



ANTON TKACHENKO

ARTIST / CURATOR

Currently, my artistic practice includes various media: graphics, video, installations and creation of art books. But the creative method remains almost always the same, namely, the use of two or more objects (objects, techniques, materials, or anything that carries a meaningful or symbolic load), to which I add a graphic image that creates a meaningful collage. With the help of this collage, I try to rethink the functionality of things, give new meanings, create new emotional and symbolic lines of the story I tell.

Also, my projects are almost always based on personal experience and use spatial design.

Anton Tkachenko (1994) - artist, curator, founder of the self-organized space **Garage 127**, **contextual gallery NULLA**, member of the **VIDSOTOK collective**, nominee of the MUKhi and NonStopMedia festivals. Took part in exhibitions in Ukraine (Kharkiv, Lviv, Kyiv, Dnipro, Odesa, Poltava, Sumy), Poland, Germany, Austria and Portugal, international symposium of contemporary art Byruchy, GOGOLFEST festival, Odesa Biennial of Contemporary Art, **Documenta fifteen**.



April Bloom

"We humans are pinning our hopes on the fact that a certain number of flowers, shrubs and trees can protect a multi-ton highway from the collapse of an even heavier mountain. (...) The plants draw their strength from the soil soaked in our blood and sweat," writes Anton Tkachenko about the work he created in just a few weeks for the foyer of the Kunsthaus.

Scraps of cheap materials, soft, foldable and thus fundamentally mobile, become interwoven, growing pictorial narratives in an echo of the avant-garde and the revolutionary gesture of montage. Ukrainian artist Anton Tkachenko - in Graz since 2023 - creates landscapes for the foyer in which mountains, bridges, rows of houses, but also plants, figures and blooming flowers are intertwined: Hope, vision or just more shadows of Sisyphean attempts at resistance?

[LINK](#)



Camera Austria

Camera Austria

← lift

WC
garderobe
wardrobe





Who owns the city?

The installation is a series of collages where Tkachenko combines the photos of the cities where he was living after leaving his native city Kharkiv (Ukraine) after the Russian invasion with the pictures of objects from Kharkiv he was thinking about or looking for in those cities. In his work, the artist is trying to answer the question "Who does the city belong to?" and trying to find his place in the new places he lives.

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"I read about her in a magazine"

