

Oksana Chepelyk's works within MADATAC events 2023, Spain. October 24-29, 2023

MADATAC showed Oksana Chepelyk's films within ARCOmadrid in February 2023, presenting a Video Art Project "ART FOR FREEDOM - 2023".

Established collaboration with MADATAC and its founder [Lury Lech](#) had fruitful results presented in Project «Espace Ocean : Waters Come Into My Soul» with audiovisual installations "On the Edge" and "Ecocide" within Scientifica # 2 in cooperation with IMBE and MIO of Aix-Marseille University.

Now Oksana Chepelyk's 35 mm film "Chronicles from Fortinbras" and "Ukrainian Golgotha" will be presented at Sala Berlanga, the media installation "Liquid Modernity - Liquid Ethics" at NH Collection Eurobuilding and the immersive environment "The Garden of Divine Songs" after Hrygorii Skovoroda at Quinta del Sordo within

MADATAC 12 NEW MEDIA ART BIENNIAL

[ARS HYBRIDA / BELLUM ARS] ECO HYBRID WAR ART

GUEST COUNTRY: UKRAINE

Teatros del Canal // Sala Berlanga // NH Collection Eurobuilding // Quinta del Sordo

Madrid, October 24-29, 2023

MADATAC 12 [Exhibition of Audiovisual Digital Art and Contemporary Technologies] will officially open on October 25 at the NH Collection Eurobuilding, starting at 7:00 p.m., at Padre Damián 23, Madrid, with a proposed "videodome site-specific" works session which will allow to see audiovisual art in a new way on the largest dome LED screen in Europe, with 12 works by artists from different countries, enjoying with an electrifying set by DJ Microchica.

MADATAC 12th EDITION TOPIC WILL FOCUS ON:

[\[ECO HYBRID ART ABOUT WAR\]](#)

This new edition will mark the beginning of the festival in a biennial format, therefore some of its categories will be condensed in order to optimize resources, needs and prospecting, in order to also achieve the consolidation of the Transmadatac Virtual Space, where permanently and updated will be possible to access online to all the new contents of MADATAC. MADATAC 12 will have Ukraine as the official guest country and will dedicate a special section to the artists of this European country punished by war, with the exhibition of their audiovisual works and installations and the creation of work and cooperation residences to enhance the competitiveness of their creators, curators and professionals from the art world in the creative processes and in the production of new projects of the new digital media.

<https://madatac.es/>

.VIDEODOME/VIDEOSKY

AUDIO-VISUAL WORKS will be PREMIERED AT THE SEMICIRCULAR LED SCREEN LOCATED AT NH COLLECTION MADRID EUROBUILDING

.MADATAC 12 renews its artistic collaboration with the NH Collection Eurobuilding hotel for its special projections and installations. The monumental LED vault of the NH Collection Eurobuilding Hotel in Madrid, the largest in Europe, will showcase, unlike museums and art galleries, risky, innovative and experimental digital works of art. The audiovisual works will follow a theme of free judgment around the quintessence of the ARTIFICIAL INTELLIGENCE.

VIDEODOME / VIDEOSKIES – [MADATAC XII]

Oksana Chepelyk's media installation "Liquid Modernity - Liquid Ethics" at NH Collection Eurobuilding is working with the flows that can manifest their multidimensionality.

The flux video of the compressed urban and nature spaces speaks of the «Liquid Modernity» by philosopher Zygmunt Bauman, as the new reality of the 21st century, when uncertainty becomes a constant, and fluidity becomes the new permanence. Our digital abundance has produced visual and sonic epistemologies for the oceanic depths AI. The sound artist Rico Graupner, collecting the sound of different living species, created soundscape, working with AI, as a reference to Stanisław Lem's "Solaris" 1961 novel, with the Ocean of intelligent protoplasm of the exoplanet Solaris.

The project considers the formation of fluidity of imagery not only as a realm of aesthetic experiments, but rather as a channel for predictions and multivariate possibilities.

It is believed that work with existential categories such as: Faith, Being, Love, Death, Freedom, Birth, Sacrifice, Resurrection, Universal Brotherhood, everything - with a capital letter - is the lot of the 20th century, and the 21st century appeals to social reality.

Using existential categories, art created its own cosmos, with some kind of cosmic bodies like "non-objective" canvases by Kazimir Malevich, which he himself considered to be products of non-human substances - windows to other spaces and a new reality.

