



OLYA KROYTOR

Performance | Video Art | Installation | Photography | Collage | Silkscreen

Olya Kroytor

Born in 1986, Moscow, USSR

Live and work in Iceland

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

2020 BOE Art Prize, finalist, Berlin, Germany

2017 Nominated for the Kandinsky Prize: Project of the Year, Moscow, Russia
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
Nominated for the Strabag Art Award, Vienna, Austria

RESIDENCIES / FELLOWSHIPS

2022 SÍM Residency, The Association of Icelandic Visual Artists, Reykjavik, Iceland

2016 Joseph Brodsky Memorial Fellowship Fund Award: "Visual Art", American Academy in Rome, Italy

2015 Center for Contemporary Art Zarya Residency, Vladivostok, Russia

SOLO EXHIBITION

- 2022 *Næsta Stopp Er*, Ganginum Gallery, Reykjavik, Iceland
- 2021 *Beyond the Wall of Sleep*, Syntax Gallery, Moscow, Russia
- 2016 *Excluding Equilibrium*, A. Kasteyev State Museum of Arts, Almaty, Kazakhstan
The Coordinates of Disappearance, Artwin Gallery, Moscow, Russia
- 2015 *On the Other Side*, Artwin Gallery, Kicik Qalart, Baku, Azerbaijan
Time That Exists, Zarya Center for Contemporary Art, Vladivostok, Russia
Eight Situations, Artwin Gallery, Moscow, Russia
- 2014 *Unnecessary*, Komnata Gallery, Theater of the School of Modern Drama, Moscow, Russia
- 2012 *Affiches et Collages*, RussenKo Festival, Kremlin-Bicêtre, Paris, France
- 2011 *Dissociative Identity Disorder*, Moscow Museum of Modern Art (MMOMA), Moscow, Russia
Split Personality, Regina Gallery, Moscow, Russia

SELECTED GROUP EXHIBITIONS

- 2022 *A! - Gjörningahátíð / Performance Festival*, Akureyri Art Museum, Akureyri, Iceland
Tunglið, tunglið taktu mig, Korpúlfsstaðir Exhibition Hall, Reykjavik, Iceland
- 2021 *The Homecoming*, Moscow Museum of Modern Art (MMOMA), Moscow, Russia
Named by Vasari. Gothic, Volgo-Vyatsky branch of the The Pushkin State Museum of Fine Arts (Arsenal), Nizhny Novgorod, Russia
A Time to Embrace and to Refrain From Embracing, 6th Ural Industrial Biennale of Contemporary Art, Main Project "Exit From the Gallows"(performance), Yekaterinburg circus, Ekaterinburg, Russia
Zverev Art Prize Shortlist Exhibition, Winzavod Center for Contemporary Art, Moscow, Russia
Festival of New Russian Videoart, GUM-Cinema, Moscow, Russia
Given Circumstances, performance, Solyanka State Gallery, Moscow, Russia

- 2020 *The Session*, The National Center for Contemporary Arts, Ekaterinburg, Russia
Bon Voyage, Galerie Galerie Charraudeau, Paris, France
One Hundred Landscapes for One Person, The Tretyakov State Gallery, Vladivostok, Russia
Moscow International Experimental Film Festival (MIEFF); *Fakel*, *Salut*, *Zvezda Cinema*, Moscow, Russia
GENERATION XXI. Donated by Vladimir Smirnov and Konstantin Sorokin, New Tretyakov State Gallery, Moscow, Russia
The -Fe Male, Home Performance Art Festival, online
The Russian Fairy Tale. From Vasnetsov to the Present, New Tretyakov State Gallery, Moscow, Russia
2020-2070, Schusev State Museum of Architecture, Moscow, Russia
- 2019 *A-Real Film Festival #2*, Studio 4413, St. Petersburg, Russia
Adaptation, K. A. Timiryazevs State Biological Museum, Moscow, Russia
A-Real Film Festival #1, 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
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

CURATORIAL PROJECTS

2020

Performative program of the festival dedicated to World AIDS Day "One Blood", Voznesensky Center, Moscow, Russia

"Body as a Media", The 8th Days of Contemporary Art (DOCA) International Festival, Gum-Red-Line Gallery, Moscow, Russia

COLLECTIONS

*The New Tretyakov Gallery, Moscow, Russia
Krasnoyarsk Museum Center, Krasnoyarsk, Russia
Gogova Art Foundation, Russia
Fundación Magnolia, Mexico
Galeria Piotra Nowickiego, Warsaw, Poland
ZARYA Center for Contemporary Art, Vladivostok, Russia*

TEACHING EXPERIENCE

2020

The Institute for The Humanities and Information Technologies "The Body as Media" class

2019

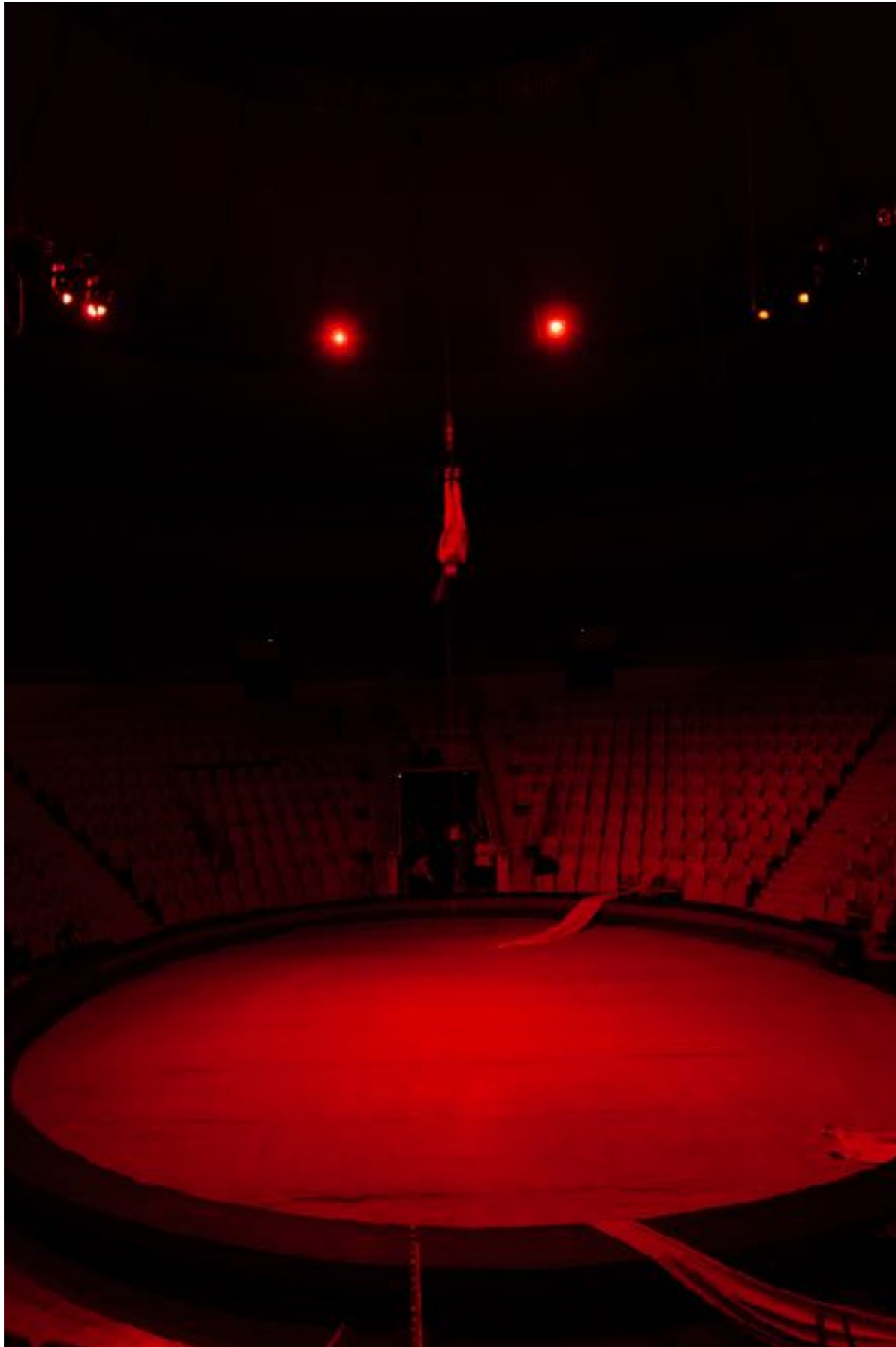
The Learning Area "The Performance Art" class

