

20

OCTOBER

20

Outstanding Performances

VIDEO

FRANKO B
RICO MEHLER
EKIN BERNAY
YBDG
MILES GREENBERG
NOUSESOU
AUN HELDEN
AGNES QUESTIONMARK
ENCODESGEM
POST-ORGANIC BAUPLAN
STEFANO DEALESSANDRI

VIDEO

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LAUNCH BOOK

MILES GREENBERG

XJAT

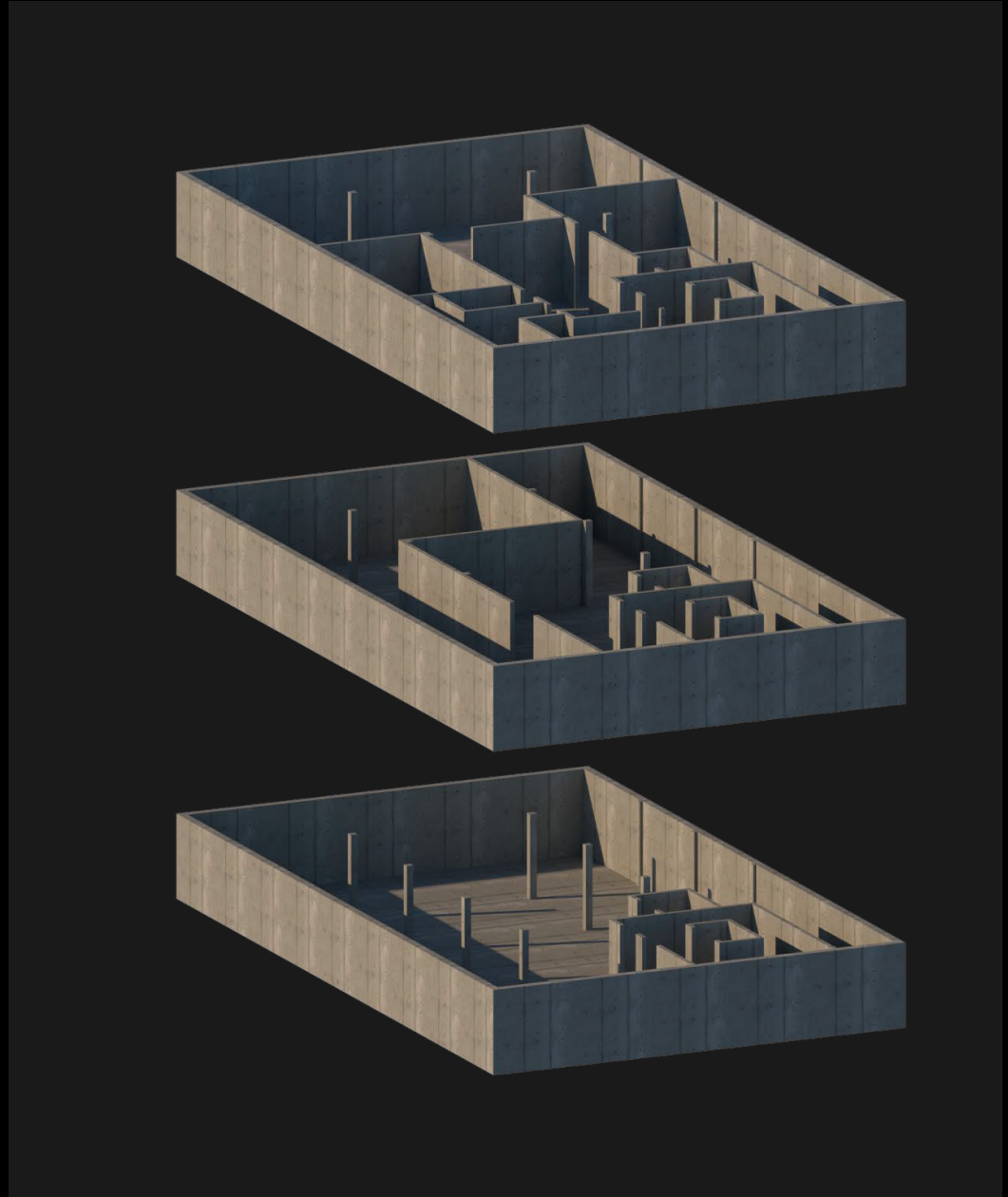
EKIN BERNAY

LIVE

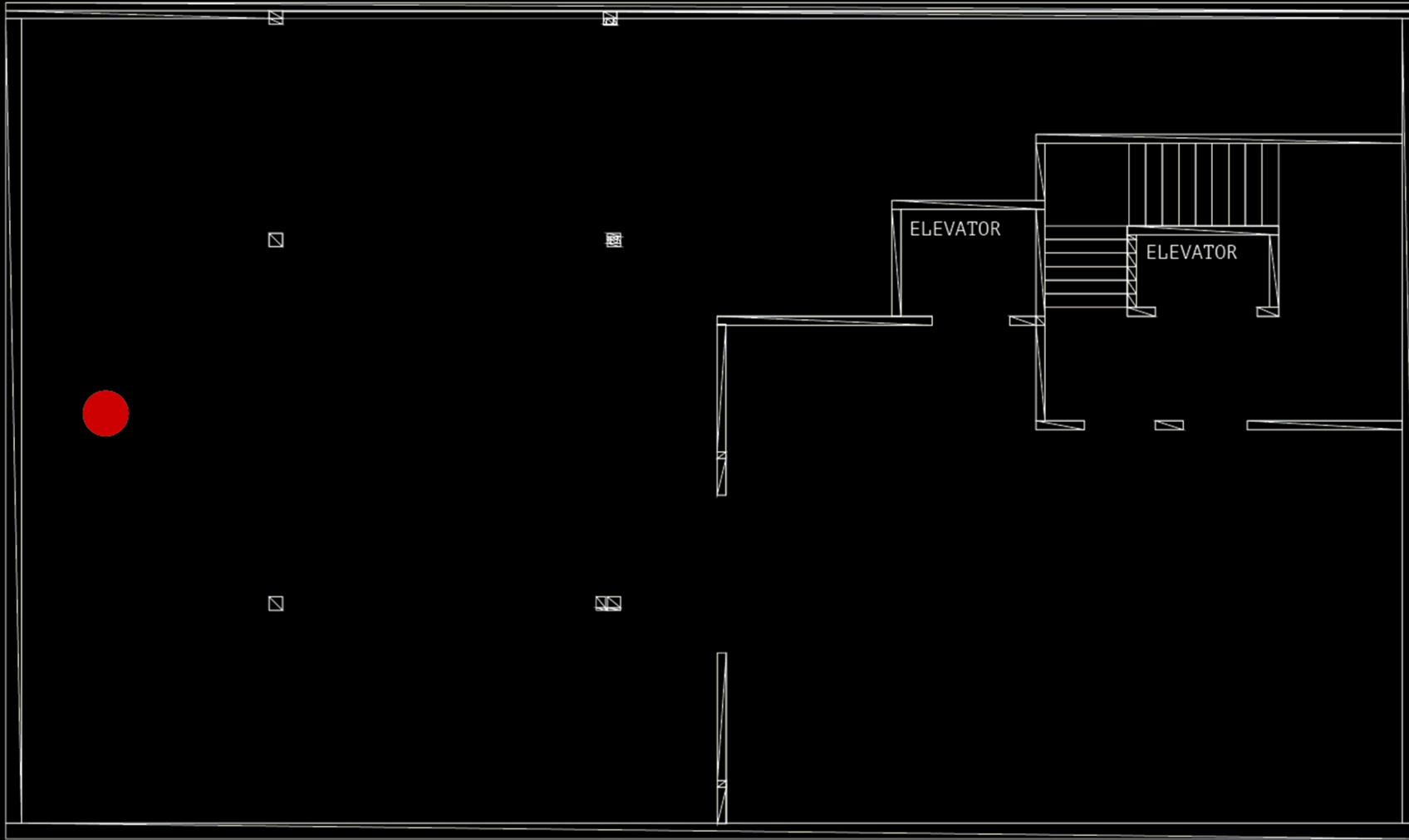
MIGUEL ANGELES
MALTHUS

LD

SLIM SOLEDAD
BABYNYPH
KADELAS



LEVEL 000



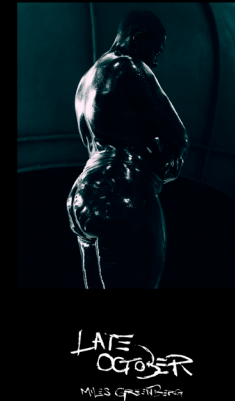
GROUND FLOOR

MILES GREENBERG
EKIN BERNAY
NOA LONGHURST-DESHAULLE

book launch

Miles Greenberg (born in Montreal in 1997) is a New York-based performance artist and sculptor. His work consists of large-scale, sensorially immersive and often site-specific environments revolving around the physical body in space.

These installations are activated with often extremely demanding durational performances that treat the body as sculptural material. These performances are then captured in real time before the audience to generate later video works and sculptures.