Art in cooperation with AI can bring the same "cosmic bodies" as the metaphysical canvases of Malevich. Although with AI it is just easy to create in accordance with the laws of traditional psychological realism and the canons of propaganda art, placing a fake on a pedestal and calling for service. The project indicates this paradoxical dilemma, thus we are now facing a "liquid ethics".

A few years ago, all companies were protective of their technologies. Today, the context has changed, they design large databases that they willingly disseminate. There is a logic in this: on deep learning, it is very difficult to have theoretical proofs, the experimental part becomes preponderant, expanding the imaginative powers of the human species.

With this approach we go down into the rabbit hole, which starts on the monumental LED vault of the NH Collection Eurobuilding Hotel in Madrid.

The onslaught of the visual from AI can be viewed through the prism of the "Liquid Modernity" project with its curvilinear trajectories - like the travels of Don Quixote and at the same time his battle with windmills, functioning as a kind of parabolic journey, where, unlike AI, you need to slow down, this is the quintessence in order to speed up one's own thought, as one of the methods of intensifying thinking. It is worth stopping and looking closely at the appearance of suspense, which represents a mystery, and behind the mystery the meaning of being is revealed.

<https://madatac.es/event/videodome-videoskies-madatac-xiii/>

Oksana Chepelyk's immersive environment "The Garden of Divine Songs" after Hryhorii Skovoroda at Quinta del Sordo 23-29.10.2023.

117'59" (in loop) – 3-channel immersive installation, color and black & white

Project dedicated to the 300th anniversary of the birth of the most famous Ukrainian philosopher Hryhorii Skovoroda (Latin: Gregorius Scovoroda; Ukrainian: Grigory Savvich Skovoroda; 3 December 1722 – 9 November 1794) of Ukrainian Cossack, whose National Literary and Memorial Museum, situated in the village of Skovorodynivka, was directly hit by Russia's missile strike on the night of May 7, 2022, where poet and philosopher worked for the last years of his life and where he was buried nearby with the epitaph on his tombstone: "The world tried to capture me, but didn't succeed."

It seems Ukrainian museums are a terrible danger for modern Russia.

He was also a poet, teacher and composer of liturgical music. His significant influence on his contemporaries and succeeding generations and his way of life were universally regarded as Socratic, and he was often called an "Ukrainian Socrates." Skovoroda's work contributed to the cultural heritage of modern-day Ukraine with his multidimensional world. We can recall the doctrine of the three worlds. According to Skovoroda, everything that exists consists of three worlds: "The first is the universal microcosm inhabited world, where everything that is born dwells. The other two are private and small worlds. The second is the symbolic world (of the Bible)". "The Garden of Divine Songs" are an expression of Skovoroda's views in poetic form of many ideas, such as the search for happiness, a living in harmony with nature and his ability to approach the most cardinal problems of human existence, stem from his capacity to combine known motifs, borrowed from literary sources such as classical texts, the Bible, and old Ukrainian poetic works, with his own system of thinking that focuses on his philosophy of the heart. "The Garden of Divine Songs Sprouted from the Grains of Scripture" by Hryhorii Skovoroda is a collection of 30 songs, first published posthumously in 1861. Some of Hryhorii Skovoroda's aphorisms:

- "Discover the invisible by what you see".
- "Intelligence is not formed from books; these are the books that have been created by intelligence".

Project is an immersive digital environment with 3 spatial transparent structures in the space that serve as the screens for moving imagery, reflecting Hryhorii Skovoroda's doctrine of the three worlds: nature visible and invisible, macro and micro cosmos taken as the philosophical foundations of poetic collection "The Garden of Divine Songs", where as through the smoke of the missiles and fires a reference to the quote by Hryhorii Skovoroda: "Put away your superstitions, wash your conscience, and then your clothes, leave all your faults and get up!" The true testament of the philosopher to the people, who spread their wings and soar, like a bird, in their dream of freedom to the constellation of the Milky Way, followed after the traveling philosopher Hryhorii Skovoroda. Project works with the concept of spatial experience, reformatting of space/time relationships. The spatial structures shape the universe in human and human in the universe by the hybrid forms combining constellations, Noah Arc, UFO and cactus - the vegetation that resists - the moving imagery

merges natural and urban landscape that are capturing historical events, like Revolution of Dignity (EuroMaidan) in Kyiv, activating a mechanism of audio-visual “transmutations” (term by Marie Curie).

