A performance based on *Mystery Bouffe*, a Mayakovsky play written in 1921 for the anniversary of the 1917 Russian revolution. Over several months, Ashery worked with a group of participants to write, produce, and direct the work. The absurd emerges as a continuous theme throughout the performance, where we are confronted with the absurdity of politics, of the language of administration and power, and of class and socially based biases. The performance includes specially made costumes, banners and a zine produced over the course of the workshops.

Oreet Ashery

*The World is
Flooding*
2014

performance
group performance
performance at Turbine Hall, Tate
Modern, London
photo Nora Razian

ASH066/ARC



waterside contemporary

A performance based on *Mystery Bouffe*, a Mayakovsky play written in 1921 for the anniversary of the 1917 Russian revolution. Over several months, Ashery worked with a group of participants to write, produce, and direct the work. The absurd emerges as a continuous theme throughout the performance, where we are confronted with the absurdity of politics, of the language of administration and power, and of class and socially based biases. The performance includes specially made costumes, banners and a zine produced over the course of the workshops.

Oreet Ashery

*The World is
Flooding*
2014

performance
group performance
performance at Turbine Hall, Tate
Modern, London
photo Nora Razian

ASH066/ARC



waterside
contemporary



Oreet Ashery

Monkey Bumprints
Factory
2011

print
acrylic paint on paper
78x66cm

ASH078

waterside
contemporary



Oreet Ashery

Monkey Bumprints
Factory
2011

print
acrylic paint on paper
78x66cm

ASH078

waterside
contemporary

Oreet Ashery

Monkey Bumprints
Factory
2011

print
acrylic paint on paper
78x66cm

ASH078



Large self-portrait of the artist from 'Hairoism', a 6 hours performance and video with the collaboration of Andrew Mitchelson and Owen Parry. 'Hairoism' was first invited by Oriana Fox for a Tate Modern event looking at feminist works from the 1970s at the women art library in Goldsmiths.

Oreet Ashery

*Hairoism (Hairy
Monster Me)*
2011

photography
c-type print
110x139cm

ASH005/1



Hairoism was first invited by Oriana Fox for Tate Modern event looking at feminist works from the 1970s at the women art library in Goldsmiths. Hairoism looked at Eleanor Antin's *The King*, 1972. Hairoism is a performance dedicated to four hairstyles of four male public figures. The first figure has the least hair and the last has the most, allowing Ashery to become hairier as the piece progresses. Ashery's appearance transforms from one hour to the next, as two assistants apply hair kindly donated by the audience, and real hair bought in advance, to her shaved head. Each hour a video loop of each figure is playing in turn.

Oreet Ashery

Hairoism
2011

performance
performance and video
6h approx.

ASH021



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Oreet Ashery

Hairoism
2011

performance
performance and video
6h approx.

ASH021



waterside
contemporary

Self-portraits of Oreet Ashery
in four different hairstyles
of four male public figures.

