



KAMI NAMI, Diane, Monopol, Berlin, 2021. Photo by Attila Kenyeres.



You, Me...and Death Makes Three, Death, Berlin, 2022. Photo by Oliver Look.

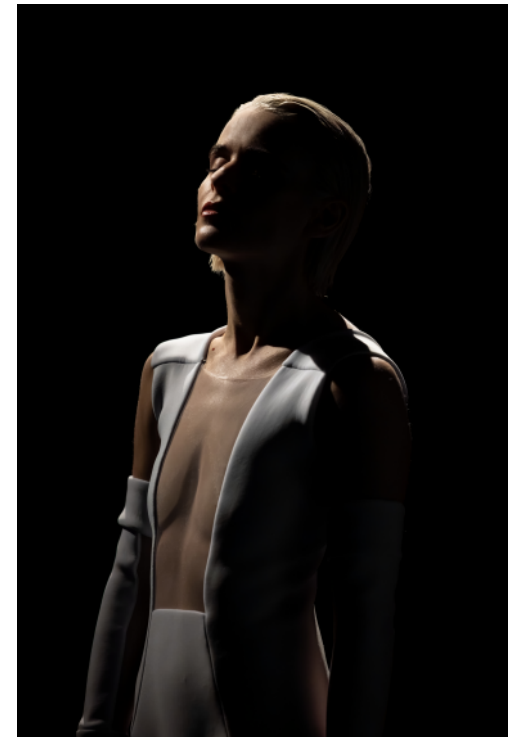


Milking the Artist, Art Basel Miami, 2022. Photo by Sean Drakes.

[VIEW "THE BIRTH OF
NEKRA"](#)

The NEKRA Project (2024) is a multiformat and multidisciplinary project exploring the intersection of AI and mortality through the perspective of NEKRA, a fictional, AI-powered, humanoid robot. Developed in the context of palliative care, NEKRA was built to help humans come to terms with their mortality through the use of sound and music. Straddling fiction and reality, this project begins with *The Birth of NEKRA*, and will evolve into a series of live performances, on-chain collectibles, video art and AI research.

What connects AI and Death? The Unknown. *The NEKRA Project* begins an exploration of the questions at the heart of this parallel, while the specter of black box AI looms large in our times. The impenetrable inner workings of certain machine learning processes create gaps in human ability to gather information, an idea mirrored by the deep unknowns surrounding death and mortality.



THE NEKRA PROJECT



Milking the Artist (2022), is a guerrilla feminist performance art piece by OONA x Lori Baldwin. Performed at Art Basel Miami, it went viral with a winning bid of \$200K for the artist's breasts milk. The piece examines value in relation to women's artwork and bodies, using subversion to examine transparency and gaze. The work also was canonised on Blockchain by minting an NFT of the glass of milk and culminated in a performative wallet wash.

PRESS:

Paper Magazine: ["Breast Milking Performance Gets Artists Kicked Out of Art Basel"](#)

Museum of Crypto Art: ["Breastfeeding the Blockchain"](#)

TMZ: ["ARTISTS YANKED FOR LIVE BREAST MILKING... After \\$200K Bid For Milk"](#)

Daily Mail: ["Two artists are forcibly removed from Art Basel in Miami after MILKING a woman's breasts and auctioning off the milk for \\$200,000"](#)



**VIEW THE
PERFORMANCE**

**VIEW THE WALLET
WASH VIDEO ART**





DEATH'S CABARET



[VIEW THE TRAILER](#)

[VIEW THE HIGHLIGHT
REEL](#)

Death's Cabaret (2021), is a new play with live music that asks audiences to embrace the inexorable march towards 'The End' with a laugh and wink. With levity and sincerity, the four apocalyptic horsemen touch on recent political events - policing in the US, the German sale of weapons, the social effect of the Covid-19 Pandemic, and offer a perspective of transition during unprecedented times.

Performances:

Theatre im Delphi, Berlin, 2021
(*Premiere*)



Clusterfuck, a 9-piece movement collective, emerged in 2018 in collaboration with the singer and queer-feminist pop-icon, Peaches. Together they explore the limits of the self and what happens in somatic interaction when the individual merges with the collective. Serving as a choreographic complement to the sex-positive, punchy work of Peaches, Clusterfuck's vocabulary ranges from rhythmic to sensual to amoeba-like. In November 2022, they came together for "Clusterfuck Fundamentals," a month-long residency funded by the FONDS DAKU Process Funding at Callie's in Berlin.