This visual research metaphorically explores the dialogue of the philosophical ideas by Hryhorii Skovoroda from 18 century through the ages to the ideas of ‘liquid modernity’ by contemporary philosopher Zygmunt Bauman within the limits of a wide row of interrelations. In immersive space, everything appears as a metaphysical space-time, in which the divine and the medial, the cosmic and the mystical, the scientific and the artistic merge, strengthening the thinking about the transcendental and existence of human beings.

The Möbius surfaces in a project refer to the symbol of introspection, the eternal return or cyclicity, the infinite cycle of nature’s endless creation and destruction, life and death. Distortion works for the image and there are many semantic transformations, bridges and references in the digital environment. It is an art that is a testament to today’s distorted mutated reality due to eco hybrid war. A project takes a keen sense of spatial structure to form this experience: the philosophy and emergence, of the conditions that yield the new, the unimaginable, the unthinkable. War events, anthropogenic factors and climate change are leading to significant changes reflected in video installation through distortions. The sound artist Rico Graupner, working with living species, created soundscape.

<https://madatac.es/event/living-lab-2-quinta-del-sordo-multimedia/>

INTERNATIONAL OFFICIAL SECTION [Program #1]

Oksana Chepelyk’s 35 mm film “Chronicles from Fortinbras” at Sala Berlanga

This film is based on author’s performance that reflects the situation in culture and socium in Ukraine of 90th, using some quotations from essay collection of the same title by Oksana Zabuzhko, author of the autobiographical prose work “Field Research on Ukrainian Sex (1996). The director mixes quotations from a philosophical text and interprets the feminist intonation of the writer’s view of national consciousness in a timeless cultural environment with the associative fabric of chronicles and expressive images, often as a counterpoint or perpendicular. She constructs the imaginary mythological space of the studied phenomenon from metaphorical actions and performances, assemblages of past events and excerpts from historical films. She thus also evokes Shevchenko’s approach to the female essence and the lot of women in the Ukraine, represented by the female body (the body of culture), tormented and desecrated here by repugnant dwarfs. The letters symbolise male totality – the source of Ukraine’s passive fate, past and present. The staged episodes, treating the absurd and the grotesque, allegory and parody, also reflect the Ukrainian literary tradition (irrationality and poeticism) and film (Olexander Dovzhenko). “Chronicles of Fortinbras” reflects the filmmaker’s extensive experience in the arts and multimedia. The film’s content and message are absolutely relevant to today’s issues. And its influence on generations is important.

<https://madatac.es/event/seccion-oficial-internacional-international-official-section-programa-program-1/>

CART BLANCH SECTION : ART FOR FREEDOM

International Video Art Project at Sala Berlanga in support of Ukraine and Georgia and their fight for freedom.

Oksana Chepelyk’s “Ukrainian Golgotha”

Octobre 26, at 16:05-17:00.

“Ukrainian Golgotha. 2022” as part of “ART FOR FREEDOM” is based on audio statement about art, life and politics by Oksana Chepelyk made for the BIENNALE MANIFESTA 14 in Kosovo project “Secondary Archive” of the Katarzyna Kozyra Foundation.

The video statement was produced at IMeRA during PAUSE Program, made for OKSANA CHEPELYK Retrospective at Torrance Art Museum of Los Angeles, USA within Peace Letters to Ukraine - international audio-visual art project ALPHABET Art Centre @ The New Museum of Networked Art, organised by CologneOFF, The New Institute for Contemporary Art & Moving Images.

Art: Adorno’s statement “writing poetry after Auschwitz is barbarism” is actual again in 2022. Ukrainian Bucha is Auschwitz today.

Life in Ukraine is equal to Deaths:

Mathematics speaks about the Genocide of Ukrainians by Russians in the XXI century with the numbers of mass murders:

Bucha - more than 420 killed; Gostomel - 400 people; Irpin - 350, children under the age of 10, killed with rape and torture, as well as girls and women; Borodyanka; Vorzel; Makariv; Trostyanets; Sumy; Chernihiv; Kherson; Mykolayiv; Kharkiv; Kramatorsk; Mariupol... Mariupol... Mariupol - 22,000 civilians are killed. All atrocities unfold in real time in front of the whole world.

Politics?

“Fear the indifferent! It is with their tacit consent that all evil is committed on earth!”

<https://madatac.es/event/41906/>

Oksana Chepelyk is currently an [Artist Protection Fund](#) Fellow in residence at IMÉRA at Aix-Marseille University 2023-2024.

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