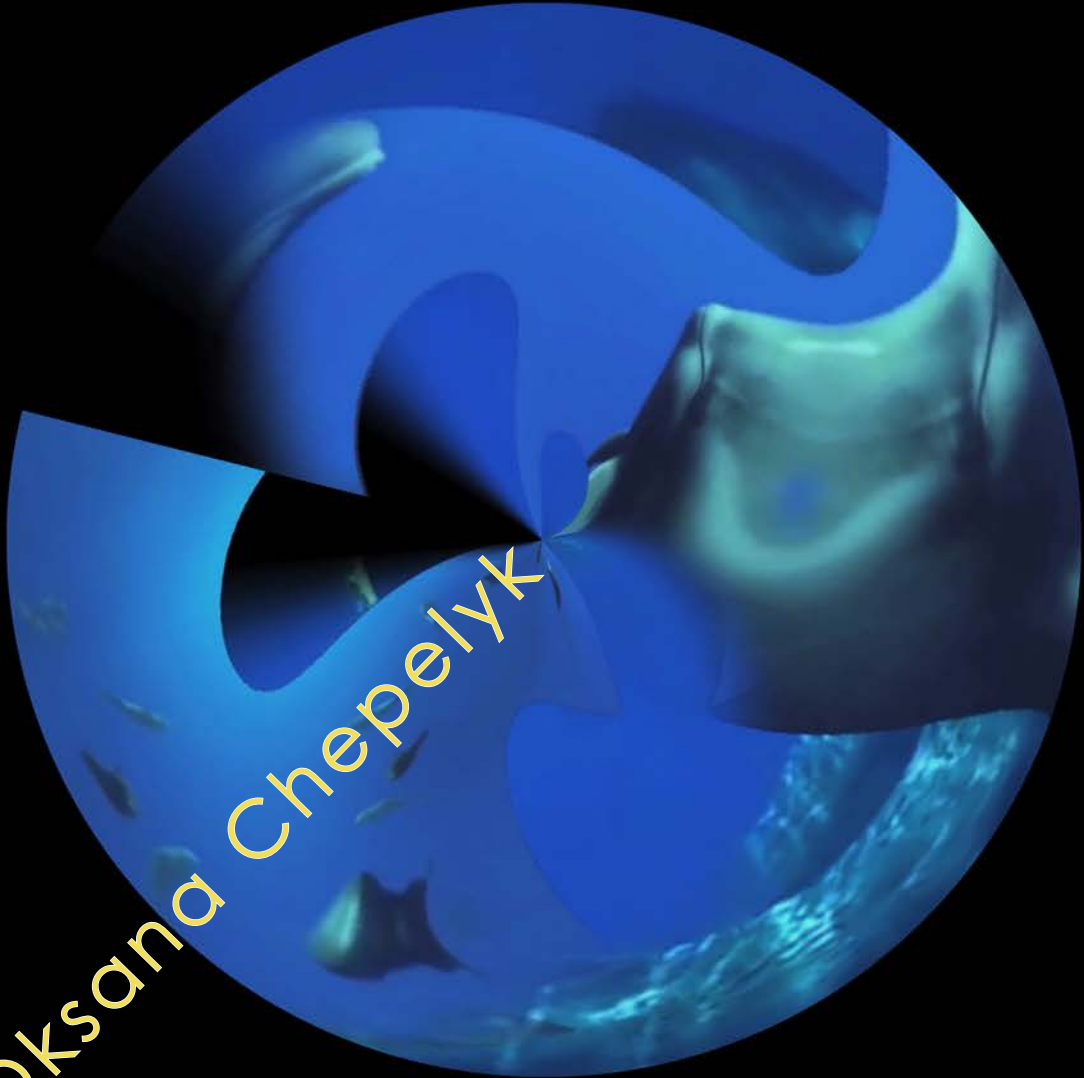


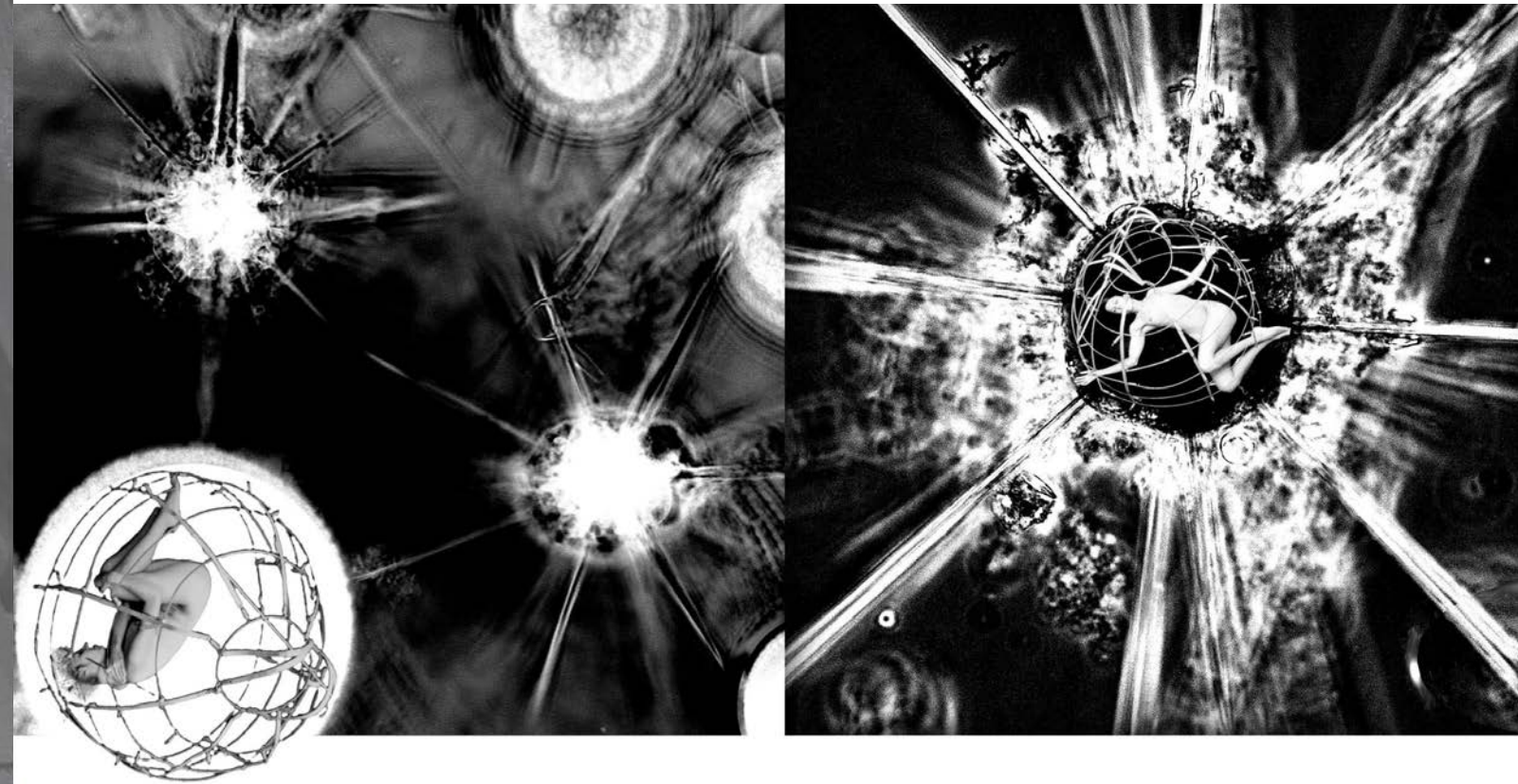
TERRA OCEAN

Oksana Chepelyk





Iméra – Institute for Advanced Study of Aix-Marseille University
Mediterranean Institute of Marine and Terrestrial Biodiversity and Ecology
Mediterranean Institute of Oceanography



OKSANA CHEPELYK

Terra-Ocean

Between Local and Global: Inside of Environmental Collisions

Terra-Océan

Entre local et global : au cœur des collisions environnementales

From the series

"Analytical Instruments for Audio-Visual Translation of Metabolomics"
merging genotype and environment regarding climate changes

"Instruments analytiques pour la traduction audiovisuelle de la métabolomique"
fusionnant génotype et environnement concernant les changements climatiques

Iméra | Marseille | 2024



Les lignes du travail d'Oksana Chepelyk
Camille Cousin

Responsable des projets artistiques
atelier des artistes en exil - Marseille

Oksana Chepelyk est une artiste dont le travail cherche à rendre visible et sensible l'invisible, en particulier les données liées à l'écologie et à l'environnement. À travers une pratique qui allie art contemporain et nouvelles technologies, elle explore la beauté du monde naturel tout en alertant sur sa dégradation. Son œuvre protéiforme englobe installations, vidéos, multimédia, photographie, art sonore, et performances, et vise à provoquer une prise de conscience profonde chez le spectateur.

En 2018, lors d'une résidence à Taïwan, elle collabore avec l'artiste sonore allemand Rico Graupner sur le projet *Meta-Physical Time-Space*, une réflexion sur la théorie de Gaia qui envisage la Terre comme un organisme vivant. Ensemble, ils créent une installation où les sons de la nature, transformés en musique, éveillent une conscience collective sur notre place au sein du vivant.

En 2019, puis en 2021-2022, lors de résidences de recherche à l'IMÉRA à Marseille, elle collabore avec l'Institut Méditerranéen d'Océanographie et centre ses recherches sur la biodiversité marine, en particulier les microorganismes marins. Elle se concentre sur l'étude des données écologiques, notamment la métabolomique. En collaboration avec Thierry Perez, directeur de recherche au CNRS IMBE au sein de l'équipe Diversité et Fonctionnement des molécules aux écosystèmes, elle explore la vie marine à travers l'étude des éponges et d'autres espèces marines. L'objectif du projet est de visualiser les données collectées au laboratoire à l'aide d'outils comme la spectroscopie nucléaire à résonance magnétique et la spectrométrie de masse. La métabolomique, qui étudie les métabolites présents dans les organismes, révèle l'état de pollution de la vie marine. Ces petites molécules, extrêmement sensibles aux changements environnementaux, servent de marqueurs biologiques, témoignant des effets des perturbations écologiques. Cette recherche scientifique nourrit son projet *Metabolomics*, où elle traduit en son et en image les données récoltées, créant ainsi un paysage sonore polyphonique, véritable symphonie de la vie marine. Ces œuvres sont « pilotées par les données », évoluant au rythme des découvertes scientifiques, et invitent à une réévaluation de notre relation avec la nature.

En 2021, elle collabore avec d'autres artistes pour créer le concert en ligne *Ocean*, basé sur les données recueillies d'une éponge saine de Marseille et d'une éponge malade. Le concert donne également la voix aux différentes espèces marines, générant des sons polyphoniques et un paysage sonore immersif. Cette pièce est une invitation à repenser notre rapport à la nature, en passant d'une logique d'« utilisation » de celle-ci à un véritable apprentissage et une collaboration symbiotique. *Ocean* explore les

fondements éthiques de notre coexistence avec la nature, cherchant à transformer le paradigme de la « colonisation » en celui de la « co-dépendance », incarnant ainsi une « éthique du partenariat » et une « éthique du soin ».

À partir de 2022, la guerre en Ukraine marque profondément son travail. Contrainte à l'exil en France après l'invasion russe, elle rejoint l'atelier des artistes en exil et développe une série de dessins, performances et vidéos dénonçant les atrocités de la guerre. Parmi ces œuvres, la vidéo *Ukrainian Golgotha* (2022) réactualise la phrase d'Adorno « écrire de la poésie après Auschwitz, c'est de la barbarie », en évoquant les massacres en Ukraine. Ses performances, comme *Live Museum of Untold Stories* (Manifesta de Pristina, 2022) et *pARTage* (Festival Visions d'exil, Marseille, 2023), rendent hommage aux victimes civiles, tandis que la vidéo *Ecocide* expose la catastrophe environnementale et humaine provoquée par la destruction du barrage ukrainien de Kakhovka.

Malgré le contexte de guerre, Oksana continue de créer des installations audiovisuelles immersives. Pour MATADAC en 2023, événement phare de l'art numérique et des technologies contemporaines à Madrid, elle présente *Modernité Liquide – Éthique Liquide*, une œuvre qui explore la fluidité de notre époque à travers le prisme de la philosophie de Zygmunt Bauman, intégrant intelligence artificielle et paysages sonores. Son œuvre *Le Jardin des Chants Divins*, dédiée au 300^e anniversaire du philosophe ukrainien Hryhorii Skovoroda, mêle références historiques et contemporaines pour explorer les thèmes de la nature, de l'existence, et de la liberté.

En 2024, à l'occasion de la réouverture du musée d'art contemporain Korsaks à Lutsk, en Ukraine (dont les collections avaient été évacuées suite à l'invasion russe), elle crée un environnement immersif dans la section des nouveaux médias du musée.

La même année, elle présente l'exposition *Devenir Océan* à la Maison méditerranéenne des sciences de l'Homme à Aix-en-Provence, une exploration profonde des interactions et de la coexistence entre les écosystèmes aquatiques et les humains. À travers ses installations (*Méduse et Murmuration : Raie Manta*) et œuvres audiovisuelles, elle examine ces relations sous l'angle d'une coexistence éthique, sensibilisant le public aux nombreux facteurs de la dégradation marine et invitant à un changement de paradigme en faveur de toutes les formes de vie.

Pour Oksana Chepelyk, l'art est un outil puissant pour défendre les causes sociales et environnementales, participant activement à la construction d'une société tournée vers un futur durable. ■

Eco-social dimensions of Oksana Chepelyk's art projects
Svitlana Stoian

Doctor of Philosophical Science, Associate Professor,
Professor at MBway Lille, France

«Everything flows, everything changes» wrote the ancient Greek philosopher Heraclitus of Ephesus, laying the foundations of dialectics, the laws of which continue to rule in the earthly space. The world around is constantly changing and a modern person sometimes does not have time to adapt to these changes. The diversity of the surrounding natural world of which man himself is a part presupposes the presence of clear laws of coexistence, thanks to which life on the planet Earth still continues.

But unfortunately for the entire time of his existence, man has shown himself to be the most terrible predator which is capable of the most terrible actions against both nature and his own kind. Unceasing wars, ecological disasters, crises of the consumer society, connected with the growing hedonistic need to satisfy selfish super-desires – all this endangers the survival of not only individual species of flora and fauna, but also of humanity as a whole.

For the famous Ukrainian artist Oksana Chepelyk, who acts as a so-called «advocate of life», the value of our existence is the highest value of an ecological person and a humanist person. After the start of a full-scale war in Ukraine in 2022, this issue becomes particularly acute. The destruction of Ukrainians as a nation by Russia for their desire for freedom and self-respect becomes one of the main leitmotifs of the artist's work. It seems that even Edvard Munch would have shuddered at the sight of the contemporary «Scream» grimace on the face of Oksana Chepelyk («War Diary» project), which is a reaction to all the horrors that happened and continue to happen in Ukrainian cities during this terrible war. Mariupol, Bucha, Gostomel, Kharkiv, Irpin... Unfortunately, this list can be continued, illustrating the inhumane actions of the Russian army against the civilian population of Ukraine.

Art-project reflections on the theme of water «Ocean», «Plankton» and others also resonate with the problem of ecocide committed by the Russians during the detonation of the Kakhovka hydroelectric plant. Hundreds of human lives, hectares of flooded territories, incredible volumes of polluted water that got into the sea, destroying a large number of sea inhabitants, including hundreds, maybe even thousands of dolphins all these are the consequences of the insidious undermining of the Kakhovska dam, which we will experience for a very long time. And if we do not want to turn the ocean depths into a dead «Garden of exoskeletons», which Oksana demonstrates in her ecological art project, we must curb the hyperbolic desire to capture, oppress, dominate others people, countries and the natural world. At the level of human self-awareness, the struggle for survival must give way to symbiosis and the laws of universal harmony and balance. Of course, it may sound somewhat utopian,

but any utopias, any impossible ideals, encourage us to move in this direction, the direction of preserving natural diversity, not its destruction.