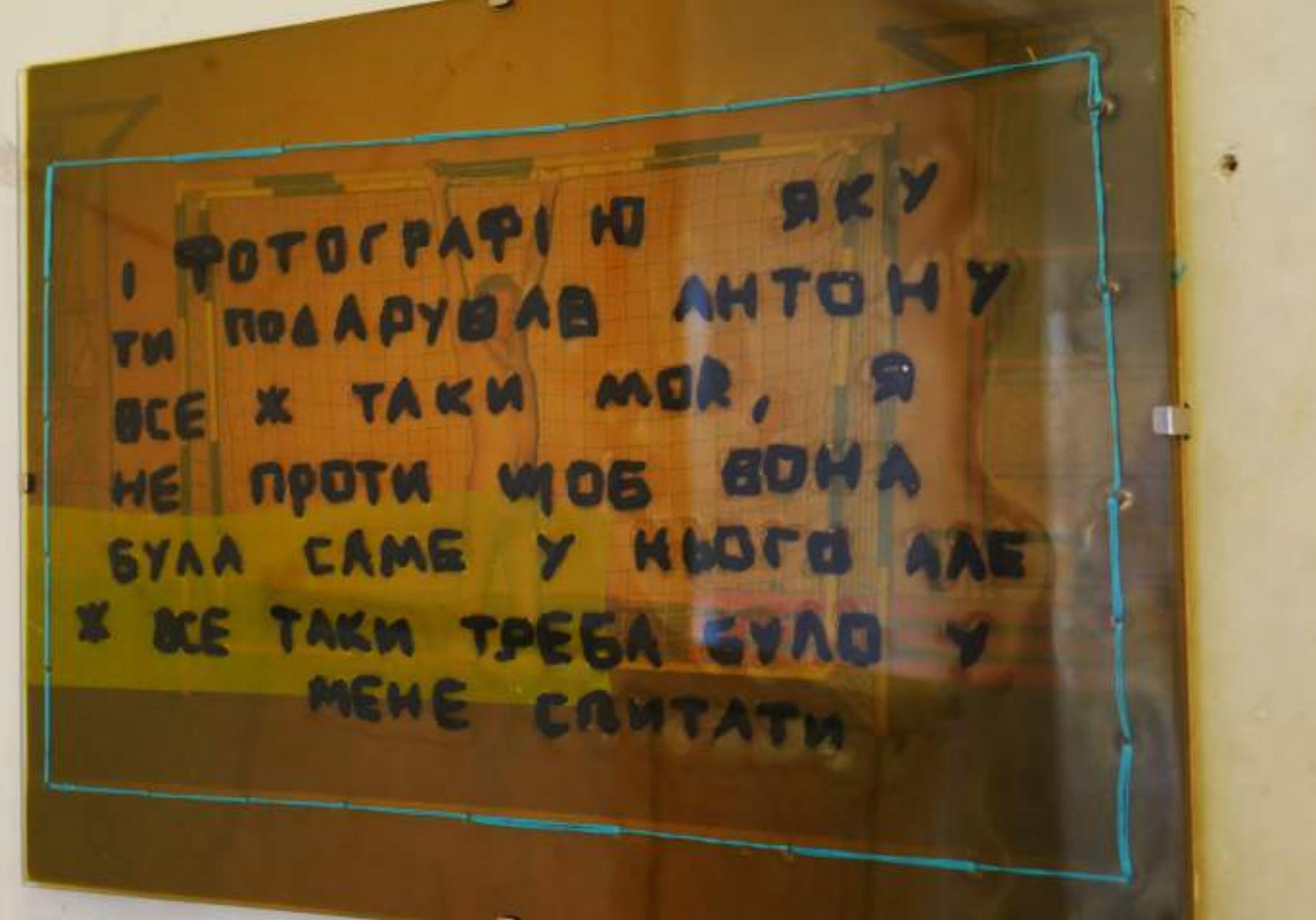
I met women who went to the front to defend their country.

After Russia's invasion of Ukraine in 2014, many women joined the Ukrainian armed forces. Currently, the percentage of women in the Armed Forces is one of the largest in the world. I met women who went to unknown countries to protect their family.

After February 24, 2022, almost 8 million Ukrainian men and women were forced to leave their homes to escape the war, most of these people are women who saved their children and families. I met women who went to the square defending their values. Civil society in Ukraine is mostly based on women. They are the heads of public organizations and independent initiatives. I know women who save lives. During the war, many men joined the Armed Forces, and women took their place to perform the duties of policemen, rescuers, and firefighters. I know I didn't go anywhere. But I can sew a new work about all those women I met.

