

OLGA KRYKUN WORKS SELECTION

Olga Krykun works predominantly within the media of video installation, sculpture, and painting. Combining elements of storytelling with contemporary symbols, she creates the mischievous mythology of today.

Her practice is strongly based on intuition, emotions, and personal experience, so her works evoke a kind of trance-like surrealism. She uses to works with topics such as identity, fragmentation of society, tension as a result of the personal discrepancy, and fear as a response to that. She is doubting and searching for better working formulas either alone or with other artists within the existing art industry.





Summer forget-me-nots

Літні незабудки
/ Letní poměňky

Cena Jindřicha Chalupického 2022:
Vše pevné se spojuje ve vzduchu

Veletřní palác, National Gallery
Prague, Czech Republic





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/ Letní poměny**

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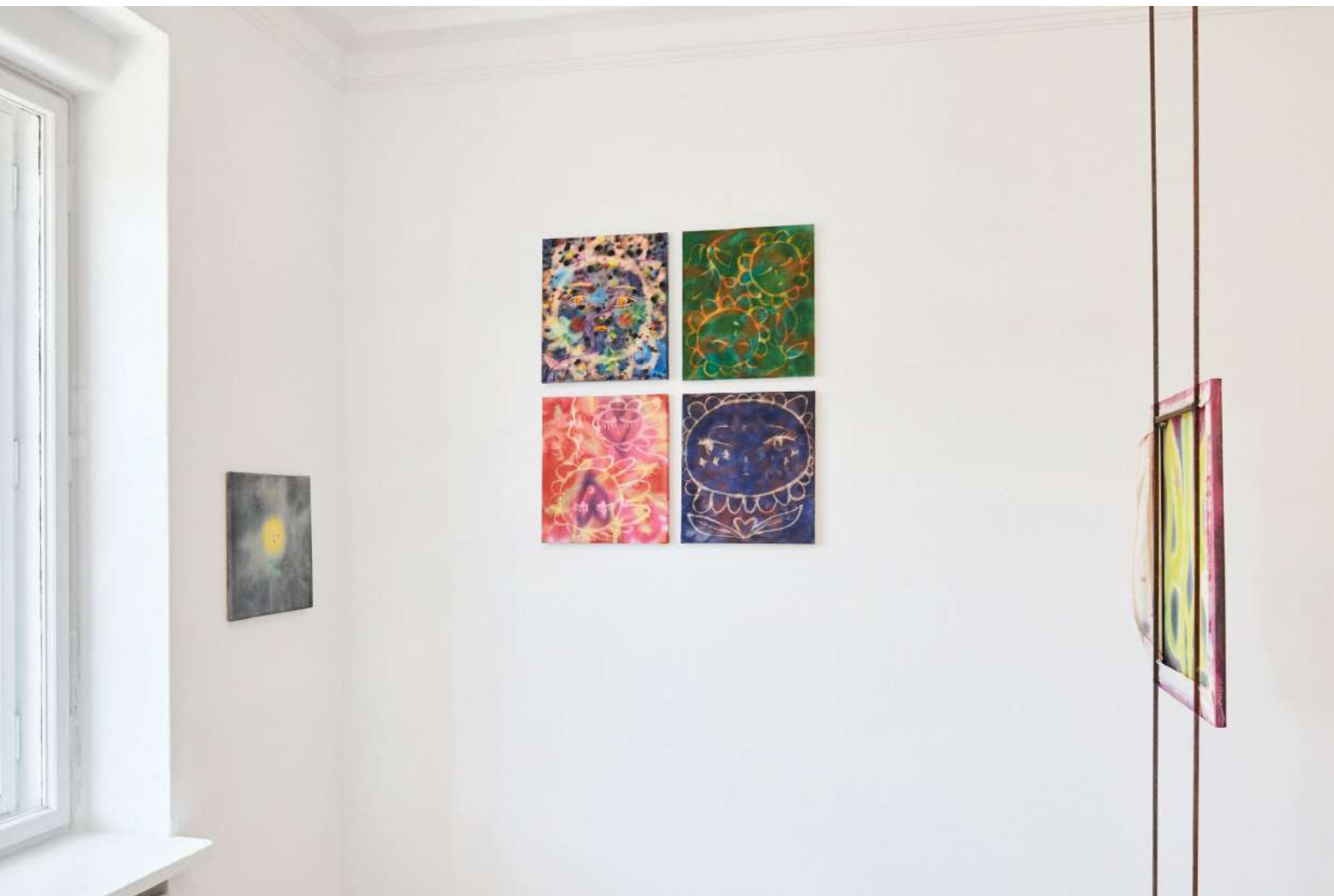




