

opyum 022

art festival
IV edition

empathy
for the pain
on our skin

1-6 dec

35-37 rue des
francs bourgeois
75003 paris



art festival IVth edition opyum 022

Opyum Festival is a non-profit organization platform to support independent artists and performers, working with digital media.

Opyum is the first international art festival dedicated to contemporary creation on video performance taking place each year in Paris. An alternative medium that remained confined to a few rare galleries and museums around the world is taking on a new dimension by reinventing its mode of distribution through video.

This physical platform appears with the aim of supporting contemporary art media in highlighting film performance.

The anchoring of performance in societal and technological news gives it a disturbing truth. All mediums are useful in its creation, and the wish of the project and to link it all the more to this contemporary aspect. This excessive desire for information, this overdose of images is what our company offers and what Opyum will broadcast in its disposal. Attaching to a primary form creating a solid foundation of understanding and creation for artists and audiences.

This year OPYUM EMPATHY start to sharing a virtual space where people from all over the world can see the new technologies in digital and performance art from our creator's selection. A immersive and emerging technology in contemporary art. The metaverse has been called the union of all advances and the festival is supporting independent artists and performers, working on film, theatre, and digital media. This mixed metaverse claim that in the not-so-distant future, the lines between the "real" and "virtual" worlds will be blurred.

The platform will be for a virtual community and buyers that lets users interact in real time.

EMPATHY by OPYUM 022 declares the common need to be attuned to a practical, theoretical and sensitive ecology of performance art. The pain remains pointless. Yet in her physical conformation she is absolute and total. When we suffer, it is impossible for us to ignore it: pain becomes the primordial feeling that supplants all other emotions. And at the same time, it is impossible for us to communicate this experience, but it is possible to show empathy.

The lack of empathy for the pain of other human beings has led to violence, abuse and the deterioration of interpersonal and intergroup relationships. Racism and sexism and all other forms of discrimination draw their strength from this lack of empathy, which is essential to community life. Constructed by realizing an idea through a gesture performance has historically always aimed to stage a form of experimentation, to open up new fields of research and engagement, to transgress the norm, to question artistic production and to engage the viewer in the process.

The performance is in a way a means of communication and metamorphosis. Through the radical treatment of their bodies, the performers become transmitters. Through its bodily actions, protesting against a world where everything is anesthetized, the wound is the memory of the body, the memory of its fragility, its pain, and therefore the certainty of its existence.

Performance Art can, from this point of view, be of great help. Indeed, where information, analyses, scientific knowledge only reach us in an abstract, disembodied way, artists give shape to worlds and situations which, even if they are completely fanciful, are offered to our bodies and our minds as concrete spaces of investment.

The question is no longer how performers could give flesh to the textual and human "skeletons" they encounter, but how they could pull a bone from here and another from there to create their own figures.

Performance video art is a portrait, made with new technologies. Located between disfiguration and figuration, engraved in the skin, according to contemporary conjunctures.



the freakish shape of that thing

rico mehler opyum 022

OPYUM 022 presents RICO MEHLER @rico01001101 in DIGITAL PERFORMANCE

A GESTURE OF FAMILIARITY, 2022

Rico Mehler is a video artist from Hamburg, Germany, who works with 3D animation and sound.

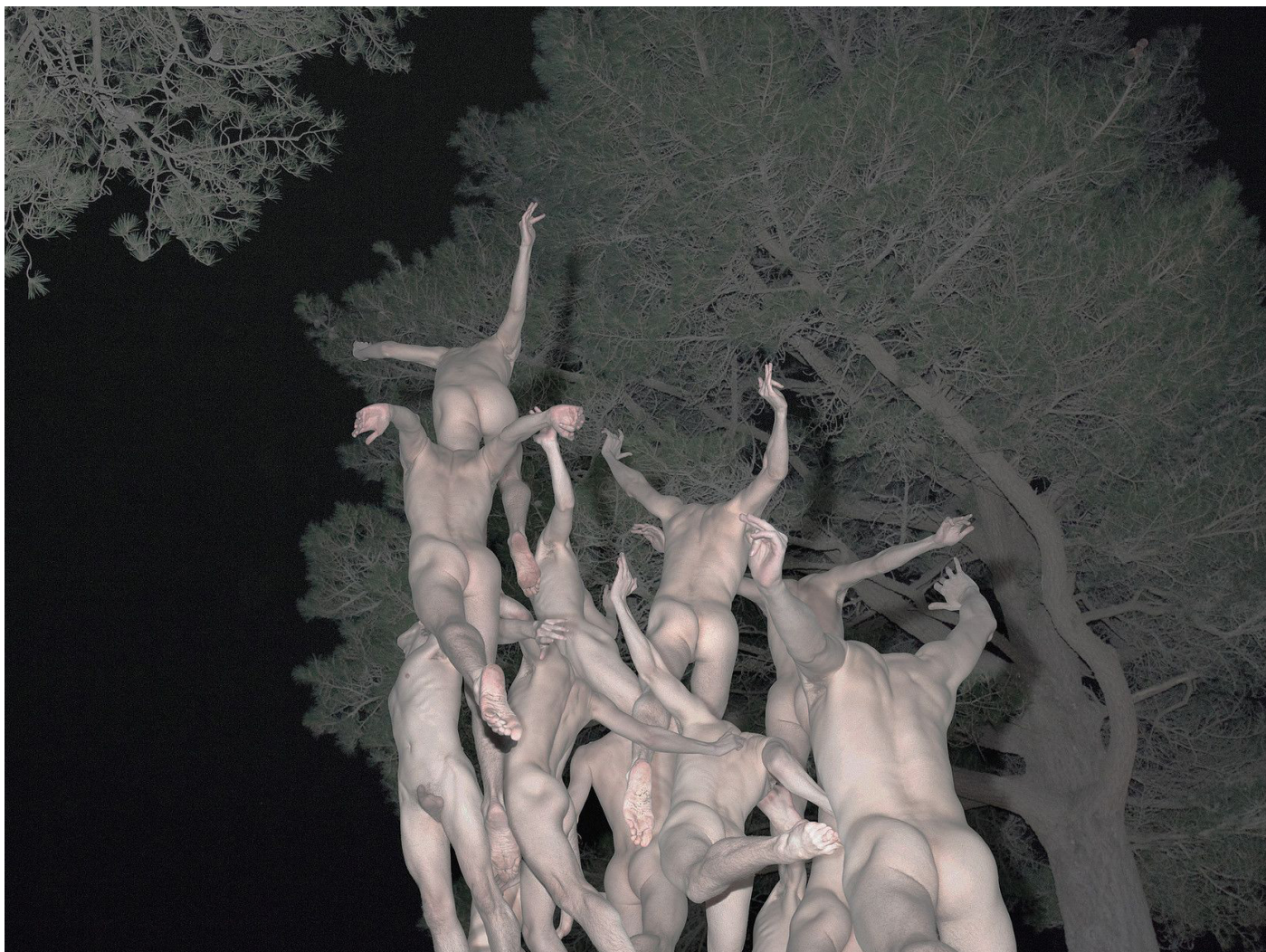
He renders the often lonesome digital realm as an intimate place for self-exploration – outside the confines of everyday life – where the heightened reality in its artificiality allows for metamorphosis. A place where his human body is interchangeable, and its physicality becomes seemingly obsolete.

