



Ohn Kalla
PORTFOLIO

www.ohnkalla.com

MY PRACTICE EXPLORES TRANSFORMATION AS A SURVIVAL STRATEGY IN CONDITIONS OF INSTABILITY AND CONTINUOUS CHANGE. WORKING ACROSS SCULPTURE, PERFORMANCE, AND IMMERSIVE ENVIRONMENTS, I CREATE SPECULATIVE WORLDS INHABITED BY HYBRID BODIES, EVOLVING FORMS, AND CEREMONIAL ACTS.

I APPROACH WORLD-BUILDING AS A WAY OF INVESTIGATING HOW BODIES RESPOND TO UNSTABLE REALITIES. I AM INTERESTED IN MOMENTS WHEN IDENTITY, PHYSICAL BOUNDARIES, AND BEHAVIORAL STRUCTURES BEGIN TO SHIFT UNDER PRESSURE, BECOMING FLUID, FRAGMENTED, OR NEWLY FORMED.

I WORK WITH YARN, BRANCHES, SUGAR, RESIN, SILICONE, METAL, AND ORGANIC MATTER, TREATING MATERIALS AS ACTIVE PARTICIPANTS IN EACH ENVIRONMENT. SCULPTURES, COSTUMES, OBJECTS, AND PERFORMANCES FUNCTION AS INTERCONNECTED ELEMENTS WITHIN LARGER ECOSYSTEMS RATHER THAN ISOLATED WORKS.

RITUAL APPEARS IN MY WORK AS AN ADAPTIVE MECHANISM, A WAY TO NAVIGATE UNCERTAINTY AND ENTER NEW STATES OF BEING. THROUGH IMMERSIVE INSTALLATIONS AND PERFORMATIVE ACTS, I CREATE VISCERAL SPACES WHERE TRANSFORMATION CAN BE PHYSICALLY SENSED RATHER THAN SIMPLY OBSERVED.

FRAGILE AND UNSTABLE, THESE WORLDS REFLECT CONTEMPORARY CONDITIONS IN WHICH SURVIVAL INCREASINGLY DEPENDS ON THE ABILITY TO MUTATE, ADAPT, AND REIMAGINE WHAT A BODY CAN BECOME.

M E T A M E N A R D I

LIVE PERFORMANCE WITH IZZY WALLER

2026

DURATION: 1 HOUR, CAN BE EXTENDED

WATCH VIDEO PERFORMANCE 360

WATCH LIVE PERFORMANCE VIDEO ARCHIVE

META MENARDI IS A BUTOH-INSPIRED MOVEMENT IMPROVISATION WHERE CHOREOGRAPHY IS NEVER FIXED. THE PERFORMERS SEEK NOT BEAUTY, BUT A STATE OF TRANCE, ALLOWING INSTINCT AND RAW PRESENCE TO GUIDE THE BODY.

THE TITLE REFERS TO META MENARDI, THE CAVE SPIDER. ADULTS ARE PHOTOPHOBIC, LIVING IN CAVES AND DARKNESS, WHILE THE YOUNG ARE DRAWN TO LIGHT BEFORE RETREATING UNDERGROUND. THIS CYCLE ECHOES THE PERFORMANCE AS A PASSAGE BETWEEN INSTINCT AND CONSCIOUSNESS, DARKNESS AND EMERGENCE.

LIKE THE SPIDER, THE PERFORMERS NAVIGATE AN IN-BETWEEN STATE, WEAVING FRAGILE CONNECTIONS BETWEEN INSTINCT, FEAR, AND TRANSFORMATION, INVITING THE AUDIENCE INTO A LIVING RITUAL RATHER THAN A FIXED PERFORMANCE.

DIRECTION, PERFORMANCE, COSTUMES, MAKEUP, SET DESIGN

OHII KATYA AND IZZY WALLER

SOUNDSCAPE FURIA MISTICA

PH GRETA WINDFUHR

LIGHTS OHII KATYA, IZZY WALLER, OLEKSANDR RADOMSKYI





P R I M O R D I A

IMMERSIVE ENVIRONMENT, DUO SHOW WITH IZZY WALLER

2026

DIMENSIONS: 80 SQM

MATERIALS: WOOD, CARAMEL, LIGHTS, SOUND, SILICONE, METAL WIRE

BRINGING TOGETHER SCULPTURE, INSTALLATION, SOUNDSCAPE AND PERFORMANCE, *PRIMORDIA* PRESENTS AN IMMERSIVE ENVIRONMENT WHERE CREATION IS NOT A DELIBERATE ACT, BUT A CONSEQUENCE OF CHANCE: MESSY, UNSTABLE, AND ENDLESSLY GENERATIVE. THE EXHIBITION EXPLORES TRANSFORMATION, MUTATION, AND THE UNPREDICTABLE FORCES THAT SHAPE LIFE.

