

My works are talking about loneliness, as a complex structure that consists of diverse feelings and emotions. I am trying to interweave the subtle, usually hidden, but sometimes overwhelming feeling of loneliness with the technical approach of classical mediums that I use. Drawing is my primary medium, I approach every other medium that I use as if it were drawing. Now I am concentrating more on sculptures, graphics on paper and audio.



Exhibition included graphic works from the series Limited Space of Paper, as well as sculptures, paintings and sound from the series Untitled Forms.

I am trying to build a bridge between formal discourse of classical mediums and our "hidden" feelings. In this project I am talking about loneliness. The part of the sculptures on the wall make the line together with sculpture on the floor and drawings on the opposite wall. The whole space is black and white, except the rear wall, which has color (paintings). Three speakers are placed on the floor beside two opposite walls.

The sound unites all the works together. It is not loud, if you stay in the middle of the room, you can hear a sort of cacophony or some separate words from each text. But if you come closer to one speaker you can hear the whole text. There are also pauses each seven minutes.

The feeling that I was trying to reach with such exposition was unsettling feeling, feeling of loneliness.

<https://soundcloud.com/olga-antonova-art/audio-1>
<https://soundcloud.com/olga-antonova-art/audio-4>
<https://soundcloud.com/olga-antonova-art/audio-3>

from the series UNTITLED FORMS
oil on canvas
170 x 220 cm
2020



In Olga Antonova's paintings, there is something uncanny going on. She paints lines convoluting into each other again and again, culminating in an imposing buildup of a faceless mass that pushes against the very border of the canvas. In the end, it's about the individual lines that don't know where they came from or where they are going. It's a hidden history of individualism in a clusterfuck of high collective tensions. These lines want so desperately to break free. But listen yourself.

Text by Tobias Bärtsch

<https://soundcloud.com/olga-antonova-art/audio-2>
<https://soundcloud.com/olga-antonova-art/audio-6>
<https://soundcloud.com/olga-antonova-art/audio-5>

from the series UNTITLED FORMS
oil on canvas
170 x 220 cm
2020



from the series UNTITLED FORMS
metal wire, black paint
140 x 60 x 30 cm
2021









from the series LIMITED SPACE OF PAPER
charcoal, pencil, liners, ink on paper
50 x 70 cm
2019

I work with graphics a lot, starting with formal and technical approach of creating line, form, combining sharp form with organic, deciding on how transparent or intensive they should be, moving the body near a big format of paper, closeness to my work.

I am using lines, forms, colors, their interconnectedness, relations, interactions, their movements, as a metaphor for feelings, situations, and for not understanding.

This time form escapes the paper. But line still goes in circles. It goes in circles many times. It doesn't understand at first, that it goes in circles. But line does not know which other way to go. Line does not see clearly right now. Line is lost. But line likes to be outside of paper.

OUTSIDE OF PAPER

Sommerprojekt at Go Green gallery, Erlenbach/Zurich, Switzerland

16.07.2021-29.07.2021

<https://soundcloud.com/olga-antonova-art/pencil-sound>

metal wire, black paint, headphones
250 x 30 cm



from the series OUTSIDE OF PAPER
fineliners on paper
A3 (29,7 x 42 cm)
2021





Story of Line is the point where my technical approach to the medium and my story about loneliness come together. I started to write these stories during the first lockdown, when I didn't have a lot of physical space to work, but my desire to continue doing graphics was there. So I just started to write down what I would've done on paper.

The stories contain ambiguity, you can't distinguish where the reality is being described metaphorically and where it is just a technical description of drawing being made. At the same time there is a sort of universality in these texts.

Line retains its neutrality and anonymity.

<https://soundcloud.com/olga-antonova-art/story-of-line-audio-1>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-2>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-3>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-4>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-5>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-6>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-7>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-8>
<https://soundcloud.com/olga-antonova-art/story-of-line-audio-9>



It was the first lockdown. At that moment all my life, all my activities shrunk to one room. And my drawings shrunk to small pieces of paper and a limited amount of tools (only four or five pencils).