Can You Still Remember This Day?

installation view
Wanda gallery

Warsaw
Poland, 2022





Forget-Me-Nots

**Незабудки
Niezapominajki**

**installation view
Skala Gallery**

**Poznan
Poland, 2022**







Forget-Me-Nots

Незабудки
Niezapominajki

installation view
Skala Gallery

Poznan
Poland, 2022



Remembering the old world,
and fascinated by the new one.
The old cozy anonymous world,
and a new world under total surveillance.
Childhood in a city without a supermarket,
maturity in the search for organic produce.

Childhood in the glittery souvenir shop,
maturity in the fine art institution.

Childhood playing with decorative dolphin snow globe,
maturity living in a sterile IKEA interior.

Childhood under the order of authority,
maturity in the power of personal will.

Childhood in the post soviet vacancy,
maturity in the Western void.

Childhood in the new naive capitalism,
maturity in the old, crumbling one.

Trying to remember the old world,
I will remember the new one.

Trying to remember a transition.

Trying to point out a change.

Trying to understand the present.

Trying to understand myself.

Remembering the Old World

MFA Show at Hala č. 13
Prague, 2021

clay vases, local flowers
and objects ikebana

Sad Paradise Resort*
video, 02:12





Remembering the Old World

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and objects ikebana

Sad Paradise Resort*
video, 02:12



Reflections of your weapons are no longer my only stars.

I'm just a grain of sand on the island far away from you.

I'm a piece of dust and the light protects me from the rough darkness of your eyes.



♡♡*

I'm a piece of dust and the light protects me from the rough darkness of your eyes.
I am a refugee hero, scared, crushed and torn.

Pillars of my sky smell of mimosa, wormwood and poppy.
Treasury of my spirit is full with knives and grace.
Everything that flashes and sparkles keeps me away from you and me.

Your abysses are no longer my seas and my rivers.
Reflections of your weapons are no longer my only stars.
Thousands of abysses cannot reflect the depth of my unrest.

Thousands of eyes looking at me not noticing the holes on my chests.
The jugglers are leaving, followed by tigers and lions in cages and shackles.
Your gaze seems tired and you would no longer have the strength to torture me.
Weakness already breaks your insolence and arrogance.
Something is starting to shine so brightly that even your shadows disappear
And in light of this I am trying to hide.
I'm just a grain of sand on the island far away from you.

♡♡*





Dwelling

installation view
Šopa Gallery, Košice
2019

📍 Ofluxo: Dwelling at Šopa Gallery
📍 Artviewer: Dwelling at Šopa Gallery
📍 Tzvetnik: 'Dwelling', Group Show Curated by Christina Gigliotti at Šopa Gallery, Košice

Curated by Christina Gigliotti, with Caroline David, Marek Delong & Anna Slama, H el ene Padoux, Olga Krykun, Max M aslo, Pa l Sochacki, Theresa Weber



