



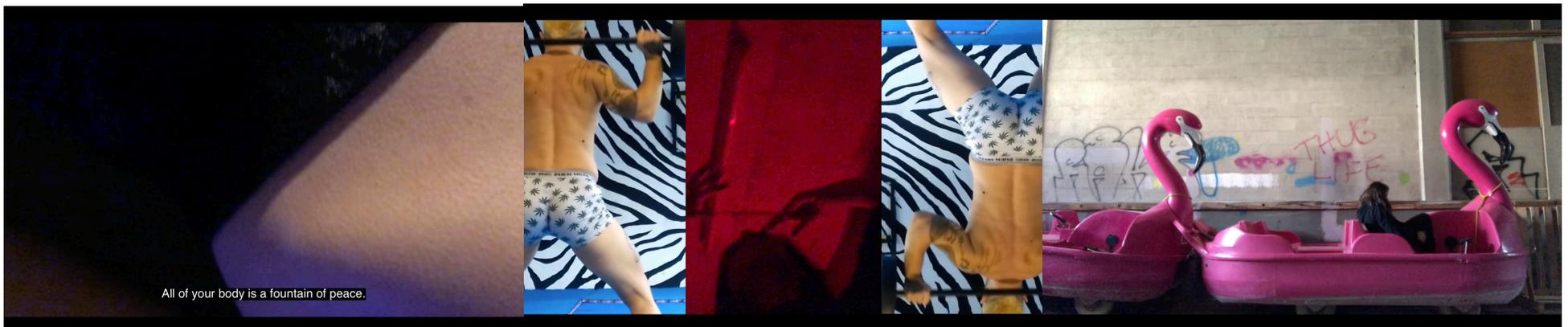


18' 29" minute video, with collaboration of Lara Alarcon, Florencia Alonso and self-defence training group Viktimas de Nada, 2021.

Following my work and research from CyberPop Cautionary Tale through Brain Fugue, this work takes place both in the same spacetime and afterwards. Dealing with concepts of abjection and dis-identification (political, psychological, social and biological appreciations of the body) and collectivity while including a new questions around faith, madness and their social constructions.

Through confined spaces of multifunctional bunkers, warehouses, dry river canals and modernist birdhouses in Italy and Switzerland, and collaborating with artists from Argentina, antagonistic polar notion created in dual western paradigm are pushed together, with blurred borders.

## I NEVER DANCE ALONE/I ALWAYS DANCE ALONE



## DIRTY HIEROPHANY I

Performance over sound piece of own modulated voice, techno and cumbia, Volkshaus Hotel, streamed live in situ, for ACT-performance Festival, Basel, Switzerland, 2021.

Video upon request (to be posted in the archives of <https://www.act-perform.net>).

### script

*(Put play, the sound will start in 30 seconds. Recount a story, her story, it starts with:)*

*She took an emergency flight.*

*(The sound recounts money extortion, how you have boxes of books, slutty clothing, and cheap decoration. The voice is low, not-human. Enumerate decoration: holographic tropical cardboard pictures, and a comic eye inside of a yellow ball filled with goo, art books a lot of them, art catalogues, cesar aira's books, mishima's work, big paper for watercolour, a hot pink top, with a zipper on the front, laced colourful panties a bag full of them, ugly big weirdly shaped sneakers. You are sitting comfortable in front of the computer, talking to it. The story repeats parts of it self, sometimes you follow with your mouth movements, sometimes you stay still or continue with just one phoneme.*

*Eventually, the voice is silenced and very hard cumbia, or a mix between cumbia and acid techno starts. Get of the chair, move. Destroy the room.*

*Three pieces of music play, for around 5 minutes in total. Use up your energy. Throw things out of the bed, take of your clothes.*

*The voice starts talking again. For contrast, it tells them about your decoration: dead bugs, a pomegranate standing there for weeks not rotten.*

*Go to the bathroom, the web-cam can not follow you. Stay away a little while. Start making the bed when you come back, put your t shirt again.*

*The voice starts again but now it's your voice, pitched higher than before. No reverb. Do not mimic what it is saying. Instead, start putting your ten fingers in your mouth, one by one.*

