

OLYA KROYTOR /1986/ Moscow  
olyakroytor.com

## EDUCATION

2008-2009 Institute of Contemporary Art  
2007-2008 School of Contemporary Art “Free Workshops” (Moscow Museum of Modern Art)  
2003-2008 Moscow Pedagogical State University (Graphic Art Department)

## AWARDS/GRANTS

2017 Nominated for the Kandinsky Prize: “Project of the Year” Moscow, Russia  
2017 “Grant Program for Emerging Artists”, Garage Museum of Contemporary Art, Moscow, Russia  
2016 “Grant Program for Emerging Artists”, Garage Museum of Contemporary Art, Moscow, Russia  
2015 Kandinsky Prize “Emerging Artist: “Project of the Year” /winner/, Moscow, Russia  
2014 Shortlisted for the Sergey Kuryokhin Contemporary Art Prize: “Best Public Art”, St. Petersburg, Russia  
2012 Nominated for the Kandinsky Prize: “Emerging Artist”, Moscow, Russia  
2012 Nominated for the Strabag Art Award, Vienna, Austria

## RESIDENCIES/FELLOWSHIPS:

2016 Joseph Brodsky Memorial Fellowship Fund Award: “Visual Art”  
2015 Center for Contemporary Art Zarya Residency, Vladivostok, Russia

## SOLO EXHIBITIONS:

2016 “Excluding Equilibrium”, A. Kasteyev State Museum of Arts, Almaty, Kazakhstan  
2016 “The Coordinates of Disappearance”, Artwin Gallery, Moscow, Russia  
2015 “On the Other Side”, Artwin Gallery, Kicik Qalart, Baku, Azerbaijan  
2015 “Time That Exists”, Zarya Center for Contemporary Art, Vladivostok, Russia  
2015 “Eight Situations”, Artwin Gallery, Moscow, Russia  
2014 “Unnecessary”, Komnata Gallery, Theater of the School of Modern Drama, Moscow, Russia  
2011 “Dissociative Identity Disorder”, Moscow Museum of Modern Art (MMOMA), Moscow, Russia  
2011 “Split Personality”, Regina Gallery, Moscow, Russia  
2010 “Composition №1”, Dvoretz Gallery, Saint Petersburg, Russia

## SELECTED GROUP EXHIBITIONS:

2019  
“A-Real Film Festival #2”, Studio 4413, St. Petersburg, Russia  
“A-Real Film Festival”, Electro Museum, Moscow, Russia  
“Sky is always clear” (reenactment of Yoko Ono’s “Water Event”), Moscow Museum of Modern Art, Moscow, Russia  
“Listen to me. New Archive of Limited Edition Art – 2019”, New Tretyakov State Gallery, Moscow, Russia  
“Public and private”, Cube Gallery, Moscow, Russia  
“XII International Art Symposium “Alanika””, National Museum of the Republic of North Ossetia-Alania, Vladikavkaz, Russia  
“The organs of perception of art”, Krasnoyarsk Museum Center, Krasnoyarsk, Russia  
“7th Festival of Contemporary Art “Tsiolkovskiy””, Innovative cultural center, Kaluga area, Russia  
“Solyanka Art Squat Forum”, Solyanka State Gallery, Moscow, Russia  
“Red Arrow. Moscow — Saint Petersburg, a look from the 1980s”, Heritage House, Belgrade, Serbia  
“SOS. Russia”, Embassy of Austria in Moscow, Moscow, Russia

“In Residence: From the Collection of Zarya Center for Contemporary Art”, Center for Contemporary Art Zarya, Vladivostok, Russia

“Invited By”, Solyanka State Gallery, Moscow, Russia

2018

“Co-autor”, Creative Industrial Cluster “Octave”, Tula, Russia

“The Marvellous Cacophony”, Belgrade biennale of contemporary art, 57th October Salon, Belgrade City Museum, Belgrade, Serbia

“2344. Penetration”, Central Exhibition Hall Manege, Moscow, Russia

“Anatomy of fairytale”, Pörnbach Contemporary, Munich, Germany

“Hair”, Moscow Museum of Modern Art, Moscow, Russia

2017

“CREATurE Live Art: International Performance Art Festival”, Post Gallery, Kaunas, Lithuania