Performances:

Peaches & Clusterfuck: Crankypants

TransArt Festival, Bolzano, 2021

Festival Theatreformen, Hannover, 2021

Peaches Aus Dem Hinterhalt: Don Quichotte

Deutsche Oper, Berlin, 2019

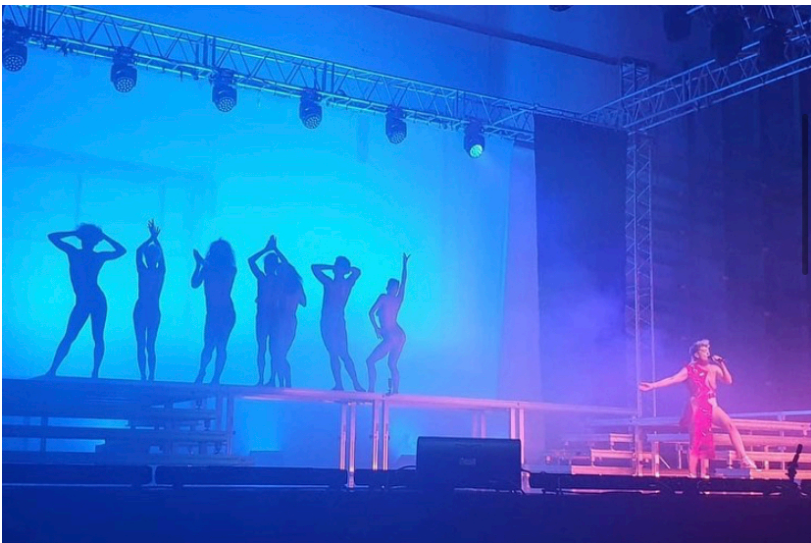
Peaches: There's Only One Peach with a Hole in the Middle

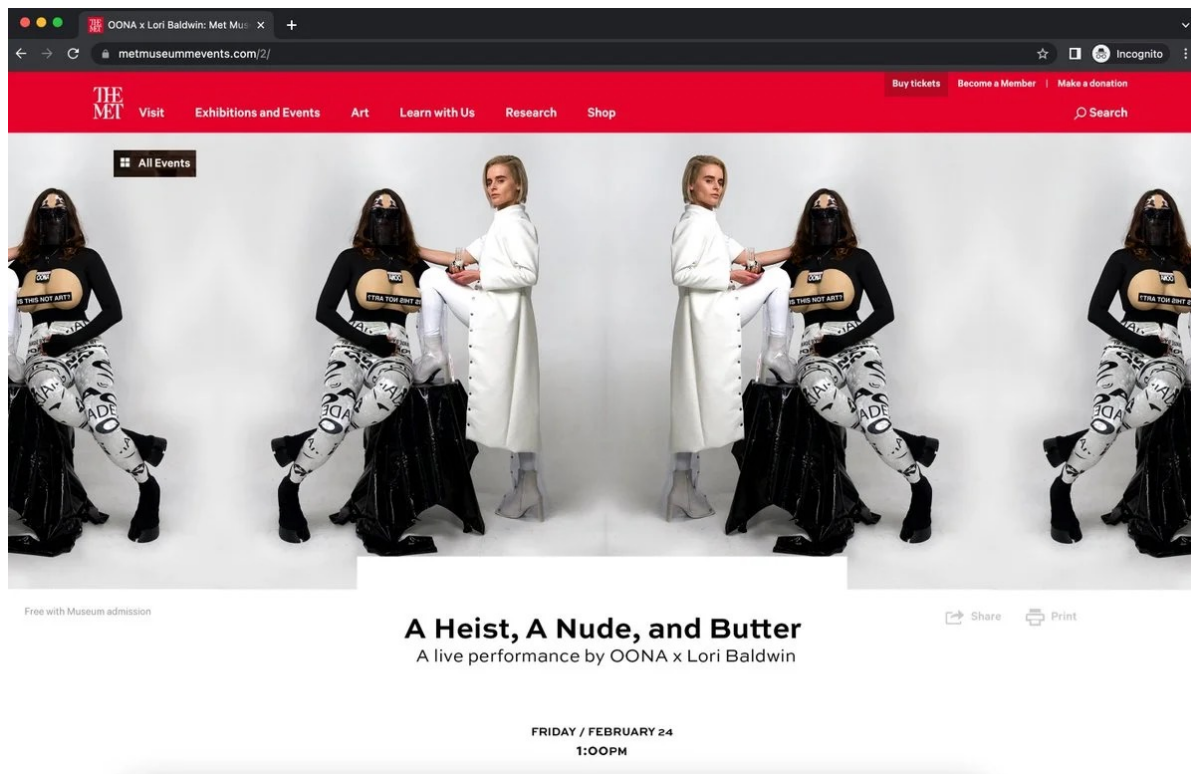
Kampnagel, Hamburg, 2019

Royal Festival Hall, London, 2019

Musikhuset, Aarhus, 2019

Volkstheater, Berlin, 2019





A Heist, A Nude, and Butter is a guerrilla feminist performance art piece by OONA x Lori Baldwin. Performed at the Met Museum in NYC it asks: What makes you look: breasts, money, or art? The piece uses social media, art institutions, and the blockchain as performative tools to question the relationship between value, censorship, and women's artwork and bodies.

