



Education

2001-2002	KENT INSTITUTE OF ART&DESIGN foundation in art&design	canterbury, uk
2002-2006	UNIVERSITY OF GREENWICH ba(hons)architecture	london, uk
2009-2012	CYPRUS INTERNATIONAL UNIVERSITY ba(hons)architecture +	nicosia, n.cyprus

Experience

2006-2007	BONGIANNA ARCHITETTURE junior designer and 3d visualiser	padova, italy
2007-2009	GUSTO YACHTS&INTERIORS senior designer	istanbul, turkey
2011-2014	FREELANCE artist, designer	nicosia, n.cyprus
2014-2015	EXPLORING EXPERIMENTAL VIDEO	berlin, germany
2015-2017	CO-FOUNDED 11-11 KOLEKTİF architect	nicosia, n.cyprus
2017-2019	AWAKENED LIFE PROJECT resident	coja, portugal
2020-2023	PRISMA ESTUDIO curation team	lisbon, portugal
2024	PRISMA ESTUDIO artists in residency mentor team	lisbon, portugal

Prizes

2012
The Architect Behaeddin
Student Awards - Final Year
Project, incentive award -
Nicosia, Northern Cyprus

2011
Triflow Future Talents -
finalist - London, UK

Solo exhibitions

2023
Default; Grey /
Corucheus - Um Teatro
Em Cada Bairro -
Lisbon, Portugal

2020
In Praise of Life / Prisma
Estudio, Lisbon,
Portugal

2020
Liquidação / Arroz
Estudios - Lisbon,
Portugal

Group exhibitions (selected)

2022
Rare Effects - in
collaboration with
ArtPool + ArtDao / Arroz
Estudios
Lisbon, Portugal

2015
Avanti Discourses on
Experimental Film /
Ehemaliges Stummfilm
Kino Delphi, Berlin,
Germany

2013
Happening / Sidestreets
Educational and Cultural
Initiatives - Nicosia,
Northern Cyprus

Residency

2025
Chain Reaction -
Lisbon, Portugal

2020
The Palace Residency -
Gorzanow, Poland



This work begins with a question I ask myself:

How do I perceive the space that is called public, now that I am playing with the idea of making that which I've long assumed private, porous?

These questions emerged through Sleeping Protocols, a performance practice exploring coexisting (outside of romantic context) as relational choreography. The first episode unfolded through 72 hours of cohabitation with someone I knew without knowing—living between public and private, using my shared bedroom-studio as a shifting base. Not about spectacle, but about what becomes visible when the self softens at its edges.

This performance continues to echo in my perception of Lisbon, where tourism culture flattens public space into aesthetic consumption—detached from the urgencies of those who inhabit it daily.

Coming from Northern Cyprus—a territory shaped by visible and invisible lines—I carry the memory of partition, the ache of proximity without union. These inherited tensions subtly shape my practice: a recurring search for where borders falter, where relation and imagination might begin again.

Through performance, image, and poetic text, my work often dwells in slowness, discomfort, and small negotiations. It does not seek to resolve, but to attend—to let meaning emerge through sustained, porous presence.

I am drawn to the themes of imagining collectivity and affinity not as fixed ideals, but as fragile, lived experiments.

Sleeping Protocols

introduction



I think this is the kind of treaty that starts
in the way you leave your socks on the floor differently,
knowing someone else might see.

Not made by law.
But by witnessing.

Not public.
But not private anymore either.

The bed is still mine.
The mug is still mine.
But something's loosening in the idea of "mine."
Not through ideology. Through anticipation.

Filipe is coming.
Not "the participant."
Not "the collaborator."
Just a boy with a name, a timing, and a wound.
Just someone I know without knowing.

Maybe nothing will happen.
But even that "nothing"
will now be shared.
And that's not nothing.

No one has arrived yet but something has
—like breath before speech.

I am here,
but the "I" feels a little expanded,
slightly pressed from the inside.