“New Literacy”, 4th Ural Industrial Biennale of Contemporary Art, Main Project “Decay”(video art), Ekaterinburg, Russia

“Empatheia“, Schusev State Museum of Architecture, Moscow, Russia

“Siberian Utopia“, KANSK International Architectural Festival, Kansk, Russia

“A quoi rêvent les forêts?“, Galerie Les filles du calvaire, Paris, France

“Luther und die Avantgarde“, Old Prison, Wittenberg, Germany

“Man as Bird. Images of Journeys“, Special Project of the Pushkin State Museum of Fine Arts for La Biennale di Venezia 57th International Art Exhibition, Palazzo Soranzo Van Axel, Venice, Italy

“Internal Manifesto“, Ground Hodynka Gallery, Moscow, Russia

“Prokofiev’s 3D Dimension“, Sergei Prokofiev Museum, Moscow, Russia

“Dream Movie Theater“, Ground Peschanaya Gallery, Moscow, Russia

2016

“DIALOGUE: Contemporary Art From Russia“, KBS Art Center, Seoul, South Korea

“Transcendent Piano Festival“, Muzeon Park of Arts, Moscow, Russia

“After Glamour“, Kunst im Tunnel, Dusseldorf, Germany

“Shelter“, Archstoyanie Festival of Landscape Objects, Moscow, Russia

“DADA Festival“, The National Center for Contemporary Arts, Moscow, Russia

“Co-Author“, Center of City Culture, Perm, Russia

“BALAGAN. Contemporary Art From the Former Soviet Union and Other Mythical Places“, Kuhlhaus, Berlin, Germany

“Martyr“, ArtRu Gallery, Moscow, Russia

2015

“Practice Contact“, 11th Krasnoyarsk Museum Biennale, Krasnoyarsk Museum Center, Krasnoyarsk, Russia

“Remember Tomorrow“, Street Art Museum, St. Petersburg, Russia

“ARTBAT FEST 6“, Almaty, Kazakhstan

“Influence“, ARTPLAY Design Center, Moscow, Russia

“The Fest“, Krasnoyarsk Museum Center, Krasnoyarsk, Russia

“People in the City“, The National Center for Contemporary Arts, Moscow, Russia

“Ceremonial Portrait“, 50A Studio, Moscow, Russia

“Russian Performance: A Cartography of its History“, Garage Museum of Contemporary Art, Moscow, Russia

2014

“What We Hear, When We Look?“, Parallel Program Manifesta'10, First Cadet Corps, St. Petersburg, Russia  
“A Time for Dreams“, Main project of the 4th Moscow International Biennale for Young Art, Museum of Moscow, Moscow, Russia  
“Moscow. Barocco“, Parallel program of the 4th Moscow International Biennale for Young Art, Triumph Gallery, Moscow, Russia  
“Don't Even Dream!“, Parallel program of the 4th Moscow International Biennale for Young Art, RuArts Gallery, Moscow, Russia  
“Do It“, Garage Museum Of Contemporary Art, Moscow, Russia  
“After the Comic“, Erarta Museum, St. Petersburg, Russia

2013

“Stability. Ghosts“, Random Gallery, Moscow, Russia  
“Always in the Vanguard“, Murray Edwards College, Cambridge, England  
“Part of the Whole“, 5th Moscow Biennale of Contemporary Art, Winzavod Center for Contemporary Art, Moscow, Russia  
“Expansion of the Subject“, Moscow Museum of Modern Art (MMOMA), Moscow, Russia  
“Out of the Forest“, Archstoyanie Festival of Landscape Objects, Kaluga Region, Russia

