

Born 12/06/1985

in Kolomyia, Ukraine

Victoria Myronyuk

interdisciplinary artist
writer/dramaturg
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contact

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Spells for a Foreign Groom

Victoria
Myronyuk

participative performance

concept/dramaturgy/performance Victoria Myronyuk
production BBI Call for Projects "Fortress Europe"
Fribourg, Switzerland

2015

"Spells for a Foreign Groom" is a performance that explores the magical practices of enchantment which are based on the traditional Ukrainian witchcraft. The performer is converted into a life coach who demonstrates series of physical and vocal instructions, offering the set of adapted ritual to the current socio-political conditions. Thus, the work becomes a display of some rituals for women who aim to enchant European men and consequently improve their material situation. On the one hand, the performance "Spells for a Foreign Groom" raises the issue of exoticism of the Eastern European women, on the other hand, tries to investigate the performativity of the magical instructions that are linked to the topic of female charms and love enchantment.

critique

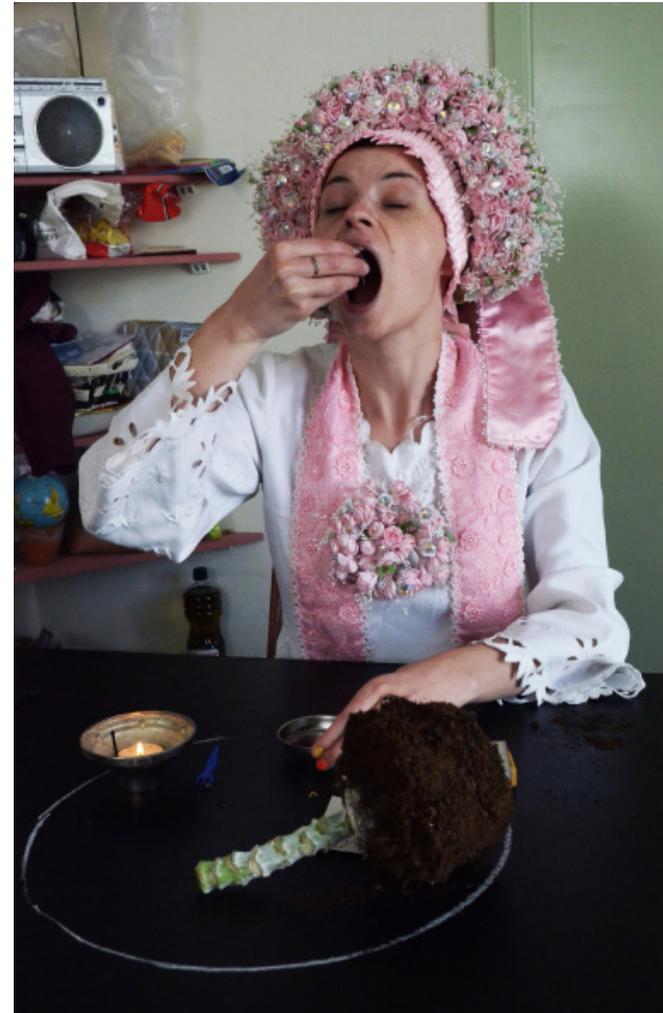
TOUR

06/2015 Festival de Belluard, Fribourg, Switzerland.

08/2015 Zurcher Teatr Spektakel, Zurich, Switzerland.

10/2015 City Theatre of Lesia Ukrainka, Lviv, Ukraine.

07/2016 Territori, Bellinzona, Switzerland.



Red Wedding

Victoria
Myronyuk

participative performance

concept/dramaturgy/direction Victoria Myronyuk
performance Daria Palagniuk, Nikita Kozlov, Oleksandra Malatskowska, Maksym Omelchenko, Yuri Vasiuta, Maria Krishtal, Daria Yaroshenko, Diana Kovalenko

production Victoria Myronyuk
Kyiv, Ukraine

2017

“Red Wedding” is a performative re-enactment of the early Soviet wedding ceremony which was created in the first years after the October Revolution but disappeared after the conservative turn of the 1930s. The red wedding ceremony had to replace religious marriage rituals and represent the ideas of comrade love, female emancipation and collectivism. “Red Wedding” of 2017 version invites the audience to immerse themselves into the centenary ideas and experience the aesthetics of the 1920s. The participative structure of the work also encourages the members to raise the following questions: what has remained of the history marked by the radical ideas of love, friendship and sexuality? What can this ritual say about our (post-revolutionary) contemporaneity, and in particular, the process of so-called de-communisation in Ukraine?

critique

TOUR

09/2017 GOGOLFEST, Kyiv, Ukraine.

09/2017 SWAB, Barcelona, Spain.

04/2018 GOGOLFEST, Mariupol, Ukraine.

05/2018 ParadeFest, Kharkiv, Ukraine.

06/2018 CCA “Dakh”, Kyiv, Ukraine.

