A silhouette of a person's head and neck is shown in profile, looking upwards. Two flaming torches are positioned on either side of the person's head. The background is a deep blue with a bright blue light source behind the person, creating a glow. The overall mood is contemplative and artistic.

PORTFOLIO

DAVID OSAODION ODIASE
(TRANSDISCIPLINARY POET)

ABOUT ME

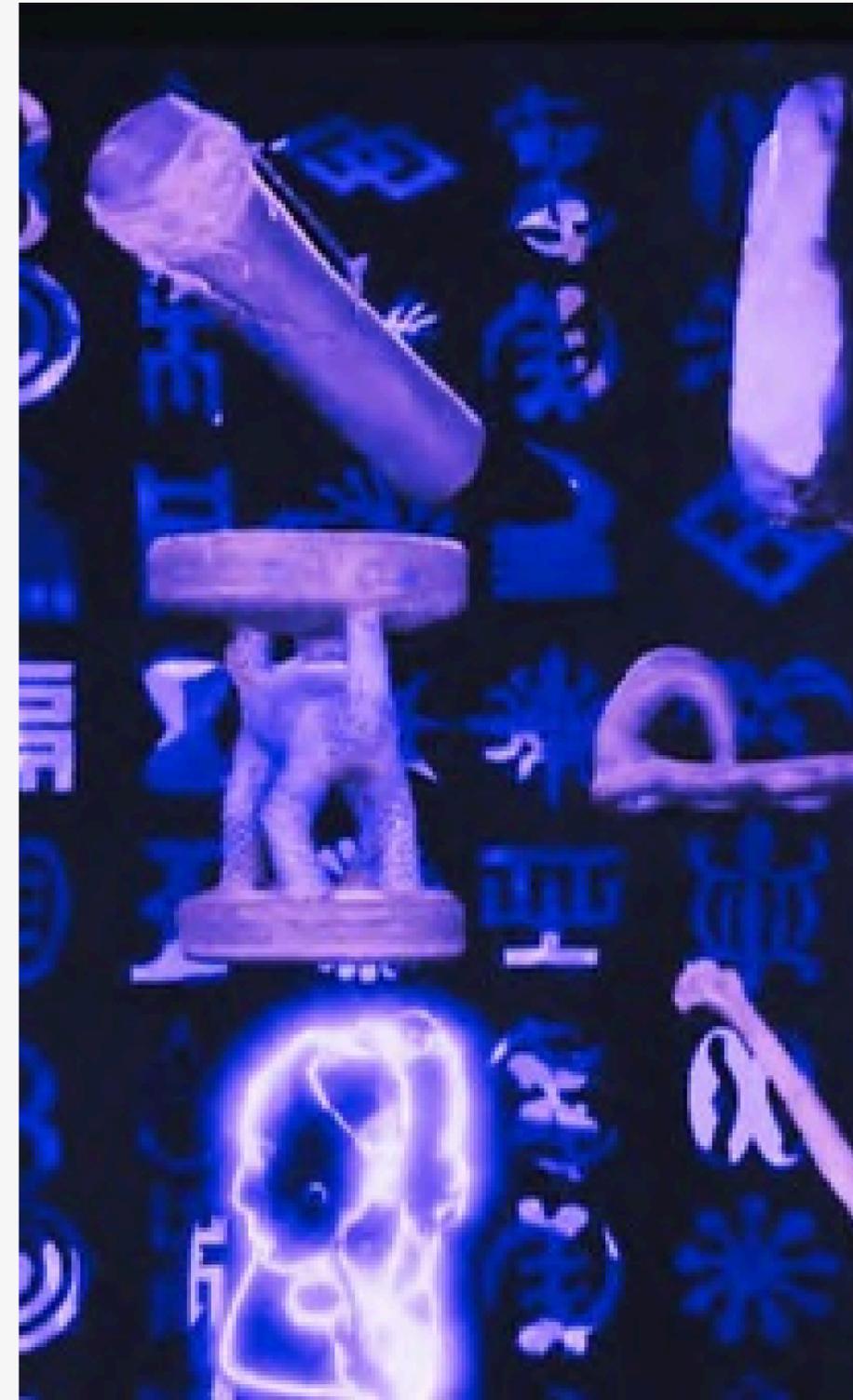


David Odiase is a transdisciplinary poet and member of the African Narrative Collective whose practice traverses the interstices of poetry, performance, film, indigenous technologies, and speculative methodologies. His work critically engages with Africa's entangled histories, epistemologies, and cultural imaginaries, often seeking to dismantle hegemonic narratives and foreground ancestral knowledge systems as vital instruments for reworlding.