2011-2016

The Bauman Moscow State Technical University / class of Drawing and Descriptive Geometry

A photograph with a strong red color cast. In the center-left, a man in a dark suit and a fedora hat stands with his back to the camera. To his right, a woman is lying on a table, her body angled towards the right. The background is a plain wall with faint horizontal lines. The overall mood is mysterious and dramatic.

SELECTED PERFORMANCES



EXIT FROM THE GALLOWS, 2021

duration: 40min, 6th Ural Industrial Biennale of Contemporary Art, Main Project, Yekaterinburg circus, Ekaterinburg, Russia

Conversation with my best friend:

Kate: When I was little, I always felt sorry for the animals in the circus. And therefore I did not go there.

Me: You know, I didn't care about them ... Because the same thing happened at my house.

Watching interviews with circus tamers, I really wanted to understand their psychology and what drives them to do all of that stuff. I was eager to find what unifies such personality disorder and psychological type because there must be an explanation for the desire to work as a tamer. I was struck by the repeated phrase I heard in their interviews that training equals education. The circus is like other public places ("common areas") is a coagulation of our present. Where we came from, where we are now, and extremely rarely, where we want to be. In fact, such places best reveal the general disorder of society and people who are isolated from each other and at the same time are united around the circus performance. Another important point for me was the well-known composition which is played practically in all circuses in the world. This is an excerpt from the 1897 military march *The Exit of the Gladiators* by the Czech composer Julius Fucik. His nephew is a journalist and critic Julius Fucik who wrote *Notes from the gallows*, while the Gestapo kept him in the Pankrac prison just 45 years later. Audio-visual formulas involve the viewer in the process of subconscious communication and create an opportunity to enter into a discussion about what is usually appropriate to discuss.

Society is changing, but unfortunately that transformation is very slow. We still tend to divide everything into black and white, good and bad. Therefore, even the most important humanistic goals often take on a despotic modus. Struggling with the vertical structure built by millennia of war, people still use the methods of the vertical itself. We doom ourselves to endless running along Cartman's triangle by using the same old methods. Exit from the gallows is a three-part performance set in the ritual space of the circus. It reflects Rene Girard's ideas about a society that seeks opportunity to express aggression through an act of violence. Exit from the gallows is a special meditative practice that combines the forms of acute social drama of theatrical performance and philosophical reflection. The horror of the social convention lies precisely in the fact that "tamer" exists in us and at any moment he is ready to adjust our behavior and way of thinking in accordance with generally accepted social frameworks or schemes. This omnipresent character in a neat suit and a snow-white shirt left the pages of Franz Kafka's novel, and established himself as Agent Smith in the Wachowski's saga of Matrix. The problem arises of the spread of violence as a new norm and the experience of living that norm is stored deeply at the level of collective memory as we can see in the architecture of circuses and seats multiplied in rows and seem to reach the very point of zero. We are taking part in a literal revision of the soul of its hell on earth that was created by someone's silent permission.

Video

Video





THE SCARY ROOM, 2019

duration: 4 hours, Solyanka VPA Gallery, Moscow, Russia

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.

Video



2344 ARIADNE'S THREAD), 2017

duration: 2 hours , "Man as Bird. Images of Journeys" Special project of the Pushkin State Museum of Fine Arts as the Collateral Event for the 57th International Art Exhibition of La Biennale di Venezia, Palazzo Soranzo Van Axel, Venice

The name of the performance changes each time in accordance with the length of the thread used to make the dress. Only by getting rid of the old can you gain something new.

Video | Video



COCOON, 2016

*duration: 4 hours, Archstoyanie Festival of
Landscape Objects, Kaluga Region, Russia*

*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.*

Video

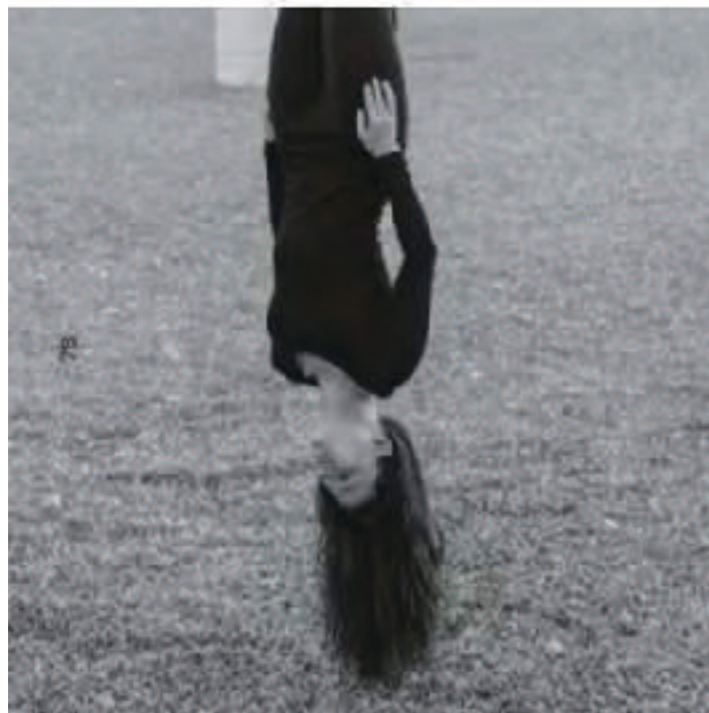
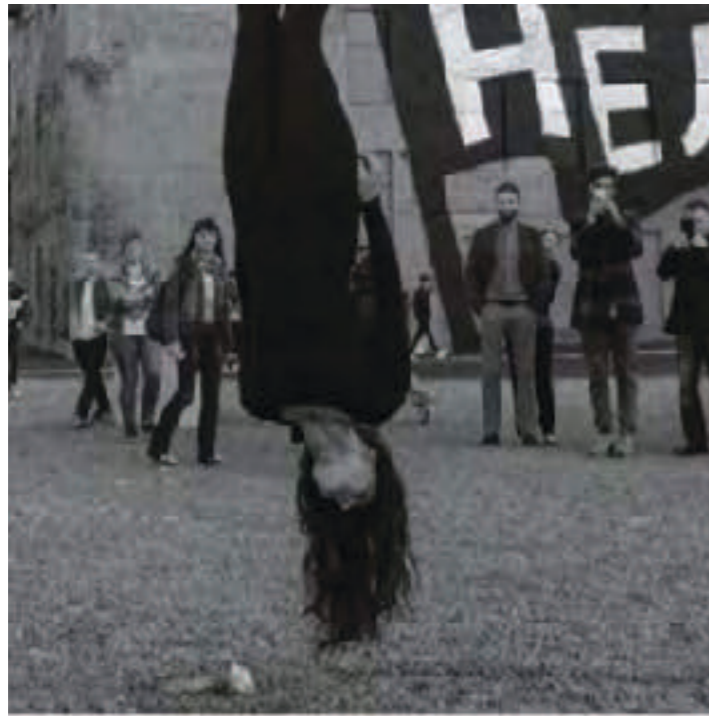


