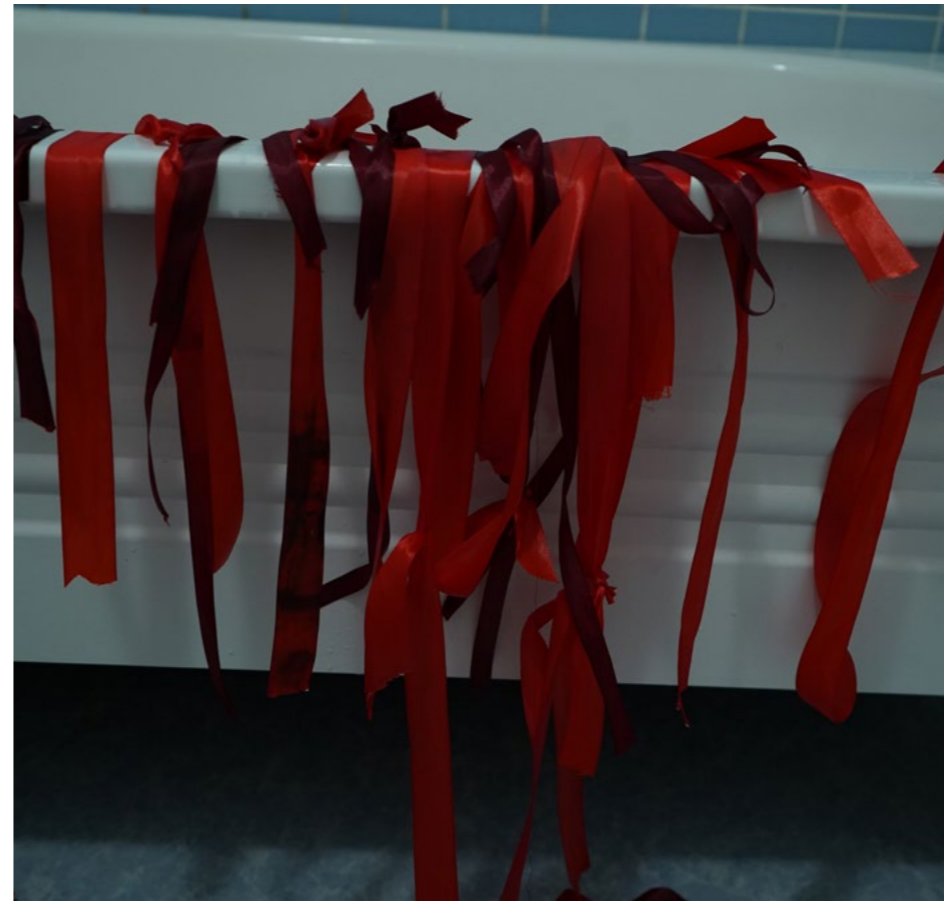


# **PORTFOLIO**

Kateryna Tsykunova



### Scrachtch 01

This work is connected to a performance. I try to represent pain without actually causing pain, using ribbons as a metaphor. Through these actions, I try to understand why my friends or relatives cause pain by scratching.

Video performance: I immerse myself in a quiet and clean bathroom space to better feel.

[https://youtu.be/\\_Vgnt4a5JW4?si=g3lfH\\_xqmn55Eu2L](https://youtu.be/_Vgnt4a5JW4?si=g3lfH_xqmn55Eu2L)

5:39 minutes

Charcoal and acrylic on paper  
130 × 100 cm, 2025



**Scratch 02**

The ribbons in the painting wrap around my body, making it visible.

Charcoal and acrylic on paper  
130 × 100 cm, 2025



## Medusa

This sculpture was the starting point for the projects Scratch 01 and Scratch 02. I was inspired by the myth of a figure trapped in a net from which she cannot escape. She is unable to express her pain through her mouth, yet her pain is visible in her open black mouth.

In my performance, Medusa is represented by my sister, who covers her mouth in black.

Paper-mâché, threads, beads  
2025



### **Intertwining**

In my work I often explore corporeality. In this piece, I portray five women's bodies, which try to connect with each other and hold on to what is leaving them.