Bashful Joy, 2020
paint on canvas, 75x65 cm



Hooch Hoper, 2020
paint on canvas, 75x65 cm



Soloshow: CHAPTER 2

A postnet folk fanfiction
fairytalemythology: Part 2, 2020

📍 www.soloshow.online/olga.html
📍 www.soloshow.online/chapter22.html

Solo Show is an interface connecting offsite exhibits, digital projects and other independent creative work. With a text by Cam Hurst & Babs Rapeport and works by Adriana Peralta, Brocco Li, Chris De Sira, Clara Wong, Delphine Wigger, Giulia Essyad, Ilya K, Isabelle Adams, Jeff Egner & Tess Wagman, Juan Ojeda, Loren Kagny, Marian Bagliato, Michael Kennedy, Olga Krykun, Sasha Miasnikova, Sessa Englund, Siet Raeymaekers, Sophia Haid, Taylor Augustine, Vimala Hile, Zeyu Curated by Underground Flower & Rhizome Parking Garage





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Four Trap Doors

Holoešovická Šachta, 2020
Prague, Czech Republic

www.artalk.cz

Four Trap Doors are a pit or bait that we definitely don't go through as we're used to. On the contrary, we fly straight through the trapdoor into a new space. With no preparation, no learned and safe exploration of the place. It's a trap we got caught in. We are trapped in a new level, somewhere below, in a space where different rules apply than above.

Curated by: Ján Gajdušek





Sinkhole Project

objects
Berlin, Germany, 2019

📍 Ofluxo: The Martyr's Tale Sinkhole Project
📍 Tzvetnik: 'The Martyr's Tale', a Group Show at Sinkhole Project, Berlin

Group show curated by Christina Gigliotti, Tina Poliačková, Lumír Nykl at Pankow Cemetery.





installation view
UM Gallery
Prague, 2019

full documentation:
www.blokmagazine.com

Curated by František Fekete

Guests: Nela Britaňáková, František Jungvirt, Decal vase, Mia Jadrná,
Michaela Barochová, Jakub Patka





DON'T PANIC!

asks the same question that comes to mind whenever one watches Olga Krykun's videos. What made this peculiar group of people and things get together – and what does their interaction mean? The secret of the bizarre, which is hidden in the author's style and contained in Don't Panic brings us to the conclusion that they got together to party.

A party – a witches' Sabbath – and even the Airbnb housing speculation reflects the collective neurosis of the acceleration of the world that is mirrored in the world as jerky movements and absurd rituals. Let Behemoth the Cat lead us.

Don't Panic depicts a certain atmosphere that may be familiar – the moment when the back-drop becomes an actor, pathos becomes sincerity and mechanical figures become emotional characters. The bizarreness works as a mask concealing something darker; or, in the worst case, nothing at all. The figures are celebrating. However, it is not clear whether they are celebrating the arrival of utopia, dystopia or nothingness. At a certain moment, the original tense atmosphere relaxes and what appeared to have the ambition to become a B-horror-movie is now an exalted dance. Later on, there is a vague ritual finished by magic that concerns a map of Paris. The protagonists seem to be choosing a place to throw another party. Maybe they are ravers and magicians, maybe they are Airbnb speculators launching a new investment.

The author's new video is a diverging audio-visual fantasy that does

not aspire to be a story or a moral. Krykun works with non-actors, using directorial improvisation. More than film, her videos resemble a recording of an event that is partly staged and partly improvised. The camera itself becomes a figure walking through the last moments of sanity. Some of the actors play neither themselves nor anyone else. They re-enact something that is their own, taking it to the extreme. The exaggerated stylisation reveals traces of authentic expression that mostly remains in the darker recesses of human identity. Is this excessive stylisation an attempt to es-

designer objects and clothing featured in the video also appear in the installation. Film props and their fates are comparable with the glory in the fictional world they are a part of. The ring worn by the actor Elijah Wood in *The Lord of the Rings* thus arouses the same desire and covetousness among collectors as the precious in Tolkien's book. The animal cages in which the objects are exhibited are thus post-ironic comments on the scarcity of prized, protected, but eventually imprisoned objects. After all, the bizarreness and memetic potential of the mainstream celebrity world are long-term inspirations of the author's works.