2012

“The Reset“, Red October Gallery, Moscow, Russia  
“V\_museum - Platform Moscow“, Haus der Berliner Festspiele, Berlin, Germany  
“Between Heaven and Earth“, Rizzordi Art Foundation, St. Petersburg, Russia  
“Baltic Biennale of Contemporary Art“, Rizzordi Art Foundation, St. Petersburg, Russia  
“2nd Ural Industrial Biennale of Contemporary Art” (Main Project), Ekaterinburg, Russia  
“Price“, ArtRu Gallery, Moscow, Russia  
“RussenKo“, Kremlin-Bicetre City Hall, Kremlin-Bicetre, France  
“Triple Reflection“, Studio Kopecks, Moscow, Russia  
“Vglaz“, Pechersky Gallery, Moscow, Russia

2011

“Employment History“, PROEKT\_FABRIKA, Moscow, Russia  
“Run“, ArtSquat Forum, Moscow, Russia  
“Nuts“, Regina Gallery, London, England  
“9 Days“, Solyanka State Gallery, Moscow, Russia  
“Russian Space Art“, ArtRu Gallery, Moscow, Russia  
“MODESTY“, FLACON Factory, Moscow, Russia  
“Malevich Spiral“, KOMNATA Gallery, Moscow, Russia  
“Russian Landscape“, M&J Guelman Gallery, Moscow, Russia

2010

“A lot - A lot“, Gallery on Vspolny, Society for the Encouragement of the Arts, Moscow, Russia  
“ArtDiplom 2010“, Lyceum of the Russian Academy of Arts, Moscow, Russia  
Independent project within Art Moscow 2010, Central House of the Artist, Moscow, Russia  
“DO NOT DISTURB“, Biennale for Young Art, ‘Science 254’, Moscow, Russia  
“No Translations“, ArtRaum Gallery, Moscow, Russia  
“Bozar“, ArtRaum Gallery, Moscow, Russia

“Fresco» Part I: “Shadow’s Thirty Six Friends”, ArtRaum Gallery, Moscow, Russia

2009

“Can’t Take It Anymore”, VCSI, Voronezh, Russia

“Sputnik Art”, TSUM, Moscow, Russia

“Art After the End of History”, Central Artist’s House, Moscow, Russia

“Graphics”, ArtRaum Gallery, Moscow, Russia

“Second Square”, Open Scene Space, Moscow, Russia

“Let Me Think”, 3rd Moscow Biennale of Contemporary Art, Red October, Moscow, Russia

#### SPEAKING ENGAGEMENTS:

2019 The educational environment, Moscow, Russia

2019 “7th Festival of Contemporary Art“Tsiolkovskiy””, Innovative cultural center, Kaluga area, Russia

2019 Galerie Solvay, Paris, France

2019 Feminization of Art Environment, Festival Communications, Media and Design, Digital Business Space, Moscow, Russia

2019 Higher School of Economics Art and Design School, Moscow, Russia

2019 Creative Industrial Cluster “Octave”, Tula, Russia

2018 “Performance and actionism” Pioner Cinema, Moscow, Russia

2018 Multicenter “My territory”, Tobolsk, Russia

2018 “How do awards and media influence to the creative career of young artists?» Cosmocosmos Art Fair, Gostiny Dvor, Moscow, Russia

2018 Art + Blockchain, Loft “Aviator”, Moscow, Russia

2017 Artist in a changing world, Cosmocosmos Art Fair, Gostiny Dvor, Moscow, Russia

2017 Yeltsin Center Art Gallery, Ekaterinburg, Russia

2016 National Research University Higher School of Economics, Moscow, Russia

2016 Moscow Museum of Modern Art, The School of Contemporary Art “Free Workshops”, Moscow, Russia

2016 Solyanka State Gallery, School of Performance PYRFYR, Moscow, Russia

2016 Garage Museum of Contemporary Art, Moscow, Russia

2016 V Moscow International Biennale for Young Art, Trechgor'naya Factory, Moscow, Russia

2016 A. Kasteyev State Museum of Arts, Almaty, Kazakhstan

2016 Solyanka State Gallery, PYRFYR Performance School, Moscow, Russia

2015 Solyanka State Gallery, PYRFYR Performance School, Moscow, Russia

2015 Zarya Center for Contemporary Art, Vladivostok, Russia

2014 The National Center for Contemporary Arts, Moscow, Russia

#### COLLECTIONS:

The New Tretyakov Gallery, Moscow, Russia

Krasnoyarsk Museum Center, Krasnoyarsk, Russia

Gogova Art Foundation, Russia

Fundación Magnolia, Mexico

ZARYA Center for Contemporary Art, Vladivostok, Russia

#### TEACHING EXPERIENCE

2019 *Learning Area* “The Performance Art” class

2011-2016 *The Bauman Moscow State Technical University*, class of Drawing and Descriptive Geometry