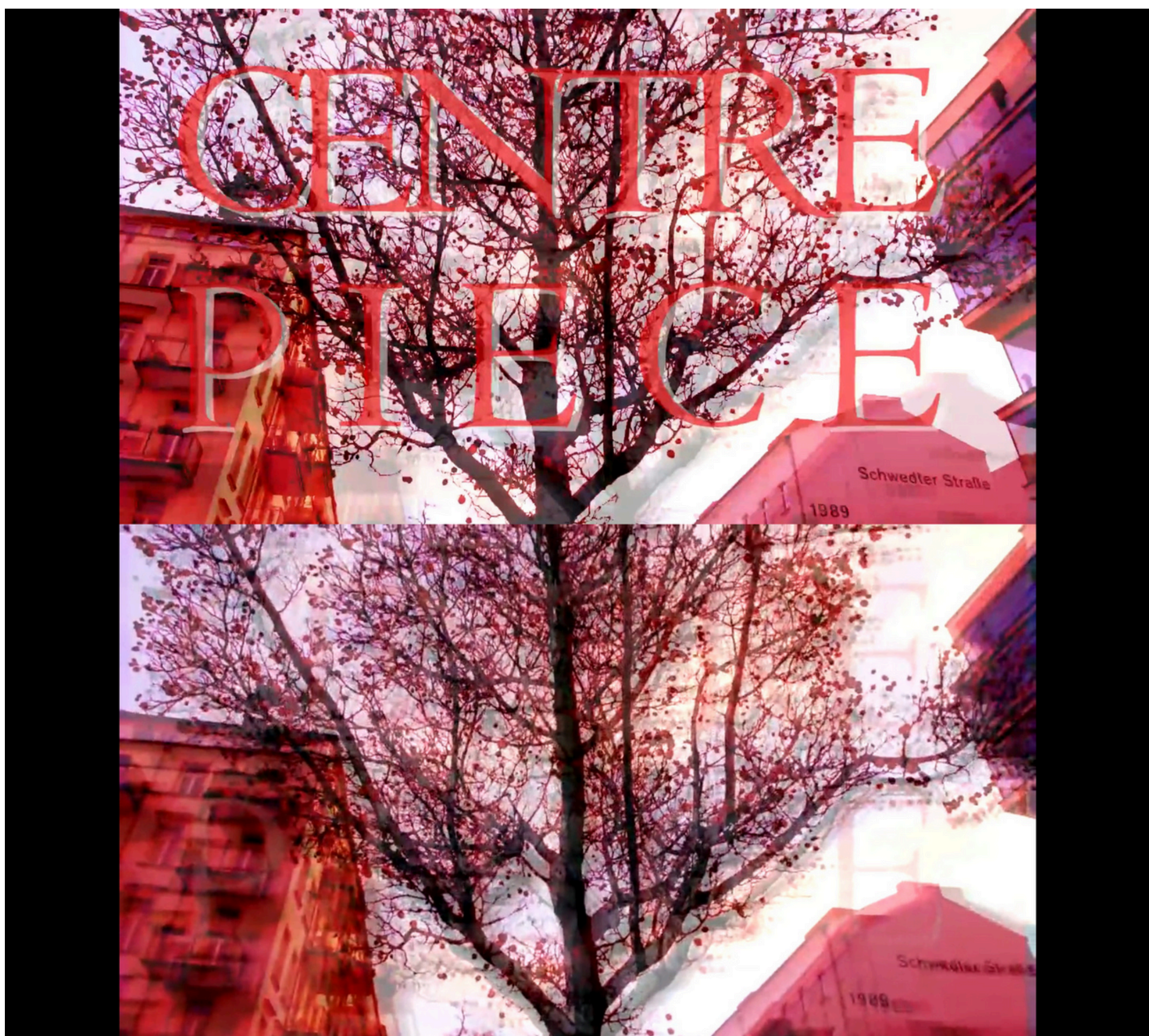
website



Note
I Had Nothing To Show Off
You Had Nothing To Hide



An Agreement is being lived
Everywhere we go,
And I don't aspire to be
homeless.
A pigeon discarded
Feeds on rice
Everytime it comes
Close home.



Batu Behram

Centre Piece, 2015

[watch here](#)