His work focuses on cyborg theory, digital bodies, queer representation and identity.

Working with photogrammetry and photorealistic 3D imagery, he shows a particular interest in the convergence of the supposed dichotomies virtual and “real” to show these boundaries as fluid.

The Wadden Sea is a place of constant change. A vastness of both immense beauty and destructive force. The tides move sediments from one place to another, destroying and creating simultaneously.

Organisms living in the mud flats are exposed to the ever-changing alternation of drying out and flooding, fluctuations in temperatures and the effects of the sun, wind, rain and currents. It also functions as a place of cleansing: mussels in the soil filter the water in immense capacity while lugworms clean the sand.



joseph häxan opyum 022

OPYUM 022 presents JOSEPH HÄXAN @josephhaxan

Joseph Häxan (b.1995) - Visual Artist, Composite Photographer, Filmmaker working in the Adelaide Hills, Australia. «My work is characterized by its focus on the occult, and the natural world. I believe these forces are inextricably linked, and a sustained examination of these subjects are a hallmark of my recent output, envisioning how ancient and modern humanity is formed in these powers' shadow.»

The new film by Joseph Haxan for the festival is inspired by the original 1922 film 'Häxan: Witchcraft Throughout the Ages' which is a commentary on the witch hysteria of the medieval period (and various others throughout history.) It responds to the theme of empathy by referencing a period in man's history in which empathy was a lesser known human expression. The themes of primordial, base and ancient occult practice (I hope) bring to mind human history, and the violence and animalism of our past, creating a

about the transition from beast to man, and what we can learn about ourselves from looking to our history of violence and the journey towards enlightenment. Inspired by the iconic 1924 film HÄXAN: Witchcraft through the Ages, this new imagining presents the earth and its inhabitants during a catastrophic meteor shower, and the d generation of man's efforts to save himself in his final mpments. Statement: Cosmic annihilation is something I've been dwelling on over the past year. This film developed around the idea of it, and the vision of a hot summer night, fuelled by sexual ritual and violence. I respond to the festival's theme of empathy, examining its fragility, particularly in how it extends beyond our own kind, to animals and our earth to differing degrees. How does one call themselves empathetic when so much of living involves doing harm to something else? If life is irreparably entwined with suffering, is the ultimate act of the empath to die? And how much of our empathy exists naturally, ungoverned by law and regulation? Is our creator as empathetic as we are? Or is empathy its own kind of self governance.



stacie ant opyum 022

OPYUM 022 presents STACIE ANT @whosthereplease in DIGITAL PERFORMANCE

Stacie Ant's character-driven work operates as a critique and rejection of the male gaze, enhanced by a modern culture of digital immersion. She harnesses the very digital tools offered in a technologically-dependent world as a means of empowering female identity and sexuality. Often humorous, Ant's work offers a way of looking at a fast-paced digital realm through a lens of irony and satire.

Stacie's work spreads within several mediums; 3D animation, Augmented reality, and web3 projects. She is a Co-Founder of XELEVEN, an immersive metaverse company. In recent years, she collaborated with numerous fashion brands including Adidas, Nike, and Adrianna Hot Couture. Her personal work is exhibited internationally, including at Miami Art Basel, Kraftwerk Berlin, Milan Fashion Week, and South by South West.

From a laptop in Berlin images are being sculpted of an ironic digital world that satirises our dependence on the digital in a post-truth society. From the male gaze to psychological effects of technology on our perception of reality there is more to these alluring figures than meets the eye. Stacie Ant's work may seem sexy but it is also political and intercultural.

What do you think about avatar influencers like?
It's an interesting concept, but it's important to keep in mind that «influencers» like @lilmiquela raised millions of dollars from Silicon Valley investors so they operate on a next level budget and have an entire production team behind the project. Since the rise of @lilmiquela, I've been approached by a few people who wanted to collaborate on a new digital influencer project but I don't think that I am very interested in that. Personally, I am more interested in artists who have a strong net presence and who share their own avatar as part of their body of work - and this often means commissioned projects by fashion brands so in a way it is a similar



miles greenberg opyum 022

OPYUM 022 presents MILES GREENBERG @miles.greenberg

LATE OCTOBER, 2022

Late October is durational performance installation with neither beginning nor end. Sculptural in nature, this piece expands upon the Black body as both subject and matter. The human figure is incorporated into the exhibition space in such a way that it serves both as infrastructure and as the inhabitants whom it serves. In Late October, we lift each other up.