**PURIFICATION /performance/ 2011**

*Solyanka VPA Gallery, Moscow, Russia*

*A special project of the 4th Moscow Biennale of Contemporary Art*

Duration: 9 days, 5 hours/day

A study of memory and an attempt to understand it. A washing of floors, after the gallery's visitors, using hair as an attempt to cleanse of negative past experiences.

[https://www.youtube.com/watch?v=ODGPhyTU\\_Ns&t=3s](https://www.youtube.com/watch?v=ODGPhyTU_Ns&t=3s)





**TIME THAT EXIST /performance/ 2015**

*Center for Contemporary Art "Zarya", Vladivostok, Russia*

Duration: 8h. 53min.

The performance "Time that exists" is the experience of understanding the conception of time. Every day, spent by a man, leaves an invisible trace on his course of life. One of the things, that are influencing us, is an absolutely immaterial substance of time. It seems, that time exists only in our thoughts, that we always hear around us "I have no time" "I wish I had more time", but you can neither see time nor touch it.

During the performance, N.(artist) was digging up a part of the ground on the hill "Holodilnik" in Vladivostok, forming a hiking path. Every 2 hours the artist was fixing the time and placing the plates, which indicated current time. By the means of work, N. endows time with physical shapes. The flag "Time that exists" – affirmation of time's materiality and struggle against statements' transparency, arose as a final result of the performance.

[https://www.youtube.com/watch?v=T5C0nWaQS\\_Y&t=25s](https://www.youtube.com/watch?v=T5C0nWaQS_Y&t=25s)



### UNTITLED /performance/ 2013

*Archstoyanie Festival of Landscape Objects, Kaluga Region, Russia*

Duration: 1st day – 6 hours, 2nd day – 8 hours

The very first time I was at the Louvre, the first thing I did was go to see the Mona Lisa. When I came back, my aunt asked, “Well, how was it?!” I told her that I was terribly sorry for her ... Hundreds of people constantly photographing a still image – it seemed to me that it was so difficult and unbearable for her to be there ... A lot of people want to take a picture and keep it as a souvenir (of course, taking a good picture through glass and the barrier is impossible), to bring a piece of a miracle back home ... Then, I started thinking about the relationship between the artist and his work. Well, any work of art is basically a naked artist telling the viewer all the most intimate details about him, and sometimes even what he is ashamed or afraid of ... People can form their own opinions, both about the artist and his work. They can think well of him, but they can also walk all over him; they can laugh, wonder, be angry or feel absolute happiness, etc. ... And you know what? I became convinced of that using this work of art as an example. I saw all the emotional gradations – all in one work of art. In general, the first day I lay there for six hours, and then the second day for eight hours, and I took an hour-long break. It can be compared to a children’s game when they hide something very important under glass. And, of course, the theme – which everyone thought about – is the afterlife ... But I don’t think it’s bad. It is a story about a person who felt so bad that he tried to get away from it all, but the people remained. What Andrei Levkin said after the death of Yanka Dyagileva seems very appropriate here, “Angel, interrupted. This life is very similar to a wire: you have to walk through it, swinging: you walk, look down and fall, glowing with some crap. You’ve become something that has no name. You’re lying there, where all sleep well: yes, the snow is always under us. Don’t fly, don’t fly so low.” This is only a short part of a long text ... You know, it is still hard for me to write texts; I feel and understand more on the inside. But I hope I have made something clear, more or less ... Just in case there are any questions. And yes, this performance was the most difficult for me. My friends told me that everything has been thought through perfectly to cause a response ... But this was not even my goal (and that is the funniest thing!) because I did the same performance two years ago at a museum. All my artist friends turned up, but it was nothing extraordinary – I lay there for only two hours and the audience had seen everything already. I didn’t even think about ordinary people coming here – bringing their own worlds with them – and that there will be so many responses, and these responses will be so sincere

