

Journeys in the Performance of Sex Art

Lubidor and Dr Jacobs

Maska, 2005



8. England: Porn From The Heart Core

May 11, 2004. LONDON.

I am running around in the hub of London. Every time I enter stations of the 'tube', I see new sets of newspaper headlines scratched on white paper billboards. This week they announce a Sadean spectacle taking place in the Iraqi prison of Abu Ghraib, i.e., the evidence of systematic violent torture and sexual humiliation imposed by American military on Iraqi soldiers, including children. These stories exhibit pornographic qualities; first of all, in the 'scripting' and 'executing' of actions by the American military, and secondly, in the coverage of this sexually inclined prison torture by the mass media. Terence Blacker devotes a column in *The Independent* to the Abu Ghraib torture scandal, arguing that news media and Internet sites have started to cultivate an inherent erotic fascination with this type of cruelty, so it is harder to distinguish fiction-based porn scenes from those taking place at Abu Ghraib: "Already the pornography of cruelty and voyeurism has leached into the press, film, and TV, pushing back the boundaries of what is acceptable[...]. If the photograph of Private England dragging a naked Iraqi on a dog-lead symbolizes the clash of civilisations, there can be little doubt as to which culture is at which end of the end of its tether."¹ Indeed, the US mistress is tied to her slave as she violently blasts apart the last defenses of the innocent victim.

¹ Terence Blacker, 'Pictures that Reflect the Depravity of the Internet Age.' *The Independent*, Friday May 14, 2004, p. 37.

I am in London to ponder the art of sexual openness vs. political violence, and to meet with the artists, Oreet Ashery and Brian Chalkley. Oreet Ashery is an Israeli-born artist, who migrated from Jerusalem to London several years ago, in order to escape from army duty. She calls herself a 'sinner' during the interview. It feels good to meet another 'sinner'. She is an experienced performer who makes appearances as the orthodox Jewish male, Marcus Fisher. In her project *Say Cheese*, a one-to-one live interaction performance in a hotel bedroom, the audience spends a short intimate time with Marcus Fisher together on a bed. A picture is taken of the participant which is sent to him/her later, or it is displayed in a gallery. Fisher will do most anything with the participants, but he refuses to impose or receive acts of pain.

As Ashery explains in a statement, the series of Marcus Fisher self portraits started in tribute to a close friend who 'left' when he entered Jewish orthodoxy. Her research of the specific cross-dressing codes for these portraits became fetishistic. Following Jewish folklore, she thought of herself as creating a 'Golem', or maybe a 'Dybbuk'. Golem is matter that comes to life. 'Dybbuk' refers to the sinful soul of a dead person who sticks to a living body and doesn't leave until professionally exorcised. Marcus Fisher is her queer way of investigating her Dybbuk. As she writes: "Marcus Fisher is experimental and has to be tested."² The research of her subject also led to a fascination with religious body rituals, such as the male-only ritual 'Tfillin', where men write the name of God on the arm by binding a leather strap tight enough to stop the blood flow, or 'Tashlich', when one symbolically empties their pockets of sins and throws them into the water, never to be seen again.

Oreet Ashery is happy to talk me and we have two long conversations. We have a preliminary meeting in her favorite pub in the burb of Holborn, then eat sushi in a nearby restaurant. The second meeting takes place in her flat. She appears there with her boyfriend Stephen, who is hung-over from a night out in the pub with his father. Oreet makes a pot of coffee for him and gives him two Advils for his hangover. He finishes the pot of coffee and then heads off to his reading group on contemporary philosophy. Meanwhile, I watch her construct herself as Marcus Fisher on video and photographs. I watch her go wild on a stage, dancing ecstatically and slapping around a big dildo. He is really happy showing off his 'cock'. I see can see a radiating body when he dances, it is very bright and electric and so secure of its job. I think Oreet has a ghostie just like myself. After watching the videos, I ask her a million questions and receive her answers. Now I am changed. I look at her after the interview and think of her as Marcus Fisher. It is a difficult and uncanny feeling. Her short haircut and affectionate-responsible female presence are incomplete. She is a man with Jewish locks, living on a different plane. He doesn't easily fit anywhere in our desire to meet and talk. I look at her again. She is a very girlie girl, but it now looks as if somebody removed her masculinity by force, which is sad. We leave her flat, walk along

² www.sexmutant.com/ashery.htm

the markets in Holborn, both of us thinking about buying a coat. We both like this gold en colored coat and we start babbling about this coat, then have lunch and chat some more. The ghosties are quietly having lunch too. All is well. Thank the divinities for this complex moment of love!