Acrylik on paper  
130 x 100 cm, 2025

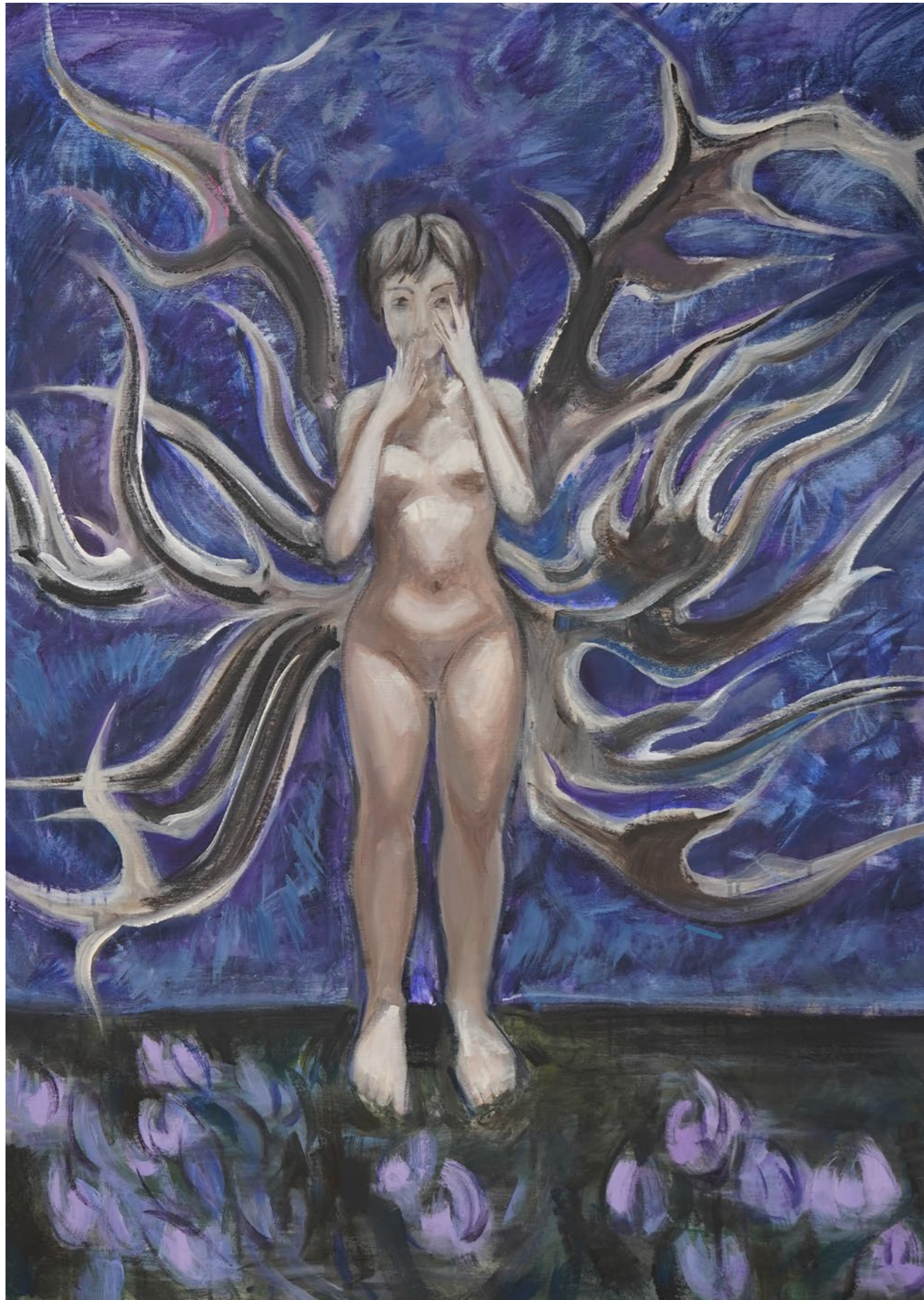


### Scissors

My surroundings imposed on me that hair is beauty, If I lose it, I will lose a part of myself. The act of cutting does not cause pain, but being accepted by society after this change is difficult.

<https://youtu.be/de3jgWcJVJk?si=ISQyT312BjpoCmX9>

3:50 minutes



### **Girl with Antlers**

I was inspired to create these works during my time in Norway.

I was deeply impressed by seeing deer antlers, which led me to think about deer and their dignity and beauty. The protruding bone, like a horn, is not something normally present in humans.

People often resist changes in themselves, especially when something unusual or protruding appears, like horns. In this work, I was interested in portraying a girl who is embarrassed by her own difference.

Acrylic on canvas  
130 × 100 cm, 2026



### **Sheltering in Antlers**

Antlers are intricate and, at the same time, protective and familiar. That is why deer live with them, and when they spend a lot of time together, their antlers begin to intertwine.

Acrylik on canvas  
100 x 65 cm, 2026





Modern primitives



Modern p





**Grandmother at dawn**

Observing people, I realized that sometimes humans can merge with animals and birds, entering into the same rhythm as them.