<https://www.youtube.com/watch?v=ZxTsqhGc9a8>

<https://youtu.be/19d6Qr0V8gU>



**A VERY SCARY ROOM /performance/ 2019**

*Solyanka State Gallery, Moscow, Russia*

Duration: 4 hours

Upon entering, participants found themselves in a “prison visiting room” separated from me by a glass partition. Conversations would begin as soon as participants picked up the phone, I’d ask: “What would you like to be free of?”. Conversation ended 20 minutes later with a bright flash of white light, symbolizing deliverance.

<https://www.youtube.com/watch?v=Zg4DRNOLyTc>





**2344 (ARIADNE'S THREAD) /performance/ 2017**

*"Man as Bird. Images of Journeys"*

*Special project of the Pushkin State Museum of Fine Arts as the Collateral Event of the 57th International Art Exhibition of La Biennale di Venezia, Palazzo Soranzo Van Axel, Venice*

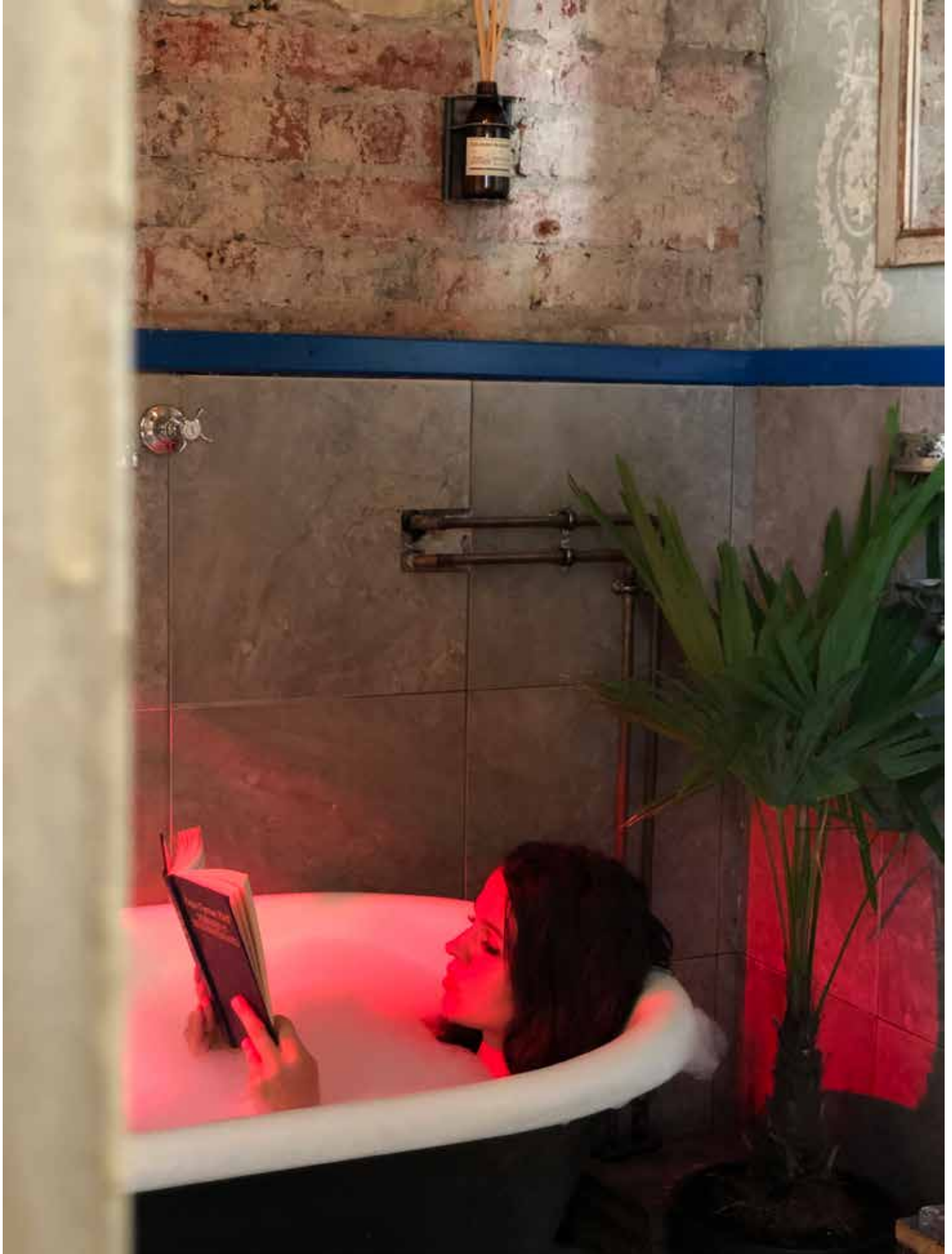
Duration: 1-5 hours

The performance is based on the previous

performance by Olga Kroytor "2344" where the number identifies the length of the thread that the artist's dress was made of. In the final project of the exhibition "Here and Now" the artist moves away from the position of the main performer since the director and the performer have their own ways to go. The artwork tells about the interaction and interleaving of private stories and experience forming a web of life. The dress becomes the metaphor of the conventions of the existence. It is a reference to the artist's earlier performance "Cocoon" where the observable cocoon became the symbol of the illusory security. In this case the dress becomes a "shell" that everyone needs to remove by naturally making their own path - intersecting and creating a new figurative reality

<https://www.youtube.com/watch?v=0fMxWdoOsKg>

<https://www.youtube.com/watch?v=rap6KDuYaUk>



“SORRY, I’M LATE” /performance/ 2019

*Leveldva restaurant, Moscow, Russia*

Duration: 4 hours

“This performance consisted of me acting at a dinner party the way I’d act if I was at home: taking a bath, reading a book, drinking, painting, watching TV, eating, sitting by the fireplace and occasionally adding fire-wood. I didn’t pay attention to the other guests, neither looking at them nor talking to them. Three hours later, I changed into my regular clothes and emerged before the audience with the words: “Sorry, I’m late.”