Late October is a nod to the Black origins of surrealism. It is a slow-burning spatial gesture that both renews and relies upon the poetic capacities of the Black body in space, underlining our unique relationship to the fantastical.

Stills from Late October film, captured by Adrien Bertolle

Location• La Totale Collective at Galleria Continua, Les Moulins, Boissy-le-Châtel, FR

Duration• 6 hours

Miles Greenberg (born in Montreal in 1997) is a New York-based performance artist and sculptor. His work consists of large-scale, sensorially immersive and often site-specific environments revolving around the physical body in space. These installations are activated with often extremely demanding durational performances that treat the body as sculptural material. These performances are then captured in real time before the audience to generate later video works and sculptures.

Scenography & Production • Botanical Agency - Elena Seegers and Simon de Dreuille

Production & Studio Management • Rachel Halickman

Casting Director • Hybra

Make-up • Cécile Paravina

Image • Adrien Bertolle

Image production• Thomas Duchene

Performed by • Paula Doory, Eden Tinto, Collins, Snake Ninja, Jamsy, Serena Freira, Jeff AKA Flyest Shot



pierre gaignard opyum 022

OPYUM 022 presents PIERRE GAIGNARD @pierre666

Pierre Gaignard is an artist, sculptor and director, co-founder of Wonder (artist-run-space).

For ten years, he has produced a documentary work composed of sculptures, performances and experimental films, documentaries and fiction.

If his work resembles a wild ethnology, it is above all because his films, sculptures, or performances are objects of study that do not distance themselves from their subject.

Thus, magic and ritual are never far from its practice, as it is a question of creating the conditions for a personal cosmogony where big data meets popular balls, where technique is fortunately diverted to the service of the barbecue. Pierre Gaignard assumes a do-it-yourself aesthetic that has nothing retro but opens onto a dystopian poetics where meat juice is the equal of an abstract painting. His urban shamanism (which often takes place in the context of the admirable Wonder) is the expression of a schlag vitalism, one

of the means of resisting the capitalist order in its dancing capacity to invest forms in escheat. His program can then be read as taking care of the weed.



jasper griepink opyum 022

OPYUM 022 presents JASPER GRIEPINK @jaspergriepink

Jasper creates Participatory Performances, Installations, Research & Words

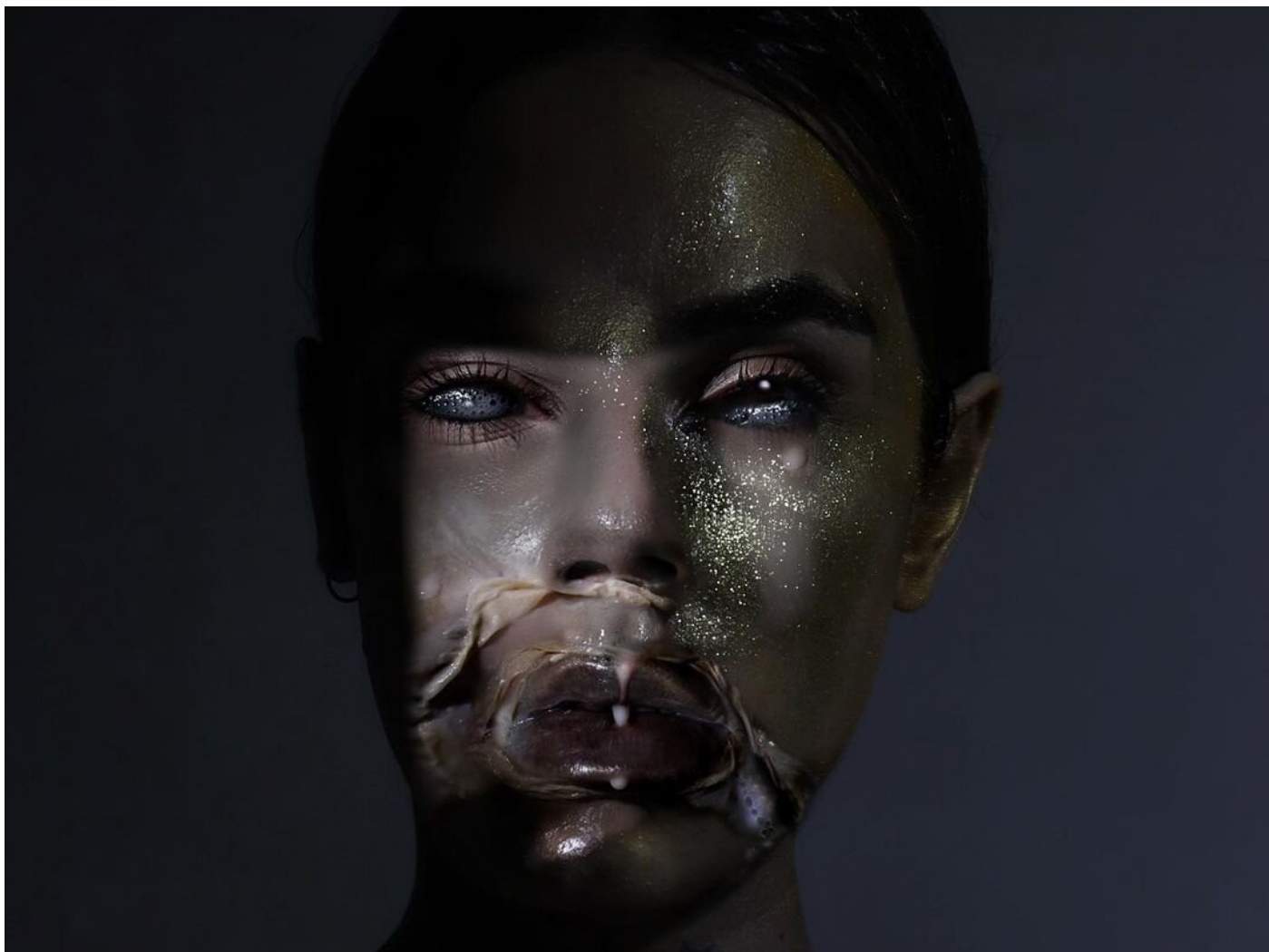
They design Sacred Time and Space and work with feelings, histories and bodies.