06/2018 Theatre of Lesya Ukrainka, Lviv, Ukraine.

09/2018 Mandrivnyj Vishak Fest, Lutsk, Ukraine.

09/2019 Bliscy Nieznajomi, Poznan, Poland.

more photos



Imaginary Itineraries of Lviv

Victoria
Myronyuk

participative performance

concept/dramaturgy/scenography/direction
Victoria Myronyuk
performers Anastasiya Lisovska, Izabel Merkulova,
Zoryana Dybovska, Sofia Leshyshak, Anna Yepatko
voice teacher Mykola Telyuk
sound engineer Volodymyr Pomirko
media animation Oleksiy Khoroshko
costume style idea Viktoriya Myronyuk
production Theatre of Lesia Ukrainka
Lviv, Ukraine.

2019-ongoing

“Imaginary Itineraries of Lviv” is a participative performative practice which through the sand game explores the intersections of the local historical narratives about the city of Lviv and travel-related memories. Sand from the local underground river, the lines and landscapes on it serve as the starting points for the psycho-geographic travel of 10 participants who gather in the historical building of the theatre on the quasi-spiritualistic session. Similarly to the medieval itineraria of the pilgrims, “Imaginary Itineraries” invite contemporary travelers to realise travel in time and space and to lay their own paths on the sandy surface: to urban history, their road-memories and imagination.

teaser

critique



Archeology of One Apartment

Victoria
Myronyuk

video performance

concept/dramaturgy/direction Victoria Myronyuk
performance Sveta Grib
camera/editing Aliona Vesela
technical assistance Serhiy Spirzevoy
sound design Volodymyr Pikul
stage design Dmytro Krasnyi
production Jam Factory
Lviv, Ukraine

2021

Archeology of One Apartment is the performance which aims to research the mnemonic relation of the millennials' generation with the material historical legacy. The young performer is experimenting with a number of Soviet artifacts from a typical apartment of the 60s thus exploring the paradoxes of historical memory and resembling their ritualistic transformation. What can the generation Z do with its past using the artistic imagination and semiotic potential of the objects? How can we/they re-define/heal/inscribe those objects and narratives connected to them in our present/future?

[video link](#)

[trailer](#)

[critique](#)



Shelter

Victoria
Myronyuk

participative performance
(residency project)

concept/dramaturgy/scenography/direction
Victoria Myronyuk
performance Kornelia Trawkowska
visual artist/set design Olga Skliarska
fragrance assistance Agata Kiedrowicz
production Close Strangers Festival
Poznan, Poland

2021

Shelter is an intimate immersive practice that aims to find/re-member/create a sense of security using performative tools. The ceremony refers to the term “psychomagic”, which is widely used in the artistic method of Alejandro Jodorovsky and is aimed at “magical” healing of the inner state of a human being through a series of performative actions created by the artist. The scenography of “Shelter” refers to the children’s “base” which was usually built from the improvised materials of a house or apartment and served as a kind of hiding place from external dangers.



critique

critique

concept/dramaturgy/performance/scenography
Victoria Myronyuk
production Institute of Jerzy Grotowski
Wroclaw, Poland

2023

“Wake” is a performative meeting of 8 people with a ceremonial guide over the table with Ukrainian traditional food. The artist conducts a culinary reception that resembles the folk ritual that is served in respect to the deceased person, and dedicates it to the sharing of the story about her great-grandmother Agata, who died almost 30 years ago. Together with the delving into the ancestor’s research and the endeavor to close ritually the circle of history, the wake also focuses on the participants’ stories of their past: close people/relations/places. Thus, fusing facts about Agata with participants’ memories of their beloved ones, the artist proposes to construct an invisible and fragile monument of the common past and simultaneously sacrifice it to the river of potential future.

critique

TOUR

11/2023 Schloss Solitude. Stuttgart. Germany.

04/2023 Miserart, Wroclw, Poland.

text



Broken heart healing clinic

participative performance

Concept/Dramaturgy/Texts: Victoria Myronyuk
Performance/Texts: Maryna Naumchuk, Alisa Epifanova, Sofia Lenartovych, Tetyana Shatilova, Natalia Mazur.

Stage/Costume/Light design: Victoria Myronyuk and Daria Chechushkova

Production: Jam Factory.

Lviv, Ukraine

2024

What can the theater offer when it seems that the heart is broken and the world has ended? Is it possible to „heal” with artistic practices? And if not, how can it provide support?

The Broken Heart Healing Clinic is an immersive intimate performance in which performers meet with participants and share self-made methods of emotional stabilization through stories, physical practices, sensory experiences, etc.

The performance is constructed as a non-linear series of practices for a small number of visitors, taking place simultaneously in several „stations”. In contrast to the medical realm, which aims to cure an illness, the Broken Heart Healing Clinic is about an artistic exploration of intimacy with the other person which focuses on personal ways of resilience and self-care in the scenographic setting of togetherness.



[more info](#)