Interview: Oreet Ashery, London, May 12, 2004.

'THE MALES, THEY ARE NOT MEN IN SHINING ARMOR.'

Libidot: I'm really interested in how you started developing your personas when you were young. How did they come along?

Ashery: When I was very young I used to dress up in my dad's clothes. I just kind of wore his clothes and felt strong and more empowered somehow.

Libidot: Did you go outside in his clothes?

Ashery: Yes.

Libidot: And did people react to them?

Ashery: I can't really remember. I just have this photograph taken in 1974. I can't really remember how it felt and what it was like. But I remember dressing up, always wearing my dad's shirts and trousers.

Libidot: But they must have been really big if you were wearing them when you were a kid.

Ashery: Yeah, they were huge. They were really big. I didn't look very good but I think I felt much stronger.

Libidot: And your parents were okay with it?

Ashery: Both of them were not around for it. They were not in the house, they were always working.

Libidot: Did you have any friends who were playing along with this idea, was it sort of more isolated?

Ashery: More isolated. I did hang out with many boys but it was kind of isolated. Also, it wasn't articulated as anything. My dad always said: 'Why are you not with other girls...You don't have long hair. You dress weird...' but I wasn't really aware of it. Pretty much later, in my early twenties, I became more conscious of what I was doing; I became more aware of it.

Libidot: Were you trying to be an artist?

Ashery: Well, in a funny way. Now I think about the stuff I used to do when I was very young, which is quite similar to my work now. I remember having a few friends around and I was trying to hypnotize this girl, and trying to convince everybody that I hypnotized her, and, I asked her to take off her t-shirt and the performance was a ritual kind of thing. And later when I was about fifteen, I went to a ve

dangerous high-road and started taking my clothes off on the side of the road so all the cars were skidding as they were passing by watching me. I was really checking the boundaries, using my sexuality and voyeurism, and kind of reversing the power.

Libidot: So I guess you have always been a performer then?

Ashery: Yes, but it was never about acting. I hate acting. It was about using my body, my presence to create situations.

Libidot: How have these characters influenced you? You've told me before you've done different characters – a black woman, Nelson Mandela, a rabbit, and so on. I wondered if can you still keep your own identity? Do you feel like you're still connected with a self?

Ashery: The other characters help me to express something that belongs to their world – black, farmer, rabbit – but somehow crept into mine, too.

Libidot: Yes, I'm curious about how the character comes about. Is it visual? Do you see an image?

Ashery : Mmm ... Marcus is definitely not an image. There's a whole thing connected to it. But the other characters, yeah they are like a visual, a vision, or a feeling, a sense of something, e.g., the different shades of color of the clothes, or their weight, but it very much comes from an image. The rabbit very much came from a visual image. Nelson Mandela came from a mask. My neighbor left it outside the door and I just absolutely loved it. But somehow everything else had to be covered, so you couldn't see my skin. So yeah, they're very much an image that comes alive.

Libidot: Do you write as your characters? Do you write stories or dialogues?

Ashery: As Marcus I do, yeah, a lot.

Libidot: Like what kind of writing?



Young Marcus,
1997, photography.

Ashery: Well, as Marcus I write about the world. I also write dialogues, in relation to what's happened when people come to the bedroom. The premise was that Marcus facilitates any type of interaction apart from taking pain, and giving pain, but, anything else, I'd do. So people came to the bedroom to do what they want to do. They came one at a time and, whatever fancied their whims I did with them. So then I wrote stories with drawings and then I wrote a lot of dialogues, but the dialogues were also influenced by what other participants before had told me. I'd usually say, 'What do you want me to do, what do you want to do, what do you want us to do?' And this woman came in the bedroom and said, 'Oh, tell me you don't love me anymore,' and I was completely shocked because the sexual things are more what I expected; the physical things. But these psychological stories are actually a lot more challenging, yeah. A lot more intimate, and then, so, 'Tell me you don't love me anymore,' I said, 'I don't love you anymore,' and she said, 'Oh, is there somebody else?' and I said, 'No, its just because you never change.' and then I thought, oh where is this coming from? And then I realized that it is so much about kind of personal experiences.