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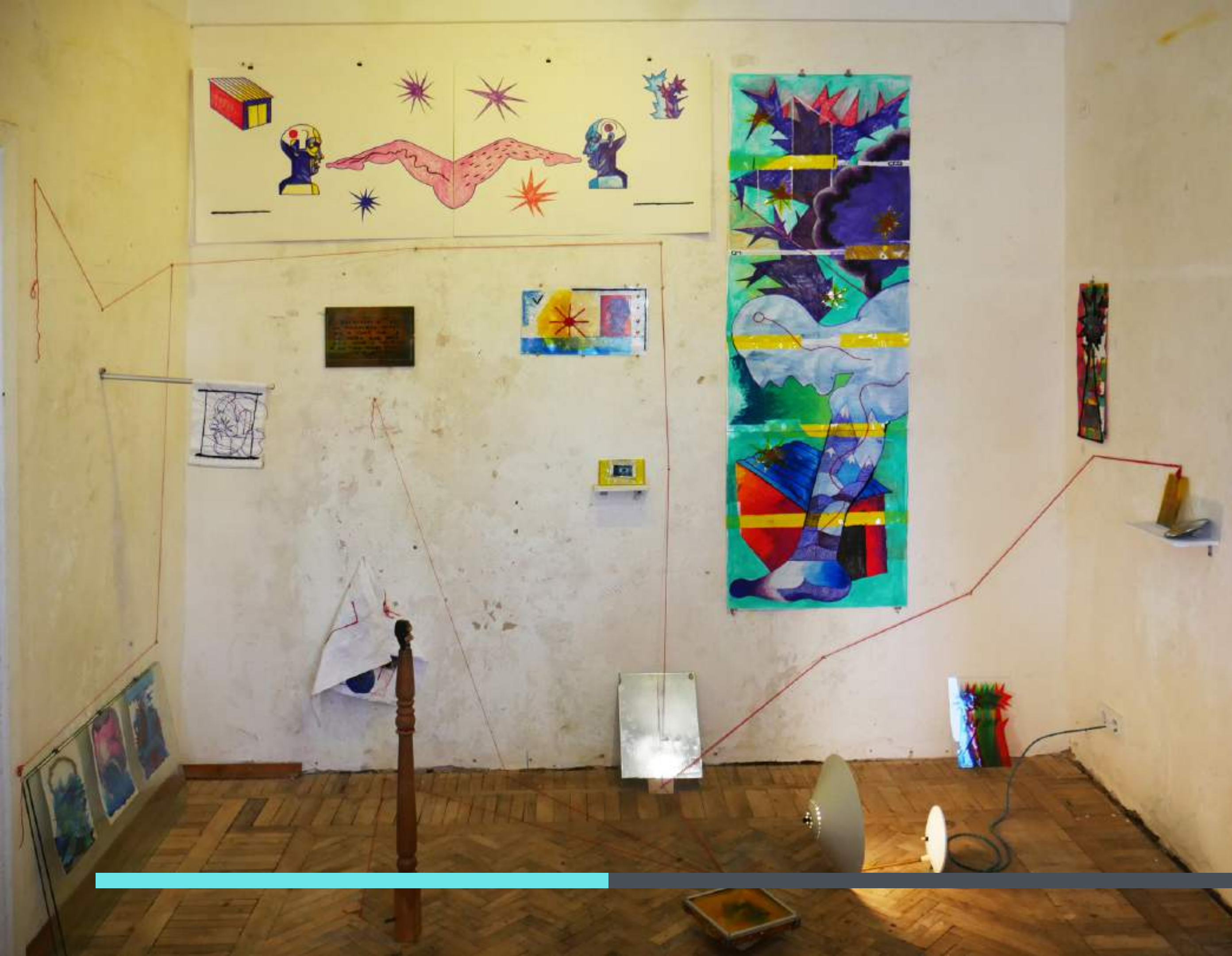




KYIV TRIP

This exhibition project was created in the "residence" of Tamara Turlyun in the space of depot 12-59. Tamara and Andrii let me live in their apartment. This atmosphere of a pseudo-residence, a pseudo-gallery, in a city where I hardly know anyone, was a great basis for thinking about the future and analyzing what options I have as an artist. I can't say that this project ended with a conclusion, but at least it gave me the opportunity to get a little closer to a conclusion.