SOUNDSCAPE FURIA MISTICA

PH GRETA WINDFUHR

LIGHTS OHII KATYA, IZZY WALLER, OLEKSANDR RADOMSKYI

INSTALLATION OHII KATYA AND IZZY WALLER







F E A S T

LIVE PERFORMANCE AND IMMERSIVE INSTALLATION

2023

DURATION: 1 HOUR

MATERIALS: FALLEN BRANCHES, FRUITS AND VEGETABLES, TEXTILE, WATER
AND CARBON PIGMENT, METAL, RESIN, BURNED SUGAR, METAL MESH, ROCK
CLIMBING SUSPENSION SYSTEM, LIGHT, SOUND

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FEAST IS AN EERIE FAIRYTALE TOLD THROUGH PERFORMANCE.
IT PORTRAYS AN ENTITY GOING THROUGH THE PROCESS OF CHANGE.

FEAST REPRESENTS THE FINAL STAGE OF METAMORPHOSIS, ENTRY INTO A
NEW HYPOSTASIS, AND INCLUSION INTO A NEW ROLE. OFTEN IN PAGAN AND
CHRISTIAN RITES OF PASSAGE, THIS STAGE TOOK THE FORM OF A FEAST.
EATING FOOD WAS THE SYMBOLIC ACT OF THE ABSORPTION OF THE NEW, AND
ONENESS WITH IT.

PERFORMANCE, IMMERSIVE ENVIRONMENT, COSTUME, MAKEUP OHII KATYA
PH OLEKSANDR RADOMSKYI
SOUND BY GROTESQUE
LIGHTS OHII KATYA AND OLEKSANDR RADOMSKYI





F A U S T

LIVE PERFORMANCE

2026

DURATION: 20 MINUTES, CAN BE EXTENDED UP TO 6 HOURS

FAUST, IS AN EXPERIMENTAL THEATER PLAY DIRECTED BY AUROLA GYORFY THAT REIMAGINES THE FAUSTIAN MYTH AS A REFLECTION ON DESIRE, DISSATISFACTION, AND THE CONDITIONS OF EXISTENCE WITHIN ADVANCED CAPITALISM.

OHII KATYA'S SOLO EXPLORES THE PARADOX OF EXCESS: THE SEARCH FOR FULFILLMENT THAT SLOWLY BECOMES A FORM OF CONFINEMENT.

AS THE PERFORMER CONSUMES MORE, POMEGRANATE JUICE GRADUALLY STAINS AND ADHERES TO THE COSTUME, TRANSFORMING IT INTO A PHYSICAL CONSTRAINT. THE MATERIAL BEGINS TO TIGHTEN AROUND THE BODY, LIMITING MOVEMENT AND TURNING DESIRE ITSELF INTO A SOURCE OF RESTRICTION.

PERFORMANCE, SET DESIGN, WIG, MAKE UP OHII KATYA
DIRECTION AUROLA GYORFY
COSTUME SYNCRETISM, FANNY TORCHARD
SOUND DORIAN VERNET
PH SARAI FENRINGS





MOIRAI

EXPERIMENTAL TEXTILE COSTUME, BUTOH IMPROVISATION

2025

DURATION: 5 HOURS, CAN BE SHORTENED OR EXTENDED

MOIRAI IS AN EXPERIMENTAL TEXTILE COSTUME AND IMPROVISED BUTOH PERFORMANCE INSPIRED BY THE GREEK FATES, THE THREE FIGURES WHO WEAVE, MEASURE, AND CUT THE THREAD OF LIFE.

SET WITHIN THE ELEMENTAL LANDSCAPES OF SICILY, THE WORK UNFOLDS AS A SERIES OF SITE-RESPONSIVE PERFORMANCES IN WHICH SCULPTURAL TEXTILE COSTUMES BECOME EXTENSIONS OF THE BODY. ROOTED IN BUTOH, MOVEMENT EMERGES INSTINCTIVELY IN DIALOGUE WITH VOLCANIC TERRAIN, FLOWING WATER, WIND, AND LIGHT.