ISOLATION, 2015

duration: 1 hour, the Garage Museum of Contemporary Art, Moscow, Russia

2016, Kunst im Tunnel, Düsseldorf, Germany

*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." **Video***



THE OVERCOME, 2015

duration: 1 hour, Street Art Museum, Saint Petersburg, Russia

Main topic and philosophy: a space trial with one's own body acquires the status of the public act, and the risk, linked to improvisation, is necessary for any performance. Rejecting 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.



THE FULCRUM, 2013

duration: 2 hours, Garage Museum of Contemporary Art, Moscow, Russia

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.

Video

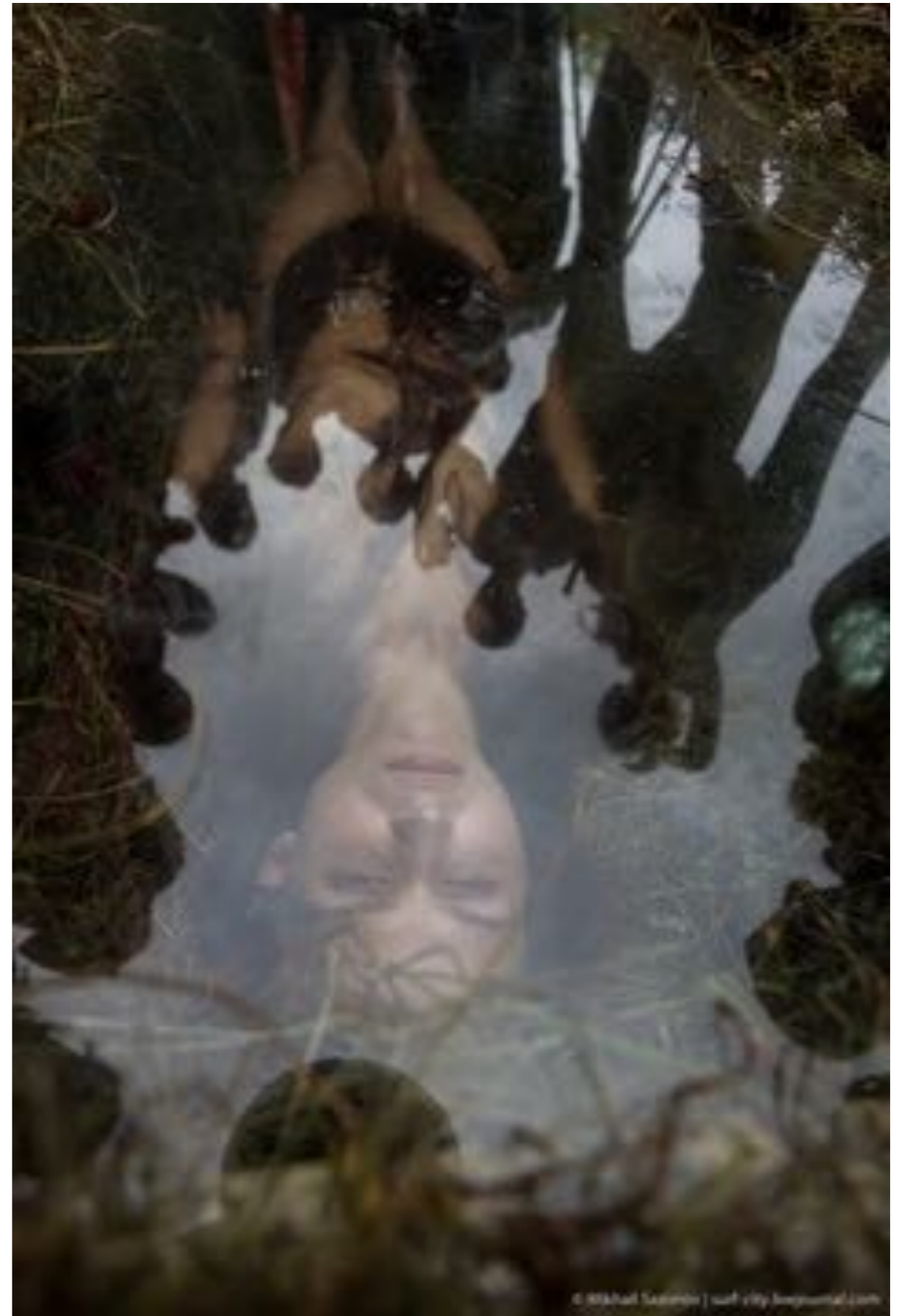
UNTITLED, 2013

duration: 1st day – 6 hours, 2nd day – 8 hours,
Archstoyanie Festival of Landscape Objects, Kaluga
Region, Russia

2018 "Anatomy of fairytale", Pörnbach Contemporary,
Munich, Germany

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 ...

Video



BETWEEN, 2013

duration: 20min, Regina Gallery, Moscow, Russia

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.

Video | Video



PURIFICATION, 2011

duration: 9 days, 5 hours/day, Solyanka VPA Gallery, a special project for the 4th Moscow Biennale of Contemporary Art, Russia

"Here and Now", Moscow Museum and Exhibition Association Manege, 2018

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.

Video



VIDEO ART



DECAY, 2016

duration: 5:45, "On the Other Side", Artwin Gallery, Kicik Qalart, Baku, Azerbaijan

This piece explores transitional states — first and foremost, those that are between life and death. I first began to fear death when I was five. In retrospect, this fear was provoked by a desire to live. With time, I understood that it's impossible to live with one's eyes closed and that it's crucial to be in the 'here in now' and not just physically but spiritually as well. A combination of the following two incidents lies at the core of this piece:

I. Five years ago, I went on a boat trip with some friends. One of the days, it wouldn't stop raining so everyone was huddled under a tarp getting warm by the fire. I was tired and wanted to sleep so I got into my tent instead. I fell asleep for I don't know how long and what I saw, I can't really call a dream. I was in a space where everything was white. There were no objects — just white nothingness.

I couldn't see my body nor hear anything. And yet, I felt overwhelming happiness like I've never felt before. It filled me to the brim and it was the only thing I felt. After some time passed, I realized that this total happiness was death and that I need to wake up immediately. I did but realized that I wanted to go back and fell asleep again. Then, I woke up again and went back to sleep once more... This went on for some time until a friend of mine entered the tent and woke me up completely. After this incident, I began to search for the meaning of what happened and realized that this is what the state between death and one's future life looks like. My fear of death decreased and I was now able grasp that moment that was previously beyond my comprehension.

