

Christelle Oyiri
HYPERFATE

12 May - 24 May
Curated by Ben Broome
The Shop, Sadie Coles HQ

Presented at The Shop, Sadie Coles HQ and curated by Ben Broome, HYPERFATE (2022) is a new moving image work by Paris based artist Christelle Oyiri (b.France, 1992).

In an age of accelerationism the fate of black men (and especially black men in rap) is condensed. Ingested through an *Instagram story or Snap* in 15 or 60 second increments, a shrinkage occurs: an artist's life abruptly taken by the violence ingrained in *new school* rap or, facing a demise as rapid as their rise, plucked from their throne by the American prison system.

Christelle Oyiri's HYPERFATE examines the mythologisation of the fallen rapper drawing parallels between the heroes and heroines of Greek tragedies and the omnipresence of death both in rap and the Grecian epic. Oyiri presents these icons of rap as modern day saints, canonised by their fans and communities. Spray painted R.I.P. murals evoking renaissance religious frescoes.

Oscillating between found footage and the autobiographical Oyiri turns the lens on herself, mirroring the *self-surveilling* nature of social media and exploring her relationship with her own brothers who, as Oyiri explains in the film's voiceover, were formative in laying foundations for her love of rap.

HYPERFATE, as a contemporary Memento Mori, poses the notion that rappers are masters of their own fate and therefore their own death. We see Tupac Shakur's poem turned prophecy In *The Event Of My Demise* tragically echoed two decades later in XXXTentacion's divination live on Instagram weeks before his own death. Marxist thinker Walter Benjamin, an influence for Oyiri, writes:

The external world that the active man encounters can also in principle be reduced, to any desired degree, to his inner world, and his inner world similarly to his outer world, indeed regarded in principle as one and the same thing. Considered in this way character and fate, far from being theoretically indistinct, coincide.

Far from a critique of the rap world and its marriage with death, HYPERFATE is an amplification and an acceleration with Oyiri accepting that "*fate is inevitable*". The making of HYPERFATE is an attempt to make sense of the world around her and, as an artist treading a line between the world of music and contemporary art, to find her place within it.

Christelle Oyiri is an interdisciplinary artist and filmmaker who is also known as DJ and music producer CRYSTALMESS. Her work has been featured in several institutions, in France and abroad, such as Gladstone Gallery (New York), Lafayette Anticipations (Paris), Haus Der Kunst (Munich), Tramway Glasgow, the Centre Pompidou (Paris), Auto Italia (London), the Los Angeles Nomadic Division, the Musée Espace Arlaud (Lausanne), Ars Electronica (Austria) and HeK (Basel). She has recently completed a residency at Cité Internationale des Arts, in Paris, in partnership with the Art Explora Foundation.