Jasper Griepink's art activates the intersections between nature spirituality, sexuality, community, ecology, gender, language and the politics in and around these zones

He is currently based in Amsterdam, Netherlands.

EARTH (hurt) shows a folkloric creature in a desperate state. The dark and emotional soundtrack refers to “eco-grief”—despair about the climate crisis. Covered in wet soil and crumpled into a trembling heap, the creature breathes deeply in and out as it tries to utter “Earth is our biggest teacher”—a reminder of times when the earth was revered as a wise and powerful source. Although we may not see them, Griepink

suggests that invisible beings are also going through a dark period, just like we are. The Earth itself is in pain. The guttural and deep soundtrack paired with the embodied performance of the artist conveys an emotional call for empathetic belonging to the earth.



aun helden opyum 022

OPYUM 022 presents AUN HELDEN @aunhelden

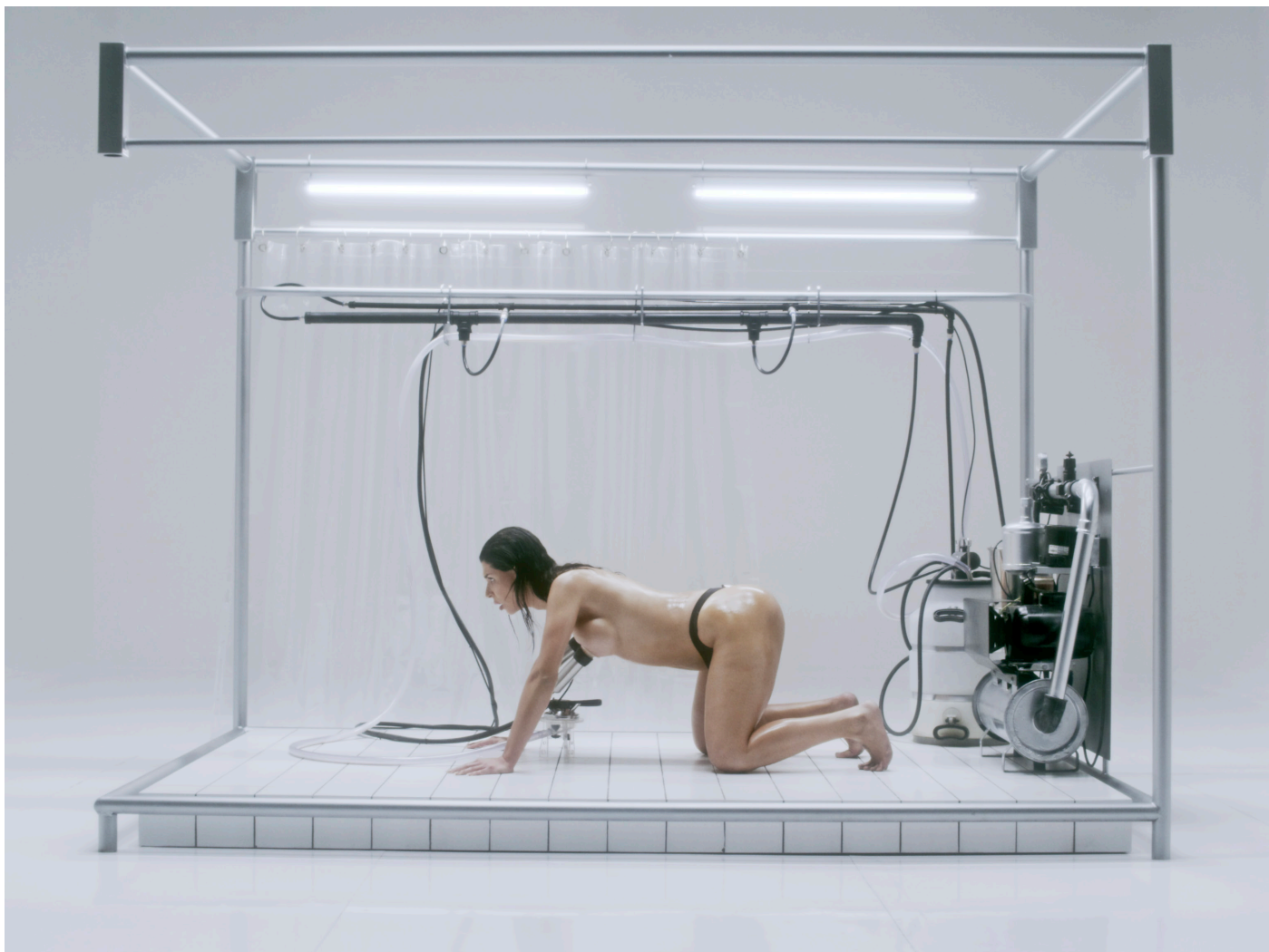
Aun Helden is a being of the natural world trying to birth and break out. “I’m a dream, a dream of myself, and when you’re a dream you don’t need destiny, your body is made of life and death...I am myself a tree-root rioting against concrete. Ambitioning to create a failure of all those protocols and make them implode, so I can experience death as symbiosis of the transgender process - when you stop to only being hungry but also becoming food to the world.»

Aun Helden is a Brazilian transdisciplinary artist who works with multiple media such as performance, prosthetic incorporation, video, sound and image. She develops the creation process of a new body’s imagery, creating fictions and languages that escape from the human and binary expectations, all aligned with her semiotic identity and epistemological research.

The imagery that results from her processes, whether in performances or on Instagram, are uncomfortable, apocalyptic

and stem from the sense of strangeness that has always accompanied her.