cape or to hide? Is it an escape from scarcity, abundance, overload or boredom? Is it an escape from the anxiety-inducing fact that reality might have never existed or that it will cease to exist in no time? Olga Krykun adopted the aesthetics of video clips, which are not so much about narrative continuity, but nervous volatility of random shots that chaotically depict various actors. The movements of the figures and the editing pulsate rhythmically, showing symptoms of volatility, lack of anchoring and frenetic escapism. The

*#dadaism #stupidity
#humor #fun #mutation
#imitation #leadingim-
provisation #acting
#roleplay #connection
#destruction #methaphor
#arttherapy #exorcism
#ritual #process #story-
telling #designofthenew-
reality #manipulation #re-
lationship #collaboration
#representation*

František Fekete



Watr bae
paint on canvas, 60 x 80 cm



Something about last night
paint on canvas, 60 x 60 cm

Good morning
paint on canvas, 100 x 100 cm





Drunk ppl
paint on canvas, 100x100 cm



EnjoyeTV

Gallery Konstfack
Stockholm, Sweden
2019

An artist-run project by Olga Krykun with featuring videos by Emmy Skensved & Greg Blunt, Jakub Choma, Anna Slama & Marek Delong, Mureş Nicoleta, Jakub Hájek & František Hanousek, Barbora Fastrová & Johana Pošová, Frank Yunker, Isabella Kalén and Erik Johansson. The first edition of the project re-presents their works through Krykun's own sculptural additions.

full documentation:
@www.aqnb.com





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full documentation:
[@www.aqnb.com](http://www.aqnb.com)





Glyptodon Expert Interview: Prehistoric Mammals Portal

multidimensional video, 8:24
City Surfer Office gallery, Prague, 2018

Text by Ester Grohová, music by Jan Glín, Surrogate Sigma (ШЩЦ), Ondřej Vicena, sound edit by Hyaen (WRONG), performed by Dominika Slavická, Lukáš Slavický, Jan Soumar, styling by Martina Feitová (Recycle Vintage Store)

Vimeo:
[@vimeo.com](https://vimeo.com)

full documentation:
[@tzvetnik.online](https://tzvetnik.online)

