

OLYA VIGURO

Born in 1993

Artist and teacher at the Printnonstop printmaking studio; leads printmaking classes and workshops at Prostaya School.

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EDUCATION

2025–2026
Free Workshops School of Contemporary Art, MMOMA
2022–present
Open Practices at Prostaya School
2022–present
Printnonstop printmaking laboratory
2015–2017
Russian State University for the Humanities,
MA in Advertising and Public Relations
2011–2015
Russian State University for the Humanities,
BA in Advertising and Public Relations

ART RESIDENCIES

2026 BurmaginFest printmaking residency, Vologda.
Curators: Valeria Tsertsvadze, Alexander Laptev

CURATORIAL PROJECTS AND LABORATORIES

2026 "Converter", Na Peschanoy Gallery, Moscow
"Sort of Topography", Archstoyanie festival of contemporary art and architecture, Nikola-Lenivets art park

GROUP EXHIBITIONS

2026 "Circumstances of Place", Krasny Most Gallery, Vologda. Curators: Alexander Laptev, Elena Ukhanova, Valeria Tsertsvadze
2025 "ROCK PAPER SCISSORS", Tri Vokzala. Depo, Moscow. Curators: Nelli Galias, Dmitry Samodurov, Galina Sarycheva
"Towards Presence", Na Peschanoy Gallery, Moscow. Curators: Tatiana Belchenko, Alexander Laptev
"Status: Print", Vologda Regional Picture Gallery, Vologda. Curators: Elena Ukhanova, Maria Zaitseva, Valeria Tsertsvadze
2024 "Dialogue about an Authentic Place", Na Peschanoy Gallery, Moscow. Curator: Elizaveta Fadeeva
Live Print Exchange 6 participants' exhibition, Zotov Centre, Moscow. Curators: Maria Zaitseva, Lada Shapovalova
2023 "Topoi and Landscapes", Na Peschanoy Gallery, Moscow. Curator: Michael Arutyunyan
"The Living in the Industrial", Doc Industrial Theatre, Moscow. Curator: Alexander Laptev

ARTISTS' ASSOCIATIONS

Moscow Union of Artists

ARTIST STATEMENT

I work with the traces people leave behind and with the way their meaning changes over time. I am interested in the surfaces on which these traces are preserved, what people consider important to record, and what happens to what has been recorded when its historical and cultural context shifts.

Today, the materials that carry human traces are often fragile and short-lived: they fade, deteriorate, and gradually lose their original appearance and meaning. I look at them from the perspective of a distant future. How long will they survive? Who will find them, and when? What will a person from another era see in them: evidence of the past, chance remnants, or works of art?

Ceramics and printmaking allow me to explore these questions through the material itself. Impressions, traces, preservation, and decay are central to my practice: processes that connect the material life of an object with the possibility of carrying human experience through time.

Series
Rock Graphics (2025-present)





Rock Graphics 1
Monotype, drypoint, unique impression
70 × 70 cm
2026

Rock Graphics 2
Lithograph, edition of 10
50 × 70 cm
2026

These works explore how space and time can be fixed in a still image, revisiting cartography through a contemporary lens. They enter into dialogue with the earliest practices of image-making: their purposes, visual language, and the emerging roles of artist and viewer. The map's practical function recedes, while its artistic qualities come to the fore.

Series
Rock Graphics (2025-present)



Rock Graphics 3
Lithograph, edition of 10
50 × 70 cm
2026



Rock Graphics 4
Lithograph, edition of 10
50 × 70 cm
2026

Series
On the Way (2025-present)



Unnatural Selection
Carborundum, edition of 2
50 × 70 cm



Giraffe and Skull
Carborundum, edition of 3
21 × 30 cm

In these ceramic series, particular attention is paid to each character's personality, form, mood, and state of mind. The sculptures capture a sense of interrupted movement and instability. Together they form a chaotic composition that nevertheless seeks inner harmony. Different species, eras, and tastes coexist naturally. They assert their right to change and independence while retaining their connections, setting them against inertia and loneliness.