THE PERFORMANCES ARE CAPTURED ON POLAROID AND KODAK FILM. EACH PHOTOGRAPH BECOMES A SINGULAR OBJECT, AN IMMEDIATE AND IMPERFECT TRACE OF AN EPHEMERAL ENCOUNTER BETWEEN BODY, TEXTILE, AND LANDSCAPE.

DIRECTION, PERFORMANCE, COSTUME OHII KATYA
PH OLEKSANDR RADOMSKYI





K Y Á N Ě

BUTOH IMPROVISATION, TEXTILE COSTUME

2026

DURATION: 20 MINUTES

KYÁNĚ IS AN IMPROVISED BUTOH PERFORMANCE AT A WATERFALL CAPTURED ON POLAROID.

INSPIRED BY OVID'S METAMORPHOSES, KYÁNĚ TAKES ITS NAME FROM THE NYMPH WHO DISSOLVES INTO HER OWN WATERS. UNLIKE MANY OF OVID'S TRANSFORMATIONS, KYÁNĚ DOES NOT BECOME CREATURE OR OBJECT. HER BODY SLOWLY LOSES ITS BOUNDARIES UNTIL IT BECOMES INSEPARABLE FROM THE LANDSCAPE.

THROUGH MOVEMENT IMPROVISATION AND EXPERIMENTAL TEXTILE COSTUME, KYÁNĚ EXPLORES THIS STATE OF BECOMING, WHERE BODY, WATER, AND STONE EXIST AS ONE CONTINUOUS FORM.

DIRECTION, PERFORMANCE, COSTUMES, MAKEUP OHII KATYA
PH OLEKSANDR RADOMSKYI





EREMO

IMMERSIVE ENVIRONMENT FOR FURIA MISTICA

2026

DIMENSIONS: ABOUT 40 SQM

MATERIALS: WOOD, FLOWERS, CARAMEL, METAL WIRE, LIGHTS, SMOKE

COMMISSIONED FOR THE MUSICIAN FURIA MISTICA, EREMO IS AN IMMERSIVE INSTALLATION EXPLORING THE TRANSFORMATIVE RELATIONSHIP BETWEEN MEMORY, NATURE, AND INNER REFUGE.

DRAWING ON FORMATIVE CHILDHOOD EXPERIENCES SHARED BY OHII KATYA AND FURIA MISTICA, THE WORK REFLECTS ON MOMENTS WHEN THE FOREST BECAME A SANCTUARY, A PLACE OF PROTECTION, AND TRANSFORMATION.

BORROWING ITS TITLE FROM THE ITALIAN *EREMO* (HERMITAGE), THE INSTALLATION CONSIDERS NATURE AS BOTH A PHYSICAL REFUGE AND AN INTERNAL ONE: A SPACE THAT, ONCE DISCOVERED, CAN BE CARRIED WITHIN.

IMMERSIVE ENVIRONMENT OHII KATYA
MUSIK AND PERFORMANCE FURIA MISTICA
PH DIMITRI D'IPPOLITO
LIGHTS NOEMI SORZE





M A Z U H A

PERFORMANCE DIRECTION, TEXTILE COSTUMES

2026

DURATION: 6 HOURS

CREATED SPECIFICALLY FOR THE MAZUHA EVENT, THIS PERFORMANCE ACCOMPANIES THE PUBLICATION OF THE SAME NAME MADE TOGETHER WITH SHUTO KITAGAWA, WHICH REFLECTS ON HOW THE BODY TRANSFORMS THROUGH OBSERVATION AND THE PRESENCE OF OTHERS.

POSITIONED ON ELEVATED PLATFORMS, THE PERFORMERS AURORA AND AUROLA GYÖRFY INHABIT AND BRING LIFE INTO TEXTILE COSTUMES BY OHII KATYA THROUGH SLOW, RESTRAINED MOVEMENT INFLUENCED BY BUTOH.

DRAWING FROM THEIR OWN EXPERIENCE WITH BUTOH PRACTICE AND MOVEMENT RESEARCH, THEY GRADUALLY TRANSFORM THE COSTUMES INTO LIVING FORMS SHAPED BY THE GAZE OF THE AUDIENCE.

DIRECTION, COSTUMES, MAKE UP, SET DESIGN BY OHII KATYA

PERFORMERS: AURORA AND AUROLA GYÖRFY

LIGHTS BY OHII KATYA AND OLEKSANDR RADOMSKYI

PH SHUTO KITAGAWA





CANNIBAL BUFFET

LIVE PERFORMANCE, HAPPENING
2023
DURATION: 1 HOUR, CAN BE EXTENDED

CANNIBAL BUFFET SHOWCASES THE RITUAL OF FOOD CONSUMPTION, EROTIC AND DISGUSTING AT THE SAME TIME.