One of the symbols of this biodiversity and the importance of preserving plankton is the image of Medusa in the art project «Become an Ocean». Long tentacles of this Jellyfish are made of prints depicting many species of this organism thanks to which the process of photosynthesis, the basis of underwater life, takes place in the ocean. The processes of global warming, pollution of ocean waters and other negative influences are constantly destroying this life-giving balance. It is no coincidence that, according to the author's idea, this image should refer us to the image of Noah's Ark, thanks to which various types of animals and other living creatures were saved from the flood. This installation seems to remind us that only respect for each component of this multi-level eco-system of life can save us from physical destruction.

Moreover, the image of the Ocean in Oksana Chepelyk's art projects acquires somewhat more symbolic meaning, personifying the world of existence of different countries without any boundaries, without any borders. These analogies with social space, especially now, raise a very acute problem of migration, which is only exacerbated in the context of destructive wars that drive people to leave their homes in search of safety. Millions of Ukrainians are now forced to seek refuge in other countries and the problem of borders, dependence on bureaucratic issues raises the issue of the freedom of the human personality in the modern socio-cultural space. It is clear that the freedom of the underwater world is also quite conditional, because lack of food, constant pollution and human invasions of the underwater life also force ocean inhabitants to migrate in search of a safer surroundings. However, this only proves the urgent need for an immediate revision of the consumerist doctrine of humanity for the sake of our common salvation. And art in this process should take a leading place, visualizing the burning problems of today and reminding in a symbolic, metaphorical form about the main value modes of our existence on the planet Earth. ■



Oksana Chepelyk "Live Museum of Untold Stories"
non-stop performance, Manifesta 14, Prishtina, Kosovo, 2022.



Oksana Chepelyk "Live Museum of Untold Stories"
non-stop performance, Manifesta 14, Prishtina, Kosovo, 2022.



TERRA-OCEAN
Between Local and Global:
Inside of Environmental Collisions

Oksana Chepelyk

APF Fellow at Iméra of the Aix-Marseille University
Leading Researcher, Modern Art Research Institute of the
National Academy of Arts of Ukraine

The project «TERRA-OCEAN. Between Local and Global: Inside of Environmental Collisions» is a presentation at the Marseille Planetarium of research, developed at Iméra, within the framework of the "Art & Science: Indisciplined Knowledge" programme, with an emphasis on ecologically oriented artistic practice and new technologies in relation to the turbulence of the late Anthropocene, climate changes and resource wars.

As life on earth emerged from water, the project, is dedicated to uncovering mysterious marine inhabitants, in collaboration with biologists. The scientists are working on the development of databases to archive information about different types of underwater species.

At the MIO - Mediterranean Institute of Oceanography, the BIOGEO-Biogeochemistry laboratory focuses on plankton, describing the dynamics of its existence under conditions of climate change. At the IMBE, the DFME Laboratory - Molecular Diversity and Functioning in Ecosystems, led by Thierry Pérez, focuses on sponges and their metabolomic data in order to create a metabolomic profile of the Mediterranean Sea. As a researcher, I join this work with my artistic vision and task, asking how can art and technology reveal hidden layers? Since 1986 the "invisibility" of radioactivity served for me as an impetus for the realization of the leading idea of my work: to make global environmental data visible and audible. As an artist I'm in the process of building the cellules for the archive as a "Noah's Ark for a New Era" database. The sonification of metabolomic data inspired me

with the idea of creating sound with "non-human agency" in order to shift anthropocentric optics. My project blurs the boundaries between different areas: scientific knowledge and artistic practice dealing with interdisciplinarity, transversality and solidarity through sensorium and politics. Working with the same database methodology with the archives: "Children of War", "Crimes Against Humanity, Committed by Russians in Ukraine", I also appeal to testimonies and evidence to highlight the most silenced and unnoticeable Russia's 10-year war against Ukraine in an act of leaving the "zone of invisibility and silence". The project at Iméra is developed with a focus on underwater biodiversity, but also on pro-life advocacy as a whole. It includes actions that use performance, video, large-scale spatial installations, immersive environment as the sources for film and pedagogy to reflect on the relationship between nature, ecology and science – Blue Humanities – through the axes:

- I. Solidarity performative interventions in urban tissue and within institutional events;
- II. Metabolomics – the scientific study of chemical processes that reflects the interaction between an organism's genome and its environment;
- III. Biodiversity with a focus on microorganisms, responsible for oxygen production on our planet: plankton and cyanobacteria.

I. LIVE MUSEUM OF UNTOLD STORIES non-stop performance within Manifesta 14 in Prishtina

In 2022 in collaboration with the international and local teams, European Nomadic Biennale Manifesta 14



in Prishtina explored the important topic of how crucial storytelling is to our collective survival under the title "It matters what worlds world worlds: how to tell stories otherwise".

For the main exposition at the exhibition «Good as Hell: Voicing Resistance» at the National Gallery of Kosovo, on the invitation of the Katarzyna Kozyra Foundation (Poland), artists created for Manifesta 14 their audio manifestos-statements for the project «Secondary Archive», which refers to the program work of Simone de Beauvoir «The Second Sex». This project gives voice not only to women artists, but also to the non-EU countries. In the context of the Russian attack on Ukraine, it is important that the Ukrainian voice was heard at Manifesta 14.

The performance "Live Museum of Untold Stories" was embodied as an extension of the audio statement about life, art and politics, which also served as the basis for video statement "Ukrainian Golgotha", made for my Retrospective at the Torrance Art Museum in LA, USA in 2022:

Art: Adorno's statement "writing poetry after Auschwitz is barbaric" is actual again in 2022. Ukrainian Bucha is Auschwitz today.

Life in Ukraine is equal to Death: The Genocide of Ukrainians by Russians in the 21 century is evidenced by the numbers of massacres: Bucha - more than 420 people

killed, Gostomel - 400 people; Irpin - 350, children under 10 killed by rape and torture, as well as girls and women; Borodianka, Vorzel, Makariv, Trostyanets, Sumy, Chernihiv, Kherson, Mykolayiv, Kharkiv, Kramatorsk, Odesa, Kyiv, Kremenchug, Vinnytsia, Mariupol... Mariupol... Mariupol - 25,000 civilians are killed. All atrocities unfolding in real time before the eyes of the world.

Politics? "Fear the indifferent! It is with their tacit consent that all evil is committed on earth!"

"The Ukrainian stories must be told." A performance is an artistic intervention into the body of Manifesto 14 to do this. The main tool of the performance is a hybrid of fashion and armor to attract attention and turn the face to the Ukrainian Martyrology as a living art.

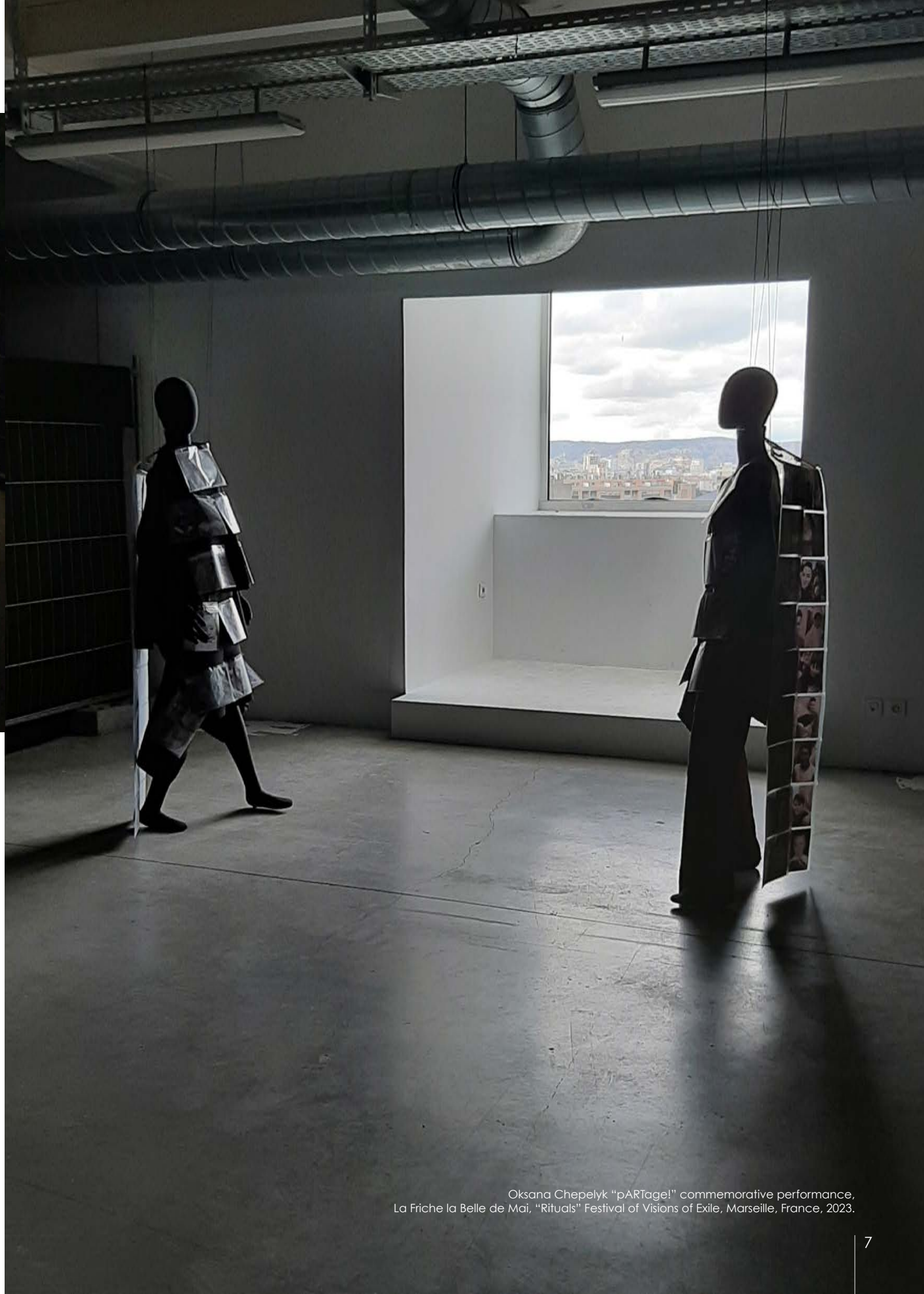
For some reason, according to the international tacit social agreement, the sacrifices of Ukraine's defenders are not important, but civilians should not be killed. Civilian lives also no longer matter, but children cannot be killed. From February 24, 2022, to August 15, 2024, more than 569 children were killed and 1508 were injured as a result of the Russian invasion of Ukraine. The martyrology of Ukrainian children killed by the Russians is updated every day.

- Who will tell their stories?

- And when will the deaths of children cease to 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 the 21st century?



Oksana Chepelyk "pARTage!" commemorative performance, La Friche la Belle de Mai, "Rituals" Festival of Visions of Exile, Marseille, France, 2023.



It seemed that Kosovo and the Manifesta Biennale was the right place to ask such questions. And only mass abductions - 19,546 deported children from the occupied Ukrainian territories, 388 returned, 15 children were sexually abused - made this issue move forward from the dead point. On 17 March, 2023, following an investigation of war crimes, crimes against humanity and genocide, the ICC - the International Criminal Court in The Hague - issued arrest warrants for Vladimir Putin, the president of Russia, and Maria Lvova-Belova, Russian commissioner for children's rights, on charges of the war crime of illegal deportation and transfer of children during the Russian-Ukrainian War.

pARTage! commemorative performance at La Friche la Belle de Mai within the Rituals Festival of Visions of Exile in Marseille in November 2023

"pARTage!" is a next step of the performance "Live Museum of Untold Stories" performance at MANIFESTA 14 in Prishtina.

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

The Russian aggression in Ukraine has been going on for over 10 years, with the hot phase of the invasion lasting over 2.5 years. The performance was organized as a ritual of remembrance and participatory practice, dedicated to the martyrology of Ukrainian children. Only this time the dresses with the photo were on static mannequins. And I, as a performer, created a dynamic movement with children's photos that forming wings.

Photos of sirens, collected all around Marseille, were pasted on the walls during the performance. An invitation to take part in a protective ritual using armor was announced into the microphone. Afterwards, each photo was attached to the visitors as body armour. When the siren sounded, I joined the audience in a moment of silence.

UKRAINIAN GOLGOTHA for a Retrospective at the Torrance Art Museum in Los Angeles, USA

The video statement "Ukrainian Golgotha" was made for my Retrospective at the Torrance Art Museum in 2022.

The photography project "Ukrainian Golgotha" was created during the FRAC SUD (PACA- Provence Alpes Côte d'Azur) and Iméra residency of Aix-Marseille University, as an homage to Edvard Munch, as well as to photographers who document crimes against humanity committed by Russians in Ukraine: Olexander Glyadyelov, Evgen Maloletka (cameraman of the Oscar-Winning film "20 Days in Mariupol"), Sergiy Mykhalchuk, Anatoliy Sobolevskiy, Vladimir Yatsenko, and Gruzinov Yuriy.

The author's statement, recorded especially for MANIFESTA, became the basis of an anti-war video manifesto commissioned by the curators who formed my Retrospective for the «Hall of Fame» at the Torrance Art Museum: Wilfried Agricola, New Museum of Network Art (Cologne, Germany) and co-curator Yaryna Butkovska (Lviv, Ukraine) of the incorporated part of the Solidarity with Ukraine project — «Peace Letters to Ukraine 1», dedicated to Ukrainian video art. The Retrospective covers the period 1998-2022 and includes 25 original films and video installations.

