

Olga Shcheblykina

Things I Tried to Keep

7–28 March 2026

Olga Shcheblykina's exhibition *Things I Tried to Keep* offers an insight into the artist's process of choosing, keeping and letting go while creating art. The exhibition unfolds as a space in which decisions, memories and materials intersect, revealing a moment within artistic production where elements are gathered, reconsidered and transformed.

Shcheblykina's work is closely connected to her own life trajectory and to a constant movement between places and experiences. This sense of movement continues to shape her artistic practice. Today she lives in Vienna while frequently working between Linz and Steyr. Her works often occupy space with a striking presence, addressing fundamental aspects of the human condition while at the same time altering the atmosphere of the environments in which they appear.

Painting remains her primary medium, yet her practice regularly expands beyond it. Installation and sculptural elements frequently enter her work, creating hybrid forms in which painted surfaces extend into the surrounding space and interact with objects or spatial structures. This movement between different states and materials forms an important basis of her artistic approach.

On a thematic level, Shcheblykina's work explores emotional and psychological conditions. Her works touch on sensitivity and vulnerability but also on cruelty, fear and inner conflict. She is particularly interested in how inner experiences can be translated into visual form. Her paintings are often characterized by intense colors, dark backgrounds and organic, biomorphic shapes. At times these forms recall bodies, inner organs or flesh-like structures, making emotional and physical states perceptible.

Questions of transformation recur throughout her work: the reconstruction and dissolution of the self, experiences of isolation and loneliness, and the tension between internal experience and external structures. Her artistic process follows a continuous movement in which experiences, encounters and memories are absorbed and gradually transformed into visual expression. This approach also connects to her interest in Outsider Art, whose direct and unrestrained forms of expression resonate strongly with her practice.

In *Things I Tried to Keep*, artworks and personal objects appear in dense spatial constellations that resemble an archive or storage environment rather than a conventional exhibition display. Fragments of artistic practice and elements of personal history come together, forming a landscape of accumulation and memory. The exhibition therefore unfolds in a suspended state between interior and exterior, between moments of order and the possibility of disintegration.

Shcheblykina's works do not present fixed meanings. They unfold gradually, allowing what is unfinished or overlooked to gain significance over time. In this way, *Things I Tried to Keep* reflects a condition of **in-betweenness**, suspended between memory and material, between holding on and letting go.

Text by Katharina Hoffmann