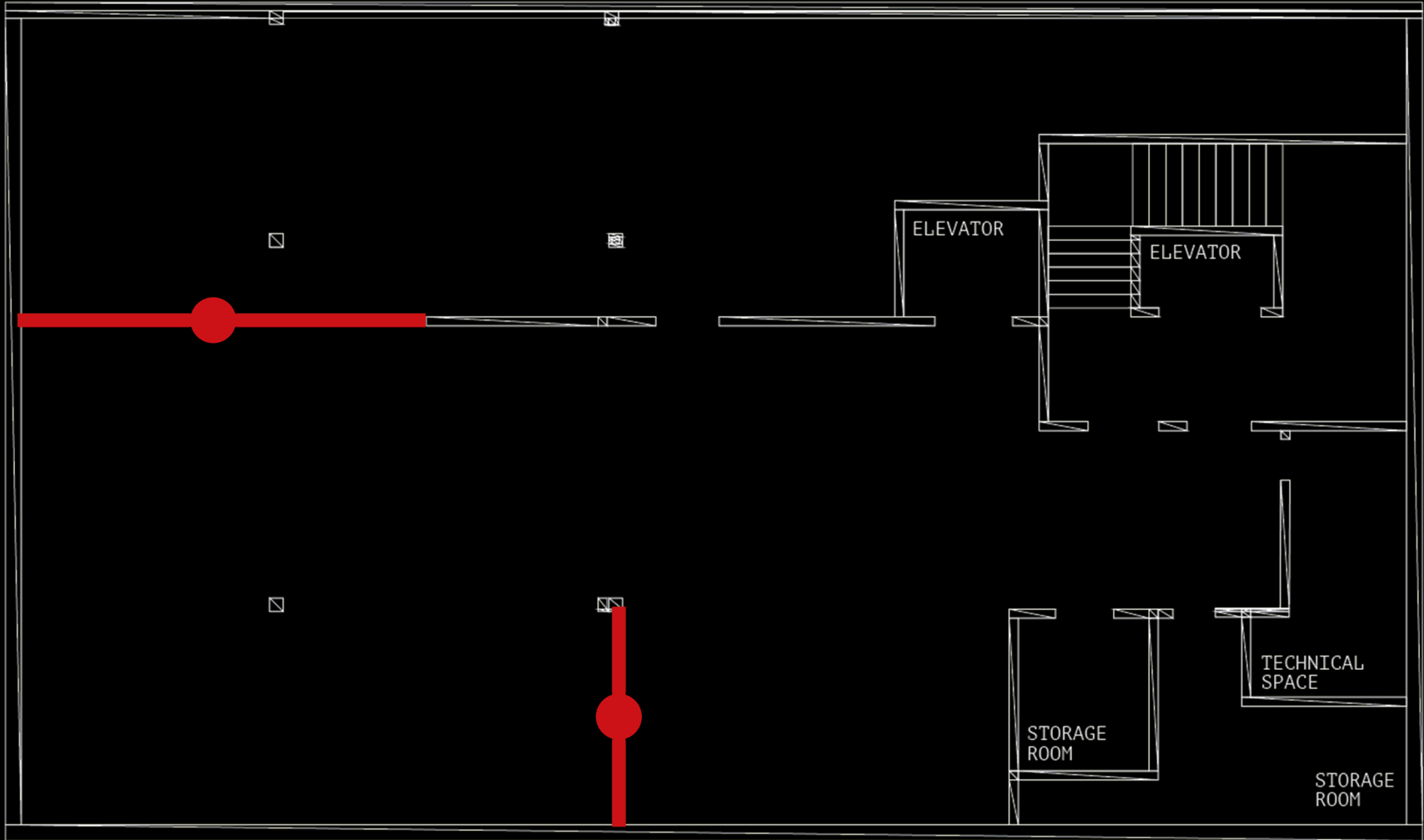


miles greenberg

Late October is durational performance installation with neither beginning nor end. Sculptural in nature, this piece expands upon the Black body as both subject and matter. The human figure is incorporated into the exhibition space in such a way that it serves both as infrastructure and as the inhabitants whom it serves. In Late October, we lift each other up.

Late October is a nod to the Black origins of surrealism. It is a slow-burning spatial gesture that both renews and relies upon the poetic capacities of the Black body in space, underlining our unique relationship to the fantastical. Stills from Late October film, captured by Adrien Bertalle Location: La Totale Collective at Galleria Continua, Les Moulins, Boissy-le-Château, FR Duration: 6 hours