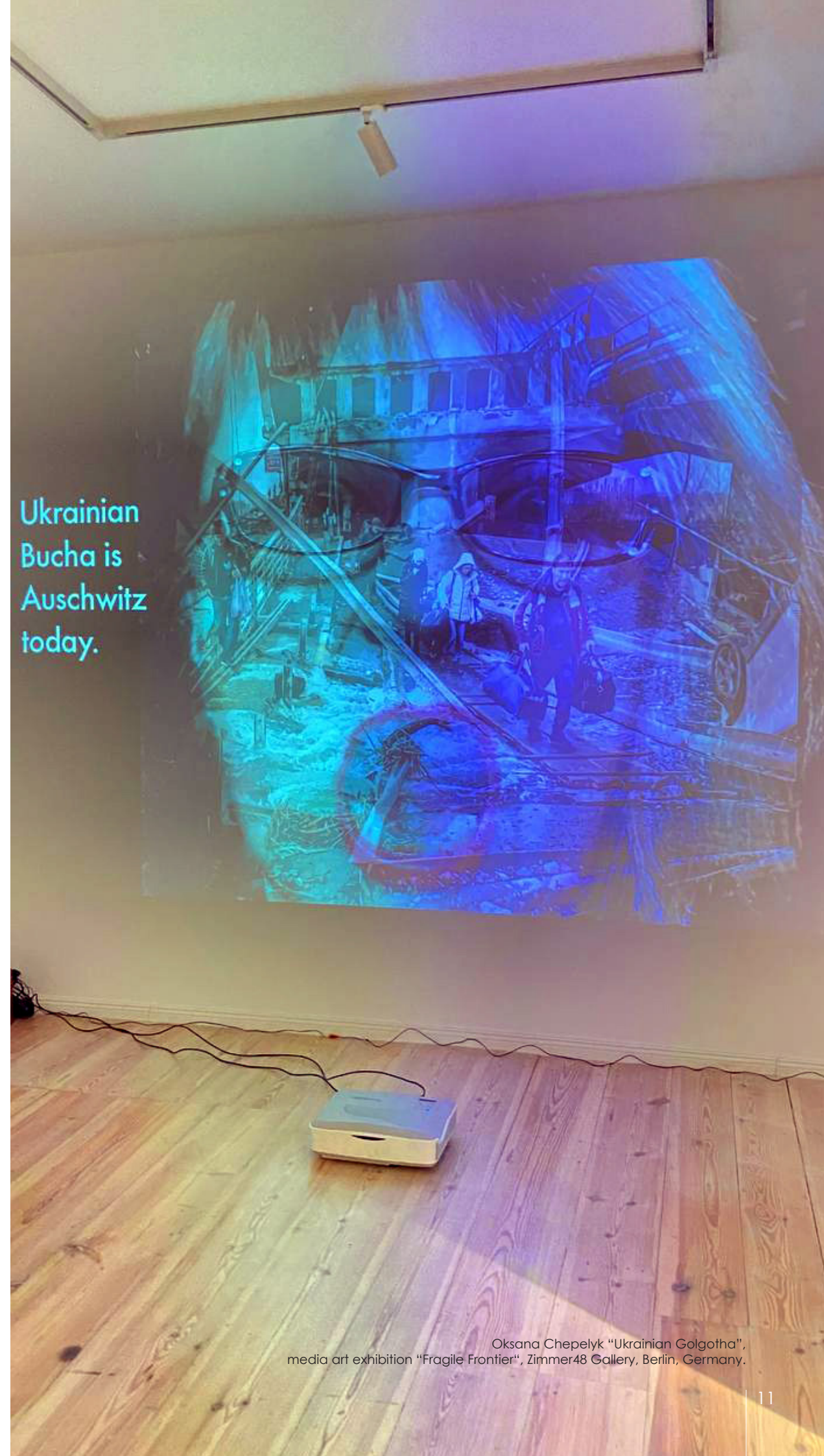
That's why ALPHABET Art Centre @ the New Museum of Networked Art, organised by CologneOFF, the New Institute for Contemporary Art & Moving Images, invited me to become an Ambassador of Ukrainian art within the project «Peace Letters to Ukraine». The exhibition period of the project at the Torrance Art Museum is from June 4 to 27, and as part of the World Marathon in 90 days around the globe - until December 31, 2022.

The next stops for "Ukrainian Golgotha" project were a number of exhibitions: 2022 "The Invisible Costs of War" at the ARC Gallery in Chicago, "Carte blanche to Oksana Chepelyk" at FRAC SUD (PACA) in Marseille,





Oksana Chepelyk, "War Dairy" from "Ukrainian Golgotha" project, «Ukrainian Diary 2022-2023» exhibition, National Center «Ukrainian House», Kyiv, Ukraine, 2024.



Oksana Chepelyk "Ukrainian Golgotha", media art exhibition "Fragile Frontier", Zimmer48 Gallery, Berlin, Germany.



2023 "Concentration of Will" at the M17 Contemporary Art Centre in Kyiv, ARCO 2023 Madrid, the Architecture Biennale in Venice, 5th Ukrainian Contemporary Women's Art Festival «Allegory of Strength», organised by UAFRA - Ukrainian Association for Feminist Studies in Art, at the Modern Art Research Institute of the National Academy of Arts of Ukraine in Kyiv, MADATAC Biennale 12 in Madrid and the media art exhibition "Fragile Frontier" at the Zimmer48 Gallery in Berlin.

MADATAC – Madrid Biennale of Contemporary Audio-Visual & New Media Art

MADATAC showed my films "Chronicles of Fortinbras" at ARCOMadrid in February 2023 and "Ukrainian Golgotha" as part of the video art project «ART FOR FREEDOM - 2023». The established collaboration with MADATAC and its founder Iury Lech had fruitful results presented in the project «Espace Ocean: Waters Come into My Soul» with the audiovisual installations "On the Edge" and "Ecocide" within Scientifica # 2 in collaboration with IMBE and MIO of the Aix-Marseille University.

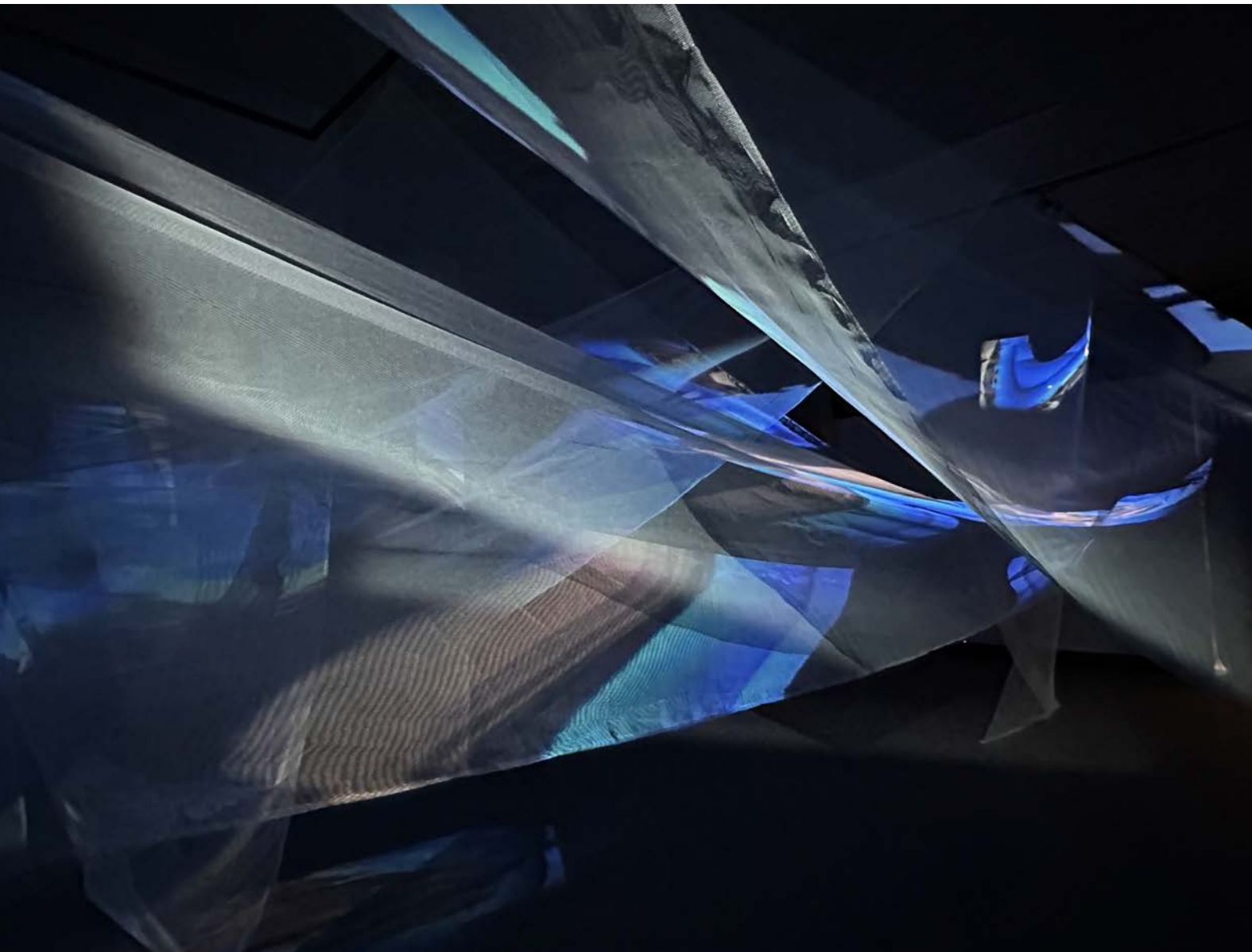
My 4 projects were shown at MADATAC 2023: «Chronicles of Fortinbras» and "Ukrainian Golgotha" at Sala Berlanga, as well as 2 immersive environments used as a research tool: the media installation «Liquid Modernity - Liquid Ethics» at NH Collection Eurobuilding and «The Garden of Divine Songs» after Hrygorii Skovoroda at Quinta del Sordo.

This 12th edition of MADATAC Biennale, with the theme [ARS HYBRIDA / BELLUM ARS] Eco Hybrid Art about War, invited Ukraine as an official guest country and dedicated a special section to the artists of this European country punished by war, with the exhibition of Ukrainian audiovisual works and installations and the creation of new site-specific digital media projects. MADATAC [Exhibition of Audiovisual Digital Art and Contemporary Technologies] offered a session of «videodome site-specific» works at the NH Collection Eurobuilding, which allowed for a new way of seeing audiovisual art on largest videodome/videosky LED screen in Europe (300 square meters), showcasing, unlike museums and art galleries, risky, innovative and experimental digital artworks that follow the theme of free judgment around the quintessence of Artificial Intelligence.









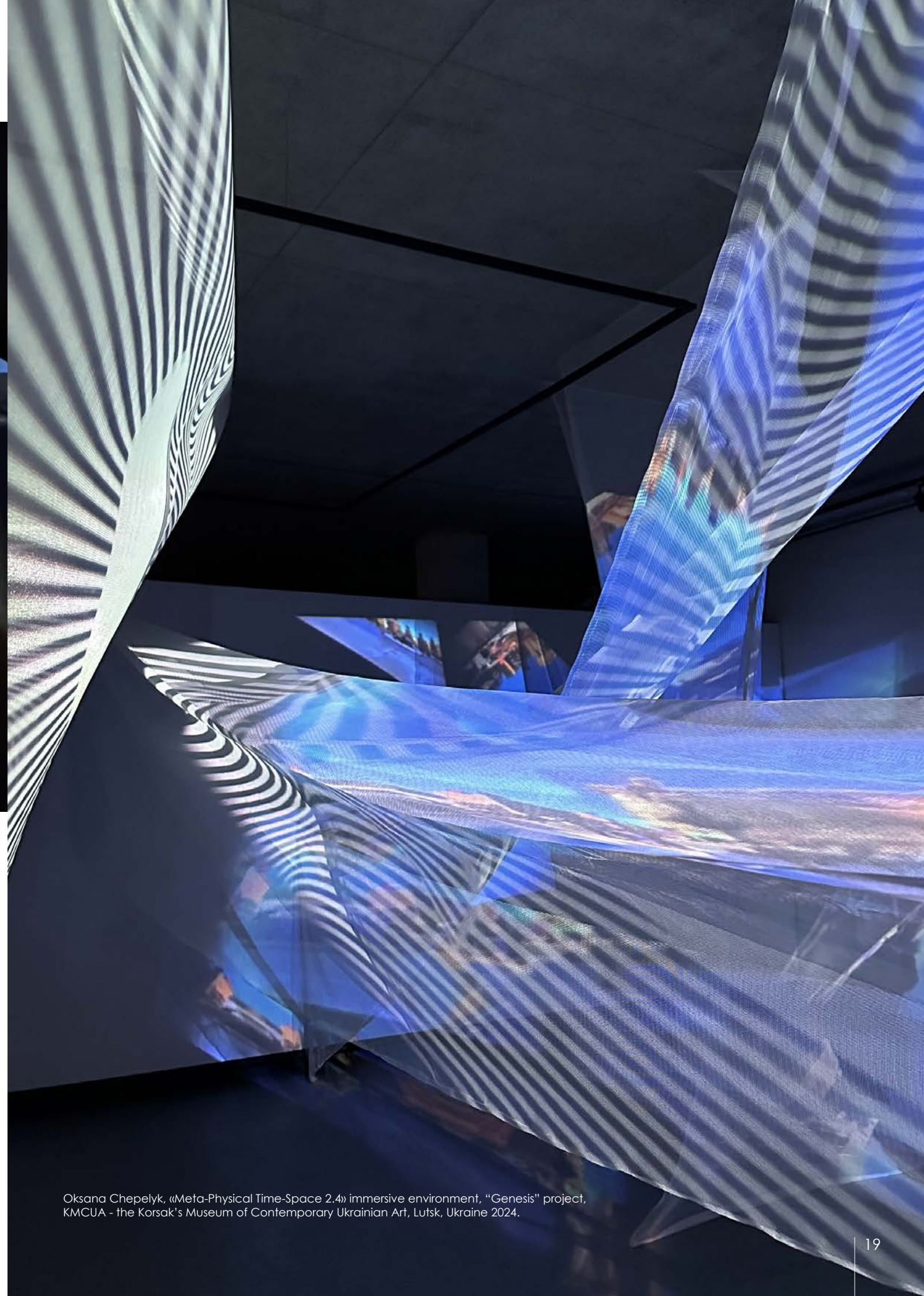
LIQUID MODERNITY - LIQUID ETHICS

My media installation «Liquid Modernity - Liquid Ethics» at NH Collection Eurobuilding works with flows that can manifest their multidimensionality. The video of the flow of compressed urban and natural space refers to Zygmunt Bauman's «liquid modernity», as a new reality of the 21st century, when «uncertainty becomes a constant, and fluidity becomes a new constancy.» The project considers the formation of fluidity of images not only as a sphere of aesthetic experiments, but also as a channel for predictions and multivariate possibilities. Using existential categories, art has created its own cosmos, with some kind of cosmic bodies like the «non-objective» paintings of the Ukrainian artist 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 create «cosmic bodies» just as Malevich's metaphysical canvases. Although it is easy to create with AI according to the laws of traditional psychological realism and the canons of propaganda art, putting fake on a pedestal and calling for service. The project points to

this paradoxical dilemma, so now we are faced with a «liquid ethics». With this approach, we go down a rabbit hole that begins in the monumental LED vault of the NH Collection Eurobuilding hotel in Madrid. The onslaught of the visual from AI can be seen through the prism of the «Liquid Modernity» project with its curvilinear trajectories - like Don Quixote's travel and at the same time his battle with the windmills, which functions as a kind of parabolic journey, where, unlike AI, you need to slow down, it is the quintessence of speeding up your own thought, as one of the methods of intensifying thinking. It is worth stopping and looking closely at the appearance of tension, which is a mystery, and behind the mystery the meaning of being is revealed.