*This part lasts around 5 minutes, do not let your fingers go out of your mouth even if you feel sick, even if you are drooling. One by one. Start singing. Try more fingers, until it's almost your fist and one or two fingers on the other hand. You are probably gagging by now, saliva pouring down. The text ends with:)*

*All of her ugly stuff mixed with my dead things.*



DANCING IN A CYAN SNOW, DEMONS,  
FISH PEOPLE WITH NEON RGB LIGHTS  
*a womma full your available all moving!*  
A MECHA TWERKING 'ISEE  
A PROMPT TO TALK SAFELY  
LIKE PUTTING CLOTHES ON  
WHILE ARGUING AFTER SEX  
VISIBILITY IS A TRAP  
IF YOU CAN BE FOUND OUT  
PASSIVE AGGRESSIVE OR PARANOIA PERHAPS  
I AM OUT OF WORDS AS IF WERE A CHILD  
BARNACLES ATTACHED MAKE THE FLESH COME OUT  
I AM OUT OF WORDS AS IF WERE A CHILD  
UNIVERSAL PROPRIOCEPTION  
MY COMPASS CHANGES UP OR DOWN  
BUT MY REACTIONS COME OUT  
I CUT A FINGER OR A HAND  
NOW ANOTHER HAS GROWN  
BUT A FEW CM'S TO THE LEFT OR THE RIGHT  
IR-L  
MY REACTIONS NEVER MATCH THE CRITERIA SET  
I REMAIN QUIET  
I AM CLUMSIER NOW  
WITHOUT THE ENVELOPING HEAVINESS  
AND YOUR WORDS  
VERTICALLY DISPLAYED  
I CAN HEAR YOU BETTER THAN EVER BEFORE  
WHY ARE YOU SO FAR AWAY?  
YOU TOLD ME YOUR POSITION CLOSE STREAM  
WHILE SUGARY SLIME STARTED TO COME OUT  
FROM OUR PORES  
I THINK IT WAS JUST THE 5' OF US  
RECOGNIZED THROUGH THE FLEXIBLE TENTACLES ON MY MOUTH  
SMELLING  
ON OUR SHOULDERS EXPANDS OR FOCUS  
RELAXING  
FRESH  
*let's meet out, it's said*  
INSIDE A SPACE IS HEAVY MATED AS THIS WHERE WE FLOAT  
WITH NO SOUND  
AND I'M SLIPPERY THROUGH THE CURRENTS  
AMONG ALGAE  
OTHER CREATURES SWIMMING ON ABOVE INSIDE THE FOD  
I CAN HEAR YOU BETTER THAN EVER BEFORE  
ENHANCEMENTS TWEAK INSIDE THE EPIDERMIS OF MY FLOOR  
LOCATING RAPIDLY NEAR VITALITY  
YOU UPSTREAM TORRENT AS WE MEET  
GRAVITY-LESS GREEN BLUE  
I WAIT NO SHORE TO COME  
OR OPEN SEA

## BRAIN FUGUE

2021

*cover of the booklet, mixed media.*

Text experiment regarding relationship between somatic experience, external stimuli and performance of the self, with particular interest in the performative arts.

Anchored in the concept of abjection and dis-identification.