Part 1: The Deep Fake

OONA x Lori Baldwin create fake invitations to a special performance at the Met and disseminate to art world elite, influencers, artists, and degenerates of New York City. This fake invitation is linked to a fake website.

Part 2: Live at the Met

Lori Baldwin undresses OONA. Using butter as clay, Lori Baldwin sculpts OONA into a living statue, akin to the classical nudes at The Met. The piece culminates with a dialogue between OONA and Lori Baldwin. As cash pours from the third balcony onto the two performers, the duo asks "is this not art?"

VIEW THE PERFORMANCE, THE FAKE WEBSITE,
AND THE VIDEO ART



A toast!
To the women who break the rules.
To those who are brazen, unrepentant sinners.

You, Me...and Death Makes Three (2022) wraps a feminist history lesson in the glitz and glamor of a cabaret. This boundary-pushing performance tells true stories* about infamous women, femme fatales, murderers and how Death connects them all.

[VIEW THE TRAILER](#)

Performances:

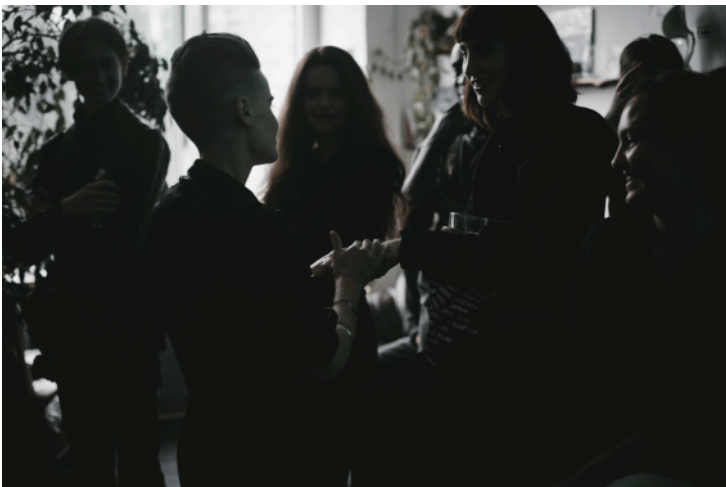
Zum Starken August, Berlin, 2022

Kohlenquelle, Berlin, 2022

Zum Starken August, Berlin, 2023



TICK-TOCK THE TIMELINE CLOCK



Performances:

Young Blood Initiative: Authentic Fake, Berlin, 2018 (*Premiere*)

Creamcake: 2nd "<Interrupted =
"Cyfem and Queer>", Berlin, 2019

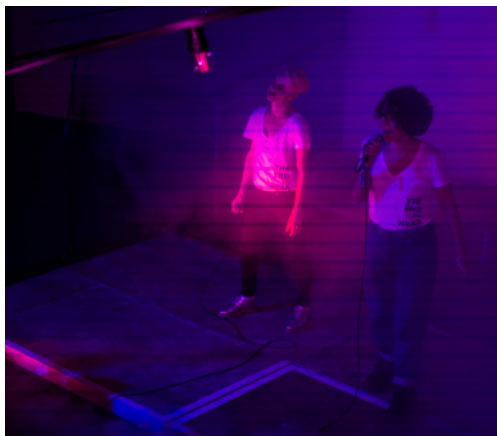
Malá Inventura Festival, Prague, 2019

Occupy Flutgraben, Berlin, 2018

Strange Neighbour, Melbourne, 2018

Tick-tock the Timeline Clock (2018) is an interactive piece that exposes the limits of artificial intelligence by inviting spectators to join the experience. In this exchange, the interpretation of truth is examined through the (de)construction of language and the possibilities of glitching. Questions around the ethics of AI programming are key. As machine learning is based on data received from human input, biases from those data sets are integrated into the resulting AI programming. In this project, Baldwin developed a live example of how machine learning works that reflects

audience biases through the processing of their input data. If an AI were to become conscious, but was trained on the biases of humans, what kind of technological creature would emerge?



Duet with Luiza Moraes (AVOEC), 2018

Performances:

In/equalities Feminist Conference,
CEU, Budapest, 2018

Diskurs Festival, Gießen, 2018

Relic (2018), was born from a desire to give space to the celebration of an ending. After approximately 4 years working together, the two performers were faced with the end of an era in their collaboration: geographical distance was about to become a reality. In the months preceding the change, they worked to build a performance that worked as a closing ceremony, party, estate sale and raw conversation at once. Starting with a list of all the acts they hadn't been able to put in a performance yet, Relic was created as a non-linear exploration of themes of closure, endings and identity. It visited mundane and spectacular aspects of the collaboration, in an almost too honest approach to composition and interaction with the audience, questioning the notion of value in artistic creation.