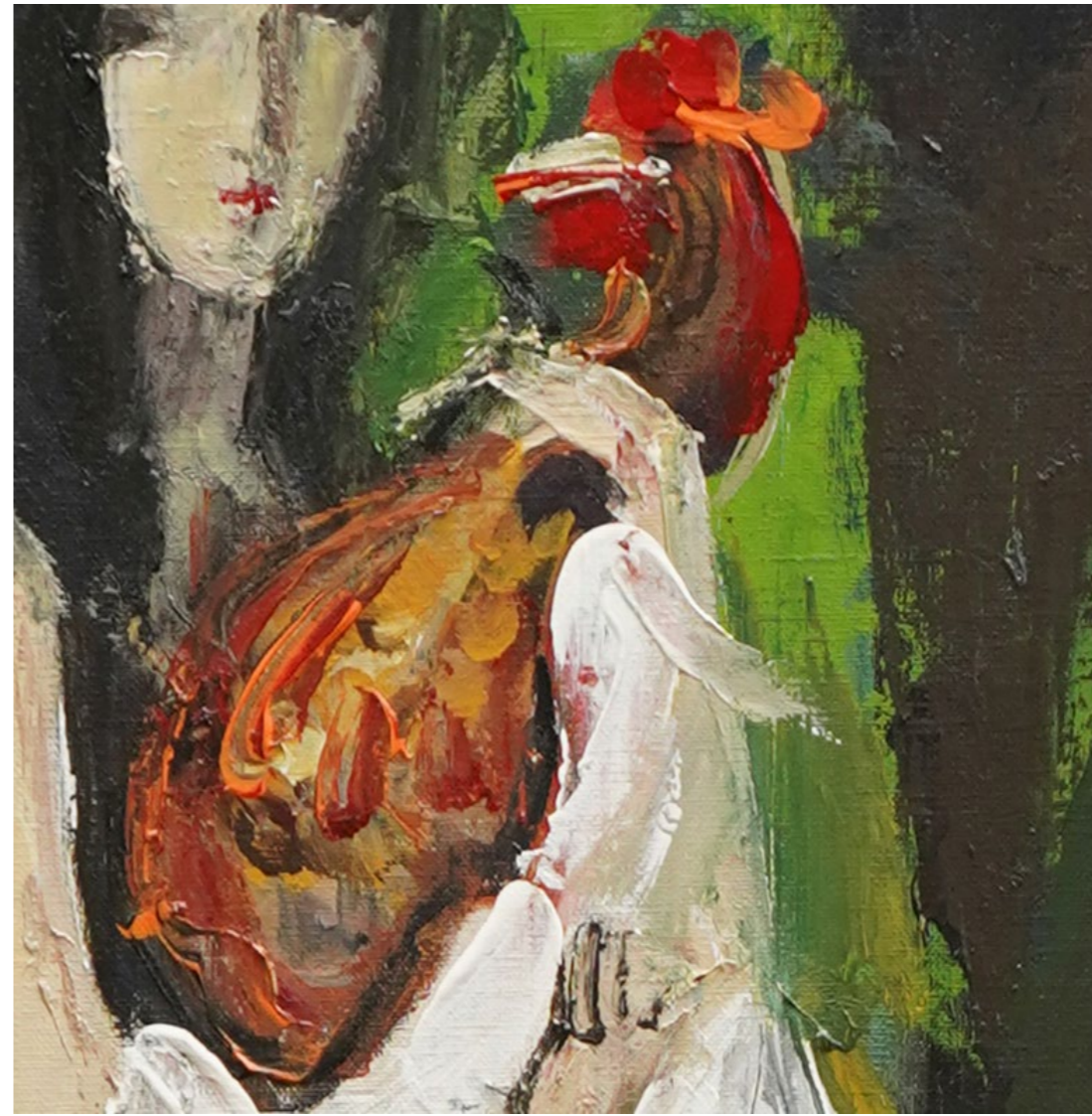
Acrylic on paper  
130 × 100 cm, 2025



**Girls with chickens**  
Acrylic on canvas  
105 × 85 cm, 2025



**Girls with chickens**  
I am interested in how the human body can merge with animals. In this work, I place chickens in an environment that is completely unfamiliar to them, while the female figures complement and complete the composition with them.  
Acrylic on canvas  
105 × 90 cm, 2025





**A Thousand Wings, One Body**

Captures a mind scattered in many directions, full of disorder and fantastical images that fall apart like a swarm of flying bats. The lower edge of the phone merely resembles a subtle digital noise that further stirs this inner chaos.

Acrylic on paper  
130 × 100 cm, 2025



### **KIMONO – sexually recycled**

For a long time, I have been inspired by hentai manga. In Japan, sexual preferences are often not openly discussed. I took the pure image of a kimono and disrupted it with drawn hentai girls using acrylic.

I used fabric bought in a second-hand store, which also reinforces the contrast with the exploitation of girls in the sex industry. I was also inspired by Hokusai and created decorative elements based on tentacles.



### **Nervous System**

Three female figures are connected by thin, nerve-like strands that both bind and protect them, carrying sensations of relief and tension at once.

The central figure, curled in an embryonic position, represents the birth of hope within fragmentation.

Set against a dark, clouded background, the work questions whether suffering is necessary for inner peace, exploring the tension between physical pain and invisible pressures of emotion and society.

Acrylic on canvas  
130 × 100 cm, 2026



**Grandmother in the village**

This painting depicts a Slavic grandmother holding her last living cat. I have always been drawn to grandmothers in villages, as they are people who have lived a long life and often feel forgotten, especially in terms of compassion.

Acrylic on paper  
130 × 100 cm, 2025



**Garden of Inversion**

A garden of roses hangs above, symbolizing an idealized heaven and beauty. Dark, dripping stems fall onto the figures below, representing human ignorance and earthly weight.

As these forms descend, the roles begin to shift beauty and imperfection slowly exchange places.

Acrylic on paper  
130 x 100 cm, 2026



**Brith of a kitten**

This painting shows the birth of two kittens, but one of them was stillborn. We only see a small part of the mother cat's body.

Acrylic on paper  
130 × 100 cm, 2025