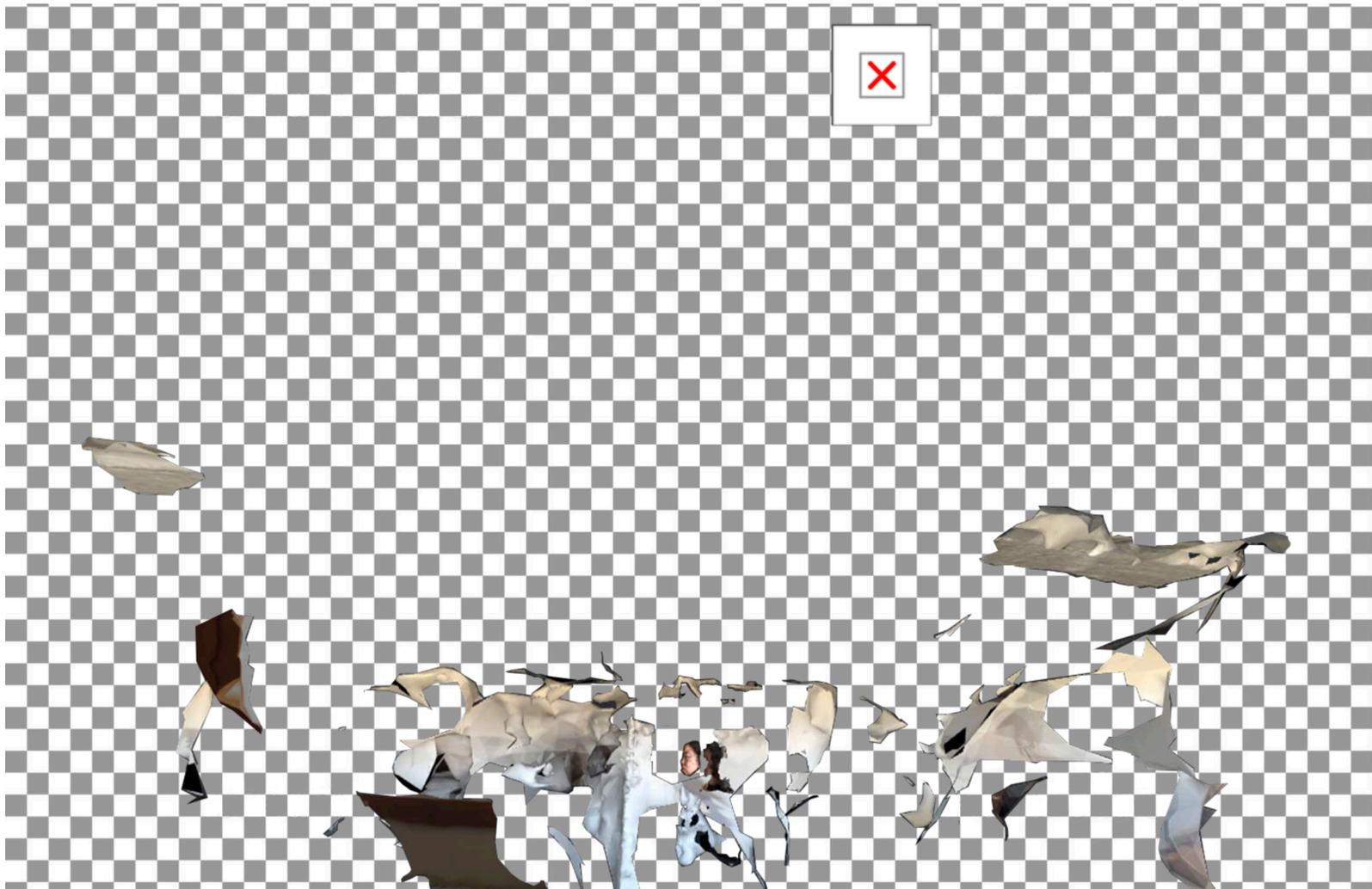
Seven chapters that take different approaches in performative writing, divided into two parts: an biomythography related to political fictions; and a linea narrative science fiction experimenting with its tropes.

Find the first chapter here:

<https://osmia.gliitch.me/brain.html>

It drifted into an audiobook:

<http://osm-ia.bandcamp.com/album/brain-fugue>



### **CYBERPOP CAUTIONARY TALE // CHOOSE A DANCEFLOOR**

web based installation at <http://osmia.hotglue.me>, 2020 . An audiovisual essay on the disintegration of collective embodiment, coopted mechanisms of technology and resistance.