### **THE FULCRUM /performance/ 2013**

*Garage Museum of Contemporary Art, Moscow, Russia*

Duration: 2 hours

The Fulcrum both a symbolic and physical attempt to find support in reality, where the basic values are constantly changing and being replaced by new guidelines. A controversial merging of the sensation of flight, and fear of falling, results in a feeling of both personal greatness and total solitude. The Fulcrum transports into a metaphor of finding 'a pivot' and raises questions about who we are when we're alone and whether we can handle it.

<https://www.youtube.com/watch?v=QHd8o0FiPFU>



ISOLATION /performance/ 2015

*The Garage Museum of Contemporary Art , Moscow, Russia*

Duration: 1 hour

2014 saw the launch of military operations in Ukraine, along with a time when doing anything became impossible. I'd spend 24hrs a day reading the news, as did my colleagues; making art at a time like simply wasn't possible. I was suffocating from the impossibility of what was happening, and I had the idea for a performance. At the same time, I was asked to take part in Hans-Ulrich Obrist's project "Do It," where artists wrote instructions for realizing their works. I chose Tino Segal's, which simply stated: "Do it, keep doing it."

<https://www.youtube.com/watch?v=pNckGZUgFd0&t=25s>



Guilt /performance/ 2011

*ArtSquat Forum*

*Special Project of the 4th Moscow Biennale of Contemporary Art, Moscow, Russia*

Duration: 2 hours

“Guilt” consists of me kneeling on salt for four hours. It draws from a Slavic tradition of punishment. The performance is an attempt to purify through pain; to understand its symptoms as well as what’s stronger — internal or external.



COCOON /performance/ 2016

*Archstoyanie Festival of Landscape Objects, Kaluga Region, Russia*

Duration: 1 hour

“The Cocoon becomes a symbol of protection and a harbinger of something new but simultaneously, as warning that with time, a place of safety can become dangerous for the wanderer it contains.”