Oreet Ashery

Hairoism
2011

photography
34x42cm

hairstyle of Abu Marzouk, senior
member of the Palestinian
organization Hamas

ASH007



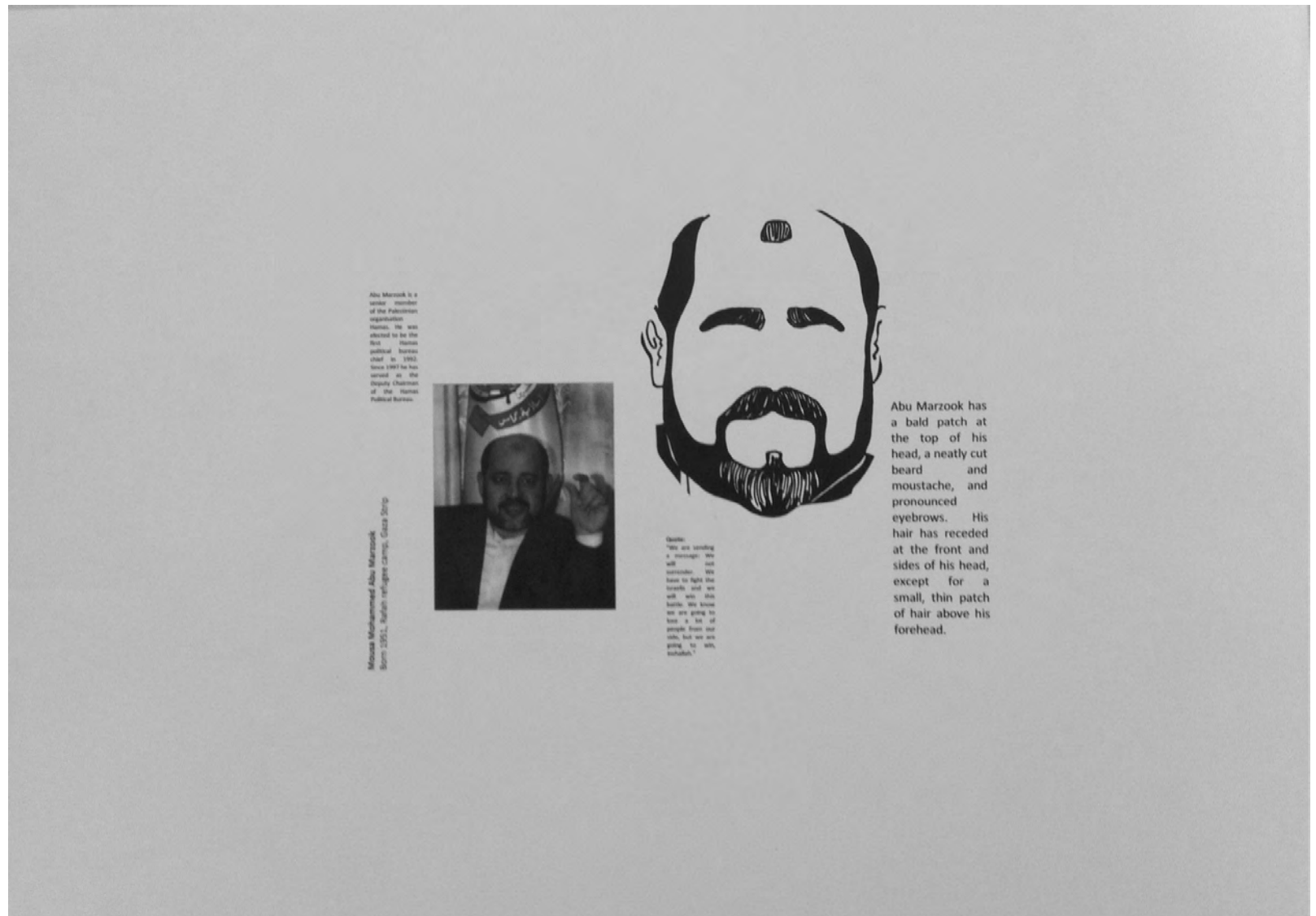
Oreet Ashery

Hairoism
2011

print
4 digital prints
34x42cm

Abu Marzouk

ASH008



Large self-portrait of the artist from 'Hairoism', a 6 hours performance and video with the collaboration of Andrew Mitchelson and Owen Parry. 'Hairoism' was first invited by Oriana Fox for a Tate Modern event looking at feminist works from the 1970s at the women art library in Goldsmiths.

Oreet Ashery

*Hairoism (Hairy
Monster Me)*
2011

photography
c-type print
110x139cm

installation view

ASH005/1



A talking head of a man speaks in Chinese about state control and the globalisation of political art. The face is enclosed in two stripes of red light. The sound is overlaid in two.

Oreet Ashery

Raging Balls
2010

video

mini DV into QT data
file, into DVD
12'

ASH070/2



A performance depicting a video made of found footage alongside Ashery's alter ego, the Orthodox Jew Marcus Fisher performing a set of instructions, with two cats and a toy black panther in a messy basement.

Oreet Ashery

Semitic Score
2010

performance

ASH022



A performance depicting a video made of found footage alongside Ashery's alter ego, the Orthodox Jew Marcus Fisher performing a set of instructions, with two cats and a toy black panther in a messy basement.

Oreet Ashery

Semitic Score
2010

performance

ASH022



The artist dressed as an Orthodox Jewish man whilst dancing with Orthodox Jewish men.

Oreet Ashery

Dancing with Men
2005

video
digital video on
DVD/miniDV.
shot on mini DV. PAL 4:3
5'22''

ASH052/2



The artist dressed as an Orthodox Jewish man whilst dancing with Orthodox Jewish men.

Oreet Ashery

Dancing with Men
2005

video
digital video on
DVD/miniDV.
shot on mini DV. PAL 4:3
5'22''

ASH052/2



The artist dressed as an Orthodox Jewish man whilst dancing with Orthodox Jewish men.