Series
No, you hang up first (2026)



Chamotte clay, glaze
10 × 7 × 7 cm
2026

Series
Roaring 2020s (2026)









Chamotte clay, glazes
15 × 15 × 20 cm

Series
B-elephants (2026)





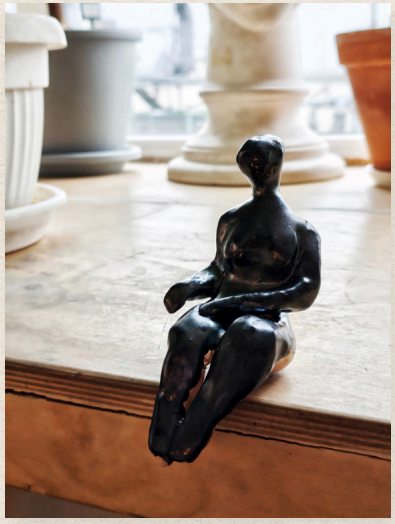
Chamotte clay, glaze
27 × 12 × 12 cm
2026

Series
This Week's Excavations (2026)



Chamotte clay, glazes
15 × 15 × 15 cm
2026

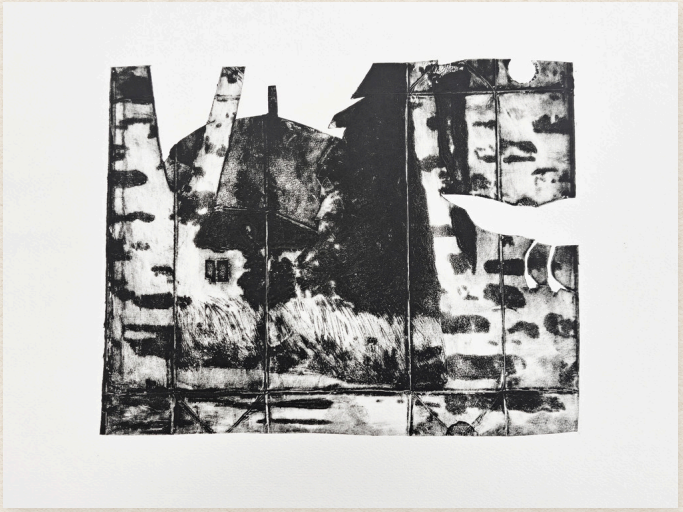






Series

Seagulls in Boxes (2026), BurmaginFest residency



Seagulls and Birches

Drypoint on Tetra Pak, carborundum, edition of 2

65 × 50 cm



Seagulls on a Tour

Drypoint on Tetra Pak, carborundum, edition of 2

65 × 50 cm



Talking to Vika until 4 a.m.

Drypoint on Tetra Pak, carborundum, edition of 2

65 × 50 cm

This series of prints explores the contrast between Kirillov's still, historic landscape and the chaotic movement of its wildlife. Everyday working routines during the trip prompted me to look for something dynamic in the landscape, and seagulls became those characters. Against their restless movement, the landscape seemed even more impenetrable and ancient. I chose drypoint on Tetra Pak cartons: the folds preserve the austerity and schematic quality of the architecture, something sealed away yet breaking out.

Project

Dialogue about an Authentic Place (2024)

Curator: Elizaveta Fadeeva

The project considers transformation and the passage of time through the metaphor of movement. Static prints of the façades of an abandoned house are combined with moving images of what happens behind its forgotten windows. I reflect on how a place forgotten by people can acquire new stories through the eyes of passers-by, or be washed away and forgotten over time. Time can shape the landscape and its context, sometimes more powerfully than a human presence.