### **CYBERPOP CAUTIONARY TALE // REMOTE CONTROL**

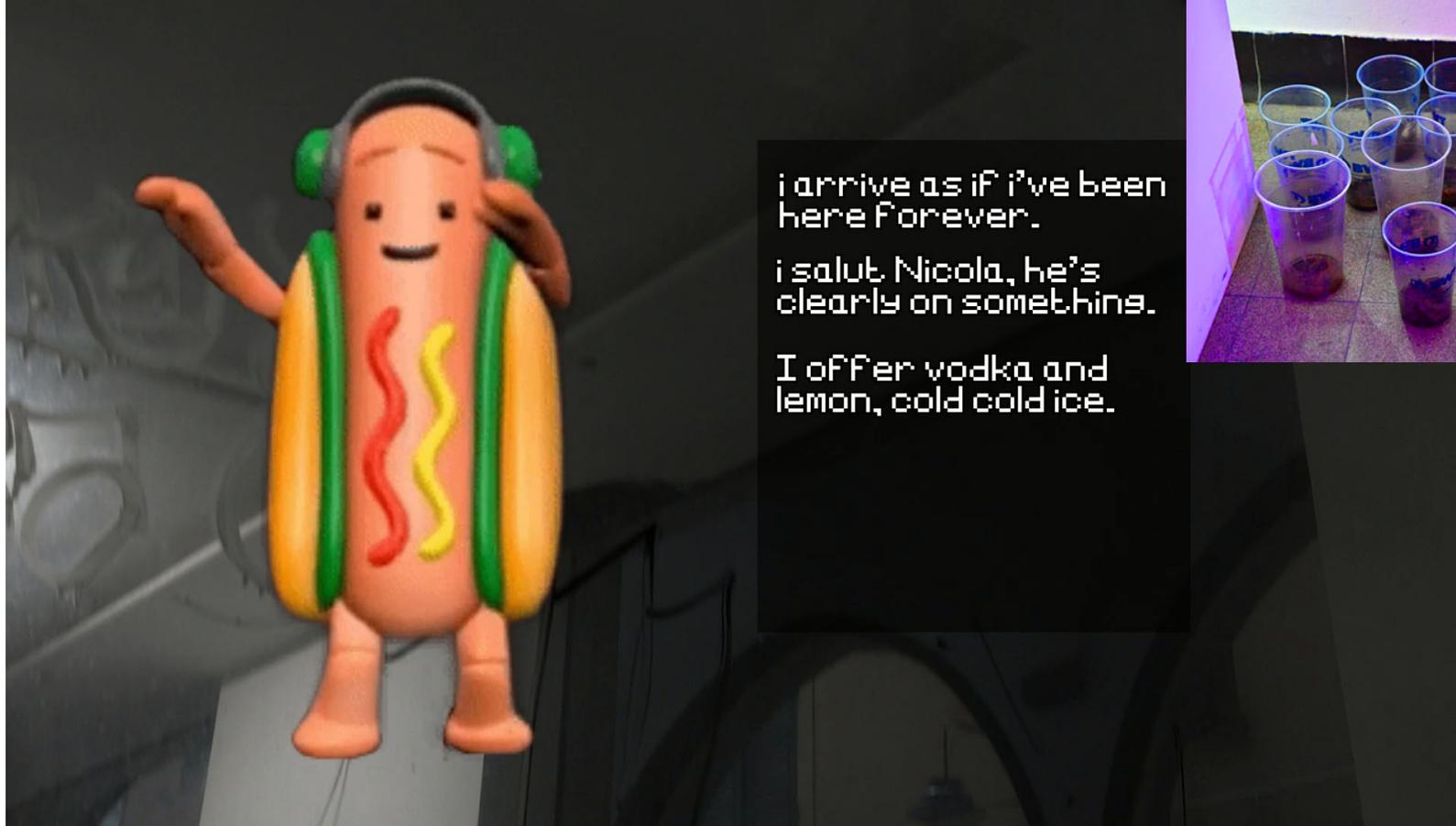
web based performance (skype + Remote Control), 2020. Audience was asked to mix own sound in webpage while performer sang for them. Melody as glue for history, allowing easier transfer of knowledge.

It drifted into a piece for Numeral: <https://neue-numeral.bandcamp.com/track/remote-control-carla-sophie>



### **CYBERPOP CAUTIONARY TALE // UNIVERSAL PROPRIOCEPTION**

Performance inside a bunker after web performance Remote Control, Movimax building, Sierre, Switzerland, 2020. Spoken word performance with scientific explanation of proprioception, as well as fragmented narrative of dreams and collective explorations of science. Speaking used as a rational tool for communication, while singing is connected to the feminine, the hysteric, the primitive. Fragility of the isolated body trying to communicate to a desired collective body with no use.