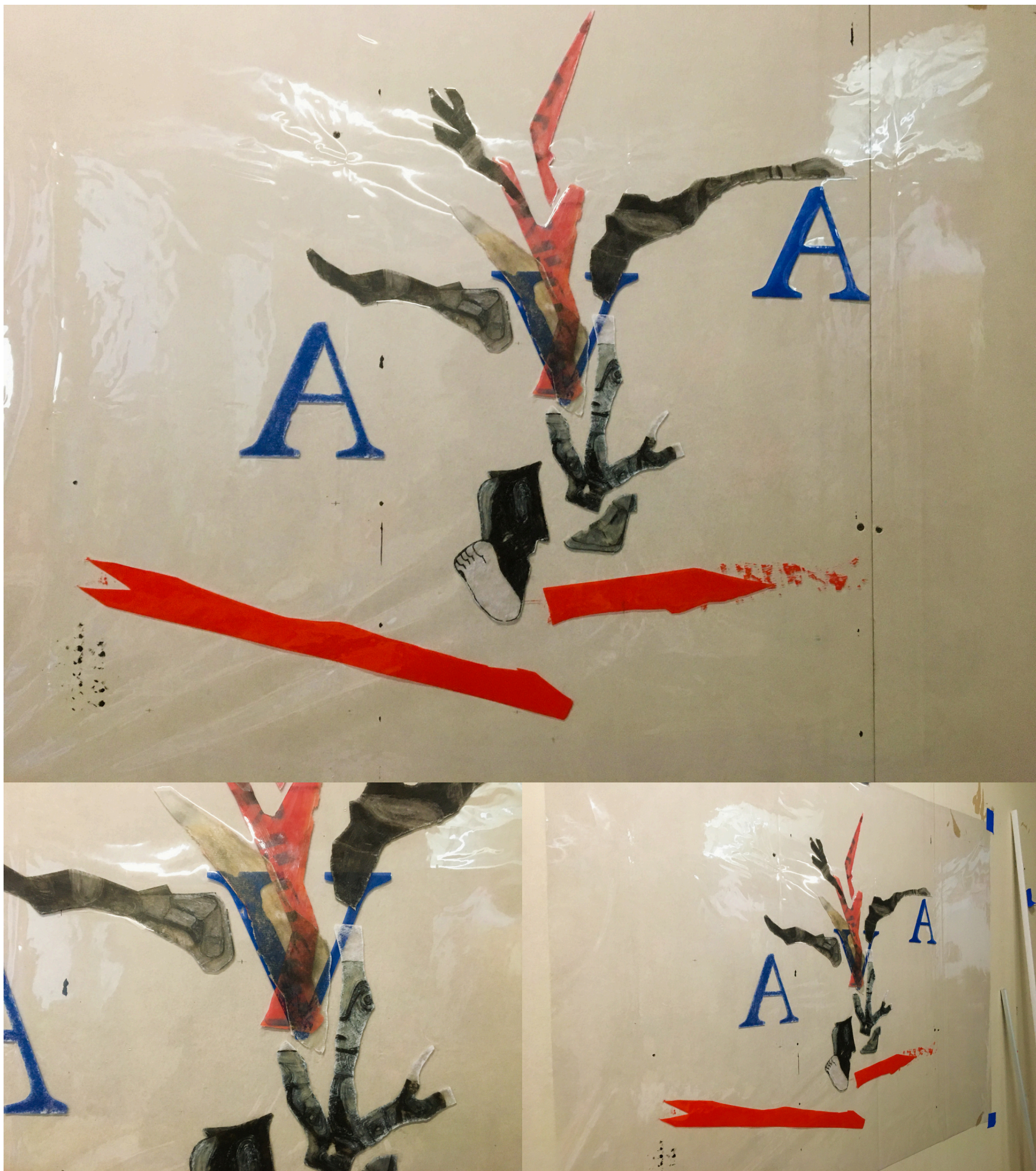
Single-channel HD video, colour, sound, 00:33 min

I had once seen this tree,
in Berlin, 2015.
A tree, still, in a city that moved.
A glitch looping around it-
a repeating fragment
that intensifies,
asking for recognition.

Last night,
I stood outside a circle
I once blurred into.
Not alone—
but with a boy.

Outside what once held me,
I saw it clearly—
I called it Centre Piece, not realising
I was naming *my* condition.
/ thought highly of *myself*—
Central.

Last night,
the known grew limbs—
primal ones.
Crude.



Batu Behram

AVA, 2025

Gel transfer and vinyl tape on transparent vinyl, 100 x 137 cm

AVA is a material and conceptual extension of the earlier video work Centre Piece (2015). It arises from a renewed encounter with the central question of porosnes.

A note to myself:
Lisbon is a zoo.*
For those who carry daily worries—
within.
Can you show me the way
out,
either way?

*Don't be alarmed—so are many cities. Especially the brand cities.**

**Not a compliment. These are cities curated for consumption—flattened into aesthetics, designed for passive spectatorship. The tide doesn't just wash over—it swallows.