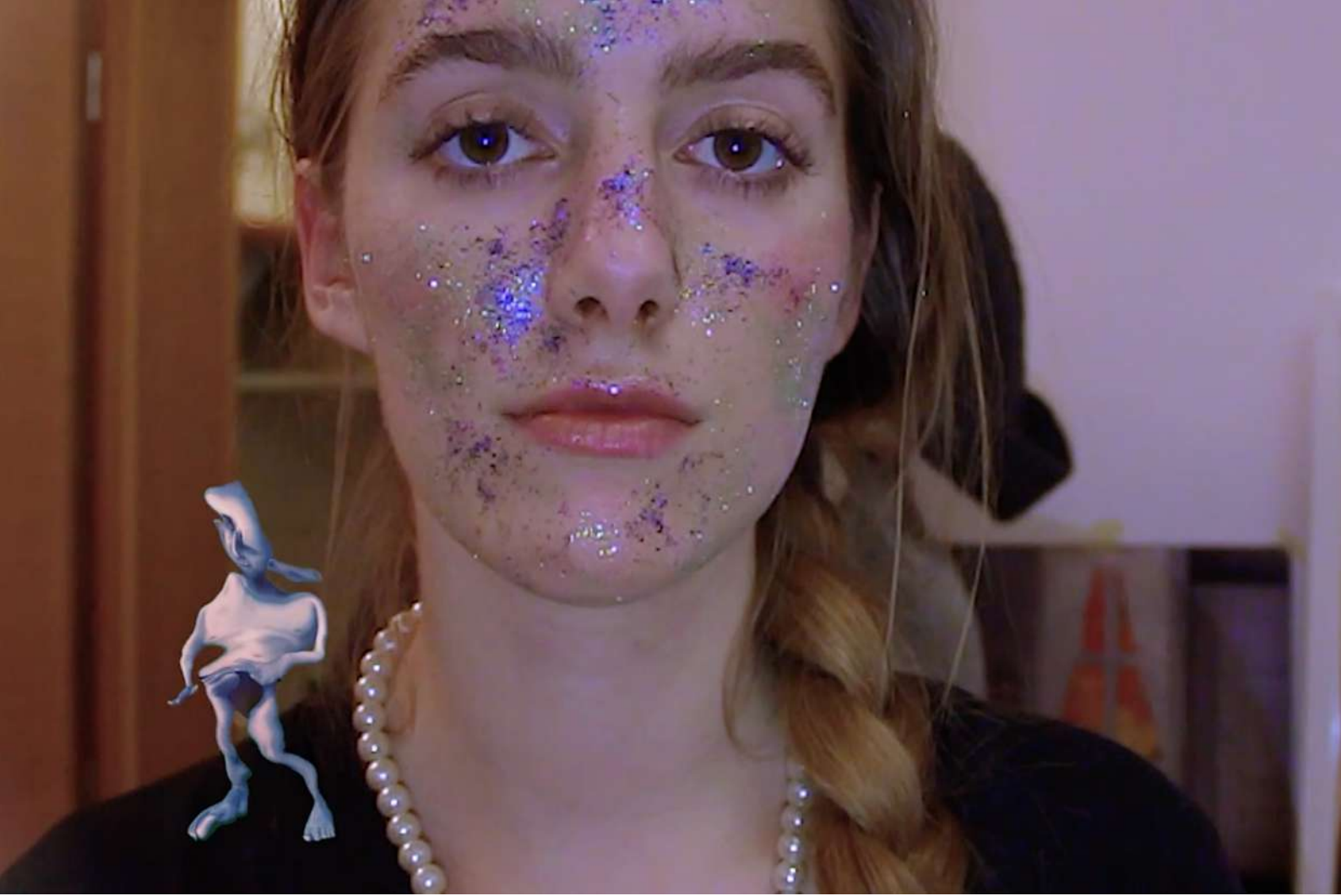






Bad Face Day

“ BAD HAIR DAYS  ARE
GODDAMN AWFUL  BUT BAD
FACE DAYS  BEAT THEM 100 – 0”



Bad Face Day





We have to admit, we're kind of escapists. We built the simulation that you're in right now in order to cope with our own mortality and the fast approaching doom that our planet faces. This is the Beta-version, called Basic Instinct Special Feat, something in between a quiet paradise and volatile underworld, where we can train ourselves for what's next, or do nothing at all. You can spend as much time as you like here; in fact, we'd like you to connect with us too. Forget about your own body and inhabit one of ours for a bit.

SELECT PLAYER: XADALT
(PROS: Fast, Special Feet)
(CONS: Stubborn)

SELECT PLAYER: OK.RYKUN
(PROS: Quick Grab Claws, Agile)
(CONS: Short-temper)

We'll leave the decisions up to you, we like to be out of control sometimes. Take a look around, explore our surroundings. Everything is different, everything is the same.