Denaturalizing her gender and sex, she is recreating her body with total autonomy and fluidity, her work is fundamental to combat a conservative ideology.



nidia aranha opyum 022

OPYUM 022 presents NIDIA ARANHA @nidia_aranha

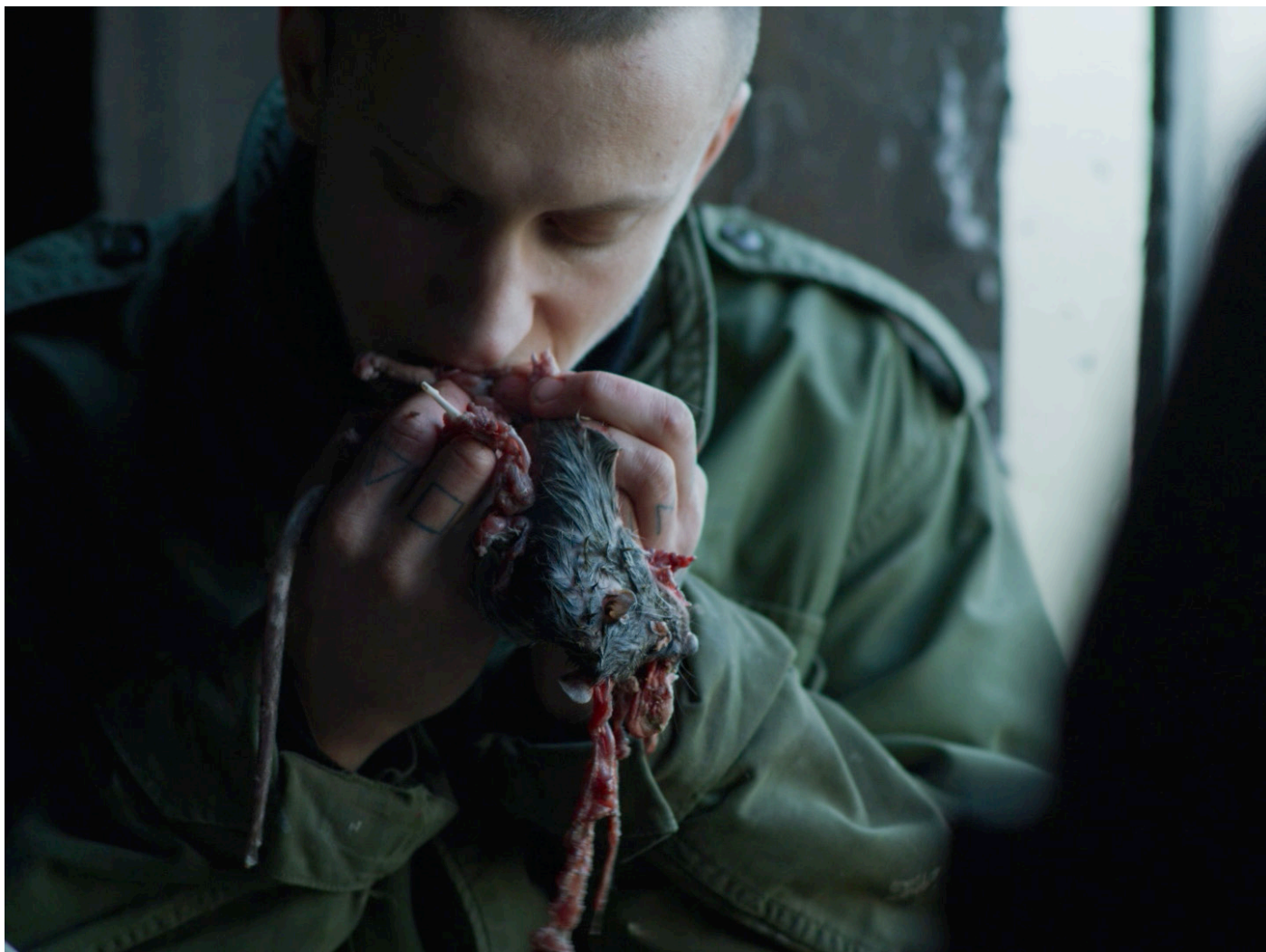
ORDENHA 002, 2022

Nidia Aranha is a visual artist, researcher and artistic director from Rio de Janeiro, Brazil.

"My artistic conception explores experimental and clandestine scientific methodologies, the shaping of what one might call transvestite technology. Steeped in gender disobedience and substantial medical hegemonic protocols. I resorted to biological hacking procedures."

In ordenha 002 It is proposed the insertion of a Trans organism in a mechanical milking circuit in cattle breeding. Adopting the idea of a productive being, the sign of lactation is presented in the hypercapitalist logic of the mercantile body and in the dehumanized relations of the dairy cow and my body within the same extractive chain. Doing an in-depth study of the hormonal regime and the mechanisms of extraction betrays a speciesist relationship, which lives in the

traction betrays a speciesist relationship, which lives in the hegemonic inconsistency over the species of the cis human. The synthetically induced guideline in the elaboration of transvestite corporeality, its history of sexual exploitation and deprivation of their humanity is directly linked to the ceremonial protocols of the dairy chain and relationships that deprive women of safety.



petr davytchenko opyum 022

OPYUM 022 presents PETR DAVYDTCHENKO

For the past three years, the Russian artist has been living exclusively off roadkill in an attempt to pursue a “semi-autonomous and non-governed way of life”. Davydtchenko presents his gruesome art practice mainly through video installations. Petr was inspired to go off-grid by the 2008 financial crash, and sees his grim lifestyle as a working prototype for 21st century living – subsisting on modernity’s collateral damage.

On capitalism dystopia, eating rats, vampire blood, NFT’s and the apocalypse. Petr Davydtchenko in conversation with Maria Abramenko.