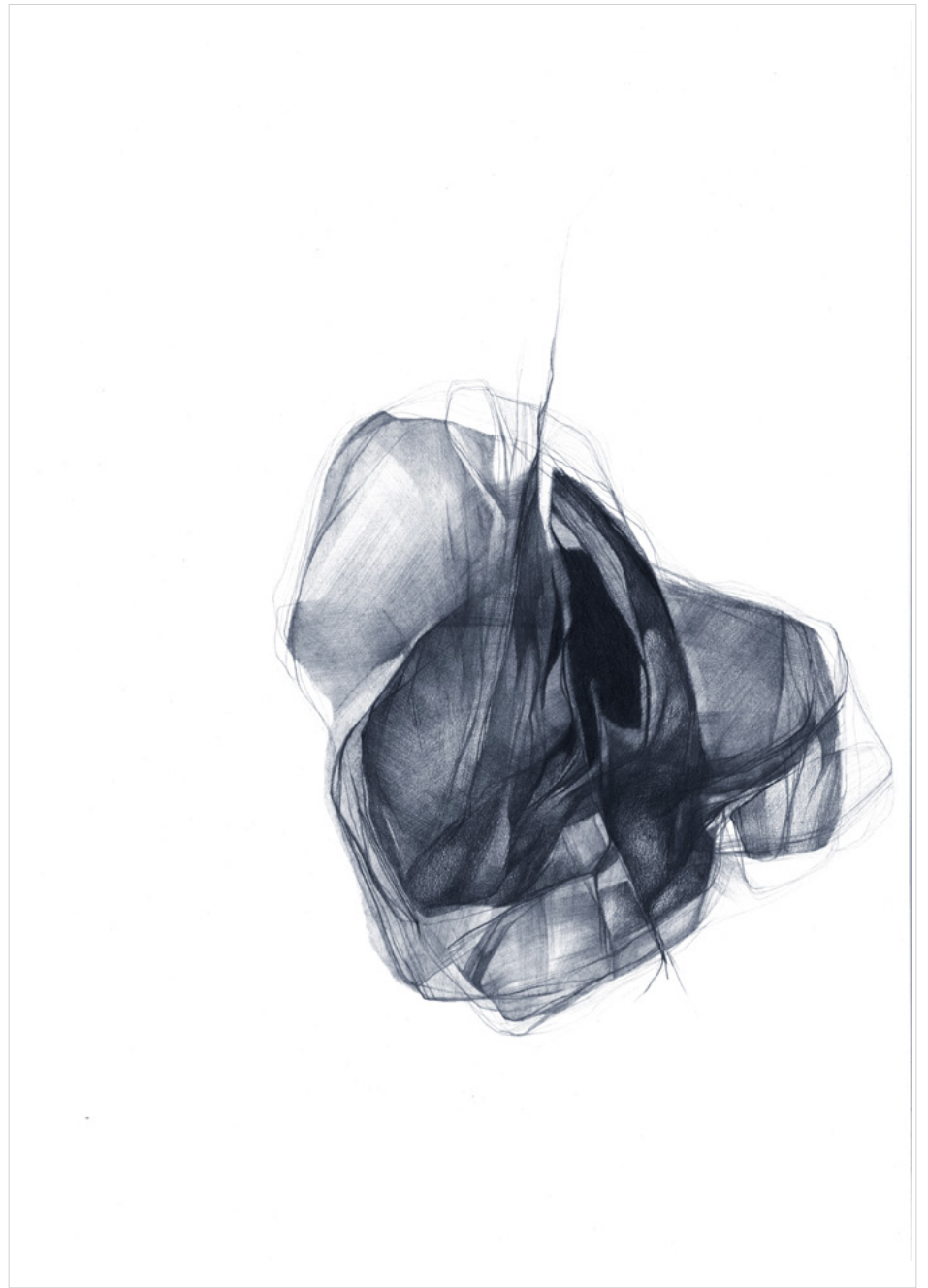
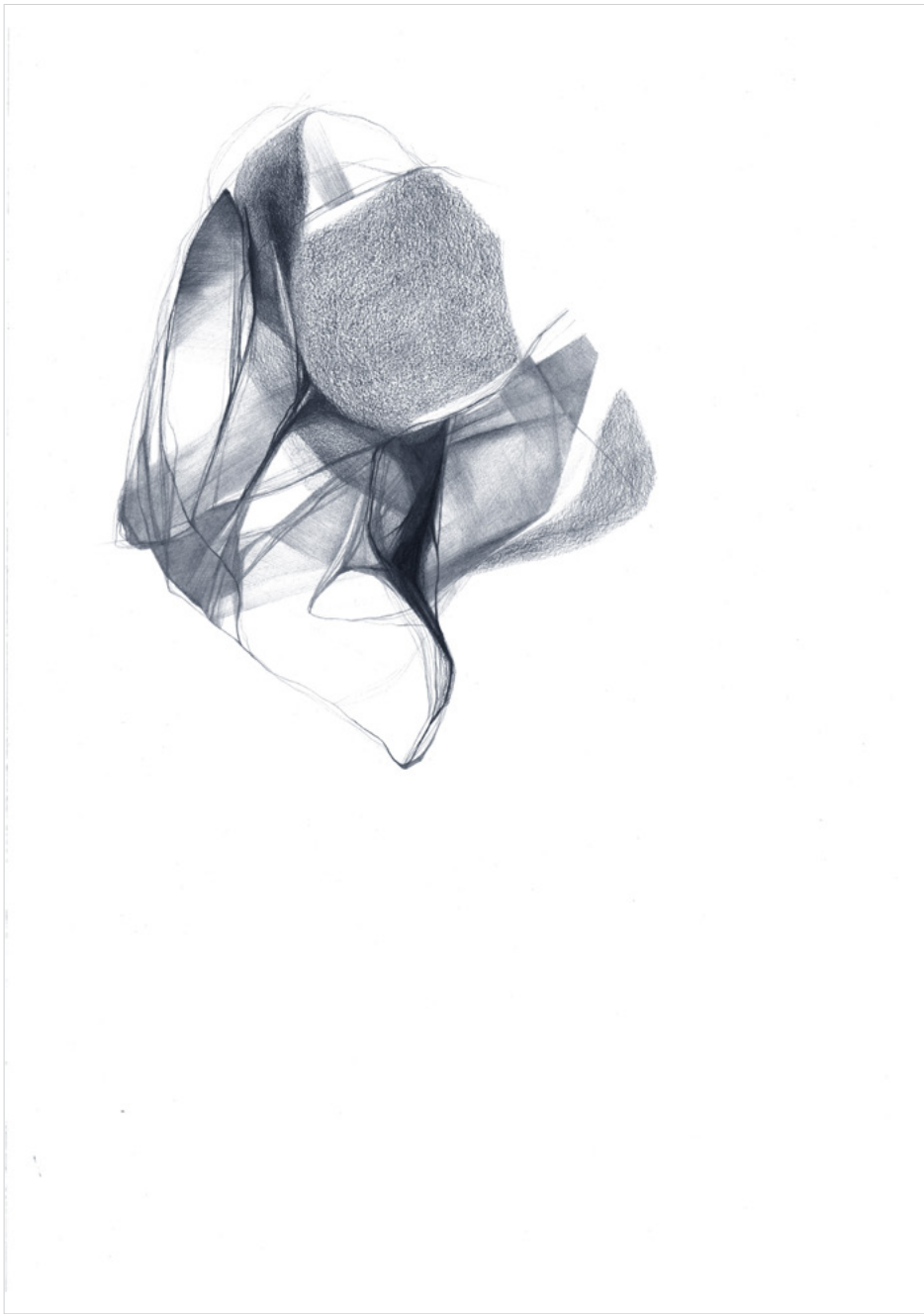
Paper is a very fragile material, as well as pencils. If I push a bit harder, it breaks, if I push not hard enough, the line is not strong enough. It was not about balancing, but rather about uncertainty and instability, everything around us changed so quickly, and I could not understand at that moment my feelings, situation or what was going to happen next.

