

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 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.

OLGA ANTONOVA

(\*1988, Ukrainian) is currently based in Zürich

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selected works

2019–2022

Seeing destruction, devastation, pain, aggression, ruins, tears, injuries, blood, smoke, death.

Seeing it only through the screen.

Seeing through the screen means not being there, not feeling it with my body, not touching with my hands, not hugging people, just scrolling the news all the time. First it is devastating to see the destruction of the houses, of someone's homes, then there are no more feelings, only numbness most of the time, but not all of the time. Sometimes it is overwhelming pain.

I am drawing on the transparent paper, tracing the photos from the news on my tablet. This is my way of not thinking, just tracing the lines, nervous and abrupt lines, not understanding the result that they will make. I also don't understand what is going to happen by the end of the war in Ukraine. Unknown and unpredictability is all I have now.

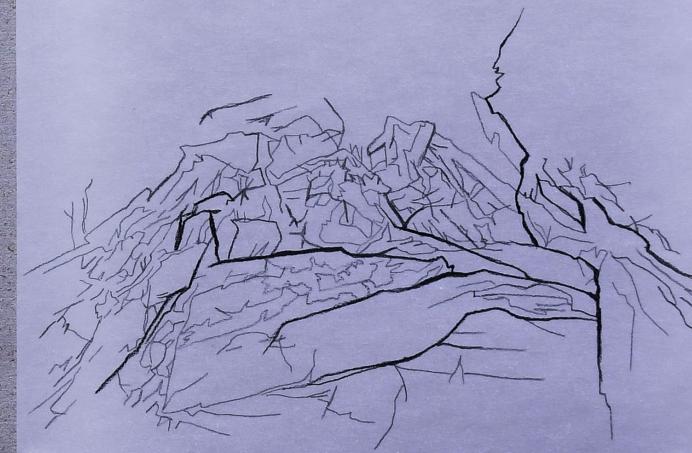
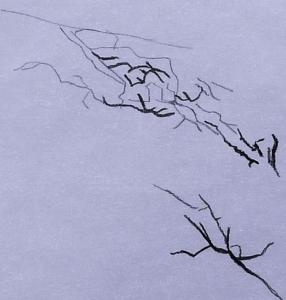
#### SEEING TROUGH SCREENS

pencils on highly transparent drawing paper

14.8 x 21 cm

Last words from the periphery III at Attheoff.space , Zurich, Switzerland

17.09.2022–30.09.2022







Hidden in plain sight, Olga Antonova's wire sculptures continue her studies on paper.

The fine line-drawings are also presented in the space in a column, a reference to the liberation found on higher ground. Lines that arc around a void foreground the emptiness experienced in both overpopulated and decimated environments.

The theme explored here is an omnipresent loneliness, something easily identifiable, something that can be recorded and shared.

text by Gianmaria Andreetta

LINE CONTINUES (graduation project)  
drawings on paper, metal wire objects, sound

Desired Lines at ZHdK, Zurich, Switzerland  
10.06.2022–24.06.2022



I wanted to create a space of emptiness, vacuum and uneasiness.

Line Continues was my graduation project. It consists of objects, sound and drawings. The idea was to create spacial installation, that would not be fully obvious and visible from the first sight.

I worked with the exhibition space that has been used as studios before. I integrated objects into the ceiling structure. The ceiling looks complicated and very dominant in the room. The objects were crawling there, in between the pipes and metal structures, hiding from the human eye. To achieve this camouflaging effect I chose materials, which were similar to the ceiling materials, metal and black wires.

In between the objects the sound speaker with directed sound was installed. The sound was the series of texts, which I wrote during the first lockdown. I recorded them with my voice. Short pauses were made after each text. The sound played the role of a tool to attract public attention to the ceiling and create a more full perception of the space. But at first when you come to the spot (as map says) where my work is supposed to be, there is an empty space, nothing, until you hear the sound.

The third element of my installation was my drawings. They were in the other part of the room. It was confusing and not clear if the drawings belonged to the same artist as the works on the ceiling or not.