Could you tell us about your project that has been shown in Paris during the Opyum Festival? How is this project to be developed in its future?

The internet giants go offline today and never return. What happens tomorrow?

On capitalism dystopia, eating rats, vampire blood, NFT’s and the apocalypse. Each day the community gained insight into the profitability of the endeavour and began to facilitate capturing the rodents. It is a zero-waste strategy that promotes a circular economy – an economy blessed by high fertility rates and rapid reproduction cycles, resulting in the exponential growth of the central product. I ate 115 rats and converted them into 100 unique NFT tokens, to be released into the marketplace in a pyramid structure. The first mischief of 10 have a value of 0.73ETH, the second are valued at 1.46ETH, the third at 2.19ETH and they continue to increase until the last reach 7.32ETH. The creatures are transposed from the passageways of the city into the cryptographic data-set – eternalised in the immutable maze of peer-to-peer transactions, feeding and fattening ad infinitum. While the rats burrow through the meta-data, in and out of people’s wallets, Rat Race 100 takes the form of an alchemistic algorithm, an act of humanitarian aid and an illumination of Cologne’s most lucrative commodity.



shalva nikvashvili opyum 022

OPYUM 022 presents SHALVA NIKVASHVILI

**MY EX HUSBAND R*PED ME
GOVERNMENT R*PED ME
DO YOU ALSO MAYBE WANT TO R*PE ME ?!**

My name is Shalva Nikvashvili. I was born in Georgia, on July 22, 1990. It was a hot Georgian summer day, when my mother gave birth to me in Sighnaghi (a town located in the eastern part of Georgia). She had difficulties while giving birth and they thought I would not survive but somehow I did. They had kept me for several days in intensive care. My mother could not have any physical contact with me, which consequently resulted in me refusing to be breastfed. Back then, my grandmother had a cow; her name was Martha and apparently, she became a replacement for my Mother, she was my food supplier....

Nikvashvili's headpieces are a strangely relatable exploration of identity – safely rebellious; the authentically manufactured subversion of his role-play. Each piece is a fractional exploration and manifestation of his thoughts, ideas and memories, brilliant in their mundanity or in their grandeur. He is like a descendant of Giuseppe Arcimboldo. The mad brilliance of his creations evokes the vegetal visages of the Renaissance artist. But the statements Nikvashvili's pieces are charged with replace Arcimboldo's whimsical playfulness with a flair for the grotesque.



emiliana rat opyum 022

OPYUM 022 presents EMILIANA RAT @emi.rat

"I work as an art director and styling for films since 2017. In 2018, i created a project called SEXO EN PUBLICO. Established as an alternative to the conventional textiles trade, I work towards promoting the freedom of expressing one's own sexual identity and it's destigmatization. Apart from doing clothes, i like doing installations and performances so that i can work with an audience.

Empathize means to share, to experience the feelings or thoughts of another person. It's the action of understanding, of being aware or being sensitive to someone else's emotions.

Sex is about reading your partner (s) emotional states..

Sexual connections are not possible without empathy. Sex becomes empty and selfish.

Sexual connections come directly from empathy.

Empathy is at the core of sex and it becomes the mediator in sexual relationships. It's because of empathy that we can feel safe, and comfortable during sex, it's because of empathy that we can create safe spaces, and express our fantasies

and desires without being ashamed or scared.

There are some extreme sexual practices / fetishes where people really risk their lives. These practices wouldn't be possible without the partners involved being highly sensitive

and having the capacity to be in the other person's skin.