THE GARDEN OF DIVINE SONGS after Hryhorii Skovoroda

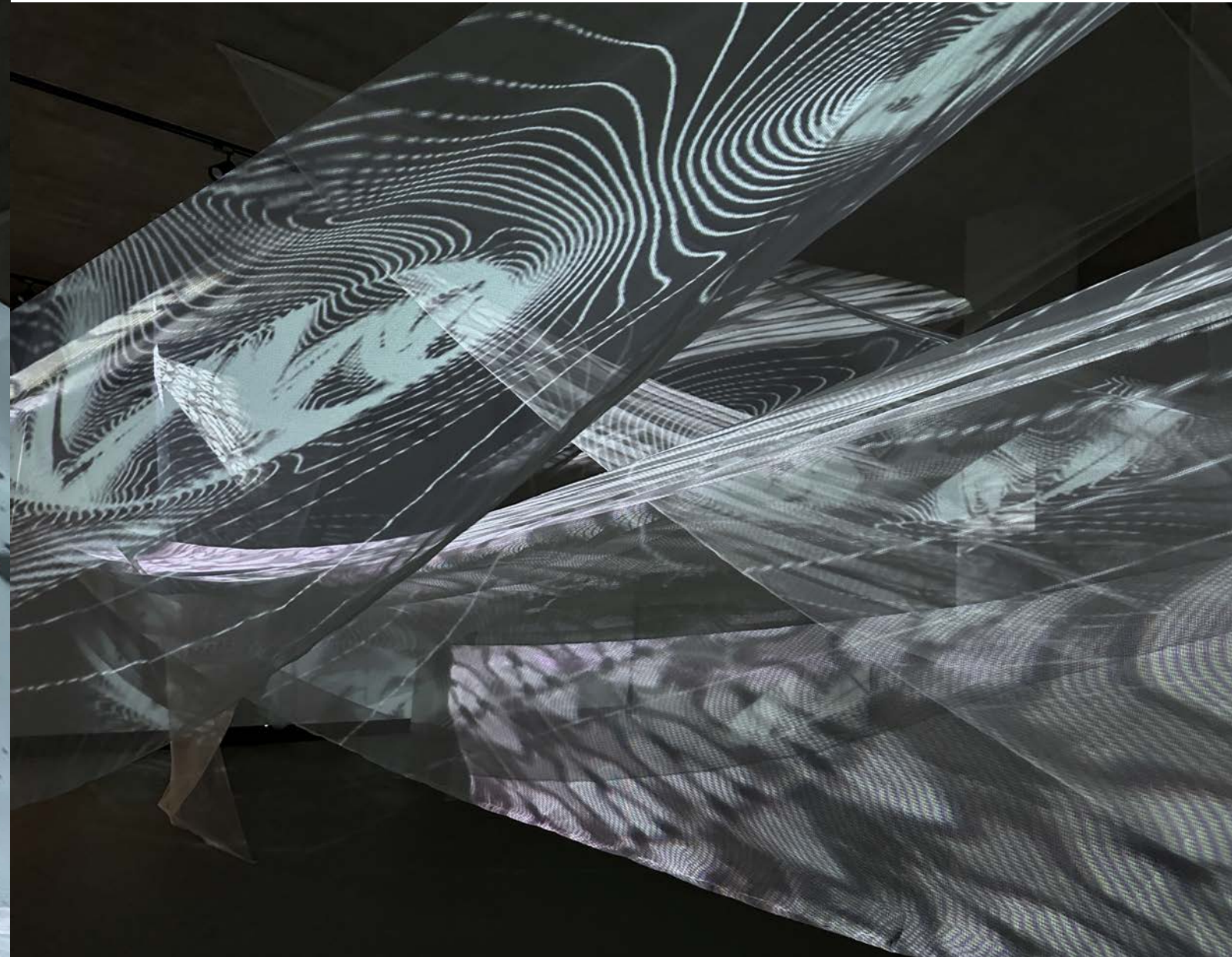
After my participation as a Guest of Honor with my immersive environment «The Garden of Divine Songs» after Hryhorii Skovoroda at the festival OVNi-2022, the project was invited to be shown within MADATAC at



Oksana Chepelyk, «Meta-Physical Time-Space 2.4» immersive environment, «Genesis» project, KMCUA - the Korsak's Museum of Contemporary Ukrainian Art, Lutsk, Ukraine 2024.



Oksana Chepelyk, «Meta-Physical Time-Space 2.4»
immersive environment, "Genesis" project, KMCUA - the Korsak's
Museum of Contemporary Ukrainian Art, Lutsk, Ukraine 2024.



Quinta del Sordo on October 23-29, 2023. The project works with a modern context, because the National Literary and Memorial Museum of the philosopher, located in the village of Kharkiv region, was destroyed by a Russian missile strike. It is also important to understand that the Russians did not accidentally destroy the museum of Hryhorii Skovoroda, but because the philosopher created the basis for the Ukrainian worldview paradigm, he was also a poet, teacher and composer of liturgical music. His significant influence on his contemporaries and following generations and his way of life were universally regarded as Socratic, and he was often called an «Ukrainian Socrates», because a philosopher was an example how to manage to be a free man in the era of absolutism, in his 18th century, not to serve the authorities. In this way, he was also a model of behavior. The project «Garden of Divine Songs» is an immersive digital environment with transparent spatial structures that serve as screens for a moving image that reflects the philosophical doctrine of Hrygorii Skovoroda, his rationalism, hermeneutics, mysticism, sensuality, philosophy of the

heart, philosophy of the joy of knowledge. Skovoroda's work with his multidimensional world contributed to the cultural heritage of modern Ukraine. The Möbius surfaces in the project also reveal a political and historical basis. Just as on the eve of the Second World War, when the Sudetenland was annexed, the world did not react properly - you remember after Munich such well known Chamberlain's statement «I brought you peace» and with Churchill's answer — "You were given the choice between war and dishonour. You chose dishonour, and you will have war" so the previous war began. And now, moving along this Möbius strip, when in 2014 the international community turned a blind eye to the annexation of Crimea, we found ourselves in a hot phase on 24 February 2022. This is a kind of step towards even more complex structures that appeal to the six-dimensional space-time, a microcosm that is located at every point of our macrocosm. The enlargement of this microcosm of quantum physics is being done for our perception and understanding of the current war events around the globe.



CHRONICLES OF FORTINBRAS

The 35 mm film «Chronicles of Fortinbras», presented as part of the International Official Section of MADATAC 12 at Sala Berlanga, as allegorical transposition of Ukrainian post-communist culture and society. It appeals to the essay collection of the same title by Oksana Zabuzhko, author of the autobiographical prose work *Field Research on Ukrainian Sex* (1996). The film interprets national identity and consciousness in a timeless cultural environment with feminist intonation and an associative fabric of words, adopted quotations from philosophical text and expressive images. It is the construction of an imaginary mythological space of the studied phenomenon from metaphorical actions and performances, assemblages of past events and excerpts from films by Olexander Dovzhenko or Ihor Savchenko. It also evokes associations with Ukrainian poet Taras Shevchenko's approach to the female essence and the cultural lacunae caused by the postcolonial heritage of Ukraine, represented by the female body (the body of culture), here tormented

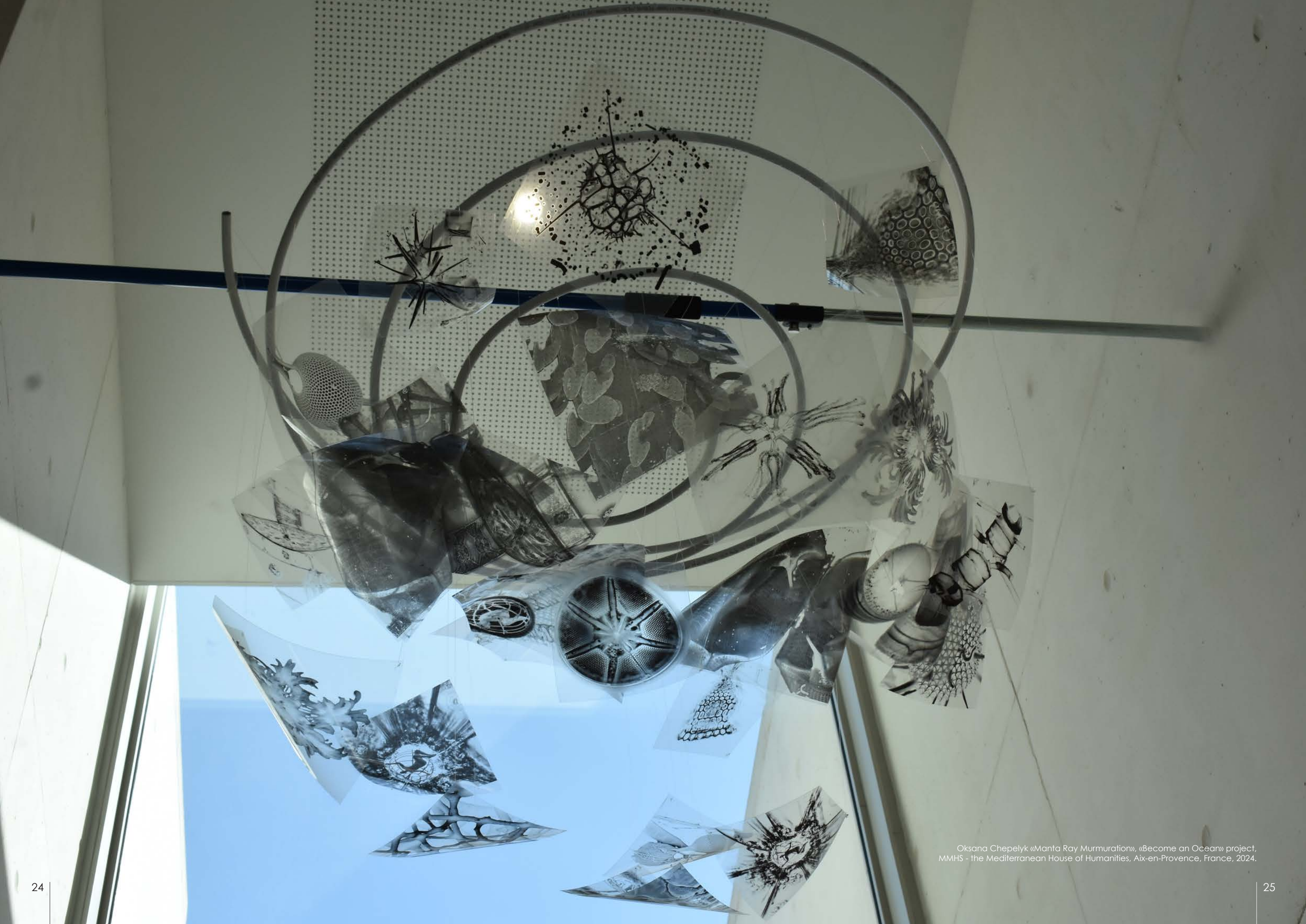
and desecrated by hideous dwarfs. The latter symbolize male totality – the source of Ukraine's post-totalitarian fate, the past that extends into the present. The staged episodes, treating the absurd and the grotesque, allegory and parody with Shakespearean argumentation, also take into account the poetic irrationality in Ukrainian literature and cinema. The «Chronicles of Fortinbras» will be shown at La Friche as part of the "Instants Video" Festival 2024.

LIMINAL WATERS

My previous performance "On the Edge" in 2022 within the Iméra research program was dedicated to liminality.

This year "Liminal Waters" are public space choreographic interventions in the living urban fabric around the Danaïdes Fountain (1898) in the Réformés Square and around the Huveaune, the Galade (Aygade waterfall at the Cité des Arts de la Rue), filmed to highlight and creatively intervene in various locations with waters sources that have





Oksana Chepelyk «Manta Ray Murmuration», «Become an Ocean» project,
MMHS - the Mediterranean House of Humanities, Aix-en-Provence, France, 2024.



Oksana Chepelyk «Manta Ray Murmuration», «Become an Ocean» project,
MMHS - the Mediterranean House of Humanities, Aix-en-Provence, France, 2024.





Oksana Chepelyk "Ecocide" immersive environment,
«Glory to Ukraine! Ukrainian Art in Times of War» project (curator Olga Sobkovic),
Kunstverein Water Tower, Wesel, Germany, 2023-2024.



been degraded and are currently undergoing redevelopment. With climate change and drought, water supply has become a real challenge and an urgent problem in the south of France. The ancient Greek myth of the Danaïds is probably related to a water worship ceremony. In the myth, the Danaïds were water nymphs, or priestesses who performed rituals using water, pouring it on the ground to cause rain, hence their constant association with water and reservoirs. As these priestesses are also depicted in the myths of Hercules as the monster Hydra, the artistic approach has a strong contemporary feminist optics, embodied through the network of the "Agency of Artists in Exile" with the dancers from 4 parts of the world.

The performance "Liminal Waters" in collaboration with the Agency of Artists in Exile aims to create a video for the "Reading by Nature" program dedicated to the theme of Water in 2025. This idea is brought to life at the request of Iméra Fellow, anthropologist Samuel Sami Everett, who is leading the project "Liminal Waterway Countercultures" project as a response to the Hera's program call "Crisis - Perspectives from the Humanities".

II. Inspired by the «blue humanities» my Iméra project focuses on biological systems, techno-ecological sensorium that questions socio-ecological justice. The creative process prompted me to consider the symbiotic future and ethics of the partnership with nature.

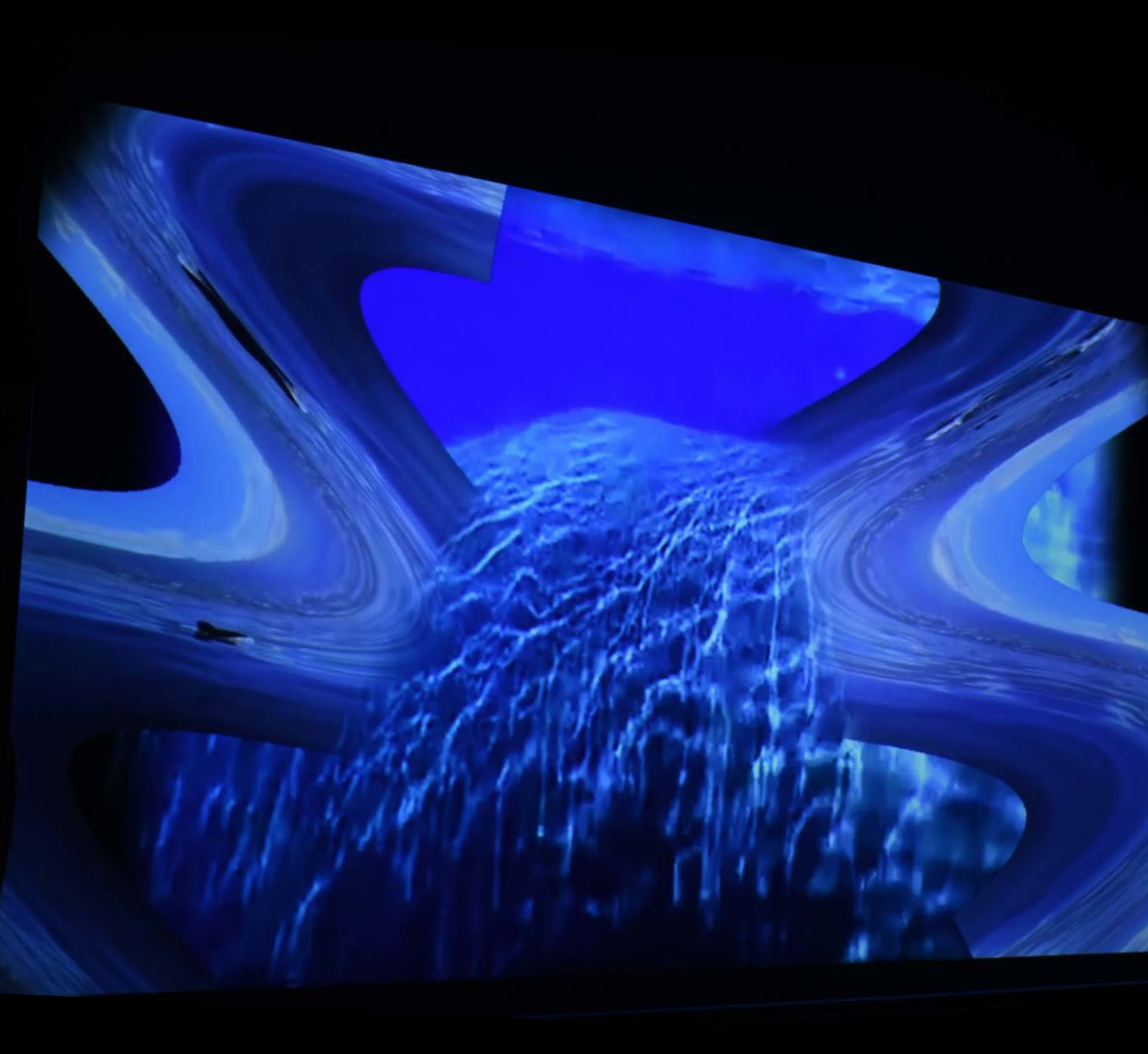
GENESIS project: an immersive environment at KMCUA

Since February 24, 2022, the collection of every museum in Ukraine has been evacuated for safety and protection due to the full-scale Russian invasion, including KMCUA - the Korsak's Museum of Contemporary Ukrainian Art, the only large museum of contemporary Ukrainian art.