Libidot: And, so people go insane when they hear this?

Ashery: I did the performance in seven cities and I got all sort of different reactions.

Libidot: Could you think about the performances as being measures of the different cultures?

Ashery: Definitely, I felt that in New York.

Libidot: Oh really, what was happening in New York?

Ashery: I just felt that people there did it like a talent show. Each person proposed a very definite thing that they wanted to do. So they came prepared with a dance routine, or an idea, or film script, or... and there was no space to improvise. Everything was kind of scripted. One of them wanted to



Portrait of
Marcus Fisher, 2000

teach me how to dance a certain dance routine; one of them wrote a whole script where they were to be blind-folded by Marcus and told me to lie on top of her and sing a Nirvana song to her.

Libidot: A Nirvana song?

Ashery: Yeah! It's a really hard one, too.

Libidot: I can't imagine Marcus singing a Nirvana song.

Ashery: It wasn't very good, but I did it. And another guy wanted this primal scream, he wanted us both to scream. But they really came prepared with everything. I really felt different. In New York it was really about how to be a good sport and, in London it was quite queer. People tended to go through more sexual things. In London, it was more sexual than anywhere else in the world I did it. There were forty participants and it really got very interesting.

Libidot: Has the Jewish community reacted to Marcus Fisher?

Ashery: I never experienced a direct kind of direct criticism from the Jewish community itself, but from the people who wanted to protect the Jewish community. A lot of times I was approached by television channels and at the last minute they would say: 'Oh no, the legal department told us to stop because we can't offend the Jewish community.' When I was going to perform in Israel, I was stopped in the last minute because I was going to offend the Jewish community. But I also had a lot of support from the Jewish community. For instance, a big essay was published about my work in a Jewish magazine by a woman who explores the Jewish gender perspective. She writes really well about gender constructs in Jewish culture, historically and contemporary, because they have the reversed gender roles.³

Libidot: Can you tell me a bit more about Jewish gender roles?

Ashery: Well, compared to European, Christian gender roles, the Jewish males, they're not men in shining armor, they don't ride horses or fight wars, they are like sissies. Because the men's habits are quite effeminate, they study all day, and then there is the whole homo-erotic thing – in Yeshivas – a 'men only' boarding school for Jewish studies – they all sleep together and work together and study together in pairs. There are a lot of homo-erotic stories about this kind of set up. And the women do the work, clean the house, they have connections to the outside world in that way, so ... they have a lot more masculine attributes. But that's all totally different in Israel because of the Israeli soldiers and the macho ... I think Israeli men produce a very 'macho' kind of masculinity, and a militant one, and so it's really a move away from that older European Jewish gender identity.

Libidot: So you're trying to reclaim an older order of Jewish masculinity?

Ashery: Yeah. And that has kind of really been eradicated in Israel, not among Orthodox Jews but in Israeli secular society.

³ Dr. Rachel Greenfield, 'Transgressing the Sacred', *Jewish Quarterly*, Summer 2002.

Libidot: And you think it's because of the political situation of the war?

Ashery: Yeah. And in response to the Holocaust.

Libidot: So, when did you move to London?

Ashery: I was born in Israel and came here when I was nineteen. My entire family is still in Israel. I was in the army in Israel. All the women have to go as well. I was a weapons instructor.

Libidot: A weapons instructor, did you like that?

Ashery: Well, initially I loved it. Because it was amazing. It was very macho and it was like a game. But then when I realized it was for real, I just couldn't wait to get out, but you have to go through for two years.

Libidot: And so you did just two years or you escaped?

Ashery: No, I got married to an English guy and so was released after one year and then I came over here.

Libidot: How was it to come here? Had you been here before?

Ashery: It was a shock.

Libidot: Did you have culture shock?

Ashery: I was agoraphobic for about six months; I didn't leave the house. And I was in shock because I realized that I'd left all these things behind. I did everything I could to get out and then I realized, oh my god, I left my family, I left everything, so it was a big shock. And it was very difficult because where I lived, in the midlands, there were hardly any foreigners. The only foreigners whom I befriended were Asians.

[...]

Ashery: This is my film, this is a mock documentary *Marcus Fisher Likes Sex*. It was like a way to perform his death.

Libidot: His death?

Ashery: Yeah, I tried to kill him three times.