A GROTESQUE STORY UNFOLDS ON THE ALTAR OF AN ABANDONED MONASTERY. THE ARTIST PAINTS A BIZARRE MYSTICAL WORLD IN SOFTLY COLD COLORS, WHERE THE CRUELTY ROOTED IN HUMAN NATURE REIGNS.

THE CHOICE OF PLACE WAS NOT RANDOM, THE WELL-KNOWN TRADITION OF EATING THE BODY OF CHRIST IN CHRISTIAN CHURCHES, NOWADAYS SYMBOLIC, IS AN ECHO OF ANCIENT PAGAN RITUALS ASSOCIATED WITH CANNIBALISM.

PH FINN O'HANLON AND PATRIZIO GENTILE





M O R U L A

SITE-SPECIFIC INSTALLATION

2022

DIMENSIONS : 64 SQUARE METERS

MATERIALS: FALLEN BRANCHES, SUGAR, BONES, PAPIER MACHE, WOODEN DUST, LIGHT, SOUND, SILICONE, WAX, RESIN, TEXTILE

MORULA IS A DARK DIVE INTO INSTINCTIVE DESIRE AND INTENSE, EVEN VIOLENT PROCESSES OF METAMORPHOSIS, LINKED TO THE ANCIENT SYMBOL OF THE RIGHT-HAND AND LEFT-HAND PATH.

OHII'S SITE-SPECIFIC INSTALLATION OCCUPIED 64 SQUARE METERS OF SPACE IN TOTAL.

IT CONSISTED OF ELEVEN SCULPTURAL OBJECTS, ONE MASSIVE WOODEN STRUCTURE, SPLASHING OUT TO THE CORRIDOR, LIVE PERFORMANCE, AND SOUND.

PERFORMANCE, IMMERSIVE ENVIRONMENT, COSTUME, MAKEUP OHII KATYA
PH PATRIZIO GENTILE
SOUND MICHELE PAPA
LIGHTS OHII KATYA AND OLEKSANDR RADOMSKYI







B A L I A

LIVE PERFORMANCE

2022

DURATION: 1 HOUR

MATERIALS: FALLEN BRANCHES, TEXTILE, FLEBO STERILE MEDICAL SET,
METAL, SOY MILK, BURNED SUGAR, LATEX, RECYCLED MATTRESS, LIGHT,
SOUND

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A CREATURE WITH SILICONE-GLUED EYES AWAKENS INSIDE A MAKESHIFT
WOMB, SHAPED LIKE THE BODY OF HUGE WOODLICE.

INSIDE THE WOMB, THERE ARE IV FLUID BAGS FILLED WITH SOY MILK. THE
CREATURE MOVES SLOWLY, FEELING THE SPACE AROUND THE WOMB AND
FEEDING ON THE MILK, UNTIL IT OVERFLOWS AND SPLASHES OUT OF THE
MOUTH, INITIATING THE BEGINNING OF THE FIRST PHASE OF
TRANSFORMATION - THE FORMATION OF A NEW INDIVIDUAL.

PERFORMANCE, IMMERSIVE ENVIRONMENT, COSTUME, MAKEUP OHII KATYA
PH PATRIZIO GENTILE, FINN O'HANLON, TILDE KAY SNYDER
SOUND MICHELE PAPA
LIGHTS OHII KATYA AND OLEKSANDR RADOMSKYI





ÓNEIRO

SCULPTURE AND IMMERSIVE INSTALLATION

2024

MATERIALS: RESIN, RED YARN, SALT, BURNED SATIN, LIGHTS, SOUND.

