



Olga Drachuk-Meyer

born 1989 in Vinnyzia, Ukraine, studied German language and literature at the University of Lviv. 2013-2015 scholarship holder of the DAAD Foundation at the Technical University of Cologne, Germany. 2014-2016 she was a member of the Young Academy of the Arts of the World Cologne. In 2013-2016 she completed the training programme of the Theatre Department of the University of Cologne. 2020-2021 scholarship holder of the Ministry of Culture and Science of North Rhine-Westphalia. Since 2014 she is working as a free performance artist.

In her works she deals with the phenomenon of pain (*corporified pain* 2014), proximity and distance (*getting to know each other: an experiment* 2014), existing power mechanisms (*Brother nation?* 2015; *This is my home* 2015; *The Trial of Liberation-1* 2019; *The Trial of Liberation-2* 2020) and social conditions (*Majdan! Ukraine* 2015; *This is my home* 2017; *DISRUPTION* 2020). Her work focuses on performance art, dance, installation, art in public space and aesthetic space research.

Since 2014 she is collaborating with MAI (Marina Abramović Institute), the Academy of the Arts Cologne, the Studiobühne Köln, the Technical University of Cologne, the Raum 13, the Ensemble Freihandelszone, the Ensemble Futur3, the group Phonoschrank and Thomas Zipp, the Festival Sommerblut Köln, the festival Cheers for Fears Cologne, the Kreisch! Festival for Street Arts Essen, the performance-group Freie Performance Kultur, the Group Global 3000 – Gallery for Sustainable Art Berlin, the

Petra Martinetz Gallery Cologne, the group bodyincrisis and Gregor Weber, the cultural centre Alte Feuerwache Köln, the NRW-Forum Düsseldorf, The Institute for Art and Innovation, Social Art Award, ITSLIQUID International Art Exhibition Venice, the International Art Fair Contemporary Art Ruhr, Karosta Festival Latvia, Festival für Freunde Dahnsdorf, Emerge Festival London, tanz.coop Vienna and the Pinchuk Art Centre Kyiv.

ART WORKS

Performances

29.08.2020 Performance *The Trial of Liberation – 2* in the frame of the Festival *Freie Performance Kultur: Summer Editions* in cooperation with the cultural centre *Alte Feuerwache Köln*, Cologne, Germany

31.07.2020 Performance *DISRUPTION* in the frame of the *Festival für Freunde*, Dahnsdorf, Germany

12.06.2020 – 14.06.2020 Performance *The Trial of Liberation – 1* in the frame of the *Karosta Festival*, Liepāja, Latvia (*Cancelled due to COVID-19)

22.05.2020 – 24.05.2020 Performance *The Trial of Liberation – 1* in the frame of the festival *Metamarathon* in cooperation with *NRW-Forum Düsseldorf*, Düsseldorf, Germany (*Cancelled due to COVID-19)

25.04.2020 Performance *The Trial of Liberation – 1* in the frame of the festival *MeKaSuBa* in cooperation with the cultural centre *Alte Feuerwache Köln*, Cologne, Germany (*Cancelled due to COVID-19)

06.03.2020 – 08.03.2020 Performance *The Trial of Liberation-1* in the frame of the *International Art Fair Contemporary Art Ruhr*, Zollverein Essen, Germany

14.02.2020 Performance *The Trial of Liberation-1* in the frame of the festival *The Body Language* in cooperation with *ITSLIQUID International Art Exhibition*, Venice, Italy

01.11.2019 Performance *The Trial of Liberation-1* in the frame of the exhibition *Artists for Future* in cooperation with the *Group Global 3000. Gallery for Sustainable Art* Berlin, Germany

19.09.2019 – 22.09.2019 Performance *The Trial of Liberation-1* in the frame of the festival *Cheers for Fears* in cooperation with the *TanzFaktur* Cologne, Germany

22.08.2019 – 25.08.2019 Performance *The Trial of Liberation-1* in cooperation with the festival *Kreisch! Festival for Street Arts* Essen-Frohnhausen, Germany

02.07.2019 – 19.07.2019 Videoperformance *Gravity* in the frame of the exhibition *Mein Aleppo. 5000 Jahre Stadtkultur* Cologne, Germany

31.05.2019 – 23.06.2019 Performance *The Trial of Liberation-1* in cooperation with the festival *Sommerblut* Cologne, Berlin and Bonn, Germany

12.05.2017 – 14.05.2017 Performance *This is my Home* in cooperation with *sommerblut* theatre festival Cologne, Germany

25.02.2015 – 01.03.2015 Performance *Open House* in cooperation with the Academy of the Arts of the World Cologne, Germany

25.02.2015 Performance *This is my Homeland* in cooperation with the Academy of the Arts of the World Cologne, Germany

16.01.2015 – 18.01.2015 Lecture Performance *Majdan! Ukraine* in cooperation with *15 minutes festival* Cologne, Germany