payne zhu opyum 022

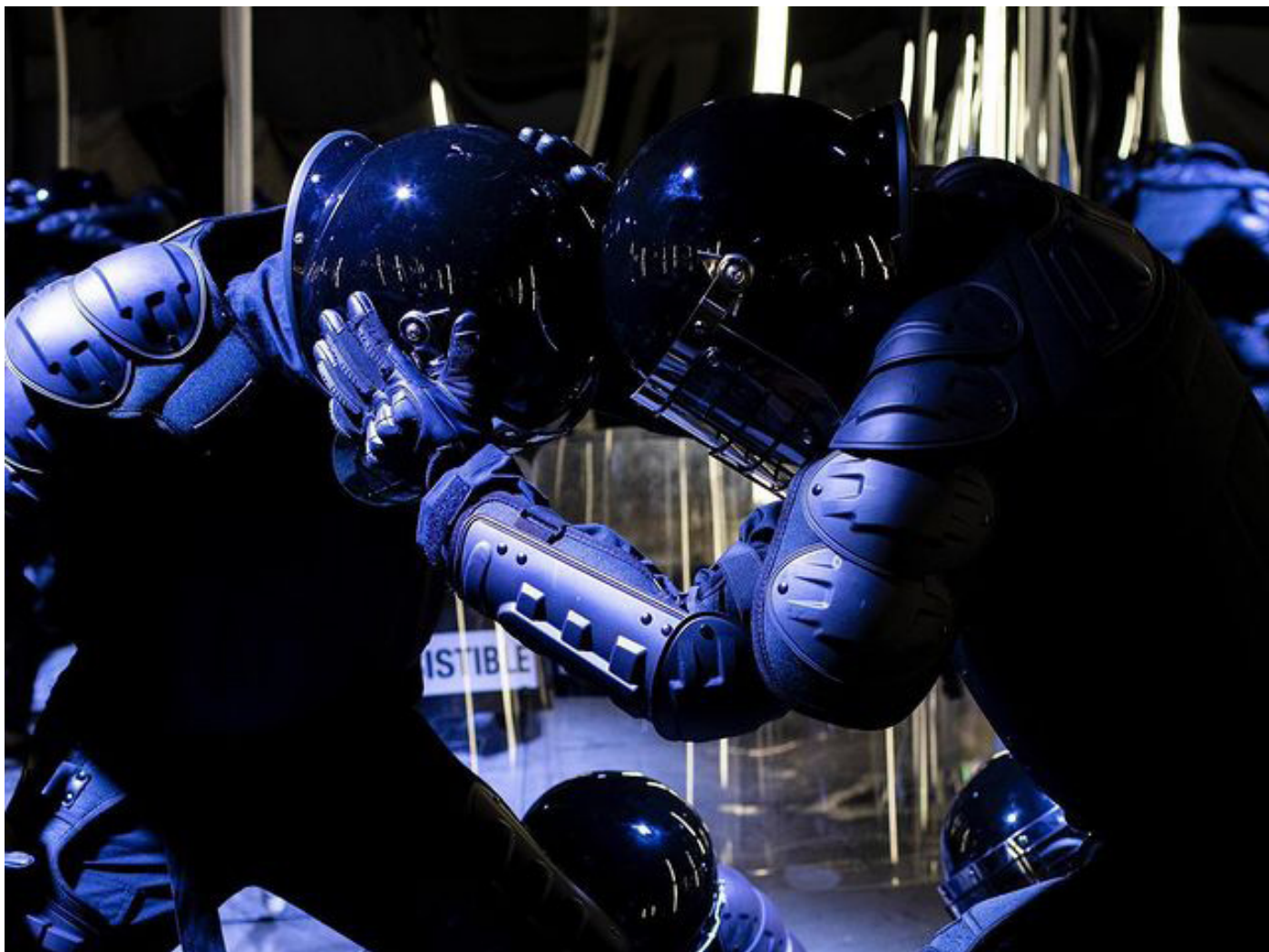
**OPYUM 022 presents
PAYNE ZHU**

**MATCHPOOL
2022, 16'50'', 4-channel HD video, B/W, sound**

Payne Zhu, b.1990, lives and works in Shanghai, graduated from Shanghai University of International Business and Economics. Payne Zhu critically investigates the control systems that lead the rheology of finance, body, image, and becomes an exile or a rule-breaker, revealing or creating conflicts that are often hidden behind these systems.

Matchpool - Through Based on the simulation of the dancing parties on the dance floor as matching supply and demand, MATCHPOOL unpacks the relationship between cooperation and competition by which to explore deeper issue of matching. On a pitch dark dance floor, be it the bodies, faces or the dance floor have all become gray and white fluids in

this clip, where moving images, like the currency described in the song, are intermediaries that can be used for exchange and constantly generate a vivid and exciting power.



penthouss opyum 022

OPYUM 022 presents PENTHOUSS @penthouss

PENTHOUSS IS A MULTIDISCIPLINARY ART HUB COMPRISED OF ARTISTS ANNA LANN, YONATHAN TRICHTER AND HELEN NEVEN, BASED IN LONDON AND PARIS.

PENTHOUSS PRODUCES WORK THAT SPANS PERFORMANCE, SCULPTURE, INSTALLATION AND FILM, MAKING USE OF SUR-REALISTIC IMAGERY WITH PENTHOUSS-PRODUCED PROPS, COSTUMES AND SETS.

PENTHOUSS' RICH AND DISTINCTIVE VISUAL VOCABULARY, COMBINED WITH LANN'S SCORING, MATERIALISE AS CINEMATIC AND UNCANNY UNIVERSES THAT EXPLORE CURRENT ISSUES OF OUR OWN, SUCH AS POWER, TECHNOLOGY, MYTH, AND SOCIAL RITUAL.

PENTHOUSS CELEBRATES COLLABORATION, WITH A PLURALIST APPROACH TO RESEARCH AND PRODUCTION, INVOLVING COLLABORATORS FROM A RANGE OF DISCIPLINES AND BACK-GROUNDS.

open call

submissions until 1st november

The open call is dedicated to a wide range of projects that contribute to deepening and expanding the concept of performance, within the digital arts in the circuit of contemporary creative practices.

The winner will participate in the exhibition EMPATHY by OPYUM 022 at the cultural center 3537.org in Paris. Will have a book published by C.C. Books and an On-line Residence on the festival's digital platforms in 2023.

BRONTEZPURNELL - «100boyfriendsMixtape(TheDemo)», USA
EGLE PILKAUSKAITE - « erotic Massage for a wood sculpture », LITHUANIA