SCULPTURE DIMENSIONS: 150 X 100 X 95 CM

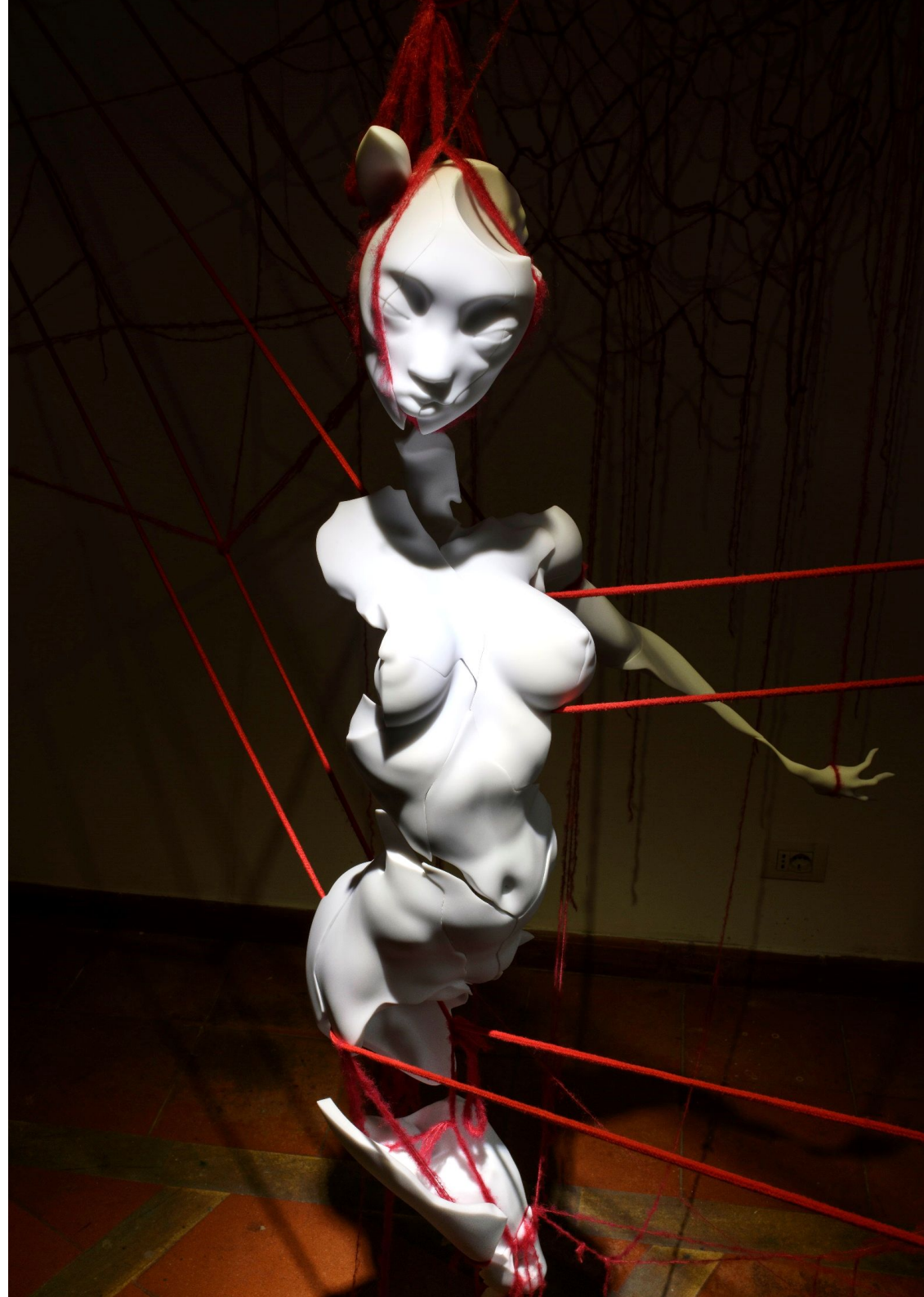
ÓNEIRO BRINGS US TO THE SANCTUARY OF THE FICTIONAL CULT OF SLUMBER,
APPEARING IN THE OVERSATURATED WORLD OF SLEEPLESS CREATURES.