16.01.2015 – 18.01.2015 Performance / video installation *Brother Nation* in cooperation with *15 minutes festival* Cologne, Germany

17.04.2014 Performance *Corporified Pain* in cooperation with the Technical University of Cologne, Germany

17.01.2014 – 19.01.2014 Performance *to get to know each other* in cooperation with *15 minutes festival* Cologne, Germany

Collaborations

23.10.2020 – 25.10.2020 Performer by the performance-installation *Diaries of Polina P.*, Director: Andrij May (*Cancelled due to COVID-19)

21.11.2019 – 24.11.2019 Performer by *Room Service*, production of Gregor Weber, Art House *Rhenania* Cologne, Germany

23.10.2019 – 25.10.2019 Performer by *Phonoschrank and Thomas Zipp* in the frame of the exhibition *The Unknown (Flowers) and The Other Side* by Thomas Zipp in Petra Martinetz Gallery Cologne

21.09.2019 Performer by *Phonoschrank and Thomas Zipp* in the frame of the festival *Thresholds* Düsseldorf, Germany

31.05.2019 – 30.06.2019 Performer at *YOUTOPIA – Eine ÜberLebensPerformance* in cooperation with the festival *Sommerblut* Cologne, Germany

15.06.2017 – 07.01.2018 Performer / Facilitator at *Public Participatory Experience Generator*, Marina Abramović, Pinchuk Art Centre Kyiv, Ukraine

01.03.2017 – 14.05.2017 Performer at *Planet Heimat* in cooperation with the festival *Sommerblut* Cologne, Germany

09.03.2016 – 10.05.2016 Performer / Collaborator at *Softcore*, Theatre production of free theatre ensemble *Futur3* in cooperation with *Sommerblut* festival Cologne, Germany

14.12.2014 Performer at the lecture performance *A revolutionary parable on the equality of men*, *Pluriversale festival* in cooperation with the Academy of the Arts of the World Cologne, Germany

17.10.2014 – 19.10.2014 Performer at the lecture performance *Phantasmic stories about liberation of Galicia. Roman Rosdolsky: Last man standing*, *pluriversale festival* in cooperation with the Academy of the Arts of the World Cologne, Germany

08.11.2013 – 25.03.2014 Performer at the long-duration performance *beauty of temporality* in cooperation with *Raum 13* Cologne, Germany

2011 – 2013 Performer in the free performance group *different people* Lviv, Ukraine

2011 – 2013 Performer at several theatre festivals in cooperation with *Royal Court Theatre* and *Drama.ua* Lviv, Ukraine.

THE TRIAL OF LIBERATION – 2 (2020)

The performance *The Trial of Liberation – 2*, the second performance of the "Liberation-Series", was inspired by the fairy tale „The Mermaid“ of the Brothers Grimm. The performance is based on the idea of liberation by execution of certain actions using various objects. The objects used in the fairy tale – the brush, the comb, the mirror and the axe – are taken up in the performance and are used for the symbolic attempt to free oneself from being subjugated by another person.



Picture: Markus van Boernig for Freie Performance Kultur: Summer Editions

DISRUPTION (2020)

The performance deals with sexual violence and sexual assault. Taking the perspective of those affected, it discusses the experiences of pain, guilt and shame as well as condemnation and stigmatization by society.

The nails penetrate deep into the skin. Physical pain is easier to bear than emotional pain. Physical pain is easier to bear than emotional pain. Physical pain is easier to bear than emotional pain. Compulsion. Guilt. Shame. Differences that make strangers. Denial. Repulsion. Run away. It is impossible to run away from oneself. Loneliness. Fear. Pressure. Be normal. Be normal. Be normal. The nails are penetrating deep into the skin.



Picture: Luis Teal for Festival für Freunde

THE TRIAL OF LIBERATION – 1 (2019)

Remember, that the falling is part of the way. Allow yourself to move forward,
although the direction will always remain unknown.

Only do not be afraid to hurt yourself, otherwise you will stop being.

The performance deals with the attachment to social requirements and constraints, but also to one's own fears and behavior patterns.

It's about an utopian idea of complete freedom and the impossibility of reaching it without setting it's limits by yourself.

In the struggle with her own shackles the performer drives herself to the highest degree of exhaustion, yet she remains tied to her symbolic and material rope - as a sign of a state that transcends the performance itself and can be experienced by everyone.

The auditory background of the performance is formed by the text written by the performer and the accompanying sound carpet.

Video: <https://youtu.be/20Nng9b9Nlc>



Picture: Nathan Dreessen for Youtopia//Sommerblut 2019

Video: Jonathan Kastl; Sound: Peter Ernst Eisold

YOUTOPIA – A SURVIVAL PERFORMANCE (2019)

Can we believe in a future of humanity? Many global changes in recent years can also be described as global environmental sins, crimes against humanity (often in the name of religion) or moral upheavals. And these have serious implications for people born in 1990 or 2000 and who will still live in 2050 or 2070.