Odiase's moving-images, performance works and art installations have been presented at institutions and festivals across Africa, Europe and the Americas, including the Akademie Der Kunst Berlin, African International Film Festival (Nigeria), Zebra Poetry Film Festival (Germany), SOMA (Mexico), the National Poetry Library (UK), Kampnagel Hamburg, POETAS DI(N)VERSOS (Spain), E-WERK Luckenwalde's Human Machine Fellowship under the Ancestral Memory Lab, and the Haus der Kulturen der Welt (House for World Cultures) as part of the Berlin Science Week.

He was also an artist-in-residence at the Studio Quantum, an international events and artist-in-residence programme from the Goethe-Institut, exploring emerging quantum technologies through the lens of art, organised by the Goethe Institut Ireland.

EXHIBITIONS
INSTALLATIONS





MY GRANDMOTHER THE ASTRONAUT SINGS TO ME FROM BEYOND THE STARS (2025, GERMANY)

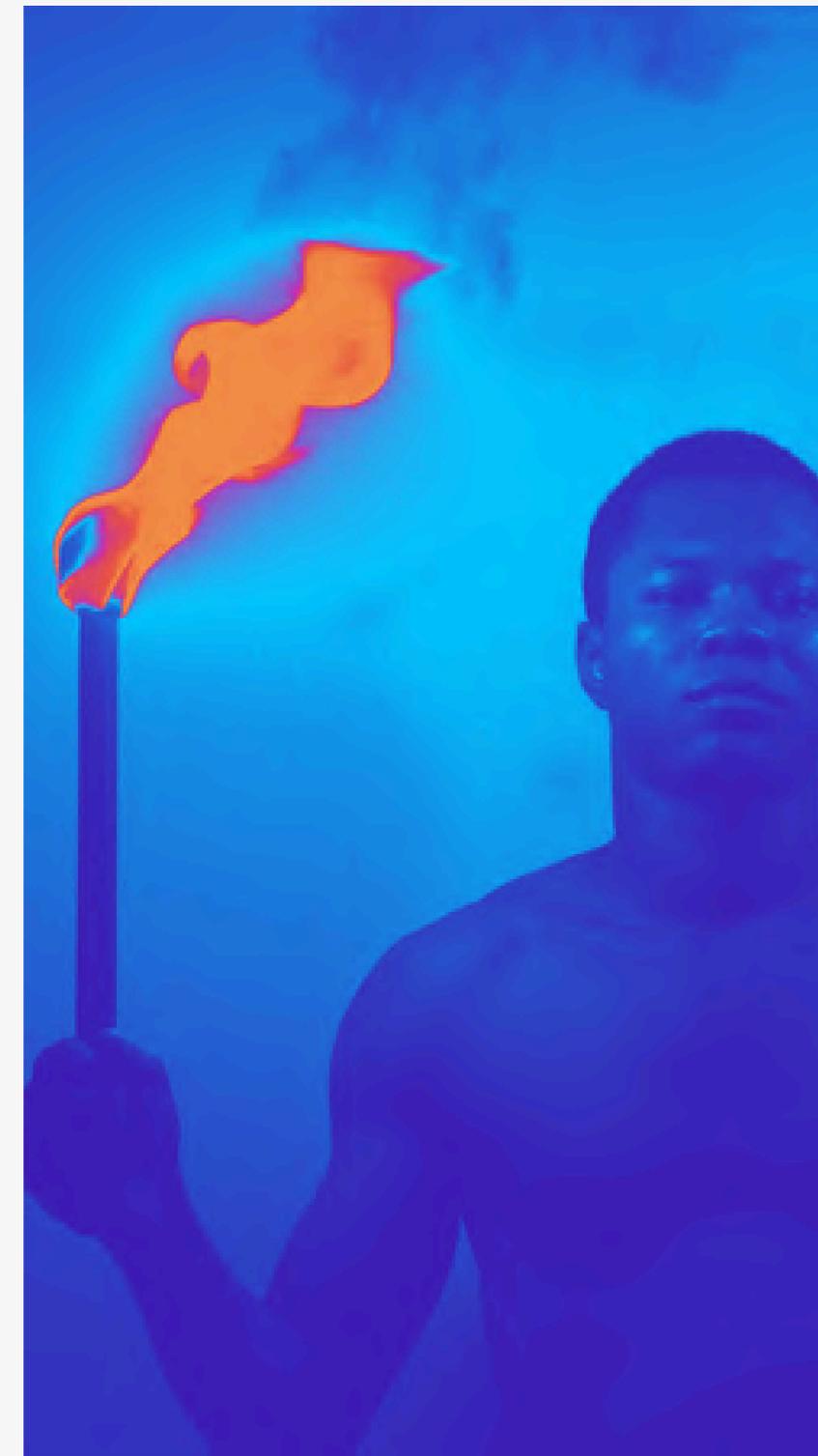
On the 7th of September 2014, my grandmother, the astronaut, passed away at a ripe old age, singing. Around that time, Gaia's space observatory satellite, carrying twin-telescopes at the earth's orbit, began mapping our Milky Way, recording celestial bodies, star positions, motion, brightness and spectra. This ancestral radio project stages a translocation: by converting the geographical coordinates of her final resting place into its astronomical equivalence — a cosmic twin, and using the data from this region of our galaxy to create a soundscape, I also center through my own mother's voice, her mother's favourite songs, prayers, oral essence and libations for the afterlife. The process scaled through 10,265 stellar objects worth of data source, employing a methodology known as parameter-mapped sonification to The ancestral radio debuts as a prototype, serving as an audio station and Wi-Fi radio frequency transmitter, and takes the exterior of a calabash, a plant fruit often used for ritualistic, ceremonies, cultural and musical purposes. It becomes a conduit, a listening altar, a portal, an invitation to remember the ones dearest to us who have become ancestral-astronauts