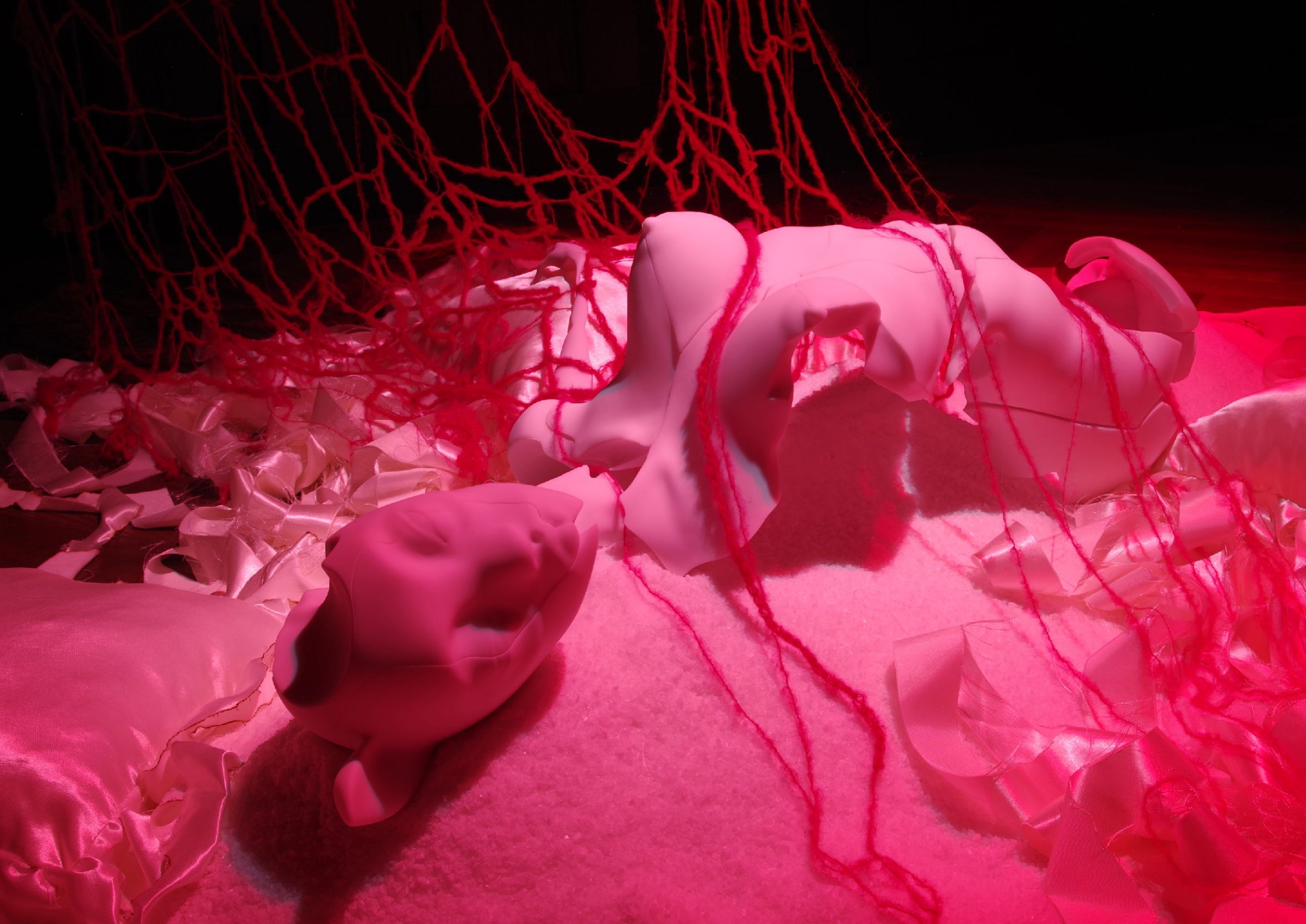
SCULPTURE AND INSTALLATION OHII KATYA

PH BY GIORGIO BENNI AND OLEKSANDR RADOMSKYI

SOUND BY EILART ASMERVIK

LIGHTS OHII KATYA AND OLEKSANDR RADOMSKYI





B U F F E T O F T H E O D D

SCULPTURE

2025

DIMENSIONS: 140X50X50 CM

MATERIALS: STERLING SILVER CUTLERY, IRON BASE, RESIN, SILICONE

THE BUFFET OF THE ODD IS A SET OF CUTLERY MADE IN SILVER. IT IS DESIGNED TO BE USED BY EVOLVED MEN, WITH A BODY STRUCTURE DIFFERENT FROM OURS.

THIS WORK SPECULATES ON POSSIBLE EVOLUTIONARY WAYS OF HUMANITY BECOMING SOMETHING ELSE.