***This is a monologue—spoken inward.



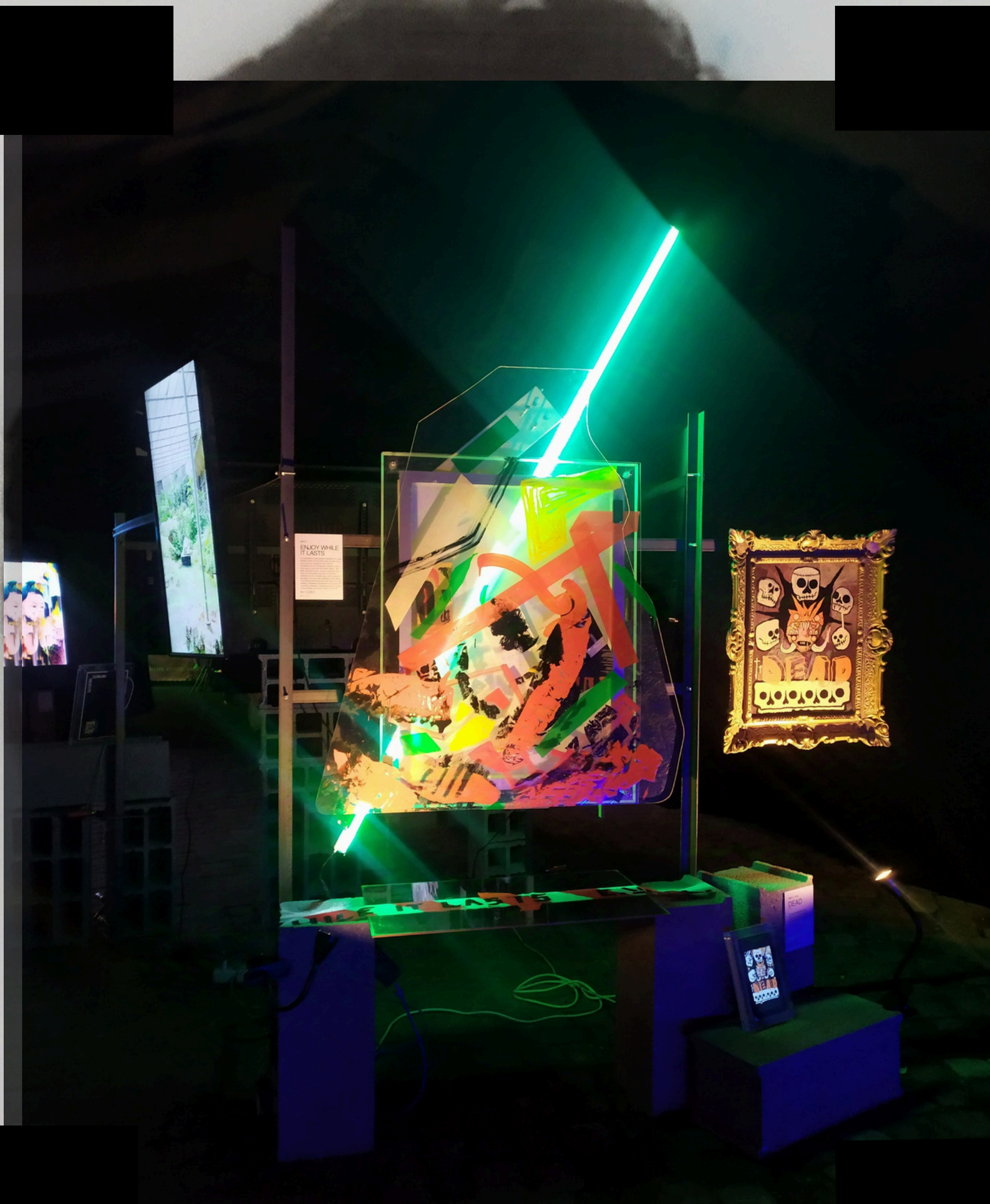
Belonging; Expired, 2025 70x 50 cm
Gel transfer, vinyl tape and ink on transparent vinyl



I(s)land, 2025 70 X 50 cm
Acrylic on transparent vinyl



Divided, 2025 70 X 100 cm
Mark making by removal on transparent vinyl



Batu Behram

Enjoy While It Lasts, 2022

*Wood, acrylic, metal, Led light, enamel paint, vinyl tape,
120 x 85 x 8 cm*

Rare Effects-crypto art festival, in collaboration with Art Dao
Arroz Estúdios,
Lisbon, Portugal



Batu Behram

ONNN, 2013

[watch here](#)

Single-channel HD video, black & white and colour, sound, 6:45 min

Exhibited at
Avanti Discourses on Experimental Film
Ehemaliges Stummfilm Kino Delphi, Berlin, Germany

Bearing in mind the relationship between moments and memory in the human life cycle, this film consists of a sequence of scenes intentionally shot without repetition over the course of one month. It simultaneously constructs and deconstructs the connections between Turkish-speaking Cypriots, the local beverage Bixi—which was introduced during that architectural period and disappeared after the de facto declaration of independence of the state of Northern Cyprus—and architectural artifacts that have been abandoned to their fate under state 'supervision'.