

Oksana Chepelyk's works within Festival visions d'exil RITUELS 2023, Marseille. November 4-12, 2023

Oksana Chepelyk's performance "pARTage" will be presented at Friche Belle de Mai 15:00, the video diptych of trilogy "On the Edge" / "Underwater Landscape" / "Ecocide" at La Ruche Kokanas 18:30, November 4, 2023 within

Festival visions d'exil RITUELS

Agency of artists in exile dedicates the 6th edition of its Visions d'exil festival to Rituals from October 20 to November 25, 2023, in Paris, Marseille, Lyon and their regions.

Art and exile engender survival rituals. How do you brave the unknown, how do you become one with yourself again? Gestures, routines and actions repeated on a daily basis help to overcome fears and uncertainties. Turned upside down, the artists play with imbalances between reality, symbolism and the imaginary, erecting totems and altars of protest and comfort on the ruins of lost worlds.

For this new edition, the festival features festive evenings, concerts, shows, performances, exhibitions, screenings, immersive experiences, encounters, participatory practices and time for reflection.

→ Marseille and PACA region: Friche Belle de Mai, La Ruche Kokanas, Musée d'art contemporain, Soma, Makeda, Cinéma La Baleine, L'Équipe, Espace Julien and Théâtre Joliette in Marseille, Théâtre Antoine Vitez in Aix, November 4-12, 2023.

<https://aa-e.org/fr/festival-visions-dexil-6e-edition-rituels/>

Oksana Chepelyk is an artist-researcher of the Modern Art Research Institute of the National Academy of Arts of Ukraine, currently an [Artist Protection Fund](#) Fellow in residence at IMÉRA at Aix-Marseille University 2023-2024.

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"pARTage!"

commemoration performance

by OKSANA CHEPELYK

Performance "pARTage!" is an extension of the author's "Live Museum of Untold Stories" performance, made within MANIFESTA 14 project "Secondary Archive" of the Katarzyna Kozyra Foundation in Prishtina.

The performer's dress is made according to the principle of creating armors, but it does not protect because it is very vulnerable, instead it is a bodily projection of those hidden emotions that arise from every daily news about the death of a children.

Russian aggression in Ukraine already lasts near 10 years, the hot phase of the invasion almost 588 days. Performance is organized as commemoration ritual and participatory practice, dedicated to the "Ukrainian children martyrologue".

For some reason, according to the International tacit social consent, the victims of the defenders of Ukraine are not important, you cannot kill the civilian population. Civilian lives don't matter anymore either, you can't kill children. More than 508 children are killed due to Russian invasion to Ukraine, 1,158 children are considered missing, 19,546 children were deported.

"Ukrainian Martyrologue" of Ukrainian children killed by Russians is growing every day.

- Who will tell their stories?
- And when will the death of children no longer matter?

If the genocide in the Balkans at the end of the 20th century was stopped by the international community, then

- Is genocide already allowed in 21st century?

Art is right place to ask these questions.

Video TRILOGY:

Video of the performance **ON THE EDGE** has the triple structure and can refer to Gilles Deleuze reflections on Nietzsche's parable in "Zarathustra".

- The first part of "Zarathustra" opens with a story about three transformations: "I tell you three transformations of the spirit: how the spirit becomes a camel, a camel becomes a lion, and finally a lion becomes a child.

A camel is a beast of burden, it bears the YARREL OF ESTABLISHED VALUES, the burden of education, morality and culture. He carries his load in the desert and there he becomes a lion.

The lion smashes the statues, tramples the burden of the established values that has been thrown off himself, falls on them with criticism.

In the end, the lion must become a child, that is, a GAME with a new beginning - A CREATOR of new values and new principles of assessment”.

The first part of the performance can also refer to the motivation by Ralph Waldo Emerson: “Do not go where the path may lead, go where there is no path and leave a trail.” The first part of the performance is dealing with a rite of transition.

- The second part is a ritual of collaboration with nature. It was necessary to catch the wind, which blew the windsocks in the form of letters, from which the word "Hope" emerged. We can recall the traditional Japanese koinobori, made as windsocks fluttering in the wind in the form of carp (meaning "carp streamer" in Japanese). According to legend, once upon on the Yellow River in a fast stream, many fish tried to swim up a waterfall jump over the waterfall, but only carp succeeded. Hence, the symbol of the carp rising waterfall has traditionally been associated with the coming of age of boys as a symbol of the transition to adulthood. The reference to the koinobori in the performance testified to the invitation to conscious adult life of people in cooperation with nature.
- The third part reproduces the soundscape of the deep sea, as a sensory evidence of the threats to biodiversity due to pollution and climate change, created on the basis of metabolomics data, which are chemical indicators of environmental impact on genome information. 7:50 min.

UNDERWATER LANDSCAPE raises awareness of how climate change and heat have transformed a rich marine ecosystem into a garden of exoskeletons in 2022. 15:10 min.

ECOCIDE reveals a human and environmental disaster, the mass destruction of flora and fauna, poisoning of air or water resources caused by RF's destruction of the Ukrainian Kakhovka dam. 13:33 min.