PH BY OHII KATYA, GUIGLIELMO D'ALOISO AND ANAÏS HORN









VOYEUR

SCULPTURE

2021

DIMENSIONS: 70X140X85 CM

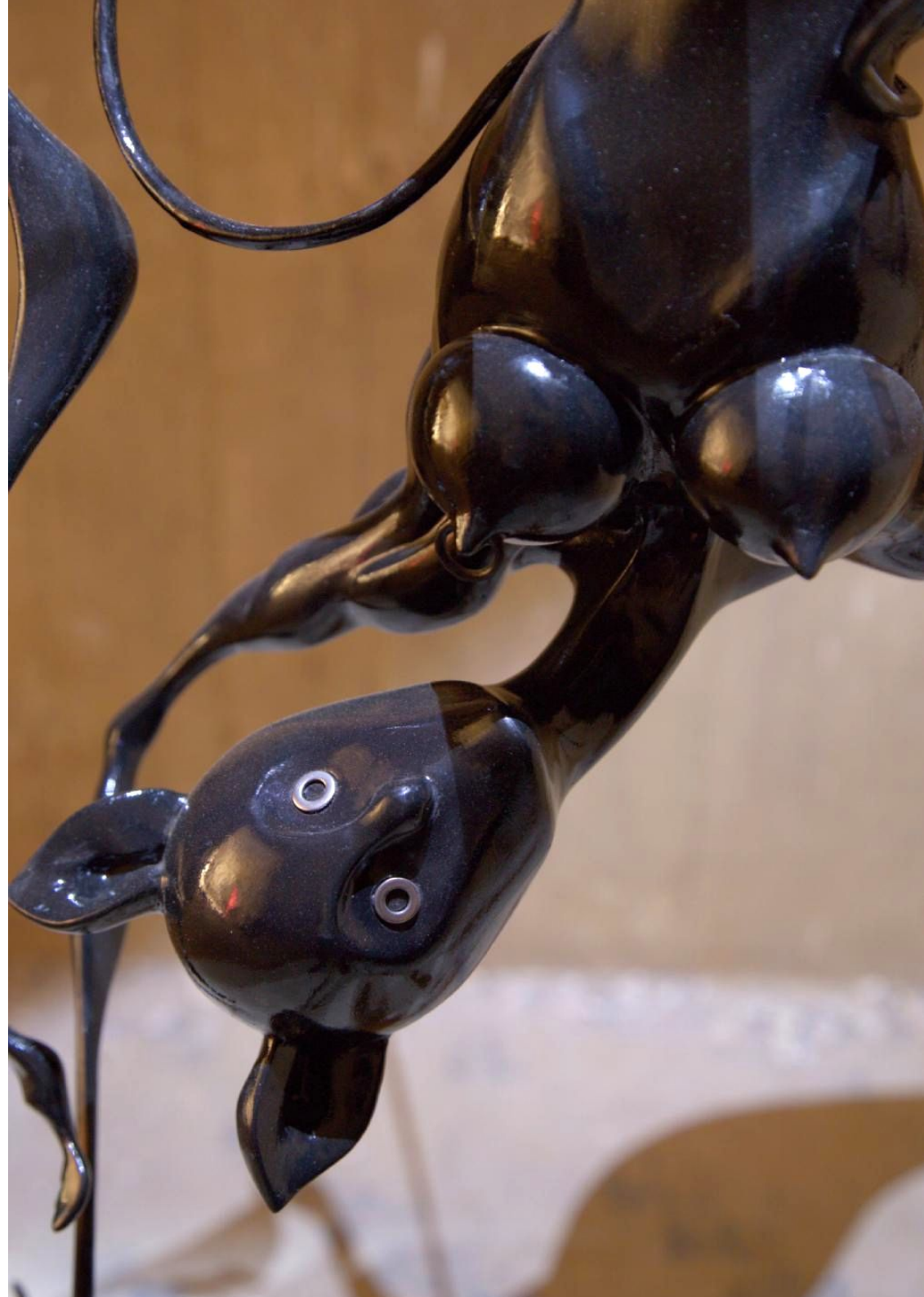
MATERIALS: METAL ARMATURE, EPOXY RESIN, PIGMENT, PLASTIC, LACQUER, ROPE

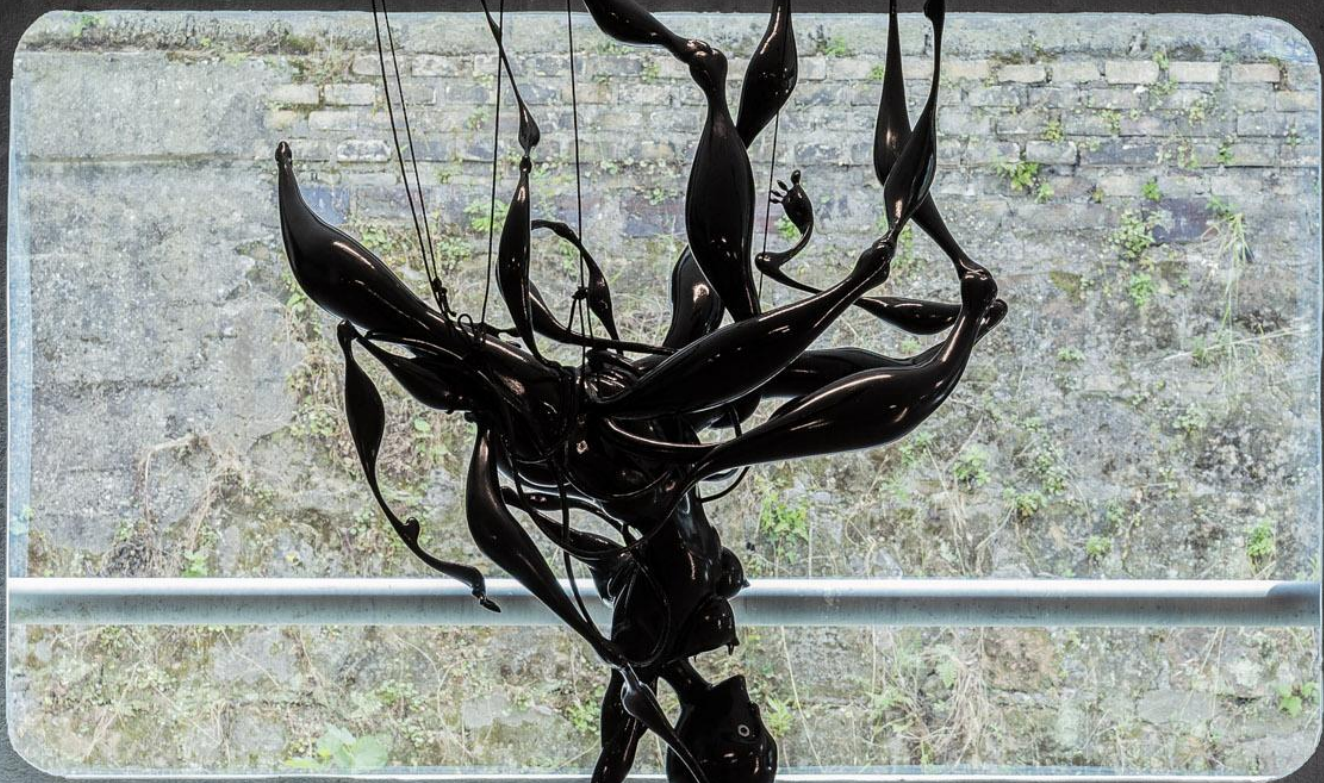
VOYEURS ARE KEY PERSONAGES FOR OHII KATYA. THEY PIERCE SEVERAL YEARS OF HER ART PRACTICE APPEARING SIMULTANEOUSLY IN VARIOUS PROJECTS.

VOYEURS WERE INSPIRED BY THE ANCIENT EGYPTIAN DEITY, BASTET, HAVING THE HEAD OF A CAT AND A FEMALE BODY. SHE WAS THE SYMBOL OF FEMININITY, FERTILITY, AND PLEASURE.

VOYEURS WERE BORN OF RESEARCH ON A BODY AS A SITE OF TRANSFORMATION AND AN EXPLORATION OF HYBRID POSTHUMAN IDENTITY.

PH OMAR GOLLI AND OLEKSANDR RADOMSKYI





S P H I N X

SCULPTURE

2026

DIMENSIONS: 75X15X90 CM, VARIABLE

MATERIALS: EPOXY RESIN, PAINT, LACQUER, ELASTIC, STAINLESS STEEL
PIERCING

SPHINX IS A THIRD WORK FROM THE VOYEURS SERIES.

VOYEURS ARE KEY PERSONAGES FOR OHII KATYA. THEY PIERCE SEVERAL YEARS OF HER ART PRACTICE APPEARING SIMULTANEOUSLY IN VARIOUS PROJECTS.

THEY WERE INSPIRED BY THE ANCIENT EGYPTIAN DEITY, BASTET, HAVING THE HEAD OF A CAT AND A FEMALE BODY. SHE WAS THE SYMBOL OF FEMININITY, FERTILITY, AND PLEASURE.

VOYEURS WERE BORN OF RESEARCH ON A BODY AS A SITE OF TRANSFORMATION AND AN EXPLORATION OF HYBRID POSTHUMAN IDENTITY.

PH BY SHUTO KITAGAWA