Oreet Ashery

Dancing with Men
2005

video
digital video on
DVD/miniDV.
shot on mini DV. PAL 4:3
5'22''

ASH052/2



Oreet Ashery's alter ego Marcus Fisher is an orthodox Jewish man, smoking sat on a chair.

Oreet Ashery

*Self Portrait as
Marcus Fisher III*
2000

photography
lambda print on matt
paper
photograph originated
from: 10'8' polaroid
drum scanned to a tiff
file

100x127cm

ASH077/3



waterside
contemporary

Oreet Ashery's alter ego Marcus Fisher is an orthodox Jewish man, holding a breast.

Oreet Ashery

*Self Portrait as
Marcus Fisher I*
2000

photography
lambda print on matt
paper
Photograph originated
from: 10'8" Polaroid
drum scanned to a Tiff
file
100x127cm

ASH068



Oreet Ashery's alter ego Marcus Fisher is an orthodox Jewish man, with a Star-of-David and African pattern hair cut.

Oreet Ashery

*Self Portrait as
Marcus Fisher II*
2000

photography
lambda print on matt
paper
photograph originated
from: 10'8' polaroid
drum scanned to a tiff
file
100x127cm

ASH074/4



Oreet Ashery's alter ego Marcus Fisher is an orthodox Jewish man, standing in the artists' parents' bedroom.

Oreet Ashery

*Young Marcus
Watching*
1997

photography
lightjet print on matt
paper originated from
35mm colour negative
30x20cm

ASH069/2



Oreet Ashery

After Duchamp
2000

photography
35mm silver gelatin
negative into drum
scanned to a tiff file
changeable

ASH058/3



Oreet Ashery's made a performance with Shaheen Merali in Toynbee Hall, where she became a black man and he became a white woman. The performance was documented on Polaroid as every stage.

Oreet Ashery

Colored Folks
2003

photography
lambda print on matt
paper
photograph originated
from: 7 5'4' polaroid
drum scanned to a tiff
file into one image on
white background
changeable

ASH055/3



During the opening of the show *Paranoia*, two actors dressed as a Muslim and a Jew gave participants simultaneous hand massages. The massage routines were identical, so that what was being done to the left hand exactly mirrored what was being done to the right. At certain points during the night, the actors/masseurs exchanged places. The dressed figures as 'carers/masseurs' challenged the presumed cultural neutrality and anonymity of the analyst, as well as the concurrent mingling of the Right and Left political positions.

Oreet Ashery

Right, Left
2007

performance



Bentornato ('Welcome Home' in Italian), was an installation set up by Ashery during the opening night and part of More Fools in Town, a project curated by A Constructed World and Charlotte Laubard, Turin, 2005.

Oreet Ashery

*Welcome Home /
Bentornato*
2005

installation

ASH044



The gathering for those who are not allowed to return was set up to look at the Palestinian Right to Return. The gathering included: food for 400 people donated by a Palestinian cafe owner who is also an activist, party banners, interfering soldiers performed by actors, a Memorial Service, Palestinian folk dancing by the London based group Al-Zaytouna, and a film program by Reem Fadda, including films by Ahmad Habash, Sharif Waked, Nahed Awwad, Anne-Marie Jacir and Ayreen Anastas.

Oreet Ashery

*Welcome Home / A
Gathering*
2006

performance

ASH037



A site specific interactive installation, video and a performance. On entering the space a 'Welcome Home' sign in Norwegian is misspelled. There are party decorations on the wall and on the floor. Ashery, dressed as a Norwegian postman, wrote names of Palestinian villages that had 'disappeared' during 1947-9 and replaced them with the names of the Israeli villages that have been built on top. Visitors were invited to take part in a number of interactions

Oreet Ashery

*Welcome Home / What
Is Your Current
Address?*
2005

mixed media

ASH045



Returning is an interaction where participants were asked to cover their eyes with a blindfold and draw their childhood bedroom. Four blindfolds were made, each inscribed with the word 'Returning' in a different language: English, Arabic, Hebrew and Norwegian. The final drawings tend to present broken lines and gaps instead of the continuous shapes intended, akin to the gaps in the process of memorising a space and a time.