Soundtrack from *Marcus Fisher's Wake*:

I tell you ... as soon as he could speak, the first words to come out of his tiny lips were... 'Give me a skinhead!' As a tiny child he really already wanted his hair shaved! No one knew why, but it made him so happy. What is it about shaved heads? I personally think it's so sexy. But on a child? Can you imagine? Why would a child have such desire? I guess that should have been a sign to his parents that he's not going to be an average kid, that he's going to be just a little bit different.

Oh yeah. A few years later something very strange happened. I'm not quite sure how it happened, but he joined an extreme Orthodox group in Jerusalem. He's only about eight here, it was one of the

mysterious dark groups within the Jerusalem Orthodoxy. Only God knows what that experience must have been like for him. Like I said, I don't know if he went there on his own accord, on a whim, or was seduced into it, or even kidnapped... Like they say, it runs in the blood. When he was about twelve, he moved to more respectable circles and was well adapted I would imagine.

Oh, this is his first pair of glasses; and what a cute jumper! You can just see him there on the left-hand corner, as a young man or old teenager. Typical. Everyone else is studying and he is daydreaming! What a daydreamer. Not a great scholar, but a fabulous dreamer. Always daydreaming about the world, he was bright, don't get me wrong. But studying wasn't his vocation.

This is why all the problems started.

Later on, everything became a bit of a mess. No one knew what was going on with him. The rumors were that he was hanging around the Orthodox neighborhoods in Jerusalem, running some kind of dodgy business. What kind of dodgy business? I don't know; I would like to know, but I don't. Only he knows. Anyway, they kept him busy. I think it was a rough time for him. This is around the time when he started developing a fetish or obsession for young pretty boys doing their thing ... Just like that. I think it was the leather straps that got him, the leather straps right in the name of God on the arm. Isn't it fabulous to write the name of God with a leather strap on your arm? He liked the way this intimate experience between One and oneself is publicly witnessed. He liked this combination of intimacy and public exposure, if you know what I mean. You're building up your own personal state of ecstasy while the rest of the world passes you by, and some watch. He had a knack for that kind of thing. But what he really liked is boys who do it really tight. He'd pull the leather strap so tight and tighter and tighter until the blood stops running into the hands and starts rushing to the head instead. Some boys would do it so tight... can you see how red the hand is? That's a real good one. Real men do it REAL tight, he used to explain. He loved everything about it. And he would just sit and watch, and the release... the release can you imagine the release when the strap comes off? ... Hmm and the blood starts to come back into the hand? He liked that bit, too. He liked the things that were kept for men only. I think they gave him a sense of belonging. At least, a momentary belonging.

This is the first time he came over to England, to London. He really knew how to smoke. And the problem in SoHo was that he never quite felt a part of it. He felt alienated, displaced. And people picked up on that and as he was feeling even more alienated it was like, a vicious circle. Don't get me wrong, he liked SoHo. But like I said, he didn't quite belong. Mind you, he always felt like he didn't quite belong anywhere. Some people just move freely between different states and different identities, but that's not him. He felt like he was too lost already for that. [Laugh]

There was always this distance between him and himself that was difficult to take.

Look - that's a cute boy picking up the rubbish. You see, he's trying to help him pick up the rubbish too, he's trying to be part of the scene, but deep inside I know what he's got because I'm rubbish. This is why he's collecting the rubbish around me.⁴

⁴ Oreet Ashery, Marcus Fisher's Wake, Video distributed by Rencontres internationales Paris

Libidot: Your other video *Dancing With Men*. Where was that shot?

Ashery: To the North of Israel where they've got a celebration every year with about 300,000 people attending, but only the men can dance. The women are supposed to wail and cry, in an area out of the way. I mean, their area is mixed; in the men's area it's men. And the men dance. So that was purely a gender intervention on my behalf.

Libidot: But did people notice that you were filming them?

Ashery: No, I mean that would have been, horrible, absolutely dangerous.

Libidot: So it's not a type of intervention where you want to make a point?

Ashery: No, no. It was just, really just, to be able to dance with them and just ...

Libidot: I think by doing that in a subtle way, entering this male domain, you're showing a very beautiful side of Jewish masculine culture. Because it's something I sure didn't know about and perhaps a lot other people wouldn't know either.

Ashery: It's a real pure celebration and a pure sort of religious ecstasy and the music is interesting because you divide it into two – the 'black' Jews and the Sephardic Jews with the little white pointy hats. They kind of use a very musical, electronic music, and the dancing is very hip, like break-dancing or rave dancing. And the Eastern Europeans use the one that looks more like, very traditional dance, with very traditional music ... so that was interesting.