LEVEL-001



LEVEL — 001

AUN HELDEN
ENCODESGEM
EKIN BERNAY



encodesgem
opyum 023

OPYUM 023 presents ENCODESGEM @encodesgem

Relicário

Reliquaries are considered sacred and have a great emotional value for whoever owns them. The practice of storing relics in containers dates back to ancient times, when people believed that these objects had special powers and could bring protection and blessings, they have a deep meaning for those who possess them, representing a connection with the sacred, with the divine, and are considered objects of protection and devotion, some are made to be displayed on altars or in places of worship, such as churches and chapels. It is an object that has great religious or sentimental significance for a person. Generally, it is a container that holds relics, such as pieces of saints bones, hair from loved ones, or even small souvenirs of special moments. As a performance piece, the characteristic of a reliquary is denoted to a sculpture, which contains metaphysical relics instead of objects or human remains, is also attached with the future and not the past, representing a metaphoric inverted device of cure. Connected with the body of the performer, it exchanges the insides of the

man to the external object as if it was an intercourse, renewing the spirit energetically. Surrounded by a sterile environment as if it was a medical appointment, is like replacing the churches and chapels to do meaningful rituals, a thoughtful commentary on plastic surgery procedures when is pursued by people to feel better about themselves after something like a breakup shakes their self-esteem. All this complexity is dedicated to the public as an act of performance but is also expected to be interpreted as a poem..

Enco is an experimental multiartist from Brazil, who channels years of self-taught practices to develop matters of self-expression on different types of media, also exploring the idea of aesthetic as a technology of communication, influence and anthropology. He uses a combination of oil painting and softwares to create from scratch experimental 3D works, which can result on prints on paper and digital exhibitions. As a performer, is always attaching a sculpture to be a prosthetic, designed extend the body and at the same time degenerate the human essence, becoming an abstract post-human. The artist performs a cathartic journey based on the concept of an emotional surgery.



ekin bernay
opyum 023

OPYUM 022 presents EKIN BERNAY @ekinbernay

'NO BODY', 2023

Is about the human experience through the extremes of pain and pleasure. The film has two parts and has been performed for the camera in Istanbul. Part one 'sit up, open your mouth' is Ekin placing her late grandmothers tooth between her teeth. While arising questions of impermanence, bodily wisdom and organic vs plastic. The second part Ekin directs the viewer to attend the process by repeating after her the words "I live." Each time the words are repeated Ekin is shot with a bb gun. Humans shooting humans is one of the most incomprehensible phenomenon of our species. This part looks at physical pain at the verge of life and death as an extension of fear. A year ago I was making your bed
After I carried you to the chair
In the same room you nursed me, put me to sleep and calmed me down through an earthquake
I found your tooth