IN MY MOTHER TONGUE THERE ARE NO HORCRUXES (2024, MEXICO)

Is an immersive performance installation that intertwines the principles of quantum physics with African beliefs and rituals to explore the relationship between time, soul and cultural heritage. Through an interdisciplinary approach, the project reflects on the coexistence of multiple temporalities and the interconnection between past, present and future, articulated through a series of performances, poetry, visualizations and quantum rituals. His proposal is based on the contrast between the conceptions of classical physics, which conceives time in a linear and binary way, and quantum physics, where possibilities of simultaneity and entanglement open up. This latter quantum perspective is reflected in African traditions, such as the cosmologies of the Yoruba and Akan peoples, where time is conceived as a non-linear fabric that connects the world of the living, the unborn and the ancestors.

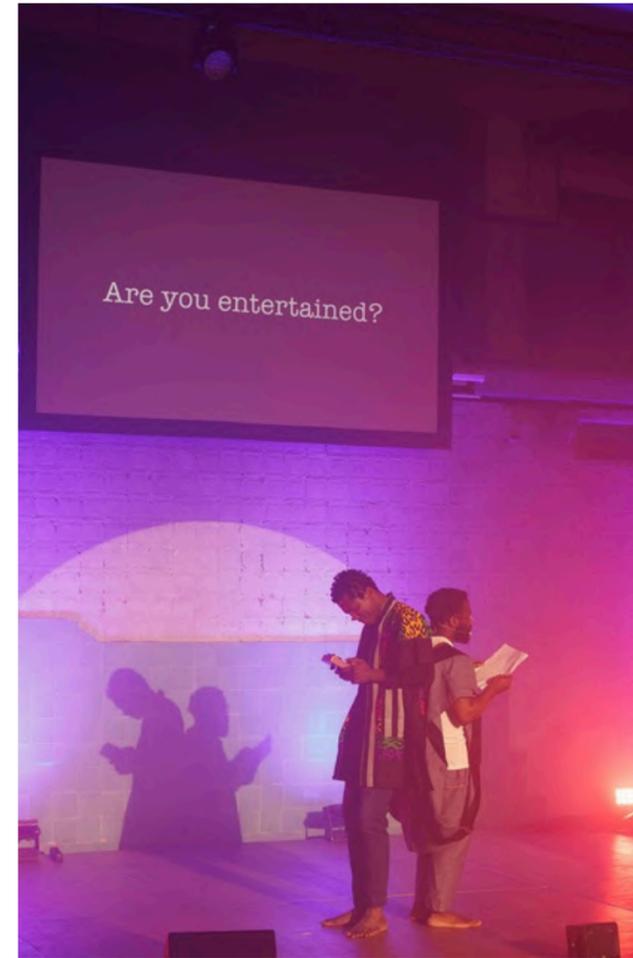
PERFORMANCE POETRY





Èdùmarè, When Am I?