On March 9, 2024, the Korsak's Museum of Contemporary Ukrainian Art in Lutsk opened an updated main exposition, supplemented by a newly created section of digital art. The «Genesis» project was opened with my immersive environment "Meta-Physical Time-Space 2.4," developed during a research residency at Iméra, Aix-Marseille University. The opening of the updated collection of contemporary Ukrainian art became a landmark for Ukraine and a symbol of cultural resistance to the aggressor.

BECOME AN OCEAN project at MMSH

The exhibition «Become an Ocean», inaugurated in the framework of GlobalMed 2024, dedicated to the theme "Heritage in the Mediterranean: global issues" at the invitation of MMHS - the Mediterranean House of Humanities, explores marine biodiversity as a common natural heritage. In the context of the Anthropocene, the ocean is increasingly understood in terms of the biodiversity it contains, its unique ecosystem, and its role as a global climate regulator.



GENESIS: MOTHER WHALE

The watercolor quadriptych «Genesis: Mother Whale» refers to the legend of the creation of the world, when there was no land and water was everywhere. According to Slavic mythology, it is known from preserved legends that the world stands on three whales. And when the explosion occurred, the whale saved the Earth with its tail, otherwise our Terra would have fallen into Tartarus. But in the quadriptych there is already a modern optics with the birth of twins, including a human embryo, and this brotherhood proved fatal for the next generations of whales.

Symbiotic JELLYFISH as a hybrid of «Noah's Ark and the Tower of Babel»

The spatial symbiotic JELLYFISH installation is built as a reference to the hybrid of «Noah's Ark and Tower of Babel», when the builders of the Tower of Babel freely communicated with each other. Rather than seeing the Tower of Babel as a symbol of confusion

and disorder, the project offers a reading of the biblical text in which God's actions are seen not as punishment for pride, but as the etiology of cultural differences, considering Babylon as the cradle of civilization with the possibility of mutual relations and understanding.

The newest Noah's Ark is a collection of images of various representatives of plankton and marine sponges, of which there are around 2,000 species in the world, and 800 species live in the Mediterranean Sea. There are about 5,000 known species of marine phytoplankton whose survival is threatened by climate change and rising ocean temperatures. Warming is occurring to a greater extent than on land and faster than scientists had predicted. Phytoplankton obtain energy through the process of photosynthesis and therefore must live in the well-lit surface layer of an ocean, sea, lake, or other body of water. Phytoplankton account for about half (50-70 %) of all photosynthetic activity on Earth. During photosynthesis, they assimilate carbon dioxide and release oxygen. The fixation of their accumulated

Oksana Chepelyk «The Ocean» immersive environment, «Become an Ocean» project, MMHS - the Mediterranean House of Humanities, Aix-en-Provence, France, 2024.



energy in the form of carbon compounds is the basis for the vast majority of oceanic and many freshwater food webs, providing an important ecological function for all aquatic life. If solar radiation is too high, phytoplankton can fall victim to photodegradation.

The effects of anthropogenic warming and ocean acidification on global phytoplankton populations is an area of active research, as phytoplankton mortality, which causes changes in zooplankton grazing rates, can be significant. Changes in the vertical stratification of the water column, the rate of temperature-dependent biological reactions, and atmospheric supply of nutrients are expected to have important effects on future phytoplankton productivity.

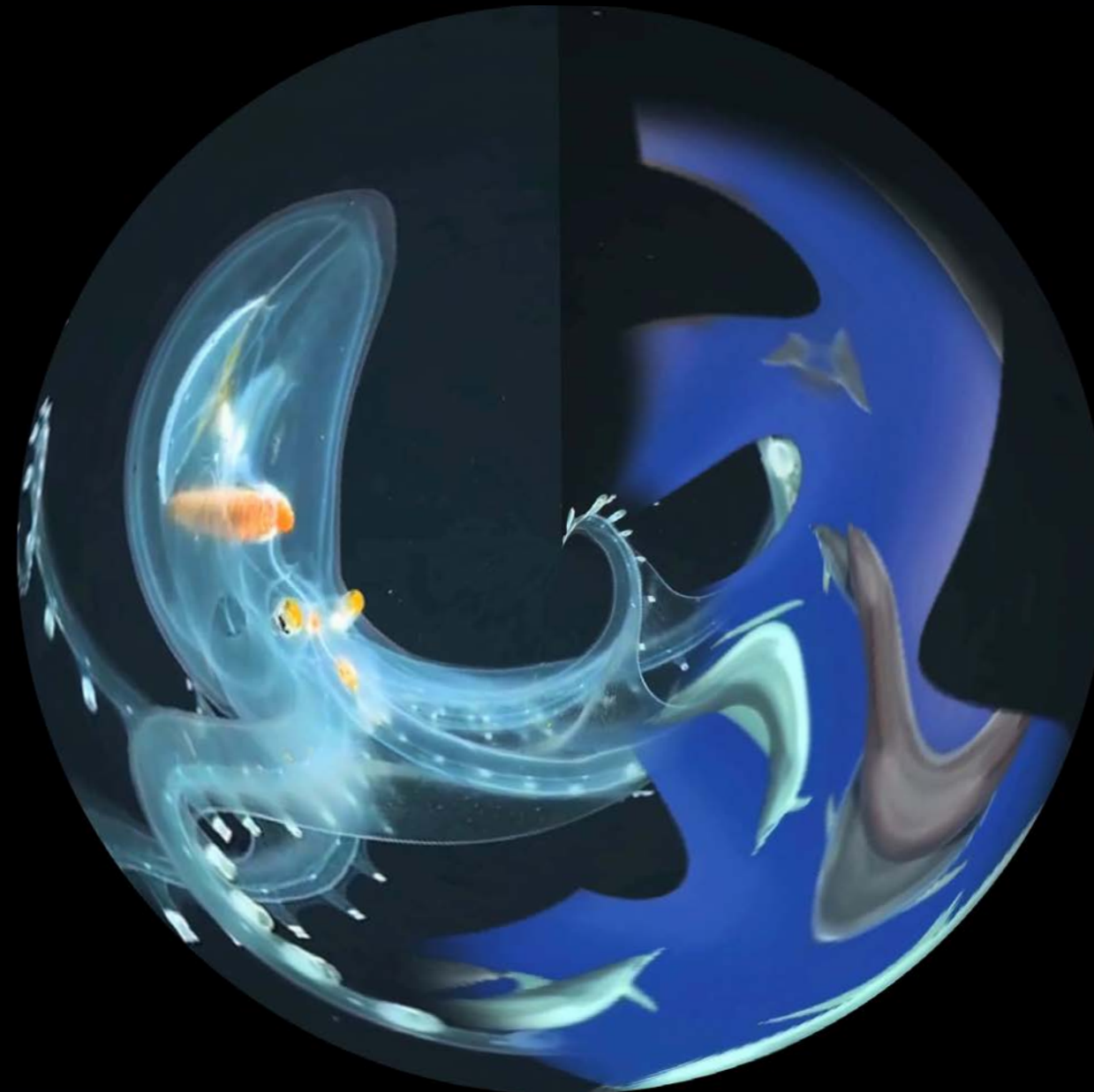
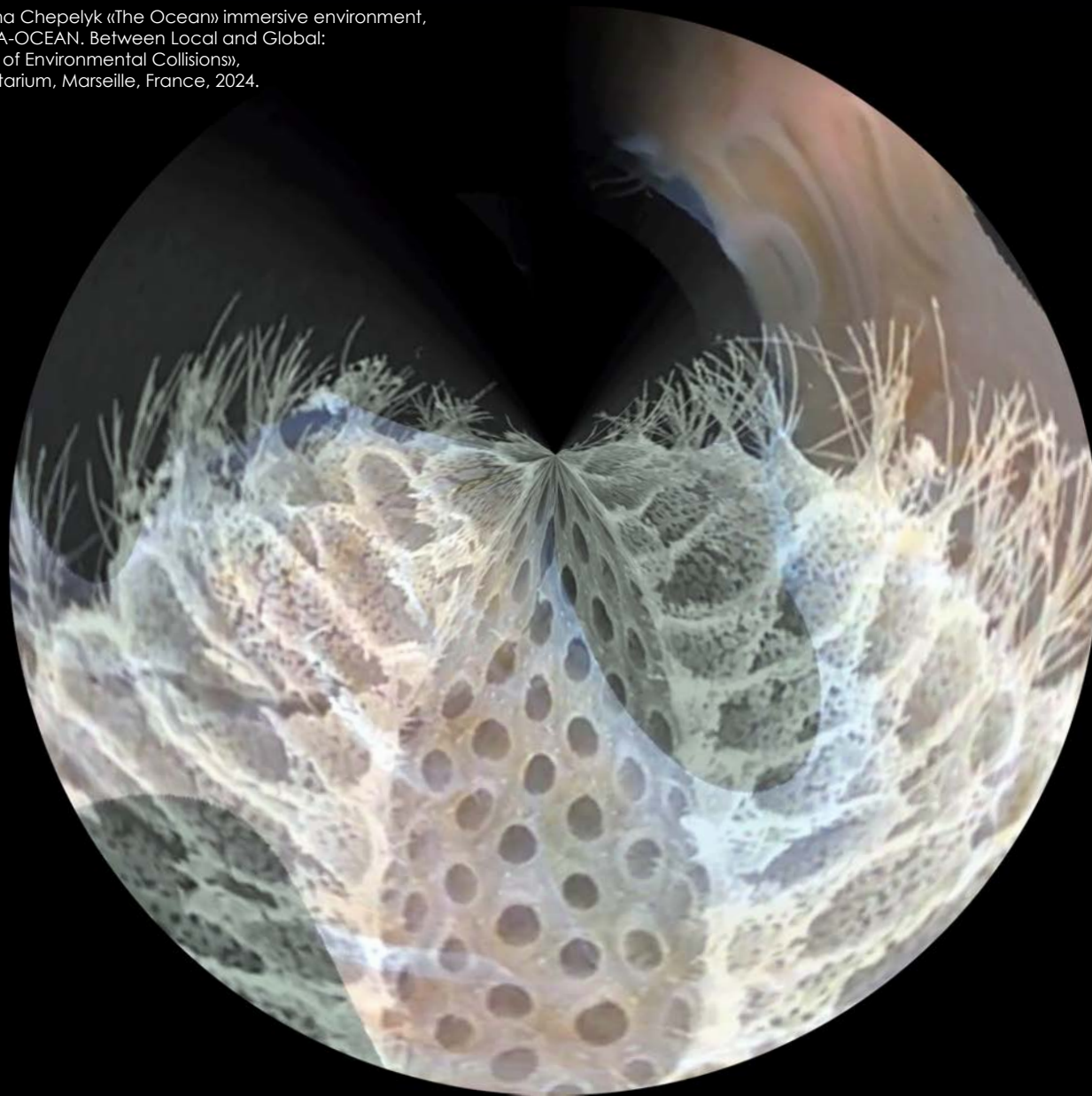
One of the many food chains in the ocean characterized by a small number of links is that of phytoplankton sustaining krill, which in turn sustain the existence of baleen whales.

The project is an invitation to humanity to the responsible adulthood in search of a symbiotic future.

MANTA RAY MURMURATION installation

Murmuration is a phenomenon of coordinated flight/movement, the creation of a dynamic three-dimensional figure of variable density. The installation «Murmuration» explores the phenomenon of distributed mind and non-hierarchical interaction. Computer modeling helps to understand how an individual's behavioral algorithm leads to this phenomenon. It has been shown that the murmuration mechanism plays a protective role against predators.

This phenomenon can be considered in the sphere of social interaction or the volunteer movement. Thus, after February 24, 2022, the Ukrainian people immediately rallied to repel the enemy, and refugee support networks instantly emerged in European countries. Project is about the vulnerability of biodiversity and the fragility of life, in general.



GAIA

The video is a reference to the “Gaia hypothesis”, which assumes that all organisms and their inorganic environment on Earth are closely integrated, forming a single self-regulating complex system that maintains the conditions for life on our planet.

The female image in the video is the personification of Terra, and small Lego human figures are trying to colonize the Earth, but it resists.

GARDEN OF EXOSKELETONS

This work is emerged in the result of collaboration with Thierry Perez, Director of Research (CNRS) at IMBE – the Mediterranean Institute of Marine and Terrestrial Biodiversity and Ecology – in the process of an artistic research “Analytical Instruments for Audio-Visual Translation of Metabolomics” merging genotype and environment regarding climate changes. The sonification of the metabolomic data of a sick sponge is correlated with “non-human agency”. The video raises awareness of how climate change and heat waves have transformed a rich marine ecosystem in August 2022. Scientists were surprised

by the mortality of underwater species, namely Gorgonians and *Spongia Officinalis*, and the fragility of life and the ecosystem due to rising sea surface temperatures, which reached 5°C above average in August 2022, as opposed to the predicted 2°C. Due to climate change, «invasive species» migrate and displace «autochthonous species», destabilizing local ecosystem. My task, in collaboration with a marine ecologist of DFME team to sonificate the metabolomics data as a chorus phenomenon. Sponges are multicellular organisms that have bodies full of pores and channels that allow water to circulate through them, consisting of a jelly-like mesohyl sandwiched between two thin layers of cells. Although most of the approximately 5,000–10,000 known species of sponges feed on bacteria and other microscopic food in the water, some host photosynthesizing microorganisms as endosymbionts, and these alliances often produce more food and oxygen than they consume. A few species of sponges that live in food-poor environments have evolved as carnivores that prey mainly on small crustaceans.