*still of Dismantling cables at 4AM video and installation view of cigarettes, plastic cups for smell ambience.*

### **DEFENSELESS KNOCKOFF/ SUSCEPTIBLE COPYCAT // BANANA FROM PANAMA**

Script, 15 pages, 2019. Relation between mass media, colonisation and migration. Transcription of videos taken in Genoa, IT entangled with fictionalised biography. Link to excerpts: <https://pad.riseup.net/p/bananafrompanama-keep>

### **DEFENSELESS KNOCKOFF/SUSCEPTIBLE COPYCAT // DISMANTELING CABLES AT 4AM**

Installation, 3' 22" video loop, fans, plastic cups, cigarettes, LED light, stereo sound, in collective exhibition Lost in Translation in Espace Témoign, 2020. Notion of reproduction and translation in terms of colonially and globalisation (Buenos Aires in Italy, the rococo original is a copy of my lo-fi reproduction), as well as notion of expanded archive: the internet and the intimacy as sources of compromised data. Video based on two chapters of Banana from Panama.

Link to video: <https://vimeo.com/381012412>



*Installation view from Dismantling cables at 4AM and performance clothing.*

### **DEFENSELESS KNOCKOFF/SUSCEPTIBLE COPYCAT // IS IT BURNING YOU, BABY?**

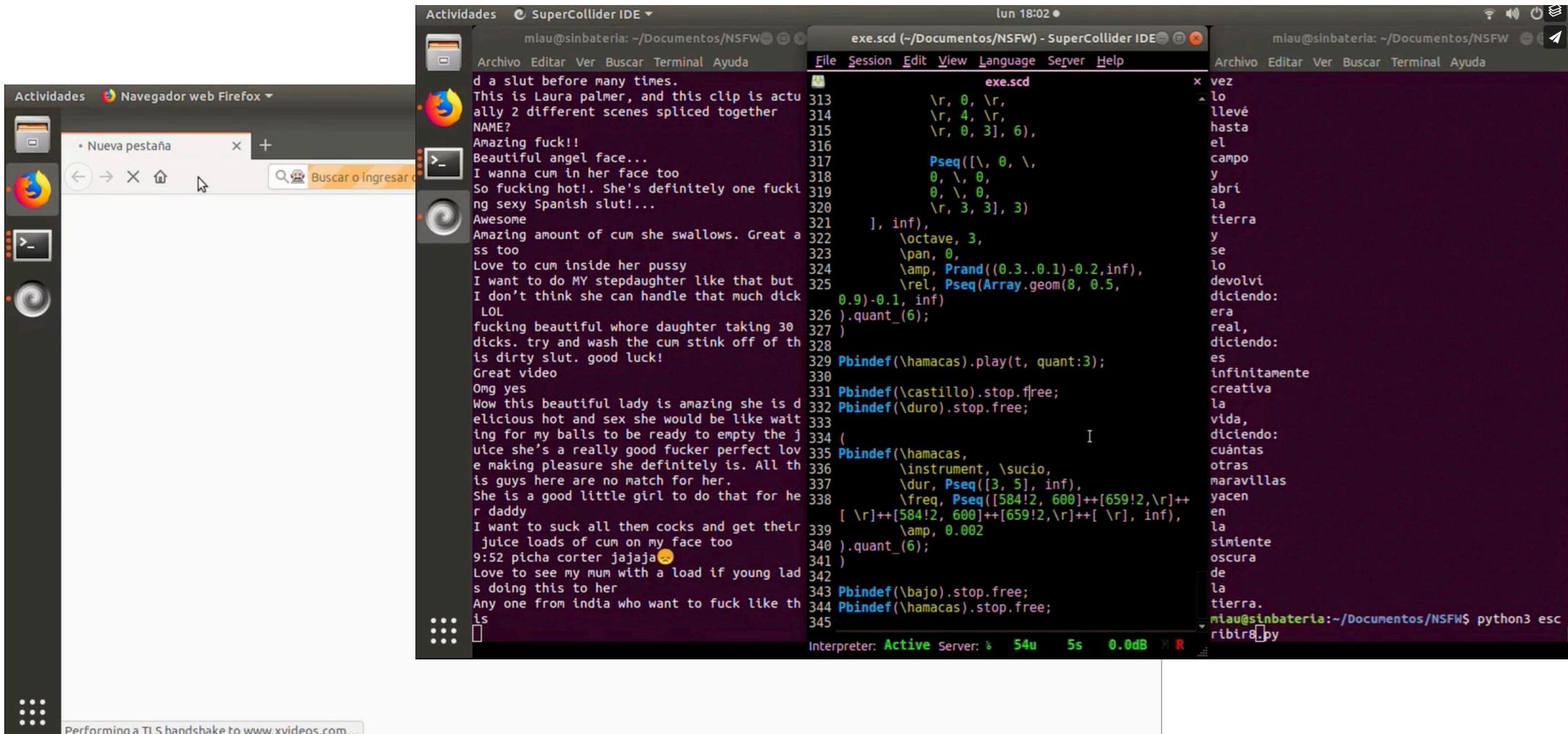
Spoken word/rap performance with self-defence choreography marking the weak points of a possible aggressor, in collective exhibition Lost in Translation in Espace Témoin, 2020. Inside of installation Dismantling Cables at 4AM, using the sound and words of the video as anchors. Emotional labor as a valuable skill in capitalism, commodification of intimacy and attention-based economy of social media. Negotiation of agency, awareness regarding social construction of desire.