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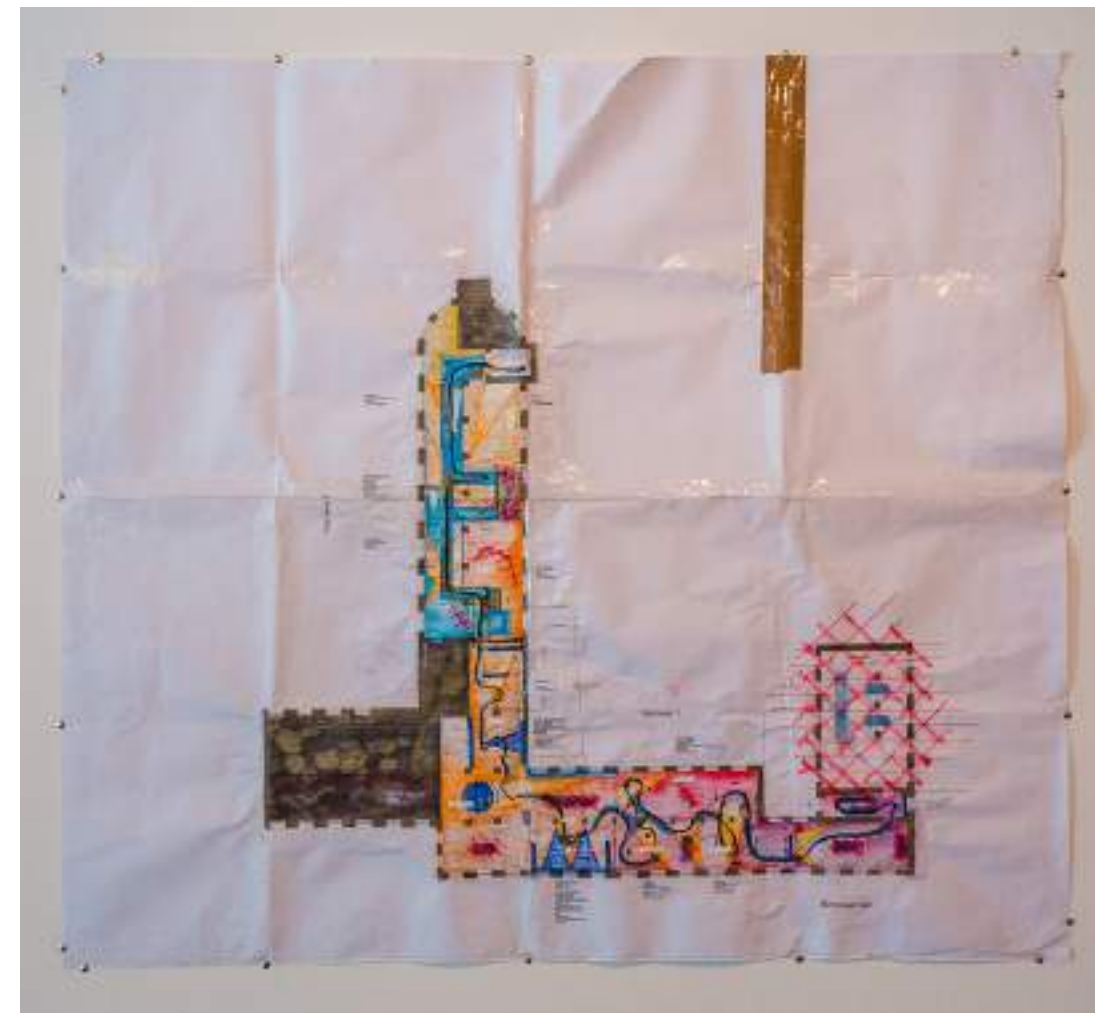


Minimal intervention

The work of an artist, curator, gallerist, scientist or employee of the institute is always clearly indicated in the documents. But in reality, the ideas about this job rarely match who you actually work for, as well as what was declared on paper. So why shouldn't an artist who is approached as someone who might know at least some answers, or someone who has at least some right to ask questions...why not just make himself the function that is so lacking in this space? Especially if you don't work at the NNC. After all, taking care of flowers is not the responsibility of either a museum employee or a scientist.