I used fragile materials very unconsciously at first, I just felt that reducing the number of materials that I used was very appropriate at the moment. Only later, maybe during summer, I realised the reason why I did so.

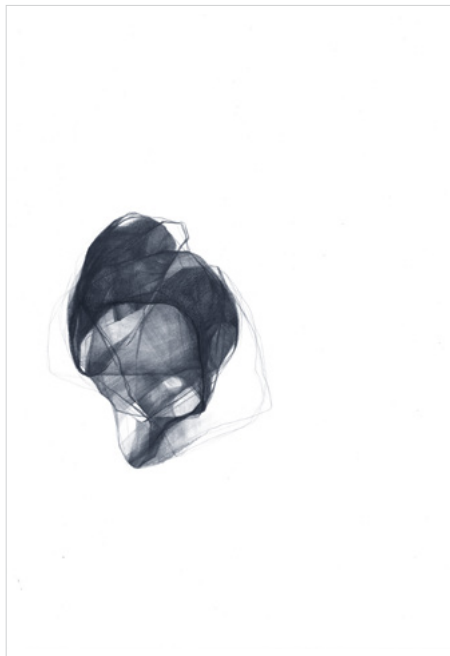
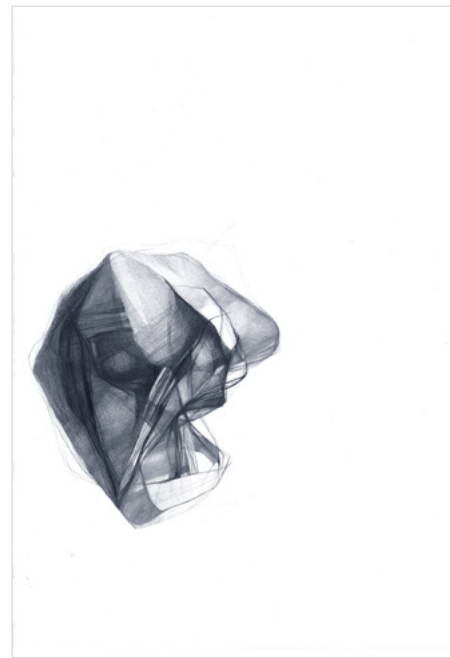
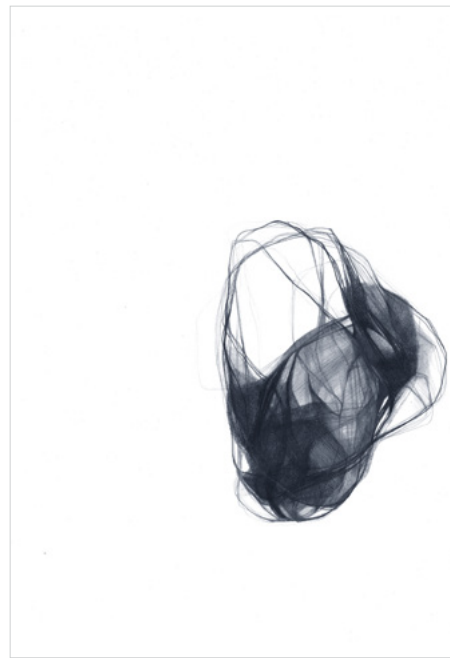
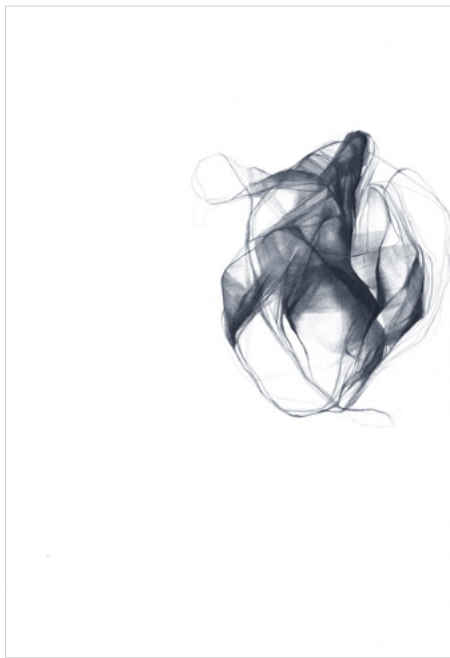
The forms are fragile, the forms are uncertain, lines go in circles, lines hold forms together. Some lines are very light, some are very strong. Sometimes the form is transparent, sometimes it bends. Most of the time the form is uncertain even about its position on the paper. It understands that the paper is very small, it feels the edges of the paper, it feels the limits of the paper. But at the moment the form feels comfortable there, it feels light and there is surprisingly enough space for the form to fly.

pencils on paper
A3 (29,7 x 42 cm)
2020





from the series FRAGILE FORMS
pencils on paper
A3 (29,7 x 42 cm)
2020



My series of works is observation of our interconnectedness with things (that surround us every day), with streets, with buildings, trees, people, windows, skies, birds, tables, doors... Gregory Bateson's example of a blind man with a stick, in which he is questioning where blind's man mind starts, at the end of a stick, at the middle and so on, leads me to the following questions: how do we know where one form ends and other begins? How do we know where our body ends and nature begins? We see a building, for example. Building can be seen as a form, not as functional construction. And when we look at it, we create some sort of connection with it.