*II. Three years ago, I moved into a new studio. The studio used to belong to an artists that died 19 years ago. He was 47 at the time. Along with the studio, I also got his slides. They were photographs of his friends and family and were mostly taken during his travels. I decided to project the photos and while some of them remained as is, a number of them began to dissipate. This may have been because the studio was in pretty bad shape; it often flooded, was overwhelmingly humid with an overgrowth of mold, and no one had worked there for five years. Anyway, the slides began to dissipate before my eyes — some more, some less and white light would stream from beneath them. I watched them unable to turn away and suddenly, the puzzle came together — this was my dream and what was happening to the slides was the transition from one incarnation to another. The desire to illuminate this transition is reflected in this video. **Video***



DREAMS, 2019

Duration: 15:07, Moscow Museum of Modern Art, Russia

Video on gypsum pillow with water

Video



INSTALLATIONS



THE BURNT ROOM, 2009-2015

Scale: 7m x 7m x 5m / fabric, wood

Two years ago, I lived in a shared apartment. The second room was occupied by an old homeless person. He used to be a scientist, but then something happened to him and he had gone mad, lost his family and began drinking heavily. He had an apartment, but no means to support himself, so he would search for food in a dump and cook it in the kitchen. I gave him food occasionally. Sometime later, at Christmas, he died. He used to always lock his room but that day the door to his room was open. I found him dead, surrounded by thousands of things – a lot of cabinets, sofas, shelves, a refrigerator, a gas stove, two tables, lots of dishes, books, clothes, old notebooks, and countless shoes ... After the doctors, the police and the 'meat wagon' had left, I went to the landing and found his coat, a walking stick, a backpack, and a bag with empty cans. It was at that very moment I felt terrified with what remains of a person after his or her death. Tons of unnecessary things! Things that we are saving all our lives, so often forgetting about the real values. We burn, leaving ash and lots of bills, checks and documents behind.

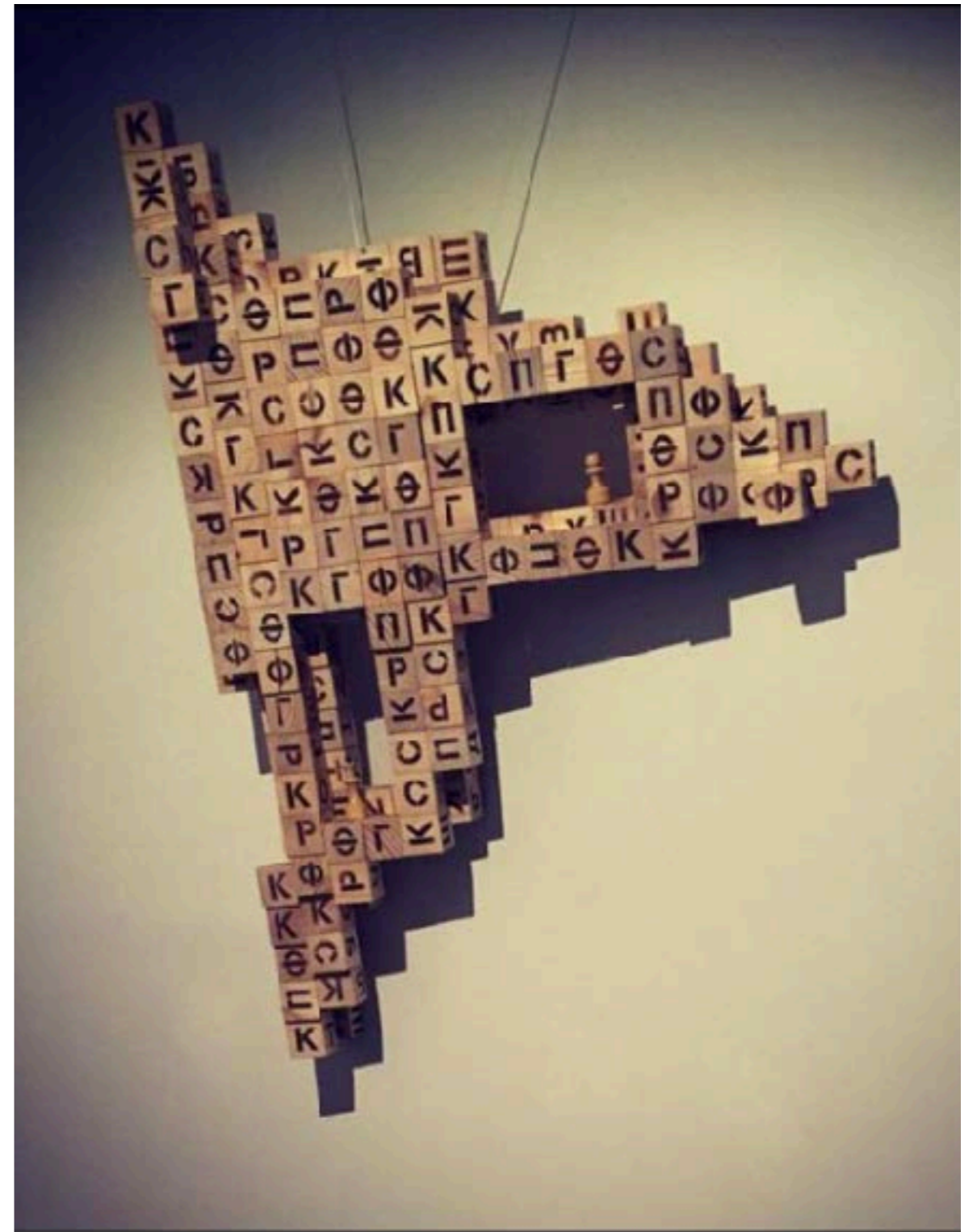
With my installation, I tried to recreate a burned room. Only a flickering lamp reminds the viewer of a possible life – everything else here is dead. The labels of old furniture (mostly from the eighties) are hung up in the air: a wardrobe, a table, chairs, a bed, a clock, bedding, etc. This way, I'm trying to reconstruct the interior of the shared apartment that burned a long time ago and where now nobody lives ...



Fed Up, 2017-2022

Scale: 100x60 cm (cubes 4x4 cm) / wood, acrylic

A series made from children's wooden blocks. Each piece explores the relationship between chaotic street sounds and noises — in which one can periodically hear one's own voice. Most of the letters are meaningless with only the ones protruding the farthest forming words. "All this doesn't concern me", "Fed Up" and "Hush" etc.





PHOTOGRAPHY



EXTRAS, 2015-2021

Size: 75*50 / 120*80 cm, print on dibond

A series of photographs revealing the phenomena of the superuous person as well as that of the ones who have disappeared.



"As for time, the disappearance lasts forever."

Jean-Louis Deotte

In visual or semantic conversations and contexts, disappearance is a phenomenon that ripples through all the world's cultures. Its depictions are hinted at in the paintings of Velázquez and the masters of the Northern Renaissance, before taking form in the work of Magritte, then picking up a certain radicality in the strategies of Conceptualism. The motif of disappearance as both a traumatic void, but also a means of bridging a gap in time – the existential paradigm of "in between" – is fully explored within the intimate dramas of the work of Olya Kroytor. Understanding the surrounding reality as a kind of supra-state, filled with gravitational pull, the artist experiences the irresistible urge not only to find an image of repressive forces and fix it, but also to uncover within herself the ability to set up a nonlinear balance in this scenario of reverse perspective, through her dream-like forms. This ongoing dialogue allows Kroytor to open her own unique chapter in the history of the "empty" pause – disappearance. Within the coordinates marked out by the anticipation of a future event after the loss of the past, the phenomenon of disappearance cannot be separated from the visual machinations of quantum mechanics, the transition from the discrete image to the image-in-flux, where we lose any sense of the position of the observer and his location. Kroytor's visual perspective in this situation approaches the same paradoxes of space that helped influence the birth of non-Euclidean geometry and Albert Einstein's theory of relativity. The universal scientific and figurative paradigms come into focus in the personal optical philosophy of the artist, flowing through the prism with the "lost" numerical sequences of Daniil Kharms and the disappearance of whole nations in the postmodern commentaries of Milorad Pavić's Dictionary of the Khazars.