LINE CONTINUES (graduation project)  
drawings on paper, metal wire objects, sound

Desired Lines at ZHdK, Zurich, Switzerland  
10.06.2022–24.06.2022



ink fineliners on paper  
A3 (29,7 x 42 cm)  
2021



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>

STORY OF LINE (as part of the graduation project LINE CONTINUES)  
sound  
2020





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.



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

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



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.*

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

metal wire, black paint, headphones

250 x 30 cm

2021



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).

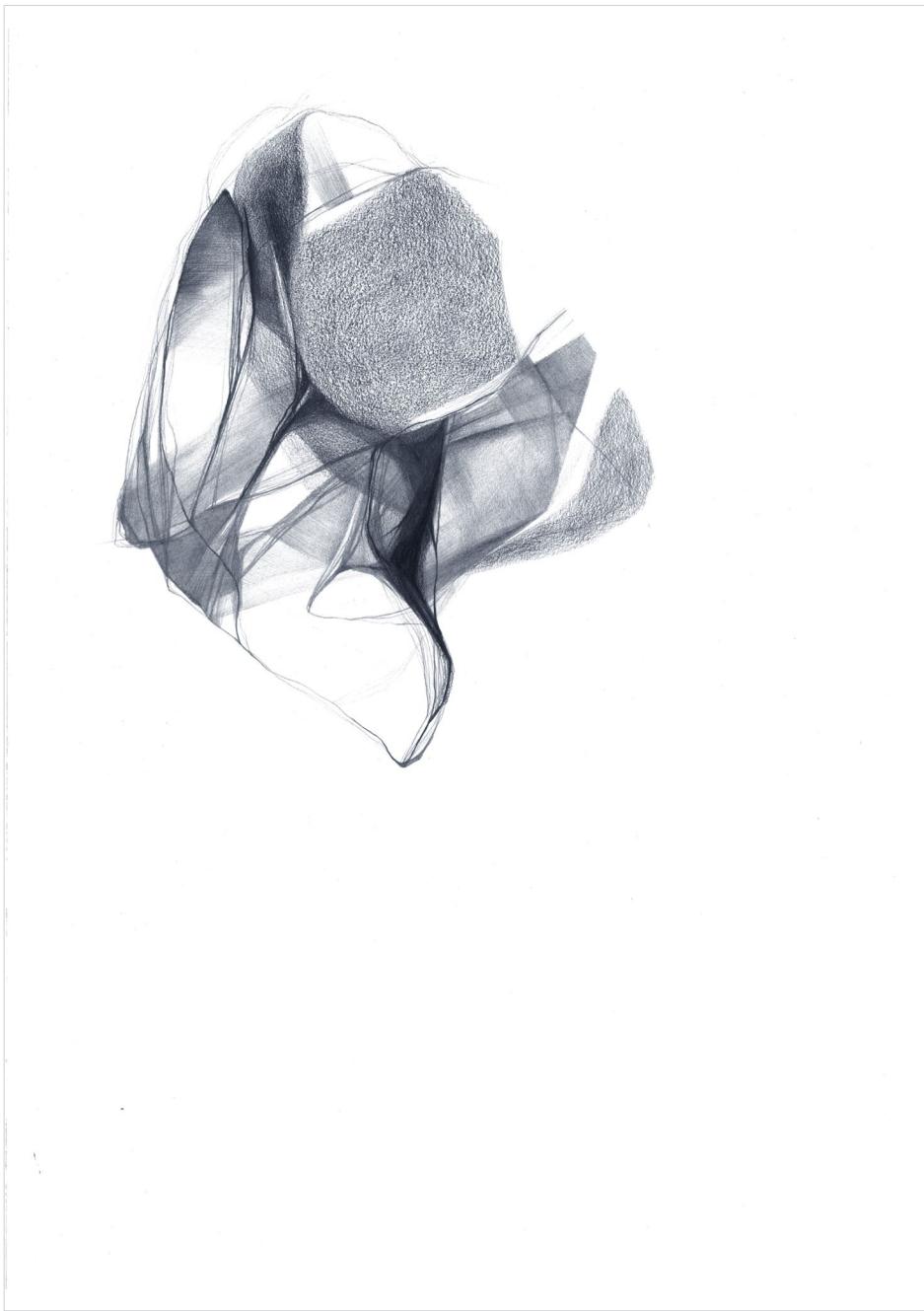
Paper is a very fragile material, as well as pencils. If I push a bit harder, it breaks, if I push not hard enough, the line is not strong enough. It was not about balancing, but rather about uncertainty and instability, everything around us changed so quickly, and I could not understand at that moment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