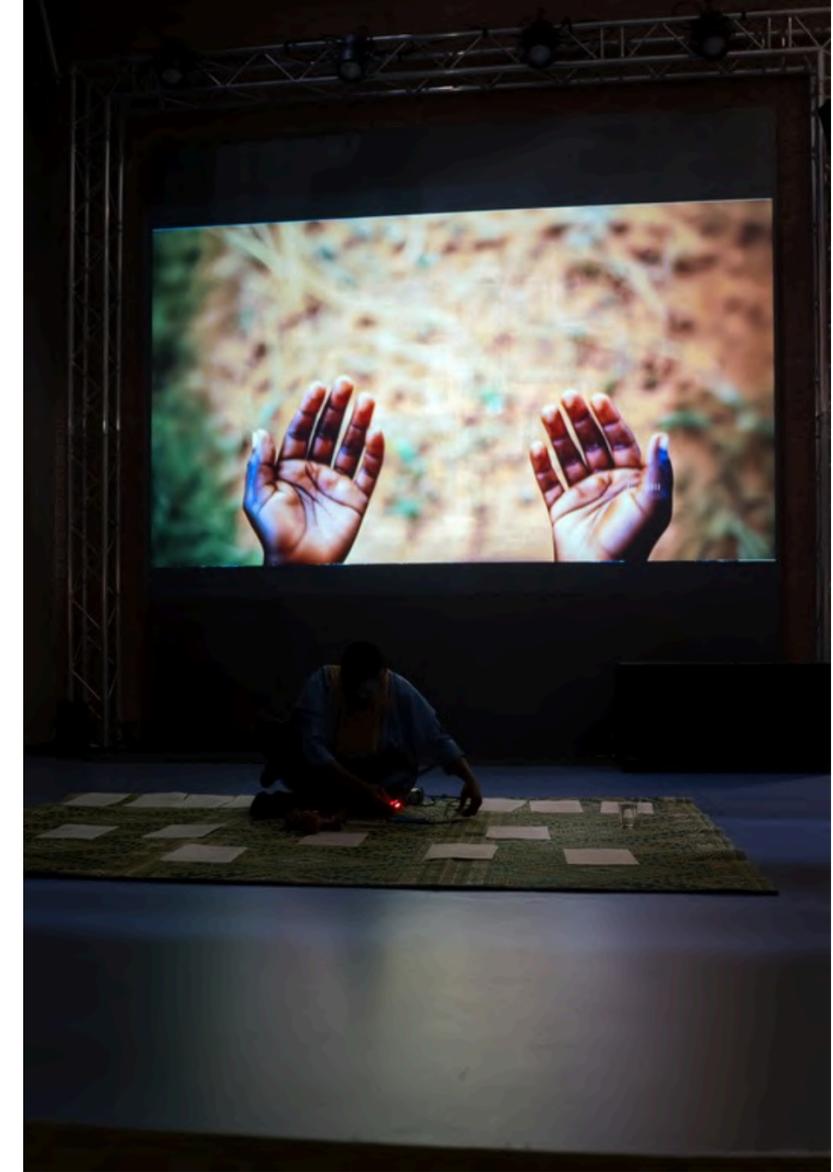
Èdùmarè, When Am I? is an interactive media performance that employs the poetics of quantum ghost imaging to reimagine the Black body as a shadow-vessel traveling through non-linear time and as an ecological actor within a temporal landscape. Through depth-sensing motion capture, the kinetic movements of the performer are tracked in real time, generating a living digital silhouette of Ènìyàn (Human). This silhouette, walking through time, enters into a contemplative exchange with Èdùmarè (the Yoruba name for the Supreme Creator), questioning its own when-ness within a virtually constructed universe. You may find more information here:



AFTER THE WIRES OUR HANDS REMAINED 2025, E-WERK LUKENWALDE

A performance by David Osaodion Odiase & hn. lyonga, after the wires, our hands remain turns away from the cold gaze of algorithmic violence and the unseen labor behind western machines. Turning instead to the body, to breath, to bone, to skin, to memory. It explores the Anthropocene not as a timeline of loss, but as a call back to ourselves.