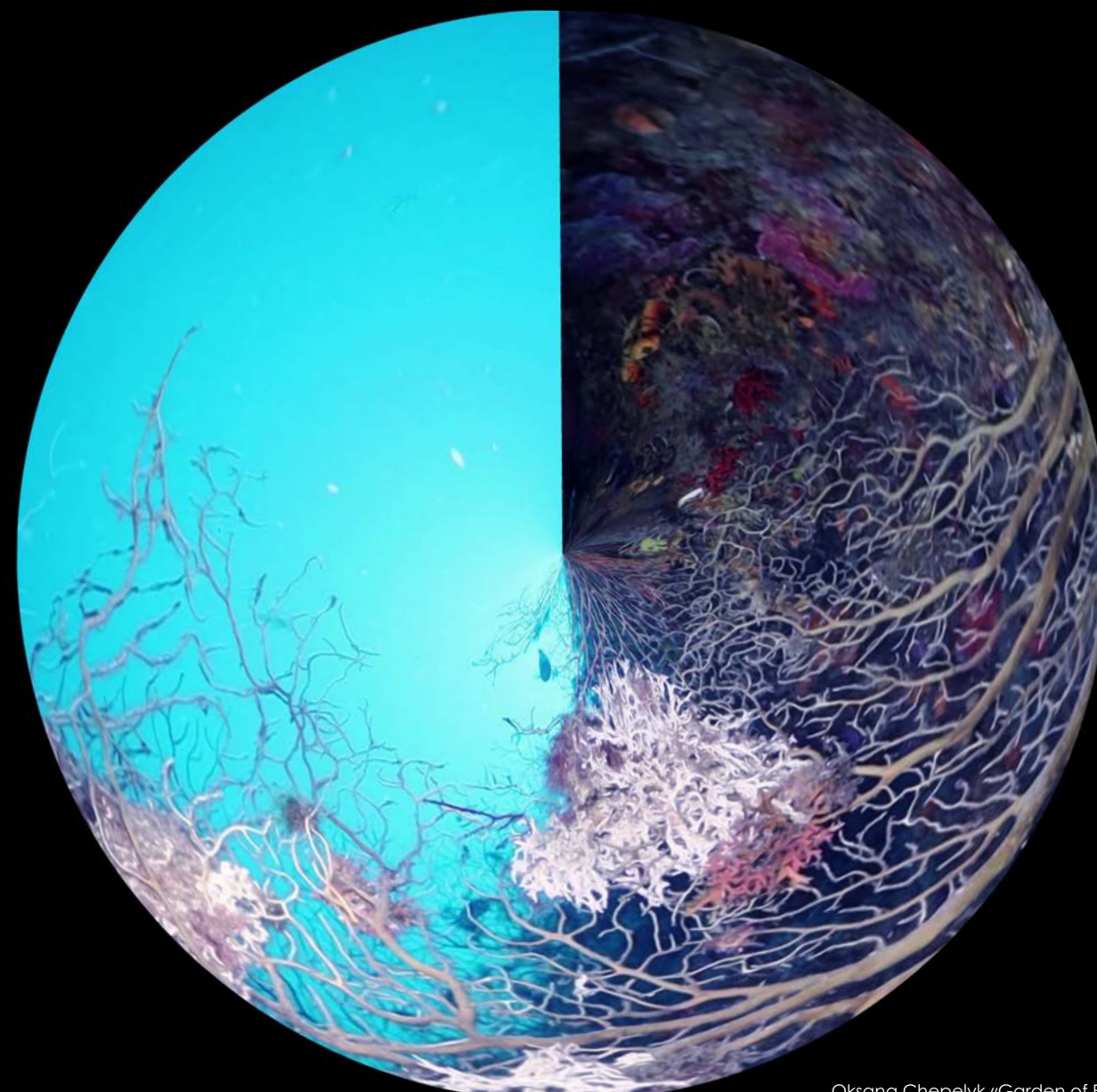
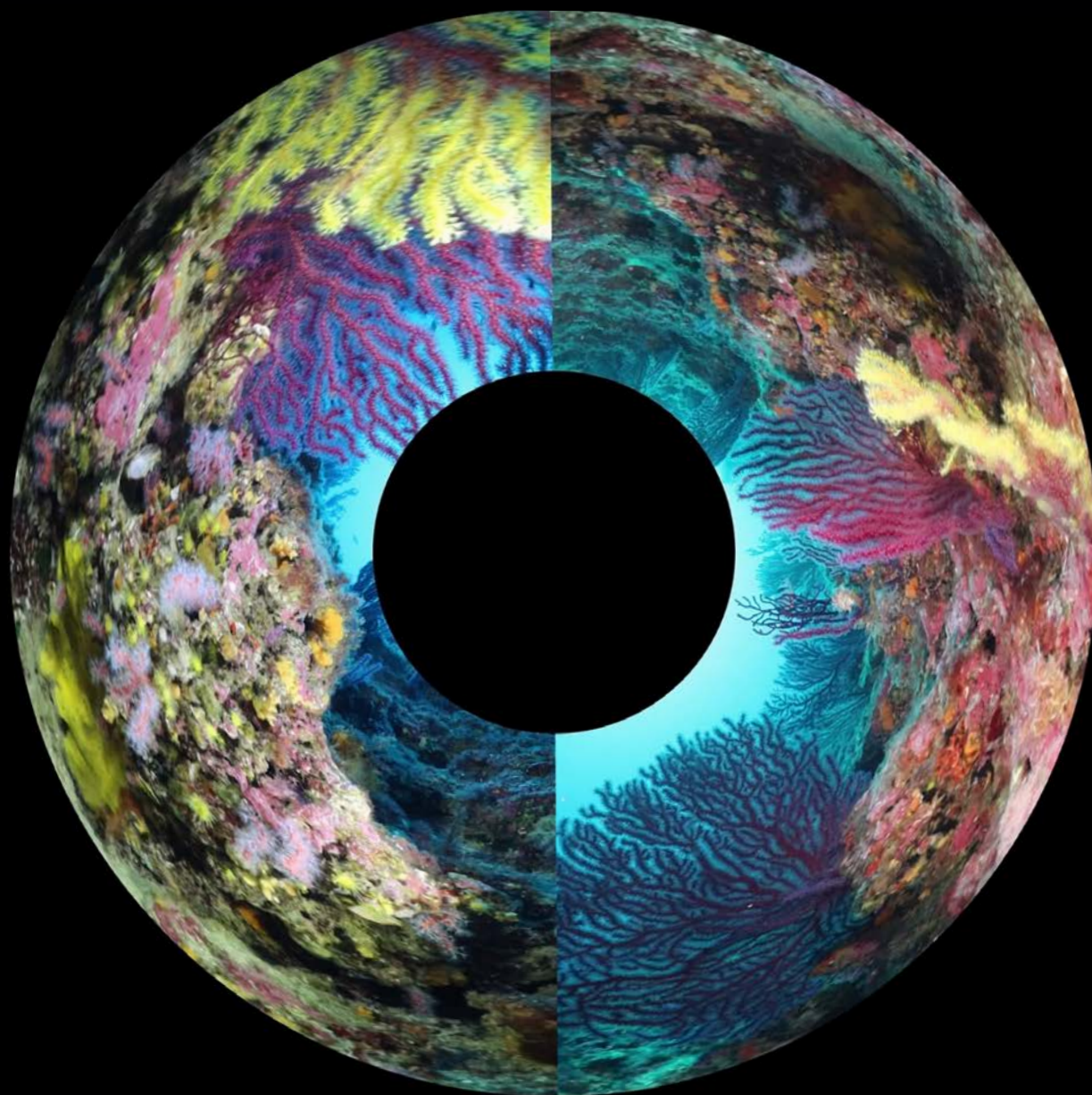
The project presents video installations «The Ocean», «Gaia», «Garden of Exoskeletons» and Ecocide».

ECOCIDE

The video «Ecocide» showed the humanitarian and environmental tragedy caused by the destruction of the Kakhovka HPP dam in Ukraine by the Russian Federation on June 6, 2023.

It was hoped that this destruction, which became the largest man-made disaster in Europe in recent decades, would be a turning point. The fresh water stored in the Kakhovka reservoir, could have satisfied the drinking water needs of the entire planet for 3 years. The terrorist attack on the Kakhovka HPP caused an unprecedented loss of living organisms in the flooded zone and in the marine water area, which was polluted and desalinated. There was a massive destruction of flora and fauna, poisoning of soil and water resources, and all the losses occurred at the height of the breeding season, when most of the animals already had offspring, so for many of them an entire generation died, as was proved at the scientific conference «Nature under Occupation - 10 Years of Russian Military Aggression Against the Environment». But it turned out that the undermining

of the Kakhovka hydroelectric power plant and ecocide in Ukraine are completely absent from the French world picture. They cannot recognize the images of the destroyed Kakhovka HPP and flooded cities of Ukraine and understand what it is all about. We had to explain that this happened in Ukraine last year, in June 2023, that the Black Sea is part of the Mediterranean basin. With the beginning of the Palestinian-Israeli conflict, Russian aggression also disappeared from French public discourse, although Bruno Latour stressed that the war in Ukraine, which coincided with the environmental crisis, created a new environmental regime. The reporting of ecocide is legitimized by the Western tradition for bees, bacteria and the animal world, but the voicing of genocide in Ukraine must be defended, because silence is actually an act of collaboration with the aggressor. It took 100 years for the world to recognize the Holodomor of 1932-1933 as genocide of the Ukrainian people. Now history is repeating itself and the debate is resuming: whether the killing of Ukrainians, which is taking place live in front of



Oksana Chepelyk «Garden of Exoskeletons»
immersive environment, «TERRA-OCEAN.
Between Local and Global: Inside of Environmental
Collisions», Planetarium, Marseille, France, 2024.

the eyes of the whole world, can be considered as genocide, because no documents have been made public that would testify to a planned action, despite the fact that the American historian Timothy Snyder has already published all the necessary links with English translations in his article «Russia's genocide handbook». Thinking about... (8.04.2022). The video installation «Ecocide» is already paving a European itinerary, in June 2023 it took part of Scientifica # 2 at Le Cube in Aix-en-Provence, from the end of 2023 it was exhibited at Kunstverein Water Tower as part of the project «Glory to Ukraine! Ukrainian Art in Times of War» (curator Olga Sobkovic) in Wesel, Germany, ensuring a conversation about ecocide in Ukraine, in June it was shown as an immersive environment «Terra-Ocean» at the Marseille Planetarium, from July as part of «The Anthropocene project» of The New Museum of Networked Art. «Become an Ocean» project is selected for the program of the Regional Days of Science, dedicated to the theme of the Ocean, to be held in October, 2024.

III. TERRA-OCEAN. Between Local and Global: Inside of Environmental Collisions

How to connect the functions of art, technology and scientific research in cultural practice? How do we understand the world today, as a result of scientific and technological development? Reflecting on the transformative potential of art, is prompted by the urgent need to capture the crucial mutations resulting from today's redefinitions of the world.

This research project has been developed at Iméra in collaboration with the Mediterranean Institute of Oceanography, Karine Leblanc, CR-Research Officer, BIOGEO-Biogeochemistry, Nicolas Garcia Seyda, PhD student studying plankton and microorganisms. The project also aims to highlight the complex role of art/science as social.

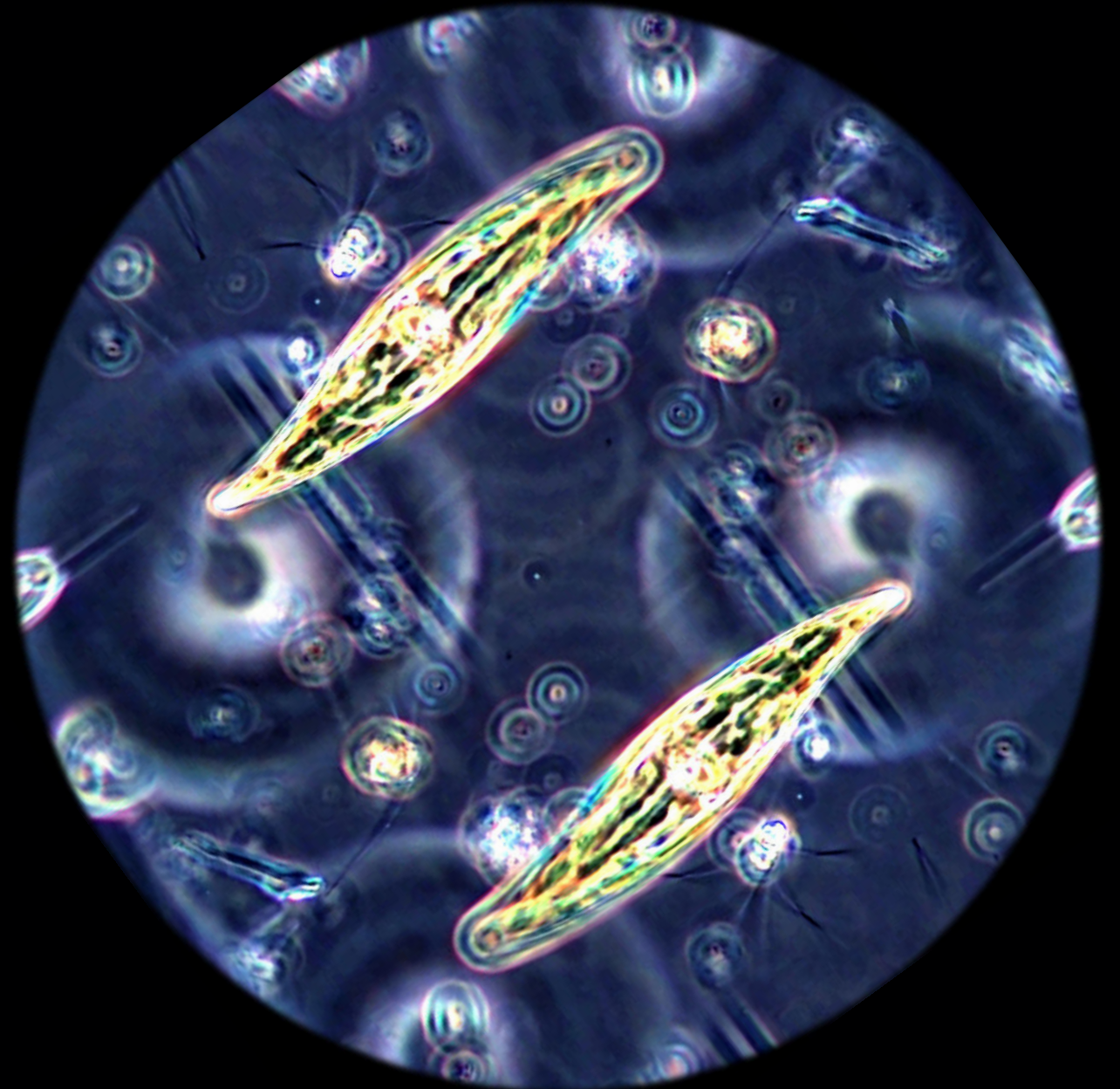
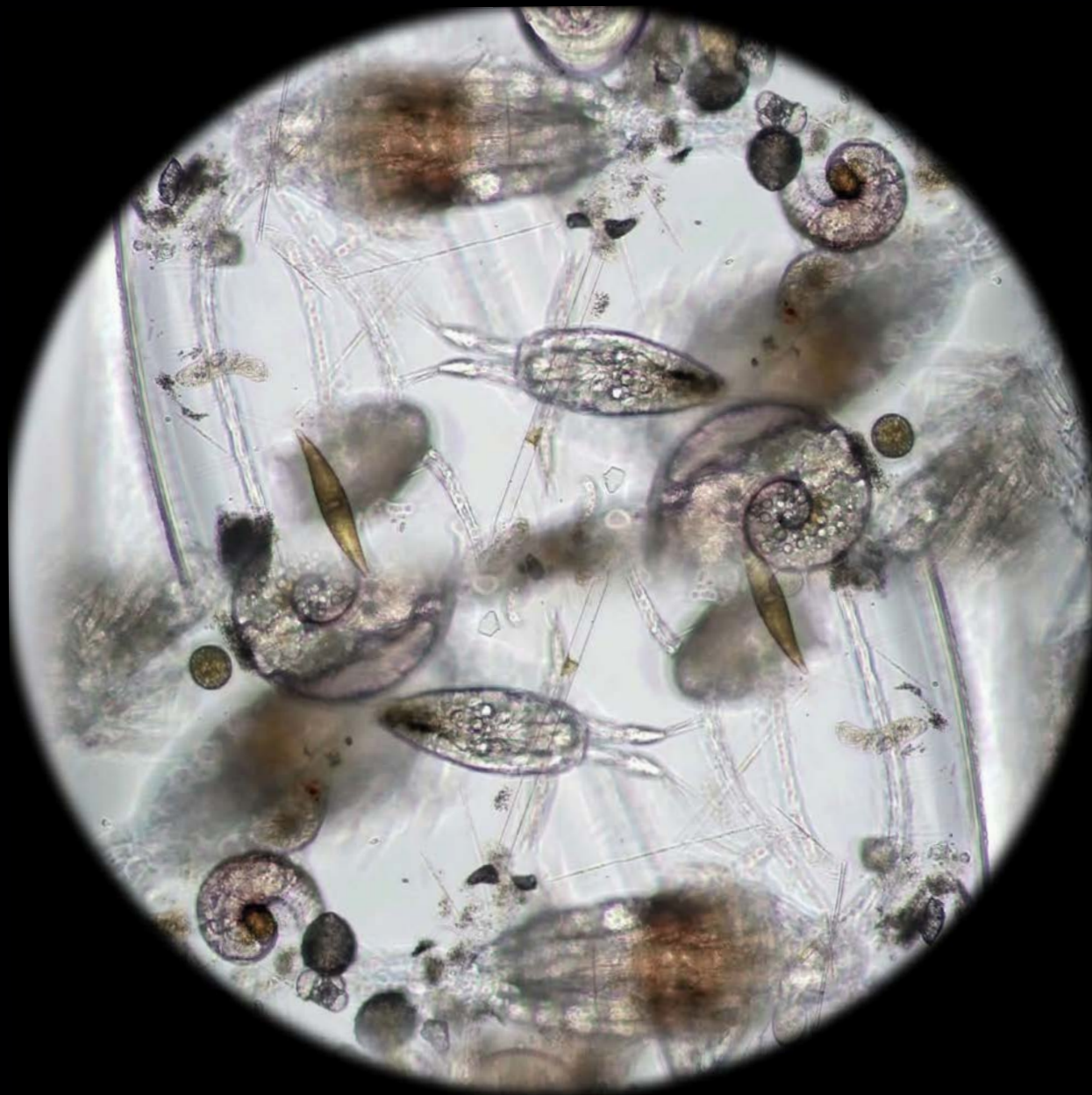
Presented at the Marseille Planetarium, the project addresses immersion and the creation of immersive environments, bringing together five audio-visual works as chapters: «The Ocean», «Garden of Exoskeletons», «Plankton / Anthro-Genes» «Ecocide» and «Homage to Matisse».