Oreet Ashery

*Welcome Home /
Returning*
2005

performance



In *Occupation I, II*, Ashery is wearing a rabbit mask whilst masturbating to a collection of images from the Argus catalogue, porn and images from military occupations, in particular in Palestine. The masturbation is mechanical and there is never a climax. The piece is looking at the voyeuristic fascination, on the one hand, with images of war and on the other the numbness in which we experience a culture over-saturated with images.

Oreet Ashery

Occupation I, II
2003

performance

ASH051



Say Cheese is a one-to-one interaction between Marcus Fisher, Ashery's alter ego, and audience/participants. The interaction time was limited to three minutes, during which Marcus facilitated any kind of exchange with participants - confessional, sexual, playful, performative, conversational, psychological - apart from causing or receiving pain. While on the bed, participants were asked to hold a shutter-release cable, which they pressed whenever they wanted. Photographs were sent to the participants a month later. Say Cheese provided an experimental space for constructed intimacies, projections and fictions to take place.

Oreet Ashery

*Marcus Fisher / Say
Cheese*
2001

performance

ASH054



7 Acts of Love online is an interface to the Say Cheese performances, developing the live project into the medium of the Internet. 7 Acts of Love online has three parts: an extensive archive of Marcus Fisher projects that includes videos, prints and background texts, the therapist room - a permanent sound and image work offering people interaction with the god-therapist regarding separation, and a live residency based on the therapist room where people could chat to Marcus one-to-one, live online for 4 days during April 2002.

Oreet Ashery

7 Acts of Love
2002

performance

ASH053



7 Acts of Love online is an interface to the Say Cheese performances, developing the live project into the medium of the Internet. 7 Acts of Love online has three parts: an extensive archive of Marcus Fisher projects that includes videos, prints and background texts, the therapist room - a permanent sound and image work offering people interaction with the god-therapist regarding separation, and a live residency based on the therapist room where people could chat to Marcus one-to-one, live online for 4 days during April 2002.

Oreet Ashery

7 Acts of Love
2002

performance

ASH053



Fourteen years later, Ashery asked her family to reply to the question, 'Why do you think I left home at nineteen?' This intimate home video exposes intergenerational differences of opinion, both regarding Ashery's departure and regarding the notion of Israel as a 'homeland'. The film explores universal issues surrounding family ties, anger, guilt, loss and the construction of self through the eyes of others.

Oreet Ashery

*Why Do You Think I
Left?*

2001

video
mini DV. colour with
sound. subtitles in
english
20'

ASH056



Fourteen years later, Ashery asked her family to reply to the question, 'Why do you think I left home at nineteen?' This intimate home video exposes intergenerational differences of opinion, both regarding Ashery's departure and regarding the notion of Israel as a 'homeland'. The film explores universal issues surrounding family ties, anger, guilt, loss and the construction of self through the eyes of others.

Oreet Ashery

*Why Do You Think I
Left?*

2001

video
mini DV. colour with
sound. subtitles in
english
20'

ASH056



Fourteen years later, Ashery asked her family to reply to the question, 'Why do you think I left home at nineteen?' This intimate home video exposes intergenerational differences of opinion, both regarding Ashery's departure and regarding the notion of Israel as a 'homeland'. The film explores universal issues surrounding family ties, anger, guilt, loss and the construction of self through the eyes of others.

Oreet Ashery

*Why Do You Think I
Left?*

2001

video
mini DV. colour with
sound. subtitles in
english
20'

ASH056



But you...you are a kind of a plant
that doesn't need soil.

As part of a Triangle Arts Trust Gasworks residency at Khoj International Artists Association, Delhi, Ashery went to Dili Haat food and craft market dressed as a Jewish man and asked a street-portrait artist to draw her/him. Soon afterwards, Ashery returned, this time dressed as an Arab man, and asked the same artist to draw her/him. On both occasions the street-artist simply drew what he saw. This interaction explores the relationships between the two artists and their two practices.

Oreet Ashery

Portrait Sketch Jew
2006

drawing
performance and drawing

ASH034



As part of a Triangle Arts Trust Gasworks residency at Khoj International Artists Association, Delhi, Ashery went to Dili Haat food and craft market dressed as a Jewish man and asked a street-portrait artist to draw her/him. Soon afterwards, Ashery returned, this time dressed as an Arab man, and asked the same artist to draw her/him. On both occasions the street-artist simply drew what he saw. This interaction explores the relationships between the two artists and their two practices.

Oreet Ashery

Portrait Sketch Arab
2006

mixed media
performance and drawing

ASH063