Libidot: They come together in this festival? The different types of dances?

Ashery: Yeah, into different areas, they mix. So that was interesting for me to find out, but yeah, it's definitely a masculinity that's not exposed generally, when you think about Orthodox Jewish men.

Libidot: And also their hair is looser. Or, what is it called? The locks? The locks, when they're dancing, they become almost like long hair, almost.

Ashery: Yeah, well the guys who come to the festival are more eccentrics types who tend to be spiritual and they grow their locks in a mad way more like wild long hair.

Libidot: It's beautiful.

Ashery: Yeah, it's beautiful. They're really wild.

Libidot: It's sexy. In your other video, *Central Location*, you focus on the ritualistic shaving of heads. Marcus Fisher likes to have a shaved head, right?

Ashery: There's a few characters that do it. And it's different in different locations.

Libidot: What does it mean to you?

Ashery: I have researched this in how it is represented in six different Hollywood films. It is almost always an act of humiliation. In concentration camps, in nunneries, in the army; it means that the



Article about Oreet Ashery and shaving the head.

whole body is being stripped. It is like the walk of shame that everybody has to have. One main area of interest to me is the skinhead. I saw lots of different skinheads when I was in Berlin – the fascist skinhead, the gay skinhead, and the kind of skinhead who is not fascist.

Libidot: So look at all these different ways in which people use the skinhead?

Ashery: Yes, and I don't differentiate. It's about the way people immediately read the complexities when they look at the image. For example, Marcus Fisher is not just an Orthodox Jew, because he may smoke, he may dance, his sexual orientation is questionable, the suggestion is pulling to complexity in a sense, you know ...

Libidot: You also mention the shaved head of Marcel Duchamp with the 5-pointed star. Were you influenced by him?

Ashery: Yeah, Duchamp is my main influence in terms of his ideas around the slipping between art and life, the whole playfulness of life. He really played with life and he really played with gender, and he had his alter ego, so he was really a big influence. But, in terms of the star – he did it to express his wish to become an art star – wanted to use this modernist idea of art star into the notion of identity politics.

Libidot: Are you also interested in Jewish occult knowledge?

Ashery: Yes, I found two relevant things in Jewish mythology. One is the *Golem*, which is matter that comes to life. It's very prominent in art; in terms of sculpture, and inanimate objects that come to life. Like Pinocchio. So Marcus is a bit like stepping out of a photograph and, coming to life. But also in terms of artistic agency, it works like an aura, he is bigger than himself. As the Golem is a big iconographic symbol in Jewish mythology – like it's protecting the whole city. And then the second one is the *Dibbyk*, when somebody gets possessed, usually by a bad spirit. It takes over you, and that's a bit of what Marcus is like. It took over me, and you need to exorcise it.

Libidot: I think I know about that, I had a similar experience. Is it a kind of affliction?

Ashery: It is when a dead spirit inhabits the body.

Libidot: So you really believed that it happened?

Ashery: Yeah.

Libidot: Okay. Um ... so and now you are trying to bring in an exorcist ... I can't do it, you know. [Laugh]

Ashery: I need to bring an expert to do it, you know, a ghostbuster or something.

Libidot: Really? And have you tried?

Ashery: No.

Libidot: You haven't found the right person?

Ashery: I haven't found the right person ... you know everybody wants to keep him and hold on and make it worse! [Laughter]

Libidot: But it's such a fantastic thing. I mean, you call it a bad spirit, but, obviously it's more complex than that.

Ashery: Well, he is not bad. But he is definitely a sinner. [Laughter]

I've got to read you this thing, it's about a guy, a Rabbi who tried to exorcise the sinner out of this person: "Suddenly he turned, took three paces toward the sinner, and raised his voice and ordered: 'In pure total maxima I command thee in the name of God, depart, hence, from this Jewish body in which the company of Satan did plan things.' All at once, a waning voice came forth from Moses' body. 'Oh God, where will I go? I felt so good here!'" [Laughter]

Libidot: Yeah. So you're saying that happened when you were younger. It wasn't a recent thing because, you know you've been with Marcus Fisher for a long time.