In this performance, we lean into memory not as something stored, but as something lived, felt, heard, touched, intuited as something that hums beneath the soles of our feet, or slips between breath and bone. Rooted in pan-african traditions, Afro-diasporic wisdom, and black feminist ways of knowing and being, this performance rejects the straight lines of colonial logics. It refuses their definitions of technology, of archive, of time. Instead, it moves in spirals. It listens for what the future remembers. It gathers the fragments, the whispers, the rhythms, the ghosts, and calls them technology. not in code, but in spirit. not in data, but in the pulse of our becoming.



QUANTUM POETICS 2024, HAUS DER KULTUREN DER WELT, BERLIN

100 years after the first quantum experiments in Western science, Fertile Void approaches quantum technologies as a dynamic field of scientific, artistic, cultural, and cosmological inquiry. Join us for three days of keynotes, exploratory talks, panel discussions and workshops with artists, scientists, experts and cultural practitioners, as part of Berlin Science Week. Today, poetics is recognizably part of the scientific endeavour. Quantum theorizing is a matter of storytelling and, as Donna Haraway's phrase is often invoked, 'it matters what stories we tell to tell other stories with'. Inspired by the social and cultural significance of the griot, a West African storytelling figure that delivers wisdom of the past in oral form, this poetic offering entangles folklore, embodiment, positionality, and the question of translation and transmission of knowledge in a quantum age. The spoken word and storytelling session invites David Odiase and Chandrika Narayanan-Mohan to host and perform together with generated images as a collective embodiment of the griot and other storytellers, archivists, and diviners that exist across geographies and time.



CLOTH-READING, 2025, HAUS FUR POESIE, SILENT GREEN BERLIN

In the words of poet Marwan Makhoul; In order for me to write poetry that isn't political, I must listen to the birds, and in order to hear the birds, the war planes must be silent. Cloth-reading is my way of sitting in the shade of this epiphany, visiting the widow's house, of accompanying the search party in search of the lost children, of gathering the soiled garments from the streets of Goma, Congo, to hold, to read and to clean, as a first step to making a peace flag. This performance poetry and Clothesline Installation, leans into indigenous knowledge of cloth culture, dyeing practices and linen washing as a pseudonym for witnessing conflict through the vocabulary of clothes. It invites us to consider the question: What does it mean to learn the dialect of clothes after the body has fled?

Spanning a duration of 20 minutes, songs, soap, dye, dirty linens, poems, movement and water will form an integral part of a performance that culminates into a final sundrying on the clothesline. A version of the work has already been presented at the Haus Fur Poesie's Vocations in Berlin.

FILM





TIGERCLAW(DOCU-POETRY)

Tiger Claw is the name given to the first military operation to recapture Biafran territories from the seceded Igbo government, the resultant of which lead to two and half years of the war, there were about 100,000 overall military casualties, while between 500,000 and 2 million Biafran civilians died of starvation. Special tribute is paid here to the person and legacy of Christopher Okigbo, a widely acclaimed poet and soldier who died fighting in the war and till this day is regarded as one of Africa's greatest poets.



OPEN LINE (EXPERIMENTAL FILM)

Open Line was a finalist at the 2023 Emmys' International Young Creative Award. We see a young man place a phone call to the British Museum, seeking to inquire from the souls of his ancestors when they will be coming home. It is a response to the conversations from stakeholders, held at the Global Convening for the Restitution of African Heritage, recently held in Accra Ghana, by @opensocietyfoundations. As an African who hails from the Great Benin Kingdom, with many of our cultural artefacts (and in some cases human remains) stolen and taken to western museums such as @britishmuseum, this project is my way of advocating for reparations for victims of colonial injustice. It was co-produced with cinematographer, Femi Oyedokun.



BENIN DID NOT DIE, SHE SENDS HER REGARDS (PERFORMANCE FILM)

A performance Poetry film advocating for the Restitution of African heritage using as a fulcrum, the British invasion of Benin Kingdom, in 1897.



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