## NSFW

Livecoding performance, 2019. Algorave La Plata, ARG. ICLC, Limerick, IRL.

Python-osc-supercollider drum machine, SuperCollider, porn page python web-scraper. Audiovisual performance experiment on rhythm, the pulsation and insistence of discourses that surround us: their intertwinement, their contradictions. The underlying topics of cognitive and emotional colonisation and globalisation.

Link to screen recording of performance: <https://vimeo.com/355564945>





### **Fieles observadores / Faithful Observers**

5 installation of sunflower rectangles, 1m x 2m, in private and public spaces, 2021.

A love letter and funeral for the trains of Gran Buenos Aires, 7 years after the Tragedy of Once.



## **Columna**

Performance and installation made of trash and mixed materials, in National Theater of La Plata, for collective exhibition 'Vidrieras', 2018. With Francisco Sendra, Gelo Ameba, Maria Eugenia Winschu, Cecilia Otrofsky.

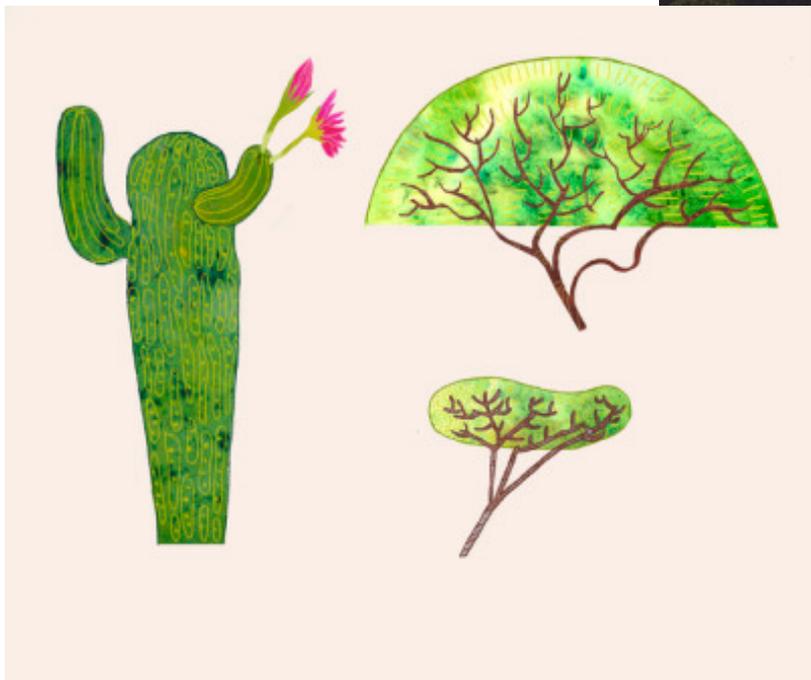
Assembly line installation, 2 hours public performance-construction. Live soundscape with contact microphones manipulating trash.

Photography by Luciana Demichelis.



## **CUIDADO**

Experimental comic, 2016. Wordplay: Cuidado means both to take care and to 'watch out!'. No containers.



## **LIHUEN**

Concept art, background layout and art direction for Piuke Productions, 2016-2019.  
Illustrations around Argentinian folklore , mestizaje and landscape.

Project awarded with PAR grant from University of La Plata and incentive grant from the National Institute of Film and Audiovisual Arts (INCAA).