It is said, that in quantum physics, that the mere observation of a phenomenon inevitably changes that phenomenon.

In the book "The Universe in a Single Atom: The Convergence of Science and Spirituality" by Dalai Lama, he explains: "The notion of a pre-given, observer-independent reality is untenable. As in the new physics, matter cannot be objectively perceived or described apart from the observer—matter and mind are co-dependent."

And why I explore those theories, is maybe because I myself don't believe in objective reality.

If this is true and there is no objective reality, then our connection to it - is the most important thing in creating this reality.

In my works I explore those connections between me and city. I make my own portrait of the city, of its streets, buildings, windows, transports... I take a picture of a space in the city, turn it upside down to free it from gravity, top and bottom, then I add graphic forms and lines. I am transforming the reality of city by deconstructing forms of it, adding elements and shapes.



Solo exhibitions:

- 2021 Untitled Forms
Shcherbenko Art Centre, Kyiv, Ukraine
- 2019 Movement of Forms
open studio, Kyiv, Ukraine
- 2018 About Fragility. About Quietness.
open studio, Kyiv, Ukraine

Group exhibitions:

- 2022 In the Other Room
Sonnenstube, Lugano, Switzerland
- 2022 Hybrid Art Fair
Madrid, Spain
- 2021 The library of Alexandria. The fall of the USSR.
A window to the future.
And other stories.
Rindermarkt, Zurich, Switzerland
- 2021 Where I am
Dzyga, Lviv, Ukraine
- 2021 Sommerprojekt
Go Green gallery, Erlenbach/Zurich, Switzerland
- 2021 In a circle around the corner, pop-up exhibition
Dübendorf, Switzerland
- 2021 Art as life, life as art
Modern Art Research Institute, Kyiv, Ukraine
- 2021 Koschatzky Art-Award
Palais Schönborn-Batthyány, Vienna, Austria
- 2021 Reboot, Go Green gallery
Erlenbach/Zurich, Switzerland
- 2020 A Brief Inquiry into Empty Space
ZHdK, Zurich, Switzerland
- 2020 Ridiculous Sunshine
Attheoff.space, Zurich, Switzerland

- 2020 Live!
Go Green gallery, Erlenbach/Zurich, Switzerland
- 2019 Form of feelings
Bunkermuz gallery, Ternopil, Ukraine
- 2019 Waterlilies
Blockheide Leuchtet, Gmünd, Austria
- 2018 Monochrome still-life
AirGogolFest, Vinnytsya, Ukraine
- 2016-2018
Member of art-group Light

Co-curated exhibitions:

- 2021 The library of Alexandria. The fall of the USSR.
A window to the future.
And other stories.
Rindermarkt, Zurich, Switzerland
- 2020 A Brief Inquiry into Empty Space
ZHdK, Zurich, Switzerland

Publications:

- 2021 Velvet Kisses, text contributor
Material, Zurich, Switzerland
- 2021 Prostranstvo, interview with me
Kyiv, Ukraine
- 2021 Bluebee magazin, Bloom issue 7, featuring painting
London, UK

Awards in competitions:

- 2021 Nominee at Koschatzky Art-Award
Vienna, Austria

Education:

- 2021 The Art of Art Writing - From art criticism to creative writing (and back)
by Louisa Elderton and Klaus Speidel at
Salzburg International Summer Academy of Fine Arts
- 2021 Portfolio Course at School of Contemporary Art
taught by Viktoria Burlaka
- 2018-2019
Studio of Myroslav Vayda
- 2018 SIF Free Academy of Art Berlin
(painting course of Isabella Gabriel Niang)
- 2015 School of Contemporary Art at Modern Art Research
Institute

Higher education:

- 2019 - 2022
Master Fine Arts
Zurich University of the Arts
- 2005 - 2012
National Taras Shevchenko University