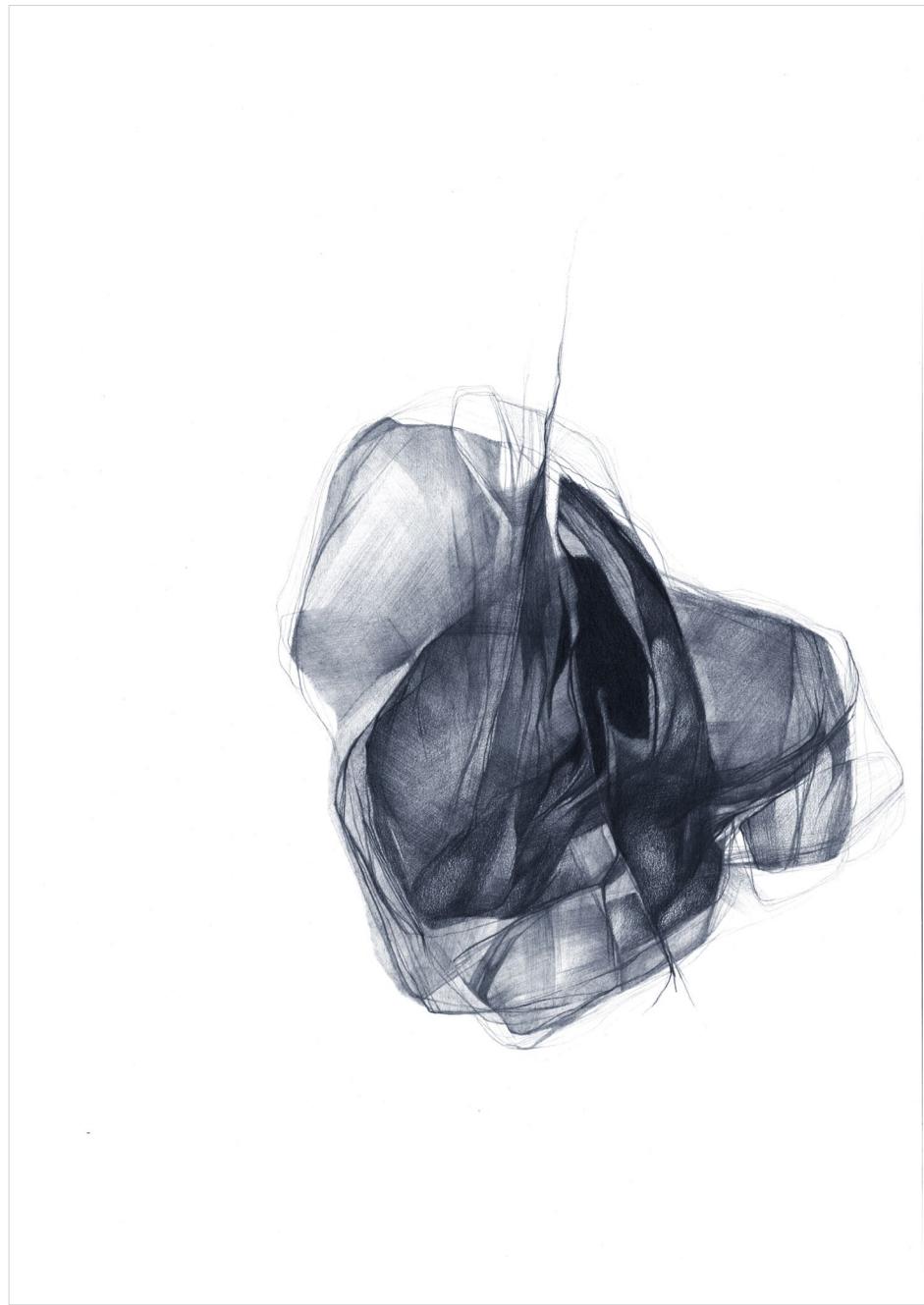
*The forms are fragile, the forms are uncertain, lines go in circles, lines hold forms together. Some lines are very light, some are very strong. Sometimes the form is transparent, sometimes it bends. Most of the time the form is uncertain even about its position on the paper. It understands that the 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.*