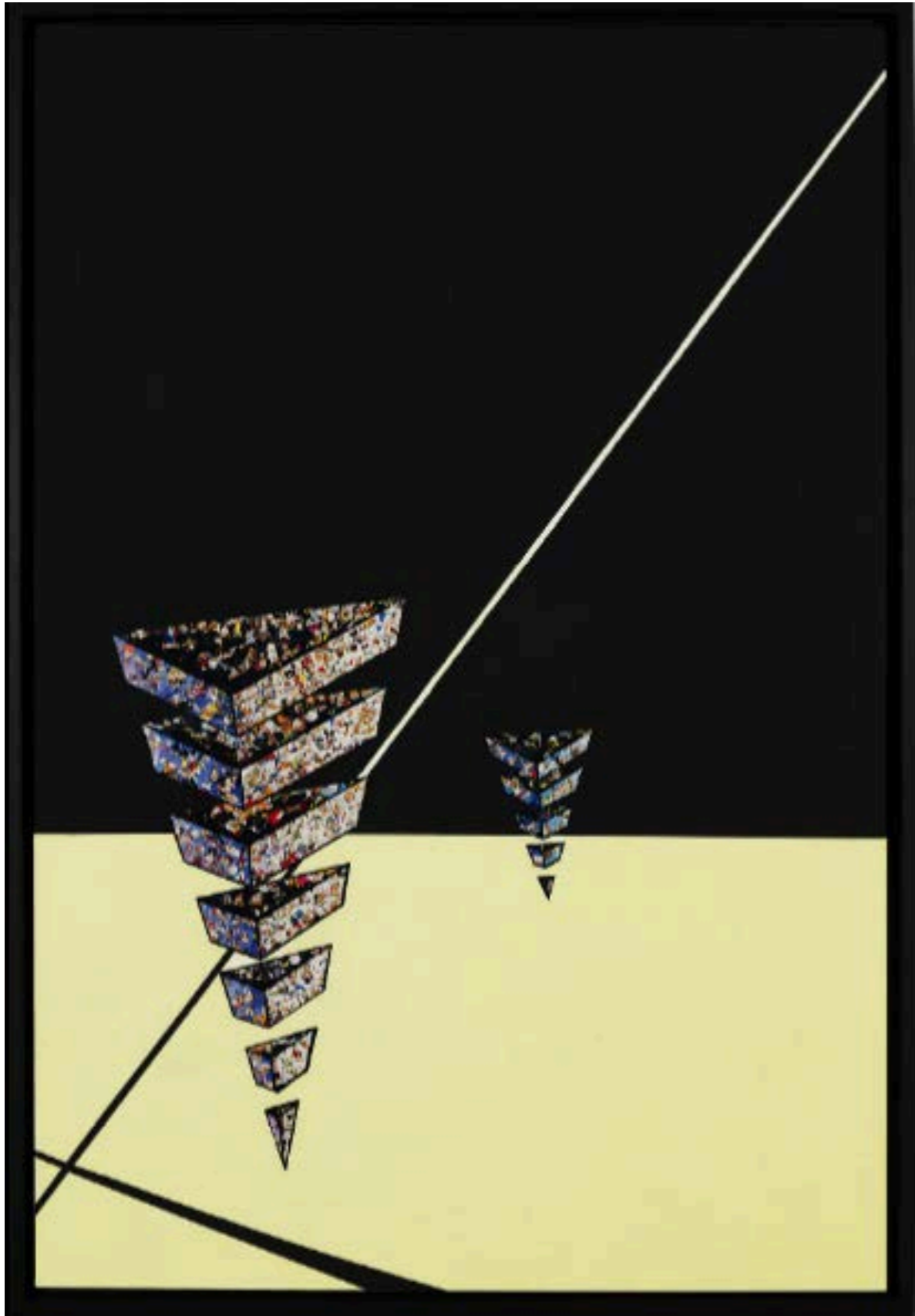