Basic Instinct Special Feat

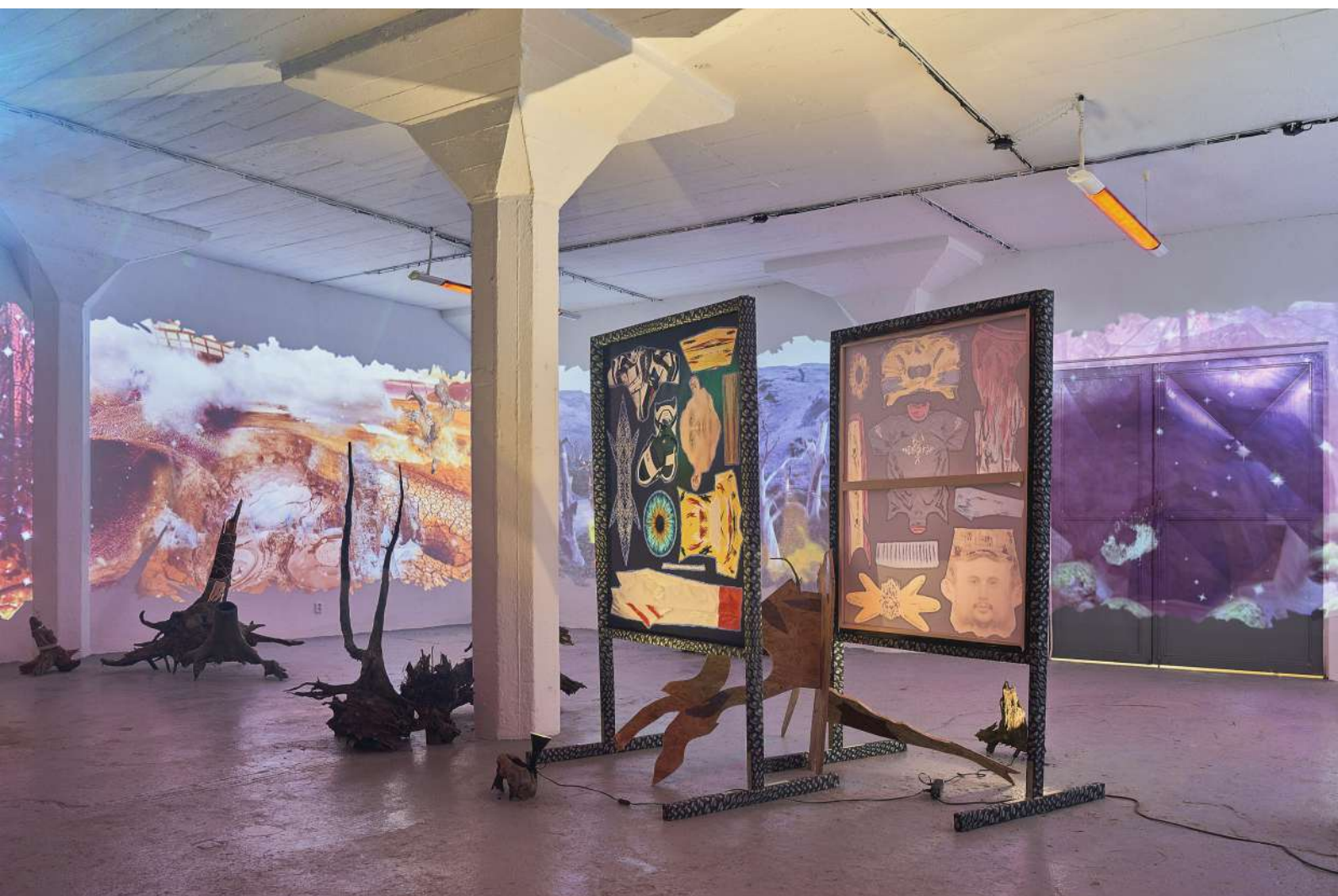
Pragovka
2018

full documentation:
[@tzvetnik.online/](http://tzvetnik.online/)

game documentation:
[@https://vimeo.com/257466058](https://vimeo.com/257466058)

exhibition space & game set up

Interactive performances: 30.01 & 19.02 2018 (opening & closing). Curated by Christina Gigliotti, performance VJ: Šimon Levitner, audio by Misty Picture, photos by Ladislav Kyllar, Filip Kopecky, Michaela Sidi