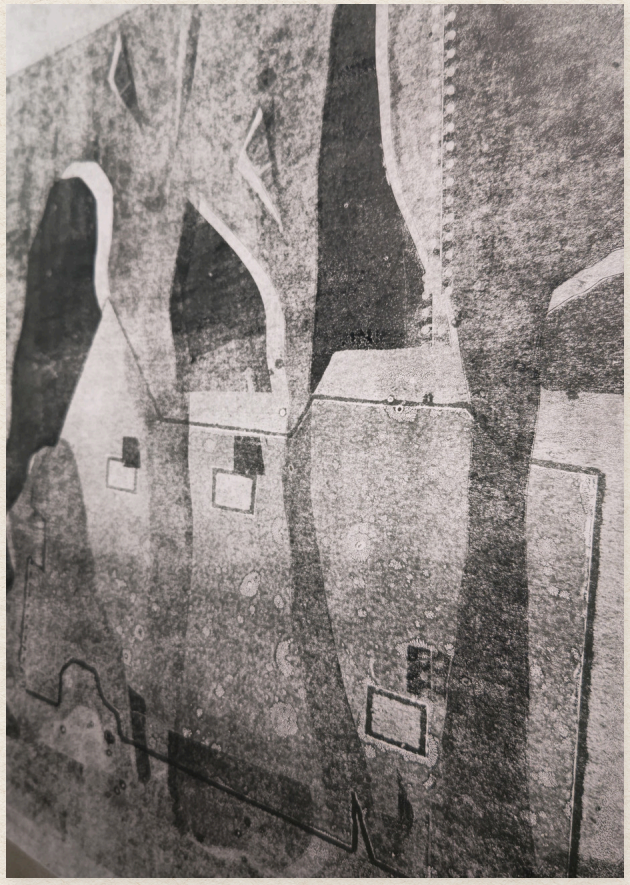


Series

[note] (2024)

These prints show how a place exists in memory. Some versions depict the house as a solid silhouette; in others, openings in the walls allow us to look through it. Its status remains uncertain: sometimes it is only an empty trace, elsewhere it appears more clearly. In one variation the house stands alone on a translucent matte surface, becoming a focal point in an undefined space.



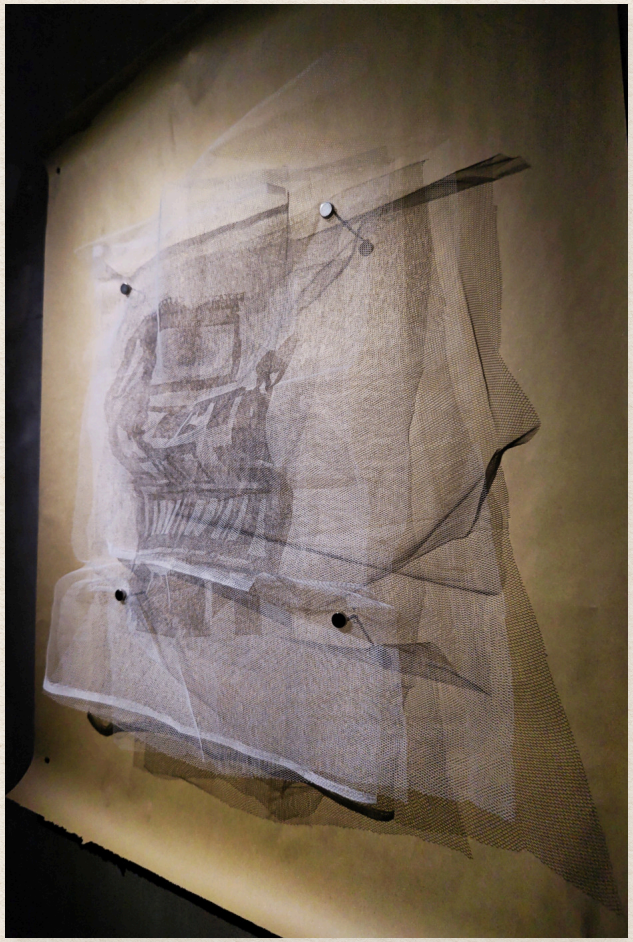


Monotypes on paper
70 × 100 cm
2024

Series

Outside (2024)

The works are printed on several layers of mesh, creating an airy, unreal effect. The outline of a house appears at different intensities across layers of a light, improvised canvas: an image trapped in the haze of memory.





Monotypes on textile mesh
50 × 70 cm
2024

Series

Entrance (2024)

In this series, viewers encounter a fragmented place, represented through layers and different printing stencils. The accents reveal several phases: first a complete interior, then only the outlines of objects that once made up an inhabited house. What might the memory of a place look like? Which object remains the focus? These questions are explored through a play between movement and stillness. The work "Through" shifts the priorities of what we remember.

An exaggerated, illustrative house with its own rhythm is joined by a window. Through it, viewers see actual video documentation recorded by the artist through a real window of the depicted house.