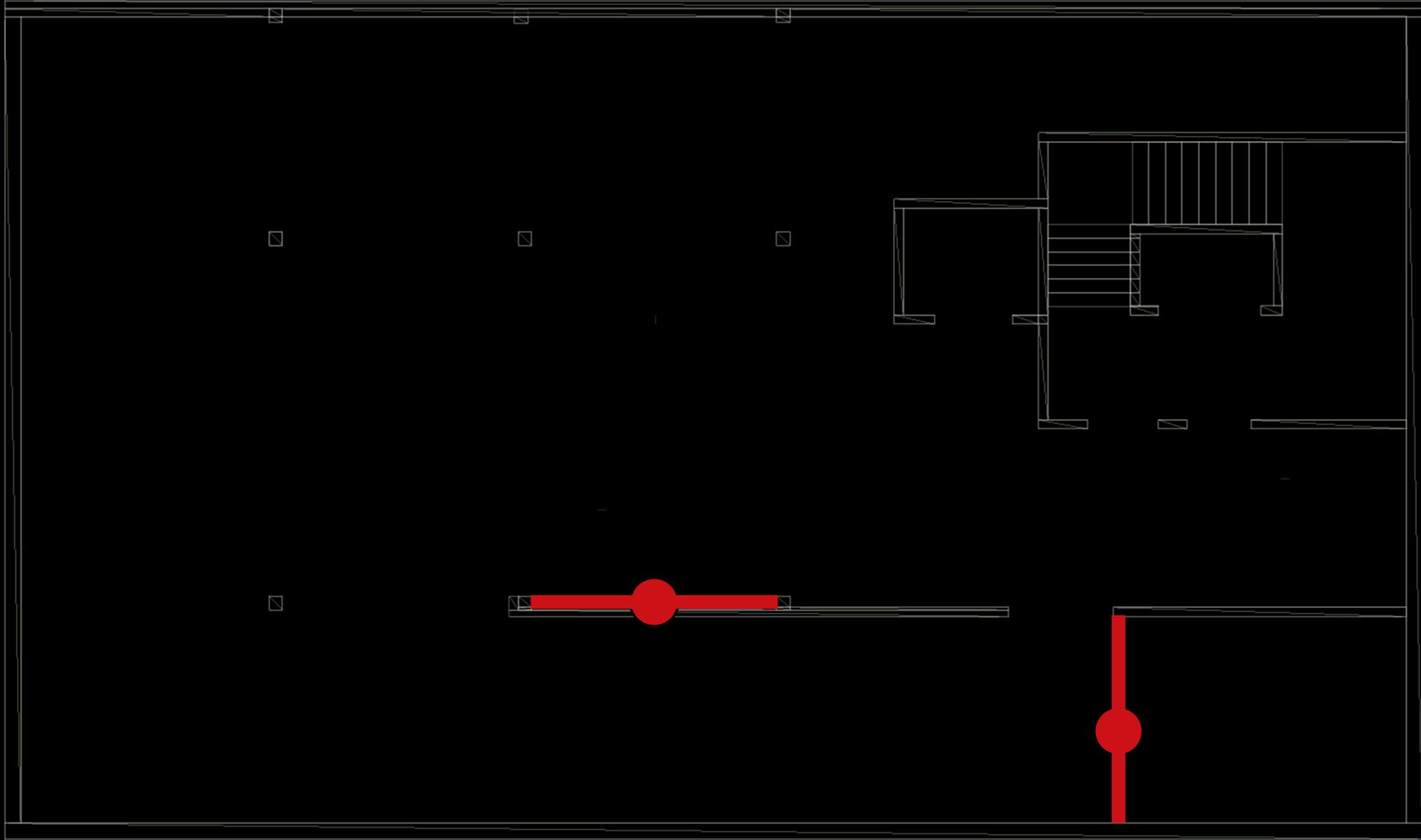
Covered in silver
Rotten and fallen

Holding between my fingers all my nightmares of losing teeth
Realising what is soon becoming
Your transition to another land
The woman who has given me everything
Leaving her body and me behind

I came to see how you are
You hadn't realised your wisdom tooth is gone, at all. I squeezed the glue and we stuck on your plastic teeth so in the same chair you fed me all my life, Now I hold the spoon and you open your mouth. You would have hated this piece work it is not about you but it is in your memory
You forever live through me. Every time Ekin says "I live", repeat after her.

Performance Video / 13minutes
Voice Over and subtitles (Ekin)
Filmmaker Murathan Üzbek
In collaboration with Performistanbul

LEVEL-002



LEVEL — 002

POST-ORGANIC BAUPLAN
AGNES QUESTIONMARK



postorganic bauplan
opyum 023

OPYUM 023 presents POST-ORGANIC BAUPLAN
@postorganic_bauplan

In FASE DE CICATRIZACIÓN we explore the relationship between body, movement and technology through the concept of wound healing. In the process of healing or scarring the once-familiar memory and localized sensitivity of affected areas shift, a poignant reminder that the body remains in perpetual flux – a cycle of wounding, being wounded, and healing, an alchemical dance of corrosion and renewal.

At this stage of our relationship with prostheses, after 5 years of interaction with them, the traces they have left in our bodies are already irreversible and affect the perception and sensitivity of our bodies and our movements.

Post-Organic Bauplan (ARG/DEU), works on the development of robotic prostheses to research through dance and disembodiment the

idea of the body as something natural, given and unmodifiable. Post-Organic Bauplan is formed by choreographer, performer and producer Josefina Maro (ARG/DEU) and Dr. in Evolutionary Biology and interdisciplinary artist Salvador Marino (ARG/DEU). Simon Kounovsky (FRA/GRC), self-taught visual artist working around concepts like hyperobject, anthropocene, post-humanism and eco-anxiety, pushing the limits of those ideas through visual expression and hyperrealistic extension.

CREDITS

Concept, performance, and robotics: Post-Organic Bauplan Josefina Maro & Salvador Marino. Video shooting, editing and music: Axonbody Simon Kounovsky. Costumes: Victor Clavelly. Typo Design: Don Elektra. Supported by AKADEMIE FÜR THEATER UND DIGITALITÄT, Digital Culture Programme of the German Federal Cultural Foundation.