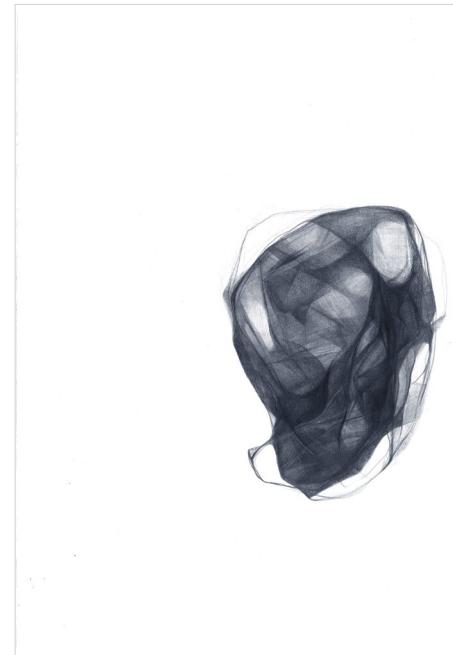
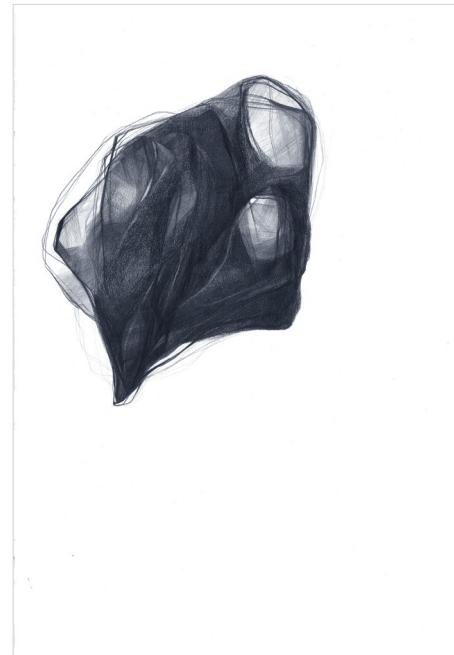
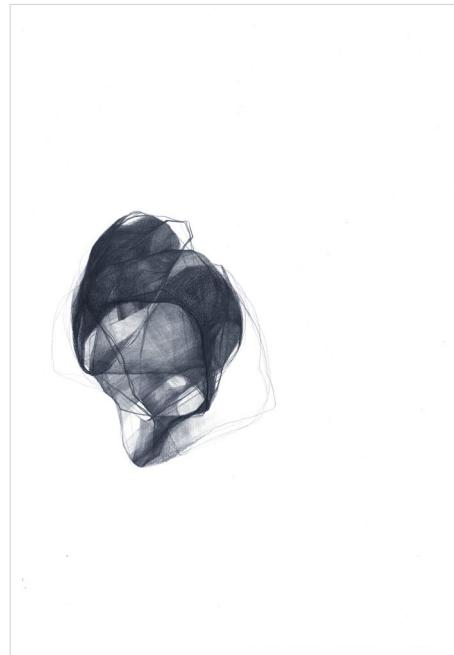
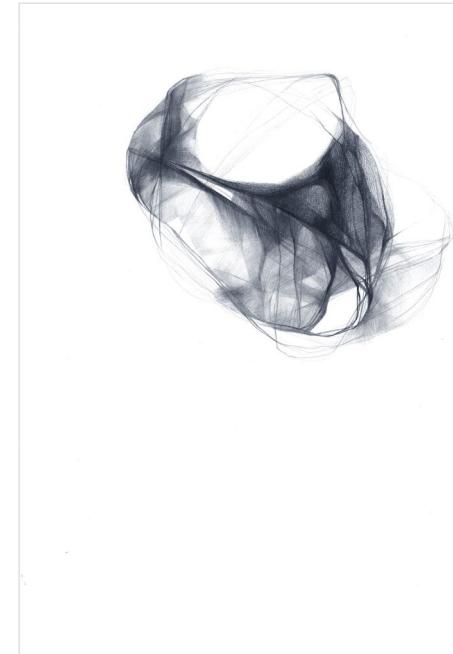
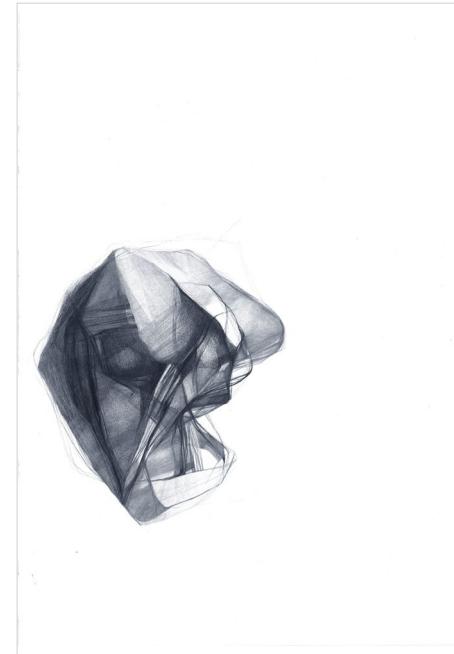
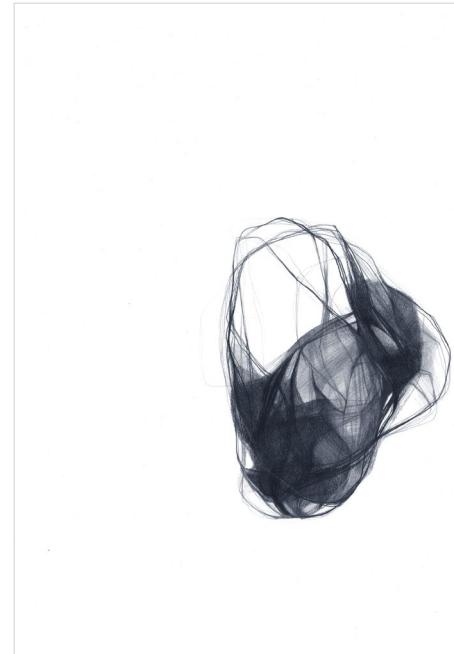
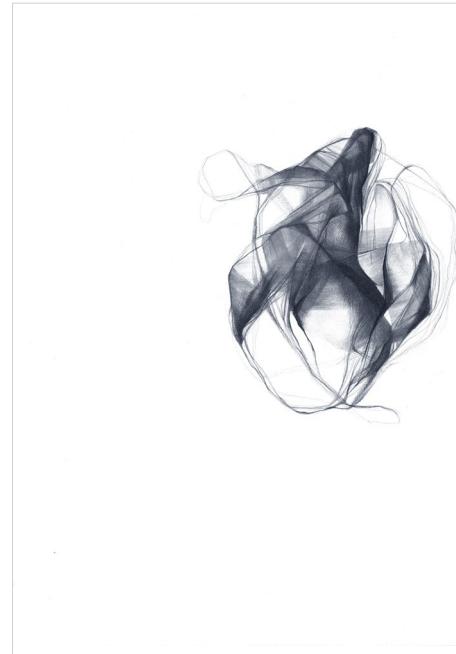


pencils on paper  
A3 (29,7 x 42 cm)  
2020



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





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.



video projection

<https://vimeo.com/581117803>