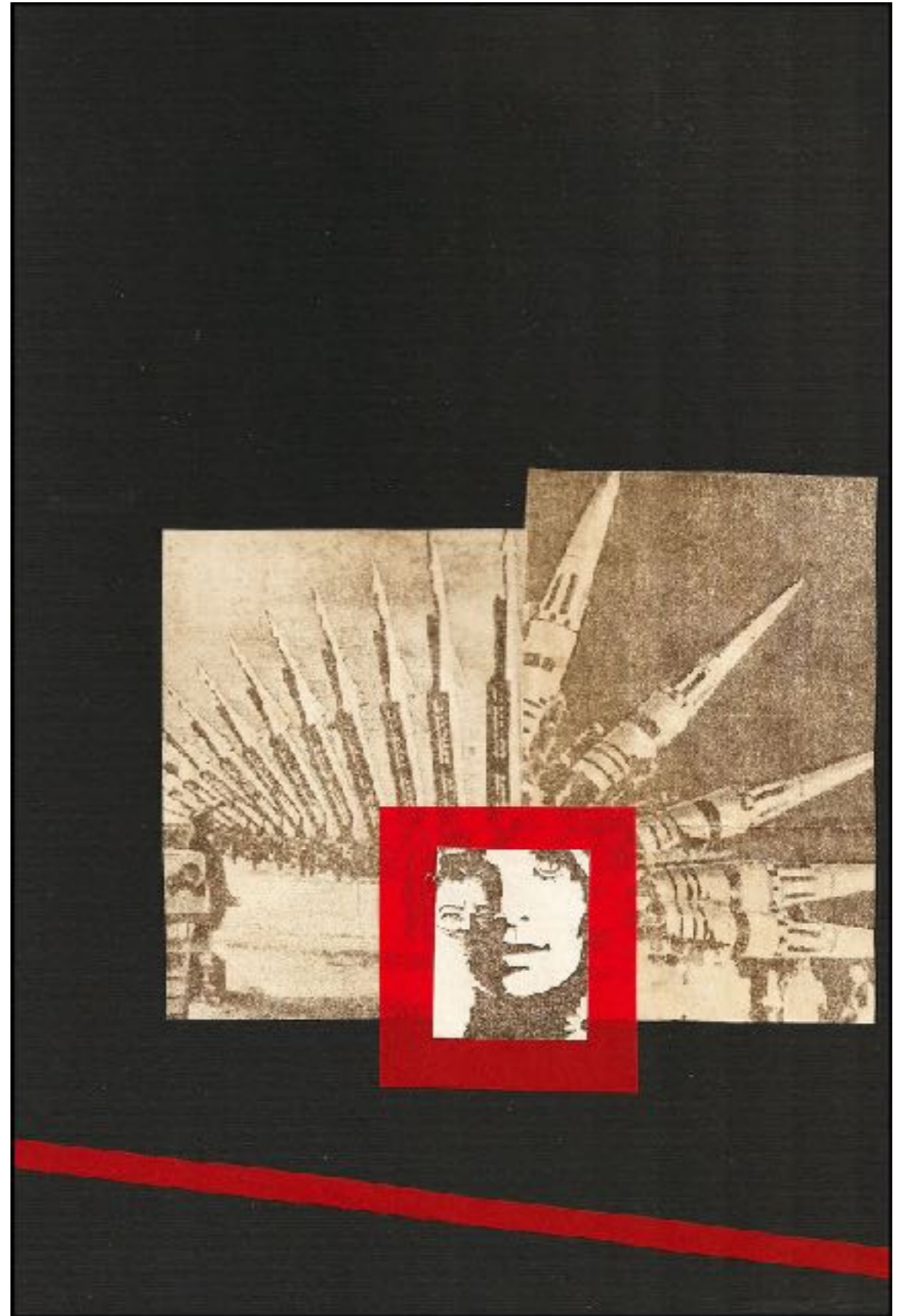
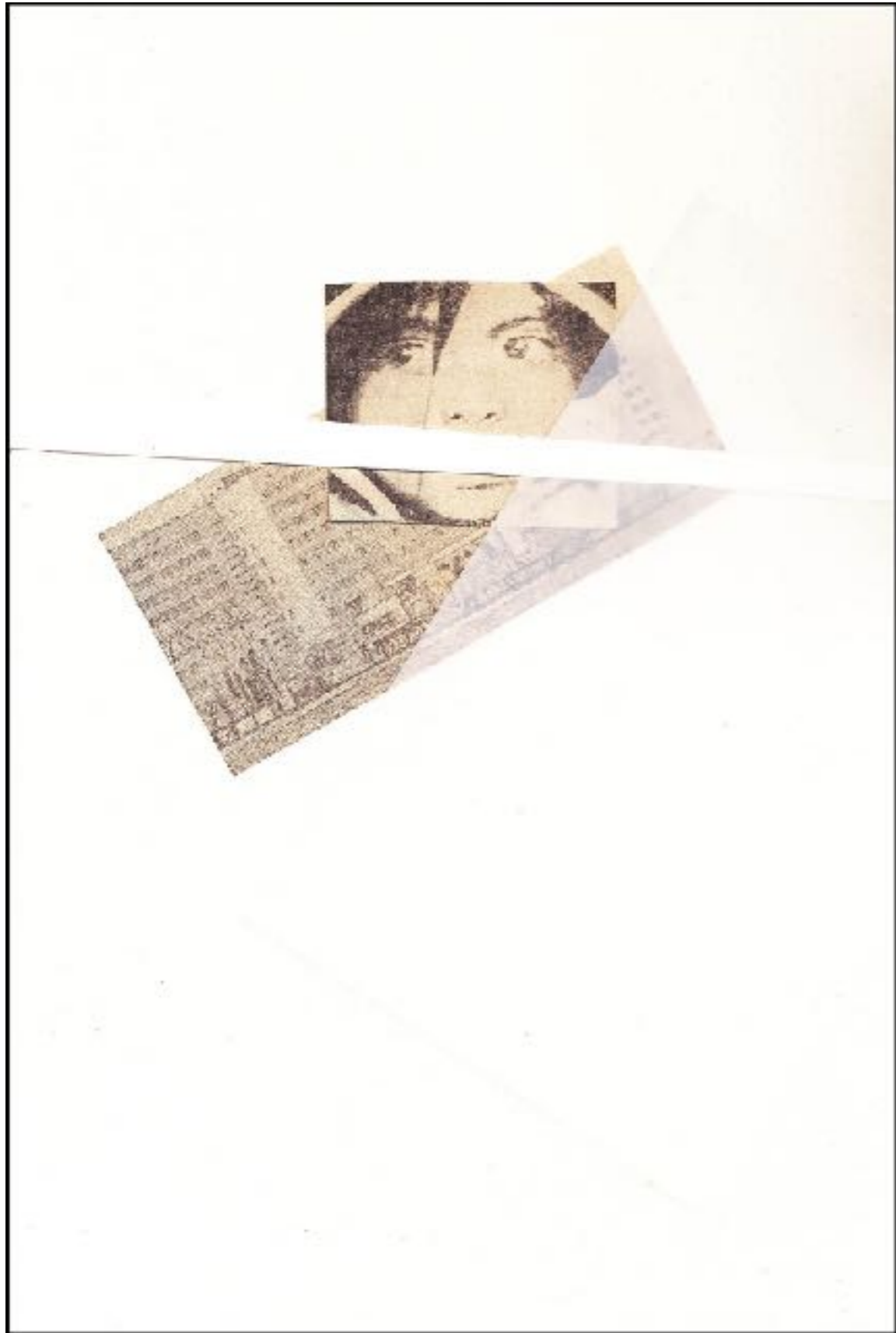