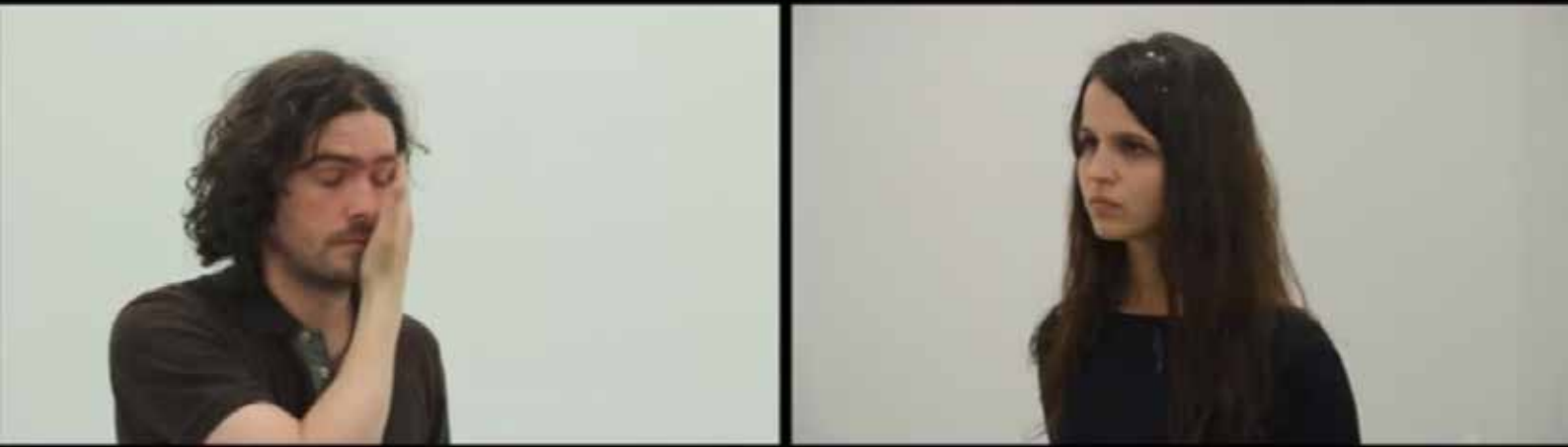


### **THE OVERCOME /performance/ 2015**

*Street Art Museum, Saint Petersburg, Russia*

Duration: 1 hour

Olya Kroytor has practiced performance art in open public spaces for quite a long time. The artist's main topic and philosophy: a space trial with her own body acquires the status of the public act, and the risk, linked to improvisation, is necessary for any performance. The artist rejects the sterile laboratorial environment of galleries and museums for the sake of an open and unforeseen result. Performance was a real suffer to her. Hanging upside down, she was trying to shake with hope in order to free herself. The attempts to overcome the resistance of the perishing rope, the gravitational pull and the wind that continuously changes the amplitude of the rocking are the real suffering of the present. The stoic opposition to the open environment, its turbulent nature and the inability to define the right direction are the metaphoric expression of today's personality and state of society. The moment when an artist becomes free has a very symbolic meaning - the help had come from the side.



**BETWEEN /performance/ 2016**  
*Regina Gallery , Moscow, Russia*  
Duration: 20min.

In “Between”, a man spits into a woman’s face for 20 minutes. After each time, he wipes off his own face with his hand. The woman sits motionless and silent, obediently accepting his actions. The man and the woman in this case become participants of the performance only for greater expressiveness as two energetically opposed figures. There easily be people of the same sex or age; people that know each other or are meeting for the first time because the performance is a reflection on the nature of human relationships, which often involve grievances. Offending others, we usually experience ambiguous and painful feelings, which is clearly reflected in the example of the man in “Between” — with each passing minute it becomes increasingly difficult for him to continue to keep going. The performance evokes a certain mirror effect and a displacement of roles. Often, when becoming the abuser, we feel that we are the ones that are offended. In this way, in her performance, “Between”, Olya Kroytor highlights the difficulties of communication people experience with others and analyzes the nature of the connection between people.

<https://www.youtube.com/watch?v=LcXJi3lpuoY&t=1026s>