agnes questionmark
opyum 023

OPYUM 022 presents ANGES QUESTIONMARK
@agnesquestionmark

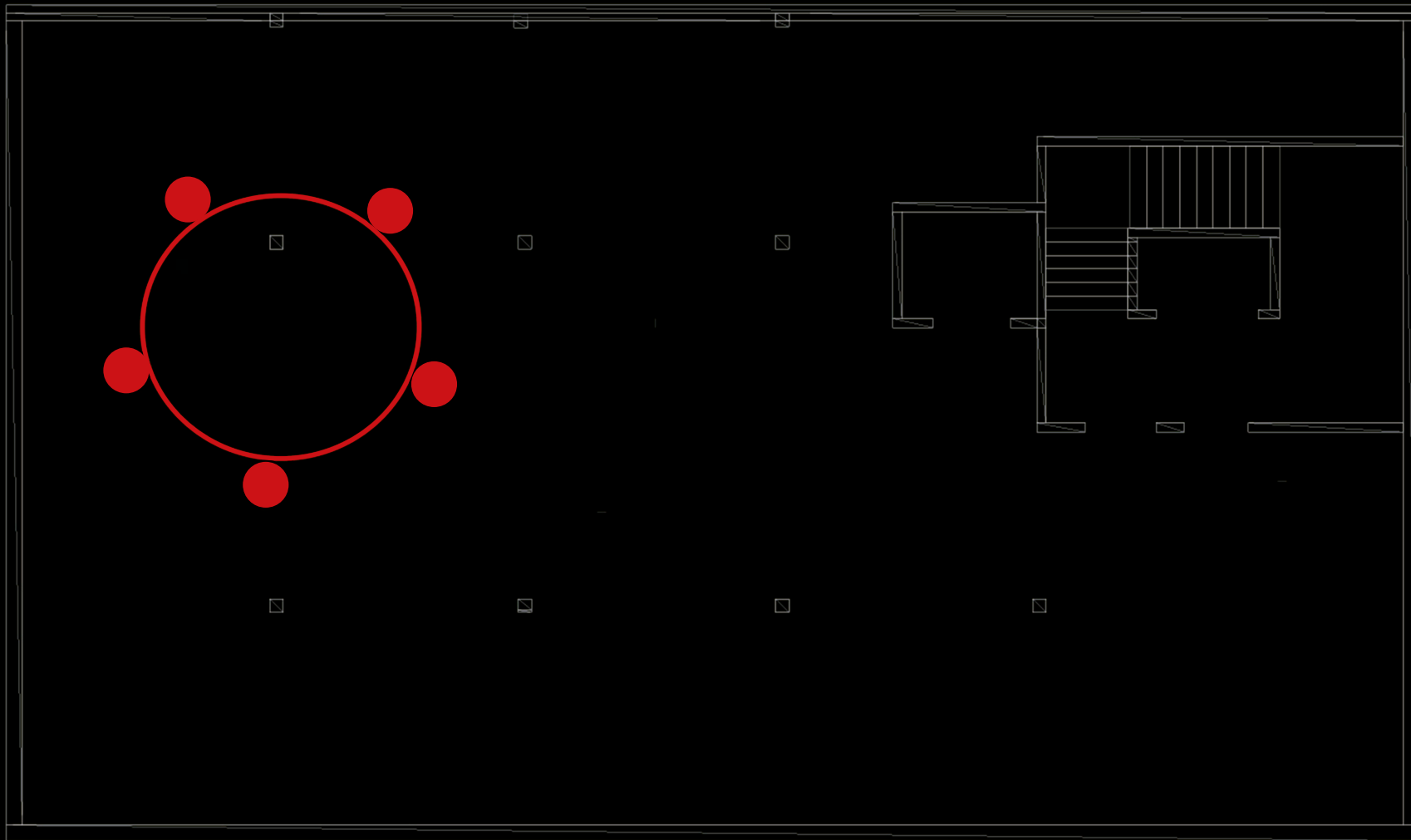
“CHM13hTERT”, 2023
single channel video, 04:36

In CHM13hTERT, Agnes Questionmark presented herself as a new hybrid being, whose questionable genesis was undefined. Suspended for twelve hours a day for sixteen consecutive days, supported by a metal structure and a series of cables and straps, her body became a political vessel challenging the power relations inherent in our current social structures. It was unclear whether an experiment was being conducted, if an operation was being carried out or if what was seen was evolution taking place before our eyes.

The performance aimed to question evolutionary pathways controlled by science, technology and our own will; technology extends the potential of the body, to reconnect it to nature. Starting from the right that each of us has over our own body, being able to encode our genes means that, perhaps, one day we will be able to modify it and shape it as we wish.

Agnes Questionmark (Rome, Italy, 1995) uses performance, installation and sculpture to bring the viewer on a journey towards its root, questioning their genesis and presenting uncertain future potentialities of becoming.