Entrance
Monotype on paper, video art, 02:00 loop
70 × 100 cm
2024



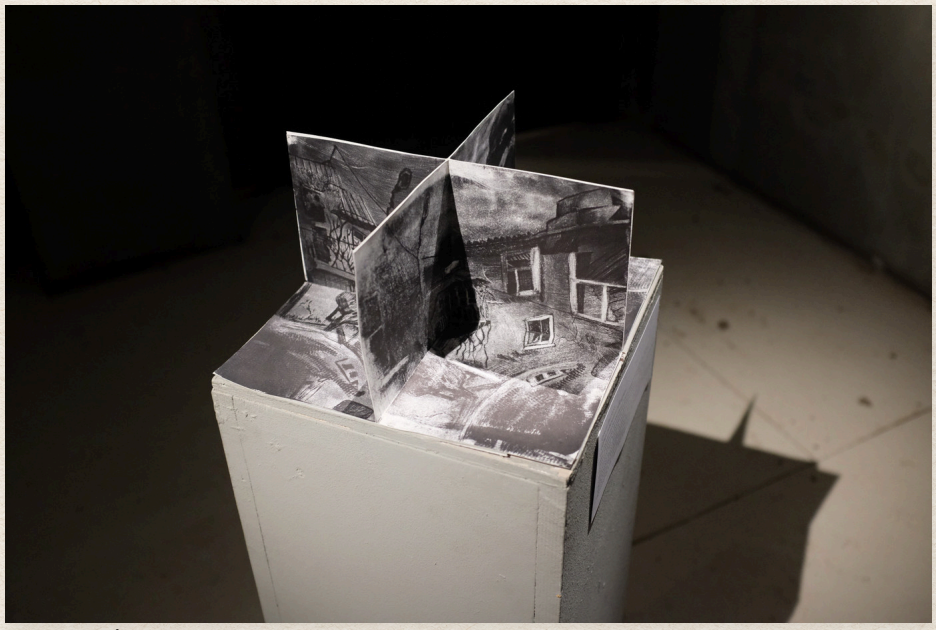
Entrance
Video art, 02:00 loop

2024

Series

Around (2024)

This series conveys the project's central idea most directly: the house turned inside out. What is inverted, however, is not the building but the way it is displayed: inside, yet not from within. Viewers follow the artist's path, walking around and observing the object. Instead of a rotating space, they see the object transform from a single vantage point. The panorama's sections mark the passage of time rather than a sweep across space.



Around
Drypoint on paper, unique impression
30 × 30 × 30 cm
2024



Series

Burned Out (2024)

In this series I explore the transitional state of a place that has lost its original form and awaits demolition. The photographs show apartments inside a burned-out building in my hometown of Pushkino near Moscow, seen through empty windows. Household objects and furniture are gone; only the window frames and chance compositions remain. I deliberately overexposed the images to reveal colour and geometry in a suddenly structured, painterly chaos. Abandonment contends with the movement and intensity that show life goes on.



Burned Out
Photography, digital print, 35 × 50 cm

2024

Installation

Field of Work (2025)

Immersion in printmaking changes the way you see the space of a sheet: the size and shape of its margins, their clarity and sharpness, and the way a printing matrix reshapes the paper. The margins become part of the image, letting viewers in. Untouched and unspoken in the print, they still demand much work while the matrix is prepared: pauses, care, and precision. This often invisible part of the process gave rise to the installation. What part of the work will viewers notice? How does perception change from inside and outside? The unfinished, transparent work lets us observe changes in real time while the installation itself stands still, and bring its fragments together.





Field of Work

Paper, wood

150 × 200 × 350 cm

2025

Project "Sort of Topography" (2026) — a participatory installation made at the Archstoyanie festival with the Printnonstop studio team and festival visitors.



Stamp prints on wooden panels
3 panels, 300 × 150 cm

Moving through a large city with a map, you face a flood of information and may get lost — physically, or while choosing between dozens of similar options. An inaccurate location, outdated opening hours, roadworks, impassable puddles, and traffic jams are all part of the search for an ideal route. That route keeps changing. What if there is no ideal route? Where is the person on the map? Could we make our own map — simple, with clear rules, as analogue as possible — so that we might find ourselves rather than get lost?









How it worked

Festival visitors were invited to make a map together with the studio's artists. They used a large wooden compass to measure the distance to an artwork, a camp, or another place, then marked it on special panels using stamps prepared after each walk and adjusted to the map's scale. The festival map filled up over time. Each evening it was set upright among the trees and lit.
The explorers also added notes to the map's legend: how far they had travelled, how the journey felt, and why they chose the place they measured. Around 40 people took walks and left their mark on the shared map.



