ODE - « notes on Travecacceleration », BRAZIL



egle pilkauskaite opyum 022

OPYUM 022 presents Egle Pilkauskaite @pilkauskaite

Title• erotic massage for a wood sculpture Year• 2022

Duration - 5:00 min

Author• Egle Pilkauskaite

Camera• Lukas Keizikas

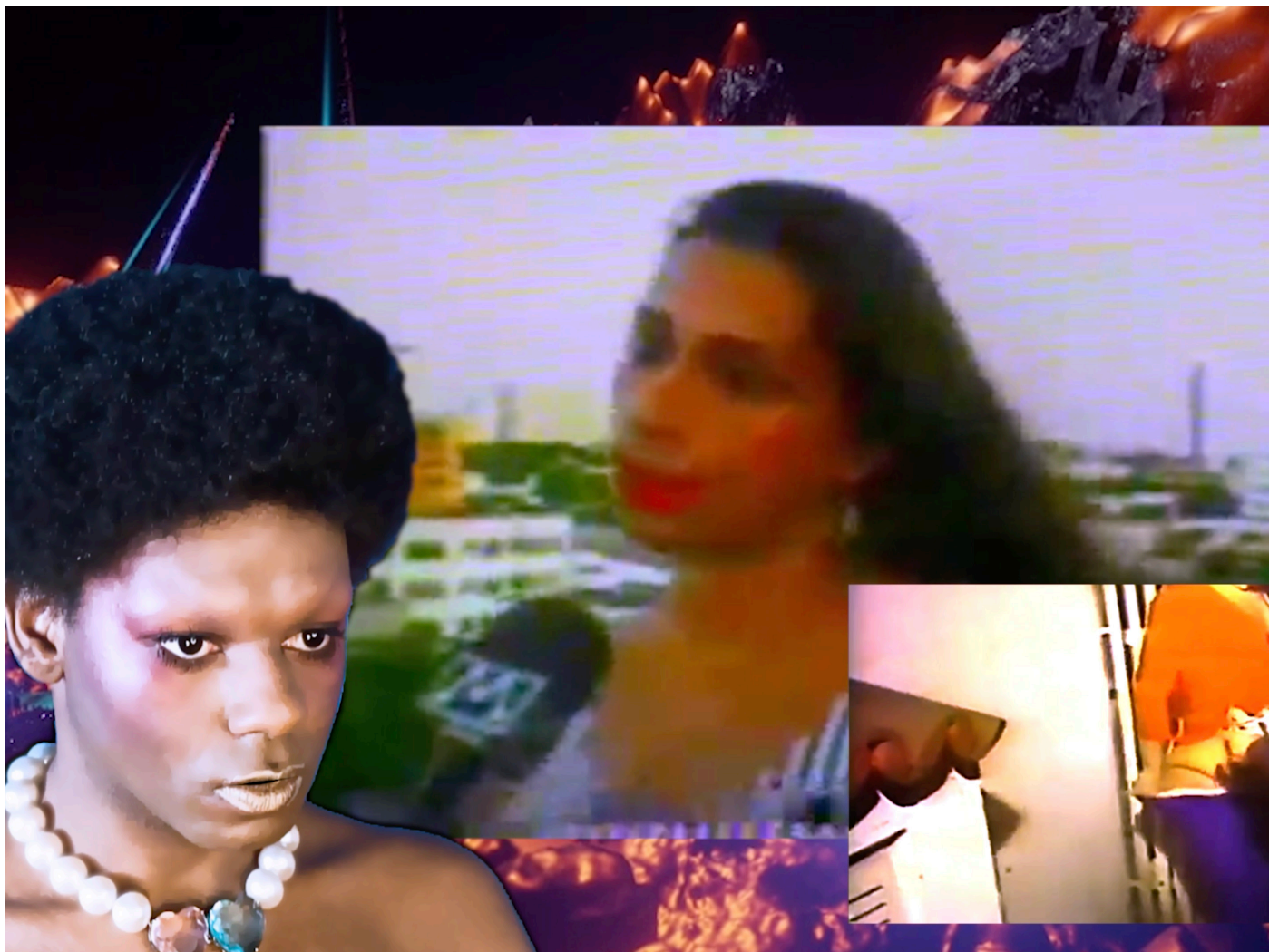
Video editing• Stasys Maciulskas

The relationship between the author and the sculptural object developed during the creative process is always special and multi-layered. I removed the layers of bark from the tree burl, as if I undressed it gently. The polishing process revealed surface relief of a sleek shape and it became more and more fleshlike. The materiality and form of the object clearly suggest its natural completeness. In the shown video projection, the oiling of the wood is performed with the systematic movements of an erotic massage master. Although it is a special tactile method, at first glance it is almost no different from ordinary surface coating with oil. A slight change in hand movement creates a new meaning and

raises the question - are we seeing the work by fetishizing it.

About the artist•

Egle Pilkauskaite is a mixed media artist based in Vilnius. Her practice is rooted in conceptual investigations of themes such as• ruins, displacement, the anthropocene, or new materialism, and driven by exploration of various industrial, as well as craft-oriented, techniques and materials. She holds a BA from Camberwell College of Art.



ode opyum 022

OPYUM 022 presents ODE @bornalongaroad

In her video essay, *Notes on Travecceleration* (2021), an animated avatar of the Brazilian artist Ode says “My travesti identity makes me and other people like me be considered subhuman• however, we also reinvent ourselves as inhuman and antihuman.” The narration is interspersed with found footage depicting slavery, segueing into old news interviews with gender non-conforming street people and ending with the new visibility being afforded trans people in the contemporary media-landscape globally. With a nod to American curator Aria Dean’s 2017 essay ‘Notes on Blaccele-ration’, Ode posits that, accelerationism – that is the idea of accelerating capitalism and technological change to arrive at the disintegration of neoliberal hegemony sooner than might otherwise be the case – has always been implicit in travesti identity.

Ode is a self-taught 24-year-old multidisciplinary Brazilian artist based in São Paulo who works with the realms of directing, styling, writing and curating.



brontez purnell opyum 022

OPYUM 022 presents Brontez Purnell @brontezpurnell

Shot on 8mm by Gary Fembot and sound by Jesse Carlo Parsons

Set in an urban fairytale, DeShawn (an unlikely anti-hero) is smack-dabbing in the middle of a peculiar crossroads. He is haunted by the ghosts of one hundred men, ex-“boyfriends,” in addition to the ghosts of everyone they dated. His days are filled with spiraling epiphanies and lucid, reckless bohemianism fueled by systemic poverty and ennui. In this particular sketch he is relating his philosophy of the world to an unknown caller on his landline telephone while magically shrink-fitting a new pair of jeans that he recently shoplifted from Levi’s.

Brontez Purnell is the author of a graphic novel, a novella, a children’s book, the novel *Since I Laid My Burden Down*, and, most recently, *100 Boyfriends*, which won the 2022 Lambda Literary Award in Gay Fiction, was longlisted for the 2022 Mark Twain American Voice in Literature Award and the 2021 Brooklyn Public Library Literary Prize, and was named an Editors’ Choice by the New York Times Book Review. The recipient of a 2018 Whiting Writers’ Award, specifically, the Tennessee Williams Award for Fiction, and the 2022 Foundation for Contemporary Arts Robert Rauschenberg Award, he was named one of the thirty-two Black Male Writers of Our Time by *T*. The New York Times Style Magazine in 2018. He is a TV writer, and has written for the tv series “*Queer As Folk*” and Showtimes “*America Gigolo*”. Born in Triana, Alabama, he’s lived in Oakland, California, for 20 years.