LEVEL-003



LEVEL — 003

FRANKO B
RICO MEHLER
YBDG
NOUSESKOU
STEFANO DEALESSANDRI

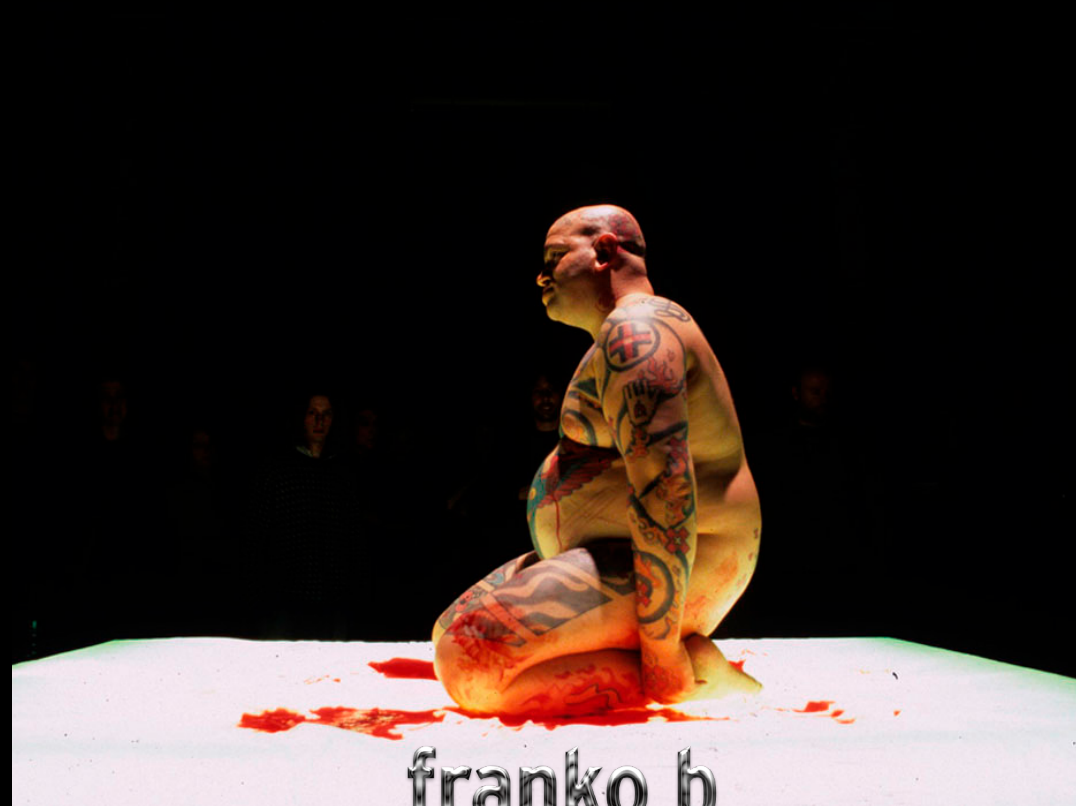


stefano dealessandri
 opyum 023

OPYUM 022 presents STEFANO DE ALESSANDRO @stefanodealessandri

The videogame performance »J'adore Venice—on disappearing bodies« delves into the complex relationship between Venice, conceived as a spatial body, and its users, focusing on the phenomenon of disappearing bodies resulting from both anthropogenic environmental degradation and the pervasive influence of surveillance capitalism. The core objective of this embodied research is to analyze and propose methodologies for addressing the issue of disappearing bodies within the framework of capitalist-driven narratives. Furthermore the work aims to celebrate the bodiless pleasure of fluidly becoming one with the materiality of the space(s) we inhabit.

What happens when tourism becomes the main narrator. When the tourist, capitalist-driven narrative infiltrates local economies and becomes the primary place-making tool? Unavoidably, the temporal and spatial constraints of the tourism experience redefine the perception and consumption of a specific site introducing a simulated authenticity that annihilates local narratives and self-identity processes. How can we, as (city)users, glitch romanticized, profit-oriented, and tourist-centric narratives aiming to give agency back to local bodies and embodied narratives?



franko b
 opyum 023

OPYUM 023 presents «reflecting rooms» by FRANKO B @franko_b_artist

reflecting wounds / video journey performance on the 13 of July 2023 on Stromboli volcanic island in Sicily / Italy

Franko B is a visual artist, curator and teacher. Born in Milan in 1960 but UK-based, Franko B rose to prominence in the 1990s due to his extraordinary body-based performances. Creating work across performance, video, photography, painting, sculpture and mixed media for over 30 years, Franko B continues to earn international acclaim for his artistic practice. He is currently Professor of Sculpture at l'Accademia Albertina di Belle Arti di Torino. Known for his visceral explorations of the human body, his practice is manifested in his troubled childhood and sits somewhere between isolation and seduction, benevolence and confrontation, suffering and eroticism, and punk and poetry.