Basic Instinct Special Feat



Basic Instinct Special Feat



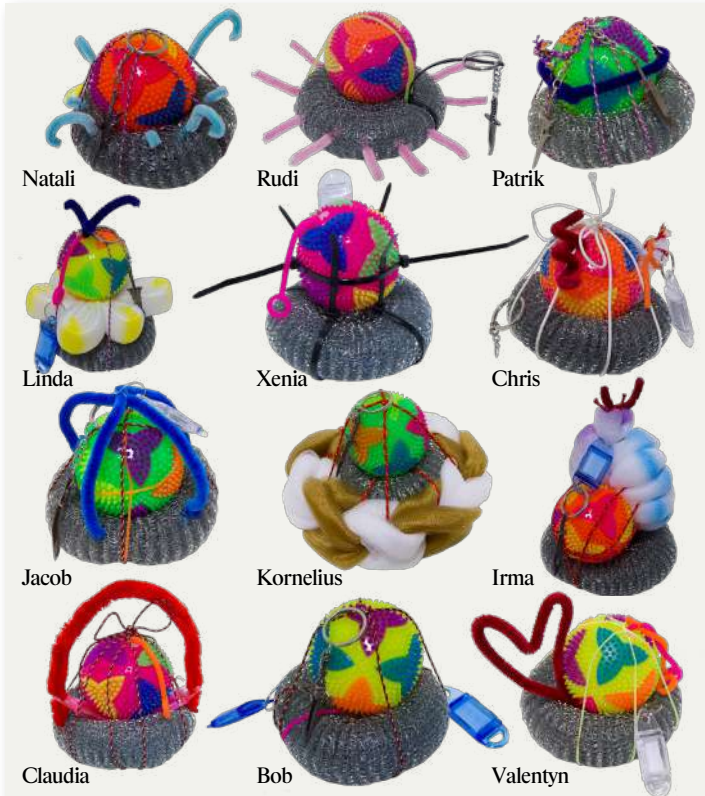
**Basic Instinct
Special Cheese**

Dům pánů z Kunštátu, Brno, 2018
+ Kreslirna, Prague, 2018

Series of interactive performances
and exhibitions, that works with
photo booth simulation.

Final instagram feed:
[@instagram.com](https://www.instagram.com)





Basic ArtFair Special Collector

Adrian Altman & Olga Krykun

1. Choose your collector

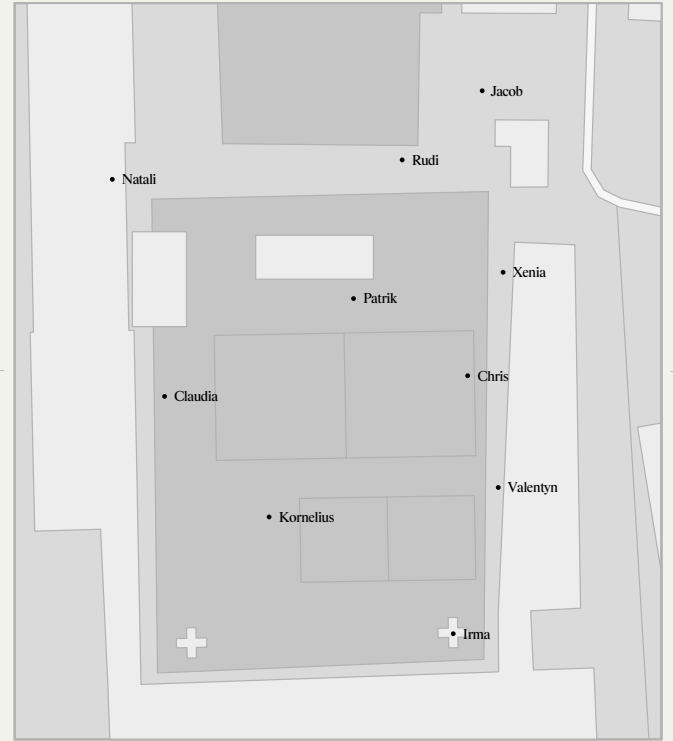
2. Navigate him/her and find an object

3. Take an object and bring it to the gallery

4. Place it into the gallery

Basic ArtFair Special Collector
Olga Krykun & Adrian Altman
performance is a part of KURS exhibition
vernissage Friday 15. June 18h
Opening time 15-20h

