

VIRAL LOVE IS FUTURE LOVE

I LOVE YOU.

ILOVEYOU is a malware virus originated from the Philippines in year 2000. The email subject line says ILOVEYOU, comes with an attachment, LOVE-LETTER-FOR-YOU, one opens it, the email is resent to everyone in your email address book, overwrite, thus destroy certain file types in the receivers' hard drives. It got spread and done some real damages to the mailing/server system. It is listed as the top 10 computer viruses of all time.

Who's afraid of love? Love, as virus, is contagious. With the life style of one night stand, love is ephemeral, love is vicious, love me, love me not, vengeance is mine. I was determined to defy the sentimentality that calls for "make love not sex". I started sexing for my hard drive storage. Body can be unpacked, orgasm can be accumulated, retrieved, recycled for raining days. Year 2000, "I.K.U", (IKU means orgasm in Japanese) is released, my scifi cyberpunk porn film that won me a cult director notoriety. In the movie I.K.U., a Blade Runner take off, IKU replicant coders are dispatched by Genom Corporation to collect human orgasm. With their hard drive body in full storage capacity, IKU runners arrive to download the orgasm data and retire the replicants. The data processed are made into color coded IKU chips for mobilephone plug in. Orgasm on the go, orgasmic pleasure on demand.

"This is not Love, this is sex".

(a brief clip of I.K.U.)

Do Androids Dream of Electric Sheep? I was about to set my electric sheep free range. What do you do with these retired replicant sex workers?

As a sequel to I.K.U. I produced UKI, as a performance, a game, a cinema interrupted. UKI dumps the defunct IKU replicants on the Electronic trashescape, where hackers, coders, networkers, twitters gather as a tribe. Sex trades codes, codes sex codes, digital contagion, hardware melt down, software resurrected. UKI, the virus, is born. Emerging out of E-trash, shooting herself into oblivion. Vengeance is mine. UKI the virus, replicated, propagated, mobilize themselves to infiltrate Genom Corporation's new playground BioNet, installed inside human body with red blood cells for microcomputing. UKI the virus carry the mission to defeat the programming blood cells and claim their orgasm data.

(a brief clip of UKI)

I lived through AIDS epidemic in New York city. The 80s New York city, a decade of street protest and actions, of clubs, sex, drugs and the VIRUS. The virus took away many our artists, friends. The AIDS activist group ACT UP led direct action and civil disobedience to demand the release of drugs for

cure. The government and pharmaceutical industries had their own agenda for NOT making the drugs affordable, available. AIDS FREE BY YEAR 2030 is the new calling. The virus didn't just go away. We carry the virus all along.

My new movie in post production FLUIDØ is set in the post-AIDS future of 2060, where the Government is the first to declare the era AIDS FREE, mutated AIDS viruses give birth to ZERO GEN – humans that have genetically evolved into a new species. These gender fluid ZERO GENs are the bio-drug carriers whose white fluid is the hypernarcotic for the 21st century, taking over the markets of the 20th century white powder high. The ejaculate of ZERO GEN is intoxicating, the new form of sexual commodity in the future. A new war on drugs begins and the ZERO GEN are declared illegal. The Government dispatches drug-resistant replicant agents for round-up arrest missions. Yet there are glitches with these drug resistant replicants. When making contacts with ZERO GEN, a little love feeling can turn the fluid ejaculate into love potion for the replicant agents. This causes the breakdown of the immune system. They are fucked, the replicants, the junkies. Viral love is FUTURE LOVE. " This is LOVE. This is not SEX."

(a brief clip of FLUID)

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- **Shifting Identities - gender fluidities and new "normalities"** are abound and expanded gender definitions are already rightfully in debate. This is a huge societal change and transphobic resistance is strong, even here in the UK. How do these changes open up our definitions of family, our concepts of the love unit of the future?

In 1993, Brandon Teena, a trans(gender) being, was raped and murdered in Humboldt, Nebraska. He was not able to cross the STATE borderline to get to the coast cities (i.e. San Francisco, New York) where he would possibly find a community of his own. Then, this was the cyborg 90s when virtual identities, cyber sex took us to assume multiple identities, with various handles, and avatars. Meanwhile the corporate internet provider MCI wanted us to believe there is NO RACE, NO GENDER in cyberspace, a utopia promised.

I embarked on a journey seeking out trans-communities in the States and Europe, resulted in a Guggenheim museum commissioned web art project "BRANDON", (a one year web narrative 1998-1999) in which I uploaded Brandon Teena to the cyberspace, joined by other sexual deviants. This was the time TRANS crossing over was well defined, FTM, MTF, with body parts modified and prosthesis added. Trans-hetero, trans-homo are the subjects for debate.

We have reclaimed the term "QUEER". The pronouns for trans have gone from HE, SHE to IT, to the current "THEY" to address the single human being of he/she. "THEY" represents a shift from defined gender identity to fluid gender identity, GENDER QUEER.

Recently in Vienna, I attended a good friend's 60th birthday, who was ANGELA, labeled as a lesbian filmmaker, then HANS, who claimed fame with the movie Dandy Dust, at age 60, HANS is now reborn as ASHLEY, the artist, emerged from the Danube waters. Bathing in fluidity, we embrace ASHLEY as a new born who has lived her life few times over.