Like many of my works and performance reflecting wounds is about a journey through memory, history personal and collective, like many times in my works the body my body and the body of the artist becomes a canvas, a sculpture, a poetry a sound also. As always, I'm not interested in just telling my story but to share and tap in in the story of our humanity of this moment that I'm here in this space and not alone. The performance does not tell a story but share the stories shared and lived through being a witness of this times and history told and not told. There is not a specific start or finish or order in my works and especially my performance just shared memories via image making - franko b

Video credits
 Video Filming • Marco Foti (DRILLO) Photography • Andre Juan Suarez Editor • Danylo Ferreira | Bryan Courtois Color Grade/Design • Bryan Courtois | Danylo Ferreira Curated by Fabio Weik



young boy dancing group
opyum 023

OPYUM 023 presents Young Boy Dancing Group @YBDG

YOUNG BOY DANCING GROUP's work ranges from videos, fashion, sculptures, and live performances, which are often structured improvisations. The group deals critically with modes of dance production, digital culture, gender performance, and institutionalization by shifting its working methods to avoid the categorization of its practice. YBDG presents works in various contexts such as squats, parties, theaters, biennales, festivals, queer spaces as well as on YouTube and on Instagram. The shows of YBDG question originality and claims for authorship, often quoting, citing, and appropriating from Instagram, YouTube, and from already existing work by other artists. YBDG strives to create events in which the audience and the group give in to two hours of immersion and freedom. The outfits worn during the shows are made out of clothes found on the streets, collected and modified. YBDG seeks alternatives to the model of professional dance companies by experimenting with one day rehearsals, no fixed cast, and improvisation-based choreography. Young boy dancing group 2023. With Nica Roses, Manu Anima, Madison Wada, Valentina Bache and Ruslan Nasir. Music by Ange Halliwell."

Performance collective around Nicolas Roses (NL), Michele Rizzo (NL) and Nadja Voorham (NL) / Changing cast according to the venue, usually involving Valentin Tszin, Tomislav Feller, Maria Metsalu and Manuel Scheiwiller / Influence on creating the material and therefore carry the same authorship.



rico mehler
opyum 023

OPYUM 023 presents RICO MEHLER @rico_mehler

„i think i was once a car“, 3D animation, text, 8min, 2023

Rico Mehler is a video artist based in Hamburg, Germany, who works with 3D animation, photogrammetry, sound, installation, text and AI. With a background in film studies and art history, Rico now studies fine arts at HFBK Hamburg.

In Rico's work, the often lonesome digital realm transforms into an intimate place for self-exploration where the heightened reality in its artificiality allows for the disassembly and reassembly of body and self. A place where the human body is interchangeable, where its physicality becomes seemingly obsolete and the digital alter ego transcends the boundary that is the corporeal skin.

Between autobiographically influenced, phantasmagorical environments of electricity pylons towering out of flooded fields, forests by the roadside, country roads leading to nowhere and places that defy spatial classification, «i think i was once a car» negotiates body representations that are detached from the human form. Accompanied by a text that is partly AI-generated and partly self-written, the self alternates between machines and hybrid beings that draw the boundaries of one's own body as fluid and immaterial. „i could take on a new shape a fall“.



kou yamamoto
opyum 023

OPYUM presents KOU YAMAMOTO @ness_kou

My name is Kou Yamamoto, known artistically as « nauseskou ». I create works that explore the relationship between technology and the body using TouchDesigner, and I place a great emphasis on approaching this relationship from the perspective of the body. In the fields of street dance and contemporary dance, I am a finalist in the Japan Championships as part of a team named « nauses ».

My artistic inspirations stem from the profound elements of nature in Kyoto, Japan – my birthplace. The forests and the tranquility pervading its shrines deeply influence my creative process.

I am involved in various aspects of artistic expression, including dance, music production, and video design. My works are especially influenced by the concepts of Musique concrète and the « Mono-ha » art movement from Japan's 1970s.



aun helden
opyum 023

OPYUM 023 presents AUN HELDEN @aunhelden

QMEM Archive· Studies for Hormone Therapy, 2023

In 2020, the artist began studies on her relationship with the construction of identity through synthetic technologies such as pill hormones. In the search for experimental semiotics of a body, the artist goes through the construction of femininity through the process of decomposition and the desire to become a body beyond its destiny with the creation of fossil-prosthetics that create a process of implosion inside her body, destroying any pre-destined system or coordinate of what her body will be. The film is made by archives recorded by the artist herself where she experiences, through the transfiguration of her image, all the possibilities of gender.

Aun Helden is a Brazilian transdisciplinary artist who works with multiple media such as performance, prosthetic incorporation, video,

sound and image. She develops the creation process of a new body's imagery, creating fictions and languages that escape from the human and binary expectations, all aligned with her semiotic identity and epistemological research. The imagery that results from her processes, whether in performances or on Instagram, are uncomfortable, apocalyptic and stem from the sense of strangeness that has always accompanied her. Denaturalizing her gender and sex, she is recreating her body with total autonomy and fluidity, her work is fundamental to combat a conservative ideology.