The theatre project YOUTOPIA brings together young people of different origins, world views, skin colours, denominations and with different physical and mental conditions. In scenic-musical performances they develop utopian ideas of a possible future and give their desires, values and visions an artistic, theatrical expression. Touching and thoughtful, absurd and thoughtful, jumpy and cautious, surprising and provocative, but always personal.



Picture: Nathan Dreessen for Youtopia//Sommerblut 2019

THIS IS MY HOME (2017)

The performance was created as part of the project *Planet Heimat* in collaboration with Sommerblut Festival 2017 and deals with the violent conflicts of the present. While young people from Syria, Lebanon, Iraq and Iran work on the topic of their (new) homeland, the performer deals with the phenomenon of the perpetual suffering and pain that everyone carries with themselves. She works with materials such as earth, fire and (polluted) water. Through these natural materials, which can be found in every place on the earth, the reference to the homeland will be established, which on the one hand stands for itself and on the other hand forms a connection with the bigger context of being. The localities that can be found in the Cultural Centre Odonien in Cologne will be alienated and aesthetically used in the performance. The empty bus points to the powerlessness of people whose habitats suffer under wars and bloody conflicts. The hanging of gauze bandages points to the impossibility of movement as long as people are exposed to these conflicts and their consequences. The tiger cage represents a closed, excluded and isolated country. By burning the newspapers that are thrown out of the cage into the burning barrel, the media's showing of the conflicts become the subject of discussion. Another element of the performance is the chopping up of the cabbages, with the speeches of autocrats of the present being played in the background, so a kind of cacophony is created and an opaque, nonsensical chaos of sound.



Picture: MEYER ORIGINALS for Planet Heimat//Sommerblut 2017

THIS IS MY HOME (2015)

If everything is taken from you, at least you still have your home, the place of refuge to which you can return. What is it like when this place is suddenly no longer there? When the war has destroyed your homeland? How does it live in a country that is at war with another country for the sake of its sovereignty and freedom? What about people's right to a decent life? The social and political changes in Ukraine began in November 2013 with a peaceful protest on Majdan Independence Square in Kyiv and have developed into a war in the east of the country to this day. In the performative installation *This is my Home*, an attempt is made to reconstruct current events in Ukraine with the help of original videos, photographs, sound recordings, objects and texts. This creates an interspace of permanent upheaval that stands for the performer's remaining home.



Picture: Olga Drachuk-Meyer for Akademie der Künste der Welt Köln

DAYS OF OPEN DOORS: YOUNG BOARDING SCHOOL OF THE ARTS OF THE WORLD (2015)

The Young Academy of the Arts of the World founds the Young Boarding School of the Arts of the World to oppose the current crises of economy, democracy and education. The Young Academy takes a critical look at the central question of which world we want to live in. For five days, doors will be opened in order to test alternatives for living, learning and working together in a collective and with the public, and in particular to shed light on power and space relationships.

Through the development of an alternative artistic educational program, an utopian space is created in the Young Boarding School in which the unknown becomes visible, the unspeakable can be experienced and the impossible conceivable. In workshops, discussions, film screenings, performances and installations, questions are discussed and answers sought. Day and night young artists learn, work and live together and present the further development of the collective process as work in progress.



Picture: Georg Blokus for Akademie der Künste der Welt Köln

BROTHER NATION? (2015)

By making her weak, his strength is asserted. By killing her, he proves his power. She is being yelled at. She is being humiliated. She is being beaten. She is being mistreated. She is being hurt. She is being robbed. Who is doing this to her? The brother nation? An action with exactly two actors. Performative video installation on the current socio-political situation in Ukraine.



Picture: Torsten Meyer for Studiobühne Köln//fünfzehnminuten Festival

MAJDAN! UKRAINE (2015)

"When we stand up for Europe, it is also about our sovereignty. Human rights and freedom. These are not just beautiful and naive words, they are the naked truth" (Yuri Andrukhovych).

Much has been reported and said about the events on Majdan during the Revolution of Dignity in Ukraine in November 2013 - February 2014. A lot of attention was paid to the words of politicians, journalists, commentators and others. But who knows the voices of intellectuals, authors, artists and poets? This multimedia reading is an attempt to make them heard.



Picture: Studiobühne Köln//fünfzehnminuten Festival

GETTING TO KNOW EACH OTHER: AN EXPERIMENT (2014)

The process of getting to know each other is an exciting one. But don't we always play a role? Doesn't the wealth of rules and conventions prevent us from being truly authentic? What would an unconditionally honest getting to know look like? The fusion of appearance and being. An experiment in getting to know each other in search of authenticity.



Picture: Studiobühne Köln//fünfzehnminuten Festival