Combining scientific data and philosophical approach, this work reflects the anthropogenic impact of humans on marine environments. Referring to the Gaia theory, by James Lovelock and Lynn Margulis, or to Michel Serres's Natural Contract, based on the theory of the Earth's development by Ukrainian scientist Volodymyr Vernadsky, which is one of the foundations of ecology, and to the inspiring twist of Blue Humanities by Steve Mentz, the project is an invitation to change to an ethical paradigm in favor of all the other living creatures, looking for symbiotic future with the prospects of a shared environment and Blue Humanities.

PLANKTON / ANTHROPO-GENES

The MIO team records and describes different types of plankton and the dynamics of their existence under conditions of climate change. Scientists estimate that there are around 100,000 species of plankton in the ocean. There is so much we still don't know about plankton, and there are thousands of species yet to be discovered. This corresponds to the process of building cells of the Noah's Ark archive for a new era, in which I'm involved as an

artist. As Karine Leblanc and colleagues argue, controlling the evolution of global climate ultimately depends on our understanding of the functioning of plankton as the biological carbon pump. There are still major gaps in our knowledge of the relationships between oceanic biodiversity and the efficiency of carbon transfer to the deep layers. Our ability to predict the future role of the ocean depends on the modulation of the global carbon cycle. The scientific study highlights the importance of species-specific characteristics, such as morphology, silicification degree, carbon content, etc. In the context of a changing ocean with its blooming, acidification, etc., the studies following a species centered approach is needed to be developed. This should contribute to the development of complex biogeochemical models aimed at more accurately simulating the biological pump of carbon in the perspective of global climate change. Extremely concentrated plankton blooms caused by global warming, pollution and acidification, can cause hypoxic (no oxygen) dead zones on the seafloor. These kill everything that lives there, including animals that can't escape this dead zone quickly enough.



The water bloom is a toxin caused by cyanobacteria, or blue-green algae, an ancient type of marine bacteria that capture and store solar energy through photosynthesis like plants. Later through endosymbiosis, they became the chloroplasts that exist in all plants, as well as enabling complex ecological systems and all oxygen-dependent life on our planet today. The project questions the relationship between the human and the non-human, from which other modalities of the world could emerge.

The presentation of the TERRA-OCEAN project transformed the Marseille Planetarium into a dynamic, sensitive and constantly evolving environment. The show offers a transitory state inhabited by human and non-human creatures and becomes the site of the formation of subjectivities that are constantly learning, changing, and hybridizing. The project becomes an unpredictable ritual, where new possibilities are generated and coexist, without hierarchy or determinism. Audio-visual marine environments, filled with different underwater species, created a spatial poesis. In philosophy and semiotics, poesis is the process of the emergence of something

that did not previously exist, alongside semiosis which is considered the basis of the production of meaning. Art today attacks the mutations of modern society, its intellectual exercises in the formation of meanings for the sake of dialogue with society are crucial for the world, shaping ecological thinking.

Liminality is associated with changes not only in social status, but also in values and norms, identity and self-awareness, and is therefore a typical example of an interdisciplinary problem. It includes a wide range of problems, realizing the expansion of culture and its mastery of new scientific spaces and spheres through man, as the bearer of new meaning and order. The potential of the new is determined by the nature of liminality, the situation of uncertainty, ambivalence and blurred sociality, stimulating an energetic search for a new fundamental community. The project explores art as a platform for prospecting in the blue humanities and the construction of the «civilization of the future», where the concept of «non-human agency» is considered as an imperative of the subjectivity of nature. And I feel like a drop in the ocean that can make a difference. ■

Oksana Chepelyk «Plankton / Anthro-Genes» immersive environment, «TERRA-OCEAN. Between Local and Global: Inside of Environmental Collisions», Planetarium, Marseille, France, 2024.

Acknowledgements

Deep gratitude to the researcher of MIO and IMBE for their precious and generous contributions.

Gratefulness to Marseille Planetarium, MMSH and Iméra for the opportunity to realize my project and the safe stay in Marseille. Many thanks for the support to Artist Protection Fund (2023-2024),

A*MIDEX and FIAS financed by the European Commission in the frame of the Marie-Skłodowska-Curie Actions (2022-2023).

Partners of the project

Mediterranean Institute of Marine and Terrestrial Biodiversity and Ecology
Mediterranean Institute of Oceanography
Modern Art Research Institute of NAAU
MMSH - the Mediterranean House of Humanities
Marseille Planetarium, Association Andromède

Customer: Iméra – Institute for Advanced Study of Aix-Marseille University
Author of the project & design – Oksana Chepelyk



Oksana Chepelyk «Ecocide» immersive environment,
«TERRA-OCEAN. Between Local and Global:
Inside of Environmental Collisions»,
Planetarium, Marseille, France, 2024.

Biography

Dr. Oksana Chepelyk is a leading researcher of The New Technologies Department at The Modern Art Research Institute of Ukraine, author of the book "The Interaction of Architectural Spaces, Contemporary Art and New Technologies" (2009) and curator of the IFSS in Kiev.

Oksana Chepelyk 1978-1984 studied at the Art Institute in Kiev, followed by a PhD course, 1995 CIES in Paris, 1996 Amsterdam University, 1998 the New Media Study Program at the Banff Centre, Canada, 2000-2002 Bauhaus Dessau, Germany, and 2003-2004, 2010-2011 Fulbright Research Program at UCLA, USA.

Residencies: 1996 CREDAC, Paris, 1998 BANFF Centre, Canada, 2001 ARTELEKU, San Sebastian, Spain, FACT, Liverpool, UK, 2000-2002 Bauhaus Dessau, Germany, 2015, DEAC, Budva, Montenegro, 2018 SAV, Tainan; Kuandu Museum, Taipei, Taiwan; 2021-2024 Iméra, Marseille, France. 1992-2021 awarded with grants in France, Germany, Spain, USA, Canada, England, Sweden, Montenegro and Taiwan. She has widely exhibited internationally: 1998 MOMA, New York, 1999 "ART FAIR" Stockholm, Sweden, 1999 Museum of Contemporary Art, Zagreb, Croatia, 2000 German Historical Museum, Berlin, 2001 Munich, Germany, 2000 ISEA, Paris, 2001 Museum of the Arts History, Vienna, Austria, 2002 "SEAFair", Museum of Contemporary Art, Skopje, Macedonia, 2003, 2007, 20011 Museum of Jurassic Technologies, Los Angeles, USA, 2008 "DIGITAL MEDIA Valencia", Spain, VII Digital Art Salón, MACZUL Museum of Contemporary Art del Zulia, Maracaibo, Venezuela, 2009, 2010 "ArtVilnius", Vilnius, Lithuania, 2010 "Sarajevo Winter" Art Biennale, Sarajevo, Bosnia and Herzegovina, 2011 Broad Art Center, Los Angeles, USA, Art Arsenal Museum, Kiev, 4th Biennale of Contemporary Art, Moscow, Russia, 6th Tashkent Biennale of Contemporary Art, Uzbekistan (Award), 2012 1st Kyiv International Biennale of Contemporary Art ARSENALE, MMOMA, Russia, 2013 Sarajevo Museum, Bosnia and Herzegovina, MMOMA, Russia; 2014 International Festival «Sarajevo Winter 2014», B&H; IX ART-KYIV Contemporary, Art Arsenal National Museum Complex, Kyiv, Ukraine; "Long Path to Freedom", Ukrainian Institute of Modern Art, Chicago, USA; 2015 "Decompression: Coming Up for Air" Festival "L'Ukraine – Scene libre", Paris, France; "Borderline, Ukrainian Art 1985-2004", PinchukArtCentre, Kyiv; "The File" – Electronic Language International Festival, the Sesi-SP's Art Gallery in Centro Cultural Fiesp – Ruth Cardoso, Sao Paulo, Brazil; DEAC, Montenegro; 2016 XVII LPM Amsterdam, Netherlands; 2017 XVIII LPM Amsterdam, Netherlands; "City Code" ArtBatFest 8, Almaty, Kazakhstan; "Anonymous

Biographie

Dr Oksana Chepelyk est l'un des principaux chercheurs du département des nouvelles technologies de l'Institut de recherche sur l'art moderne d'Ukraine, auteur du livre The Interaction of Architectural Spaces, Contemporary Art and New Technologies (2009) et commissaire d'exposition de l'IFSS à Kiev.

Oksana Chepelyk a étudié à l'Institut d'art de Kiev (1978-1984), suivi d'un doctorat, 1995 stage au CIES à Paris, 1996 à l'Université d'Amsterdam, 1998 le New Media Study Program au Banff Centre, Canada, 2000-2002 Bauhaus Dessau, Allemagne, et 2003-2004, 2010-2011 Fulbright Research Program à UCLA, USA.

Résidences :1996 CREDAC, Paris, 1998 BANFF Centre, Canada, 2001 ARTELEKU, San Sebastian, Espagne, FACT, Liverpool, UK, 2000-2002 Bauhaus Dessau, Allemagne, 2015, DEAC, Budva, Monténégro, 2018 SAV, Tainan ; Kuandu Museum, Taipei, Taiwan ; 2021-2024 Iméra, Marseille, France. 1992-2021 boursière en France, Allemagne, Espagne, USA, Canada, Angleterre, Suède, Monténégro et Taiwan. Elle a largement exposé à l'échelle internationale : 1998 MOMA, New York, 1999 «ART FAIR» Stockholm, Suède, 1999 Musée d'art contemporain, Zagreb, Croatie, 2000 Musée historique allemand, Berlin, 2001 Munich, Allemagne, 2000 ISEA, Paris, 2001 Musée de l'histoire des arts, Vienne, Autriche, 2002 «SEAFain», Musée d'art contemporain, Skopje, Macédoine, 2003, 2007, 20011 Musée des technologies jurassiques, Los Angeles, USA, 2008 «DIGITAL MEDIA Valencia», Espagne, VII Digital Art Salón, MACZUL Museum of Contemporary Art del Zulia, Maracaibo, Venezuela, 2009, 2010 «ArtVilnius», Vilnius, Lituanie, 2010 Biennale d'art «Sarajevo Winten», Sarajevo, Bosnie-Herzégovine, 2011 Broad Art Center, Los Angeles, USA, Musée Art Arsenal, Kiev, 4ème Biennale d'art contemporain, Moscou, Russie, 6e Biennale d'art contemporain de Tachkent, Ouzbékistan (prix), 2012 1ère Biennale internationale d'art contemporain de Kiev ARSENALE, MMOMA, Russie, 2013 Musée de Sarajevo, Bosnie-Herzégovine, MMOMA, Russie ; 2014 Festival international «Sarajevo Winter 2014», B&H ; IX ART-KYIV Contemporary, Art Arsenal National Museum Complex, Kyiv, Ukraine ; «Long Path to Freedom», Ukrainian Institute of Modern Art, Chicago, USA ; 2015 «Decompression : Coming Up for Ain» Festival «L'Ukraine - Scène libre», Paris, France ; «Borderline, Ukrainian Art 1985-2004», PinchukArtCentre, Kiev ; «The File» – Electronic Language International Festival, la galerie d'art de Sesi-SP au Centro Cultural Fiesp – Ruth Cardoso, Sao Paulo, Brésil ; DEAC, Monténégro ; 2016 XVII LPM Amsterdam, Pays-Bas ; 2017 XVIII LPM Amsterdam, Pays-Bas ; «City Code» ArtBatFest 8, Almaty, Kazakhstan ; «Anonymous Society», PinchukArtCentre ; 2018 2018 «Flashback. Ukrainian art of the 90th», Art Arsenal

Society", PinchukArtCentre; 2018 2018 "Flashback. Ukrainian art of the 90th", Art Arsenal Museum, Kyiv; "Meta-Physical Time-Space", Tainan, Taiwan, "Free D", Kuandu Museum, Taipei, Taiwan; "A Space of On's Own", PinchukArtCentre, Kyiv; TIFF 2018, Soulangh Cultural Park, Tainan, Taiwan; 2019 "Falling shadow of «Mriya» on the gardens of Giardini", Ukrainian Pavilion, Arsenal, Venice Biennale, Venice, Italy; "Insatiable Mind" Salisbury Arts Centre, UK; 2020 "Art+Feminism", Spazju Kreattiv, Valletta, Malta; XI MADATAC International Festival of a Contemporary Audio-Visual & New Media Art, Madrid, Spain; 2021 1st Ukrainian Biennale of Digital and Media Art, Artarea, Kyiv, Ukraine; 2022 EDAF, "Manifesta 14", Prishtina, Kosovo, Ars Electronica 2022, Linz, Austria; OVNi, Nice, France; 2023 XII MADATAC International Festival of a Contemporary Audio-Visual & New Media Art, Madrid, Spain.

She has been working with experimental video films since 1994. Her films were shown and awarded within different film, video and new media festivals: in Kiev, New York, London, Tallinn, St. Petersburg, Osnabruck, Montecatini, Linz, Moscow, Paris, Berlin, Oberhausen, Liverpool, Belo Horizonte, Karlovy Vary and Venice /A category/, Chisinau, Weimar, Tel-Aviv, Ankara, Pesaro, Santa Fe, Stuttgart, Barcelona, Berdiansk, Sebastopol, Sarajevo and Clermont-Ferrand. From 1993 she organised 15 curatorial exhibitions (Ukraine, France, USA, Canada, Brazil, Kazakhstan and Germany), 30 solo exhibitions in Europe and America, and participated in a number of joint exhibitions (Germany, Lithuania, Ukraine, France, USA, Sweden, Croatia, Brazil, Austria, Macedonia, Bosnia and Herzegovina). 1999 A.I.D.O. FilmVideo Award, Italy. 2013 Cinemadamare Award at Venice IFF, Italy. 2003 Werklietz Award 2003 at EMAF, Osnabruck, Germany. In 2007 she has founded the International Festival of Social Sculpture in Kiev.

Awards: 1997 and 2007 ArtsLink Award and Independent Projects Award, USA. 2003, 2010 Fulbright Awards, USA; Academy Silver Medal, UA. 2011 – 6th Tashkent Biennale Award, Uzbekistan. 2013 – Artraker Award, UK. 2018 – Best Project of The Year, Taiwan. 2022 PAUSE, College of France; Ars Electronica Award, Linz, Austria; Guest of Honor, OVNi, Nice; 2023 Marie-Sklodowska-Curie Award, EU; APF Award, USA.