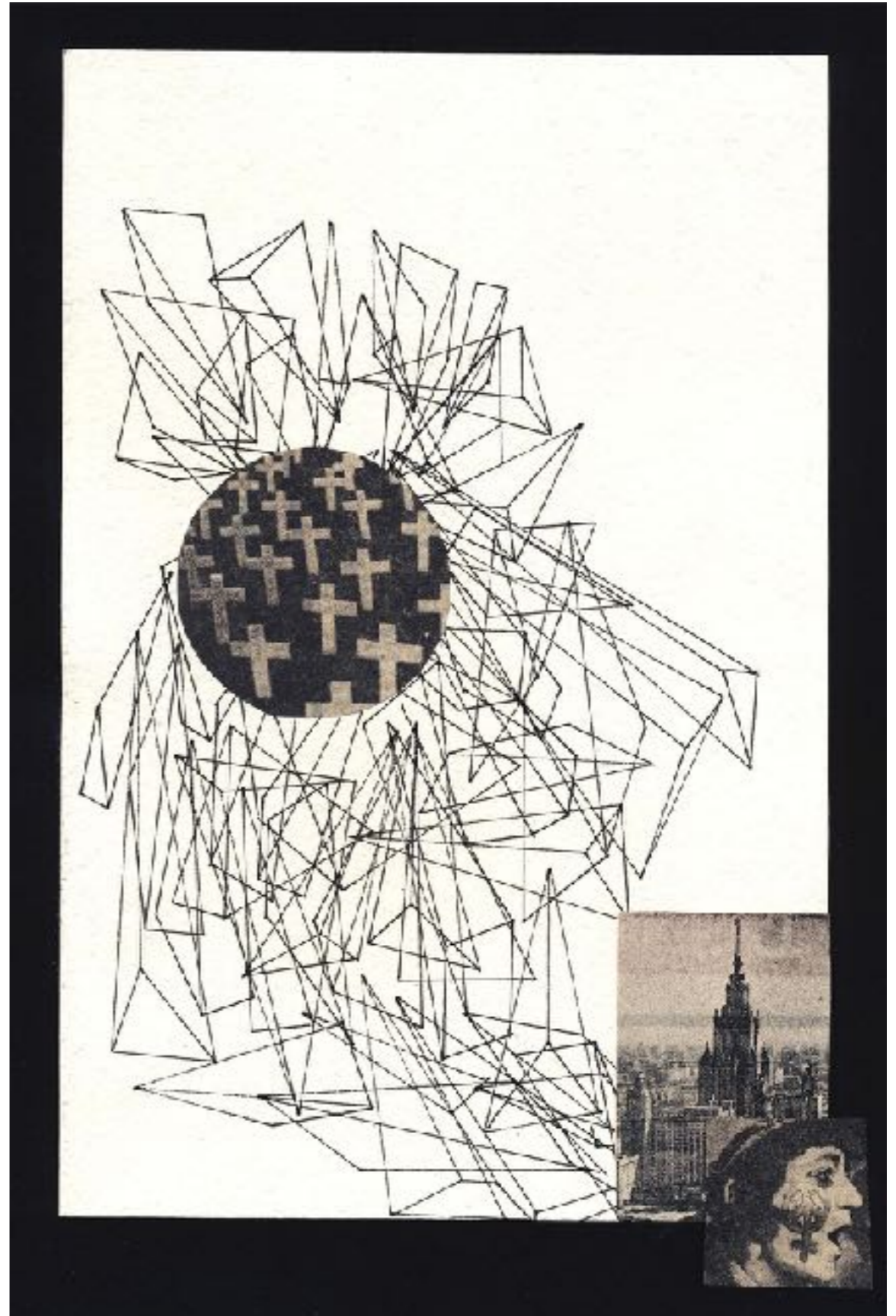


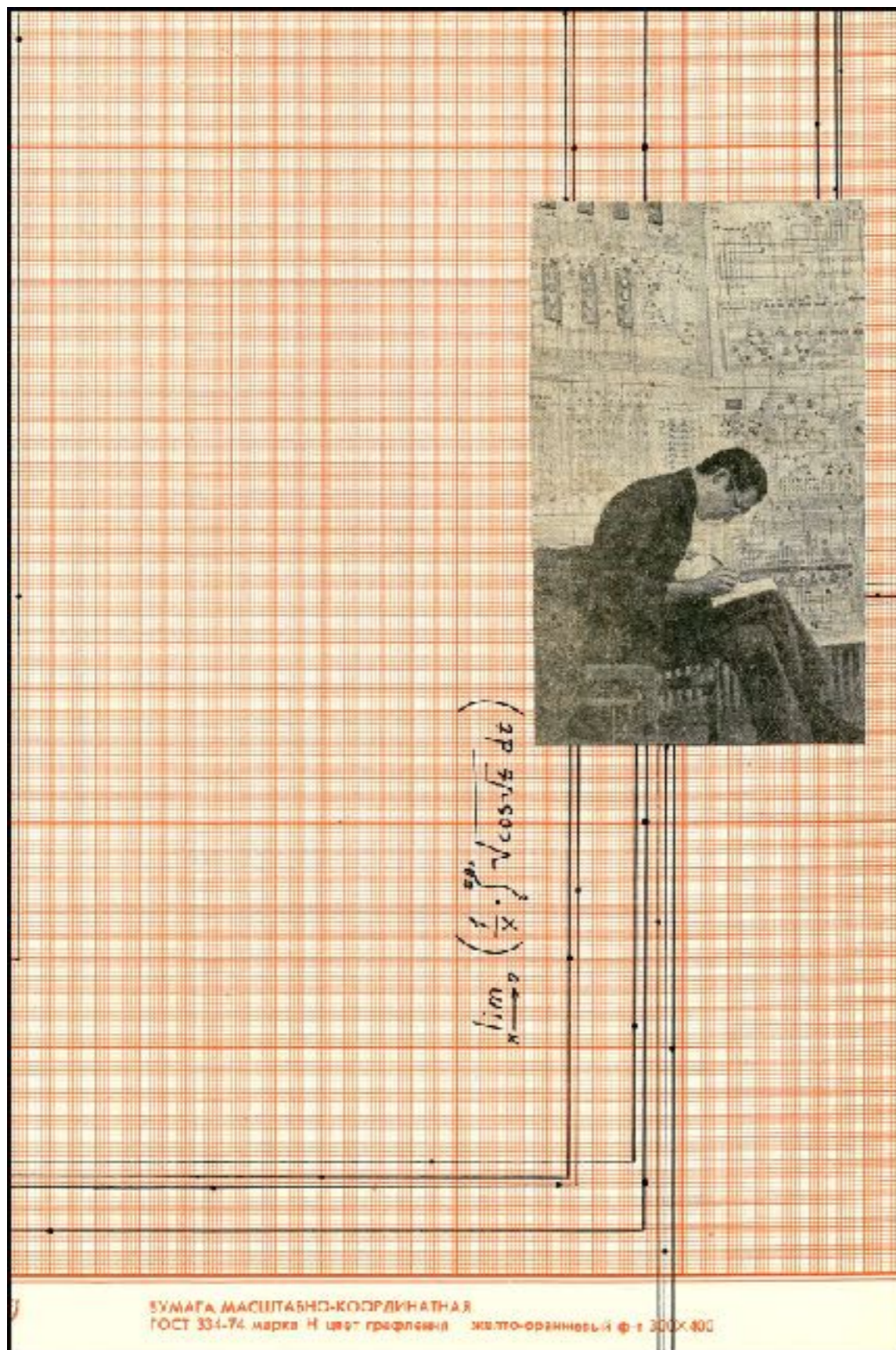












A COLLAGE SERIES, 2009-2021

paper, old newspaper / 210×297mm

In a large cycle of mixed media collages, Olya Kroytor juxtaposes two types of visual media — clippings of black and white photographs, and text from Soviet era newspapers, arranged next to and within the visual (and ideological) matrix of Russian Modernism — from before and after the October Revolution of 1917. These two types of visual imagery are a strange but convincing fit. The storyline straddles the before and after of the events of 1917; the promise and the reality, the great utopian idea and the not so great realization. However, in as much as the visual material, from the Soviet times, is selected from official newspapers (as if there were any others at the time...) it is quite unexpected to see that the official visual representation of Soviet life; the ideologically correct and sanctioned photographs, fit in remarkably well with the visual idioms of modernism. In a way, this series is visual proof that the great project of Modernism found ultimate, though unsatisfactory over the long run, realization in Socialist Russia. Disorienting as this may be, the collages are an attempt to revise notions about the recent past and create a more complex notion of its legacy.