Ashery: And also it's continuously happening with people, like when I met with Peggy Phelan, and then the next day she just kind of came and said: 'I've dreamt about Marcus, you mustn't kill him, you mustn't kill him.....' I've never met anybody who has said, 'It's time for him to go'. Never. I bring different people to find that out. But, you know I've decided not to kill him anymore ... not to try it.

Libidot: Yes, I like Marcus too. But maybe you could let him just evaporate? I am glad that I saw you perform on the video, because it throws a whole different light on your personality. How did you develop that?

Ashery: I had a lot of problems with it because I'm not interested in stage performance. I'm always interested in interacting and reactions and people being active. In that way it comes slightly against the grain. But it was quite specific to really try to make entertainment out of it. So I tried to do it in clubs, something that is just away from high art. And there were certain Jewish rituals or Jewish religious symbolism that I just wanted to use, and the whole idea around masturbation is very complex

Ashery: I'm also not interested to change that.

Libidot: Or taking hormones, you're not interested in that?

Ashery: I'm not interested in that.

Libidot: Another thing that I wanted to ask you was, in one of your videos, you explain that Marcus is fundamentally lost.

Libidot: Yeah, I think it's on two levels. I think, one level I'm very wary of being part of anything, you know. Even if it's subculture, or the gay community as well, because I think that's just as coded, and exclusive as any other community. So the whole kind of identification with a lesbian community or a queer community, I find quite dodgy in any respect. Because having grown up an Israeli girl, where you've got us and them, it's all like, Palestinians vs. Jews, secular vs. religion, Black Jews vs. White Jews. You've got all these kinds of groups and it's all about power and exploitation and exclusion. But the other level of saying that Marcus Fisher is lost, is in relation to the philosophy of identity because, the philosophy of identity is changing all the time. Because I was saying that identity is multi-polar, so I mean where do we go from there, anyway? They say some people move easily between different identities, but Marcus is too late for them already.

Libidot: It freaks people out, right?

Ashery: People get very scared. But sometimes I've been in the street and people just say 'Can I help you, sir?'

Libidot: When you're not dressed up, you mean?

Ashery: Well just, that's been throughout my life, you know sometimes in public toilets people will say, 'Excuse me, sir, I mean this is a female toilet.'

Libidot: People get a sexual charge out of it, too, probably, the gender confusion?

Ashery: My main thing in my work as well is to say that female sexuality has really nothing to do with sexual orientation, it really has to do with being a woman, and that is what interests me. What is



Turkish Men's café, video still, 2000.

female sexuality? It's not really to do with sexual preferences and orientation, but it's also just to do with being a woman. As a female, what is our sense of masculinity?

Libidot: So how would you describe your gender?

Ashery: I'd say probably female with male fantasies, it would be the best way.

Libidot: To go back to your explanation of 'being possessed'... that also questions the way we think about sexual orientation and gender. I mean if you're feeling like that happened to you, then, you know everything else becomes different because there's no neat way of thinking about it.

Ashery: Androgyny is also completely fashionable. You know, for young women, androgyny is just trendy. And I feel that that's not accidental. It does point to some sort of authenticity. If you look at it environmentally, because of all the female hormones in water, animals and fish are becoming feminized. It's all kind of there but it's just kind of surfacing in a way. But again in the Bible there's a very interesting section which I found so fascinating, where they say 'don't mix meat and milk,' 'don't mix wool and cotton,' 'a woman mustn't wear men's clothes and men mustn't wear women's ...' so in the Bible already it had the idea that God created things in sections, so don't mess it up. Don't interfere with God's kind of divisions and order. The idea of that genetic modification is not healthy. Of course there is a great wisdom about this ordering, the warning to not mix, I think, you know, I mean on one hand ...

Libidot: There's reasons for those warnings, you're saying? I guess if you look at it that way, so that there's the big order and divisions, but there's some exceptions, let say, then we are exceptions, and my book is about these exceptions. But do you think these exceptions are getting more numerous?

Ashery: I think it's surfacing, it's surfacing to consciousness. I think what's happening is, for example in the medical profession, doctors just never knew much about transsexualism. Now there's just a lot more awareness about that. I think we're becoming aware of it. I think there's a growing awareness which allows people to be totally moving towards a kind of, dissolving of the female and male. I think that the main investment in the gender binary is capitalism. It's really making more men and women servants. And I think in the future, not when we're alive, it will be a whole different thing; I'm sure of that.



Oreet Ashery, Soho Intervention, video still 2001.