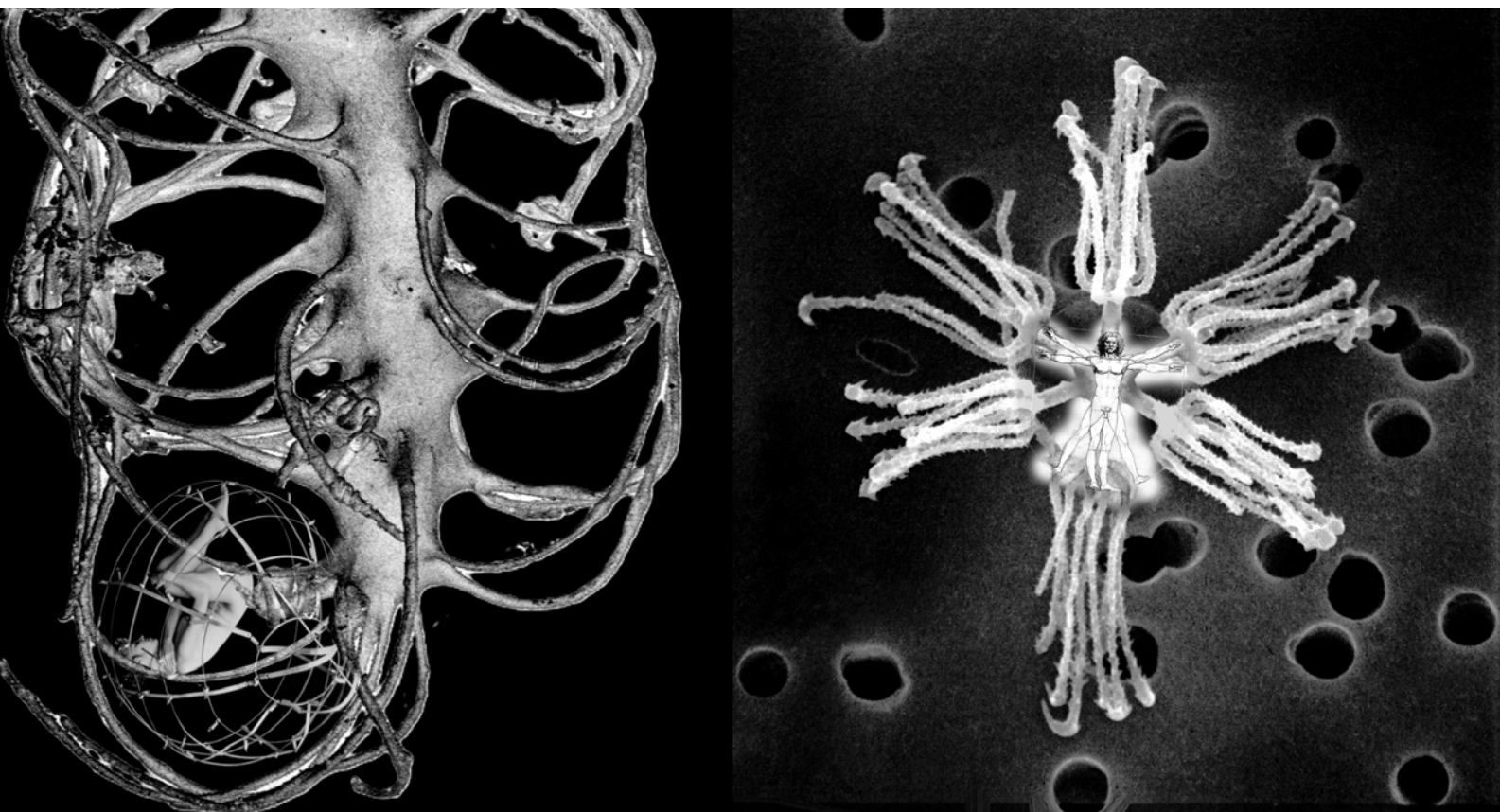
Oksana Chepelyk is an Artist Protection Fund Fellow (2023-2024) in residence at Iméra of Aix-Marseille University and was supported by A*MIDEX and FIAS financed by the European Commission in the frame of the Marie-Sklodowska-Curie Actions (COFUND Programme 2022-2023).

Museum, Kyiv ; «Meta-Physical Time-Space», Tainan, Taiwan, «Free D», Kuandu Museum, Taipei, Taiwan ; «A Space of On's Own», PinchukArtCentre, Kyiv ; TIFF 2018, Soulangh Cultural Park, Tainan, Taiwan ; 2019 2019 « Ombre tombante de «Mriya» sur de Giardini », Pavillon ukrainien, Arsenal, Biennale de Venise, Venise, Italie ; «Esprit insatiable» Centre des arts de Salisbury, Royaume-Uni ; 2020 «Art+Feminism», Spazju Kreattiv, La Valette, Malte ; XI MADATAC Festival international d'un art audiovisuel contemporain et des nouveaux médias, Madrid, Espagne ; 2021 1^{ère} Biennale ukrainienne d'art numérique et médiatique, Artarea, Kiev, Ukraine ; 2022 EDAF, «Manifesta 14», Prishtina, Kosovo, Ars Electronica 2022, Linz, Autriche ; OVNi, Nice, France ; 2023 XII MADATAC Festival international d'un art audiovisuel contemporain et des nouveaux médias, Madrid, Espagne.

Elle travaille avec des films vidéo expérimentaux depuis 1994. Ses films ont été présentés et récompensés lors de différents festivals de cinéma, de vidéo et de nouveaux médias : à Kiev, New York, Londres, Tallinn, Saint-Petersbourg, Osnabruck, Montecatini, Linz, Moscou, Paris, Berlin, Oberhausen, Liverpool, Belo Horizonte, Karlovy Vary et Venise /Catégorie A/, Chisinau, Weimar, Tel-Aviv, Ankara, Pesaro, Santa Fe, Stuttgart, Barcelone, Berdiansk, Sébastopol, Sarajevo et Clermont-Ferrand. A partir de 1993, elle a organisé 15 expositions curatoriales (Ukraine, France, USA, Canada, Brésil, Kazakhstan et Allemagne), 30 expositions personnelles en Europe et en Amérique, et a participé à plusieurs expositions conjointes (Allemagne, Lituanie, Ukraine, France, USA, Suède, Croatie, Brésil, Autriche, Macédoine, Bosnie-Herzégovine). 1999 Prix A.I.D.O. FilmVideo, Italie. 2013 Prix Cinemadamare à l'IFF de Venise, Italie. 2003 Prix Werklietz 2003 à l'EMAF, Osnabruck, Allemagne. En 2007, elle a fondé le Festival international de la sculpture sociale à Kiev.

Prix : 1997 et 2007 ArtsLink Award et Independent Projects Award, États-Unis. 2003, 2010 Prix Fulbright, États-Unis ; Médaille d'argent de l'Académie, UA. 2011 - Prix de la 6^e Biennale de Tachkent, Ouzbékistan. 2013 - Artraker Award, Royaume-Uni. 2018 - Meilleur projet de l'année, Taiwan. 2022 PAUSE, Collège de France ; Prix Ars Electronica, Linz, Autriche ; Invité d'Honneur, OVNi, Nice ; Marie-Sklodowska-Curie Award 2023, UE ; APF Award, États-Unis.

Oksana Chepelyk est Artist Protection Fund Fellow (2023-2024) en résidence à l'Iméra d'Aix-Marseille Université et a été soutenue par A*MIDEX et FIAS financé par la Commission européenne dans le cadre des Actions Marie-Sklodowska-Curie (Programme COFUND 2022-2023).



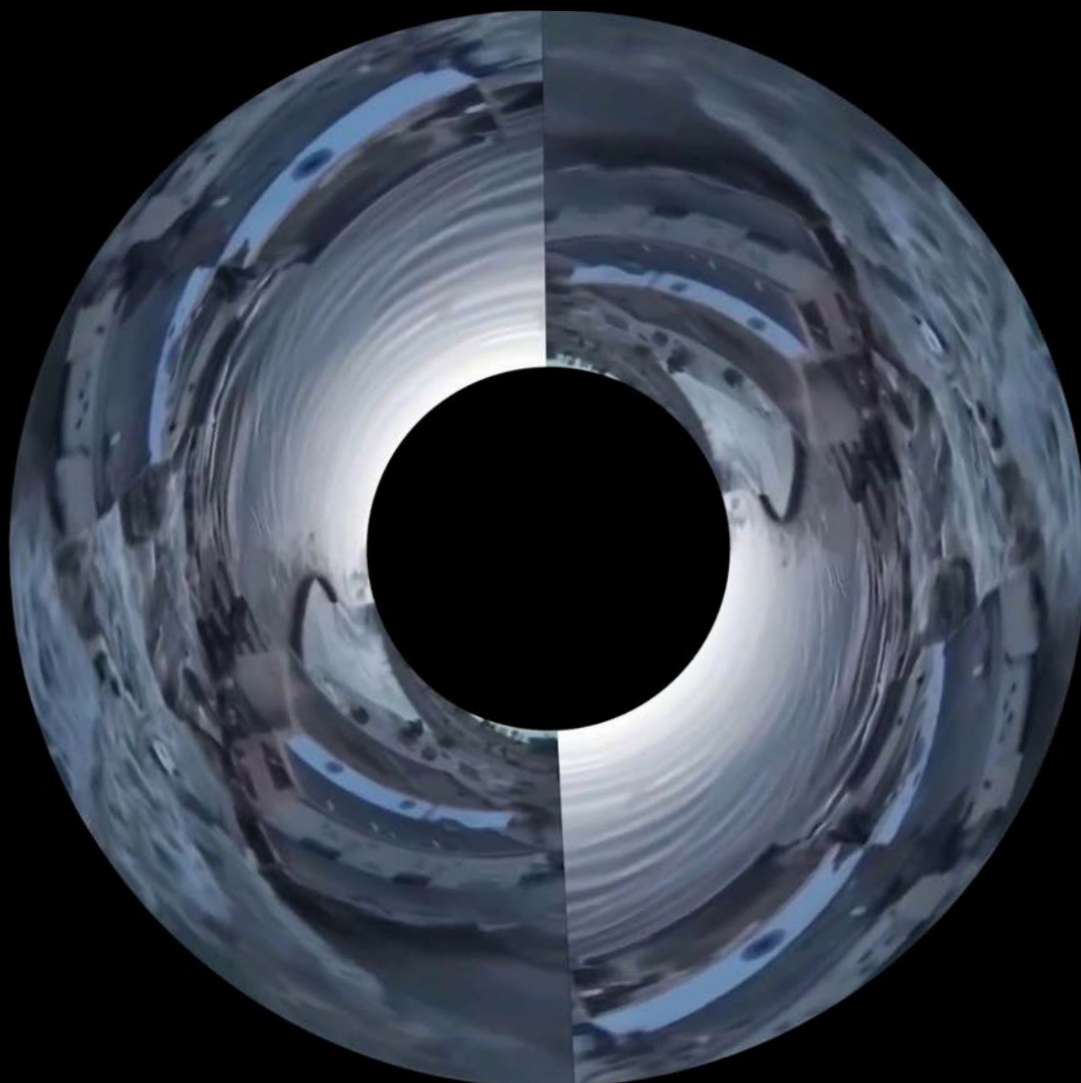
Special thanks for the support to

Denis Bertin, President of the Iméra
Enrico Donaggio, Academic Director and Director of the Necessary Utopias programme of the IMÉRA, for his personal support
Emmanuel Girard-Reydet, Secretary General of the Iméra, for his support
Constance Moreteau, Academic coordinator of the Arts & Sciences: Indisciplined Knowledge program of the Iméra
Alison B. Russo, Sr. Director, Artist Protection Fund, Institute of International Education
Mary Margaret D. Gilliam, Program Officer, Artist Protection Fund, Institute of International Education
Olivier Bouin, Director of the French Network of Institutes for Advanced Studies
Raquel Sanz Barrio, FIAS Programme Officer, RFIEA Foundation
Thierry Perez, CNRS Research Director, Mediterranean Institute of Biodiversity and Marine and Continental Ecology (IMBE) / Endoume Marine Station / Aix Marseille University, Avignon University for inspiring me and supporting my project
Jean Vacelet, CNRS Emeritus, Mediterranean Institute of Marine & Terrestrial Biodiversity & Ecology / Marine Station of Endoume
Karine Leblanc, CR-Research Officer, BIOGEO-Biogeochemistry, Mediterranean Institute of Oceanography
Veronique Cornet Ex-CR-Research Officer, Mediterranean Institute of Oceanography
Nicolas Garcia Seyda, PhD student, Mediterranean Institute of Oceanography
Sylvie Laurens, Responsable for communication & scientific culture, Mediterranean House of Human Sciences (MMSH)
Lionel Ruiz, Director of Marseille Planetarium, Association Andromède, for his personal commitment
Charlene Martin, Management assistant of the Iméra
Solenne Bruhl, Administrative Assistant of the Iméra
Nils Raymond, Media and IT Assistant of the Iméra, for his personal commitment and support
Axel Gontcho, Communication manager of the Iméra
Victor Sydorenko, President of the NAAU
Igor Savchuk, Director of the MARI NAAU
Iuri Lech, MADATAC director, interdisciplinary artist
Svitlana Stoian, Doctor of Philosophical Science, Professor at MBway Lille, for her personal commitment in this publication
Sarah Gorog, Art Director, Agency of Artists in Exile - Marseille
Camille Cousin, Responsible for artistic projects, Agency of Artists in Exile – Marseille, for her commitment in this publication
Rico Graupner, sound artist
Victoria Vitrenko, InterAKT Initiative
Alisa Kobzar, sound artist

Photos: Oksana Chepelyk (1, 2, 3, 6, 7, 8, 12, 13, 14, 15, 20, 21, 22, 23, 26, 27, 28, 29, 33, 34, 36, 39), Alevtyna Kakhidze (3), Viacheslav Chepelyk-Kozhin (2, 5), Olga Kashymbekova (9), Volodymyr Pika (10, 11), Kateryna Mykhailiuk (16, 17, 18, 19), Sylvie Laurens (24, 25), Olga Sobkovych (30, 31), Lionel Ruiz (32, 35, 38), Nicolas Garcia Seyda (37)

Cover – Oksana Chepelyk «The Ocean» immersive environment, «TERRA-OCEAN. Between Local and Global: Inside of Environmental Collisions», Planetarium, Marseille, France, 2024. On the cover inside: Oksana Chepelyk "Become an Ocean" project, Mediterranean House of Human Sciences (MMSH), 2024. Sponge images, DFME - Diversity and Functioning of Molecules in Ecosystems Team, Mediterranean Institute of Marine and Terrestrial Biodiversity and Ecology / Endoume Marine Station by Jean Vacelet
Plankton images, Mediterranean Institute of Oceanography (AMU/CNRS/IRD/Université de Toulon, Institut Pythéas – OSU), KEOPS – 2010, GREENEDGE – 2016, MOBYDICK-2018, MIO Plankton images
Layout – Camille Combes - Printing – Aix-Marseille University





Iméra
Institute
for Advanced Study
Aix-Marseille Université

Aix-Marseille
université
Socialement engagée

imbe
Institut méditerranéen de bioéthique et d'écologie
nature et territoire

mio
Institut Méditerranéen
d'Oréologie



Maison méditerranéenne
des sciences de l'homme
UAR 3125

ilc
ilc Artist
Protection Fund

FIAS FRENCH
INSTITUTES
FOR ADVANCED
STUDY

A*Midex
INITIATIVE C. RAYON AIX-Marseille

**MODERN
ART
RESEARCH
INSTITUTE**
NATIONAL ACADEMY OF ARTS OF UKRAINE

aa
aa