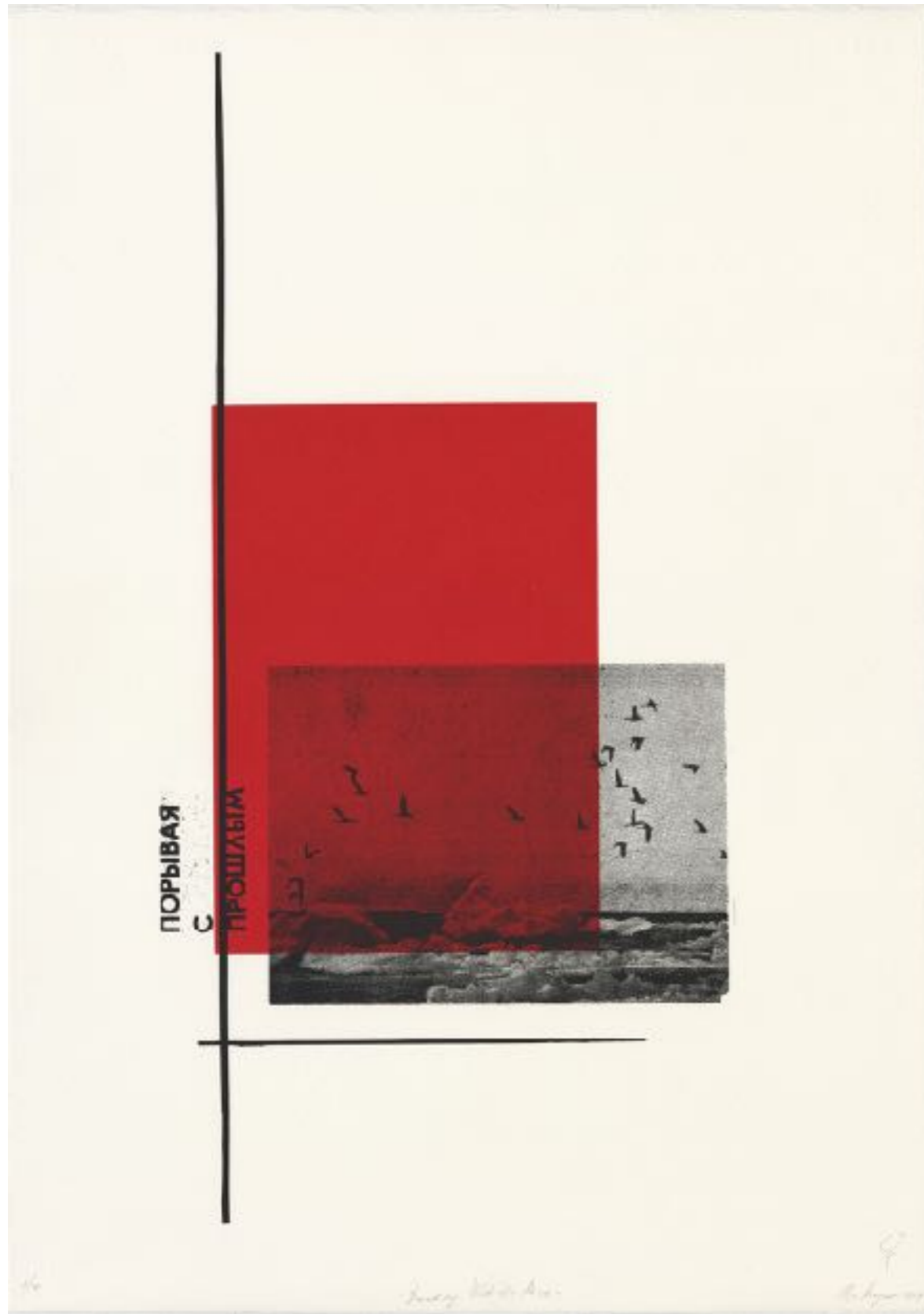
/from the catalog of the second Ural Industrial Biennale of Contemporary Art/

SILKSCREEN



КОГДА ВСЕ ВПЕРЕД,





NECESSARY CONDITION, 2019

Size: 100*70 cm

Olya Kroytor adamantly believes that collages are a sense organ. Making a collage means searching for harmony. Organizing the visual plane require balancing cleanness with depth similar to the process of composing a word or a sentence – each element must fit into its place in order to make sense and the message to be understood.

“Necessary Condition” is a series of collages that has its roots in the strong fascination that science fiction in literature and cinema has had on the artist since she was a little child. History, not fiction, is the starting point here. The artist physically resorts to real documents of the past – copies of the “Nedelia” newspaper from the 1960s for the pictures and of “Za rubezhom” of the same period for the titles. These are documents of the years when the whole world was under the spell of the conquest of the outer space. The Soviet Union had proved his greatness in human evolution by successfully sending the first man in space.

The future as seen in the past is arranged for the present to read in these collages. The subtle irony of reading messages for the future now that we live in that future predicted half a century ago make us reflect that the act of dreaming and the need of utopias are timeless constants in a human being, regardless of the timeframe. Now that the future has been conquered, the present must be overcome. Harmony is the key to overcome the madness that surrounds us.



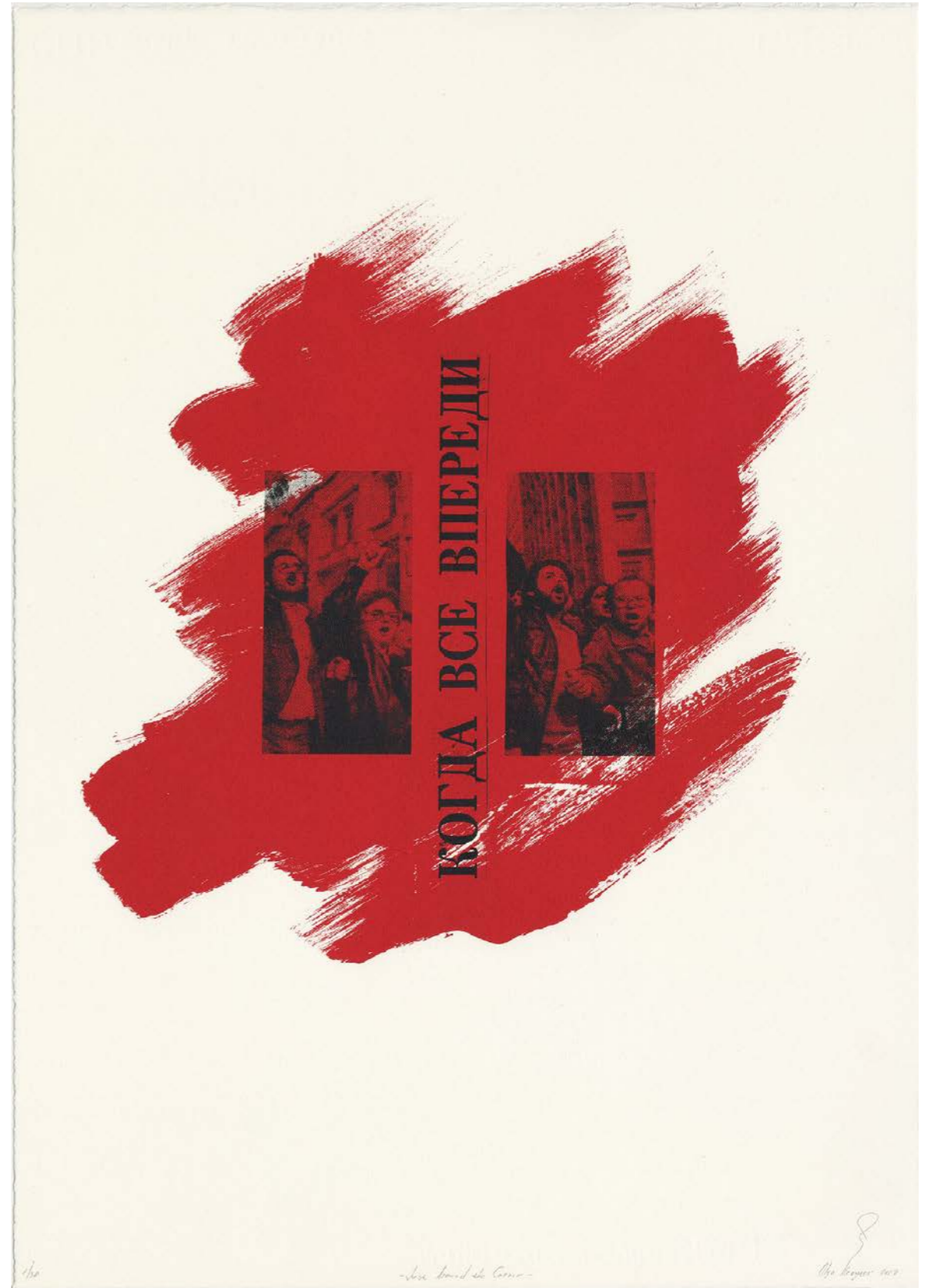
It's Not Too Late



The Right Conditions



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