RAUM 103
Atelierhaus Klingental
Kasernenstrasse 23
4058 Basel







Call your collector

+41 795104644

+41 786799340

@xadalt

@ok.rykun







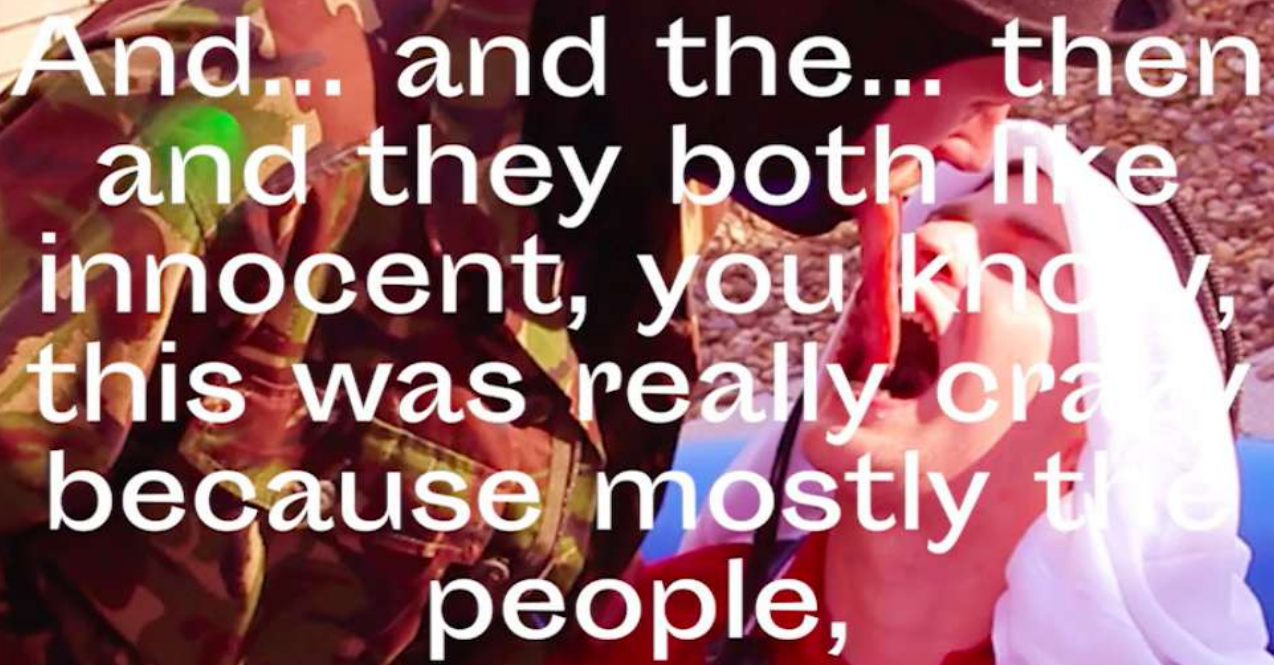
CLUB DOESN'T MATTER

Real life fairytale with
techno soundtrack

2017

Directed by Olga Krykun, performed by Lukáš Novotný, Jan Štrban, title design by Andrea Vacovská, proofreading by Eva Slabá, sound and music by Jan Glín, story by Gabriela Sojková, partying guys Adrian Altman, Fabienne Balcarová, Tomáš Bilina, Mário Birmon, David Krňanský, Olga Krykun, Lukáš Parolek

Vimeo link: vimeo.com/225437574



And... and the... then
and they both like
innocent, you know,
this was really crazy
because mostly the
people,





Freesome

Berlinskej model, Prague, 2017





PREDATORY LINGERIE

2016

Looking inside of the story of two souls on relaxing beach in scary autumn atmosphere. Mysterious symbolic era totems helps them to find out something about what they are.

Vimeo link:
[@vimeo.com/201428414](https://vimeo.com/201428414)



A doll with a baby-like face and large black eyes, sitting on a red machine. The doll has its hands near its eyes. In the background, there are framed pictures of religious figures. The machine has a digital display and the word "Energie" is visible.

BABYFACE

BABYFACE

2016

Short horror movie about post-soviet born children and their night dreams.

Vimeo link:

[@vimeo.com/193581276](https://vimeo.com/193581276)

A close-up of a child's hands holding a green and yellow toy. The child is wearing a blue shirt. The toy has a red heart-shaped hole and a grey circular hole.

PLAY WITH ME