So I did, making a number of minimal interventions. They are not noticeable, but for a few minutes they gave people the opportunity to do their functional duties. Such things as taking care of flowers, taking care of working tools, changing light bulbs, changing batteries in a clock, washing the floor, washing windows, taking care of the chairs in the conference hall and trimming the grass are not the work of either a museum worker or a scientist.

[LINK](#)



"All good"

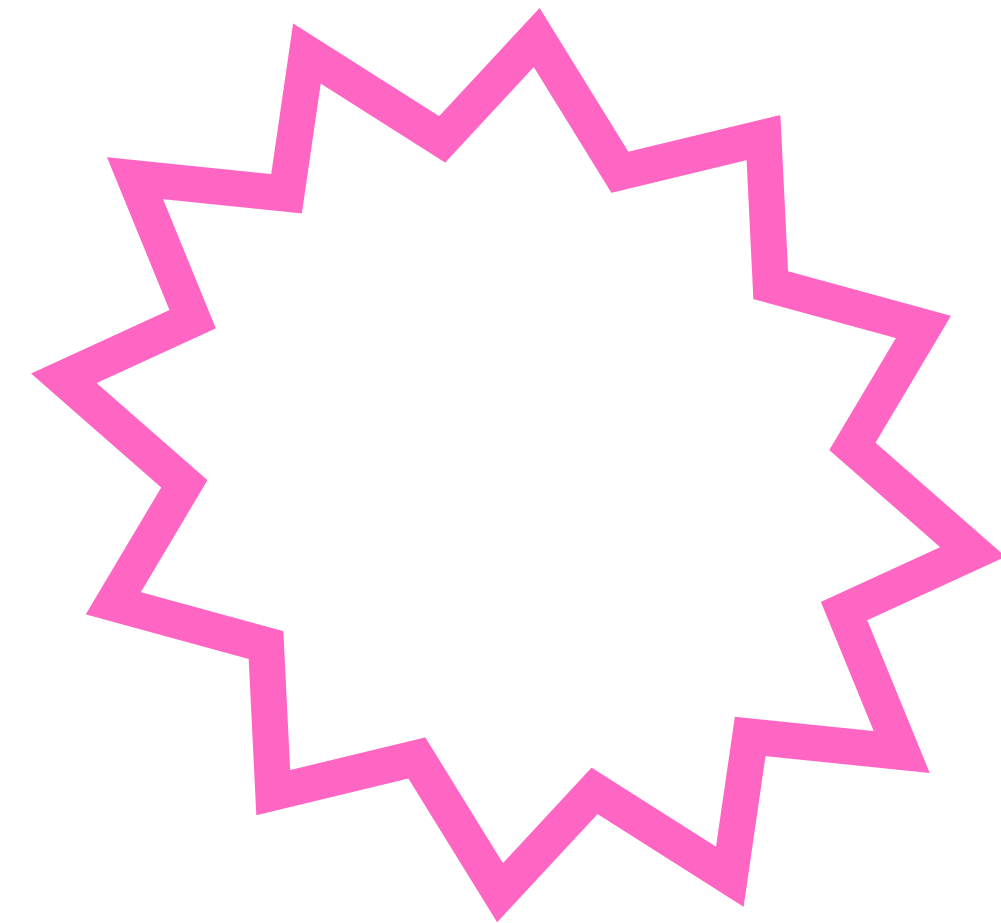
Cultural institutions are often arranged in such a way that each person within the institution performs several roles at once: a cultural expert easily turns into an installer, plumber, PR or manager. Reflections, research and experience of working in exhibition spaces were reflected in the project "Everything is good", which was exhibited in the Dnipro gallery "Artsvit".

"Everything is fine" is about feelings. Feelings of joy and sadness at the same time, about selfishness and self-sacrifice, about love and its intolerance. All this is about the art of Ukraine and my place in it. About the offerings and sacrifices I make for him with reverence and hatred.

This is a contradictory feeling that can be called "everything is fine" by analogy with the phrase that each of us throws in response to the most frequent questions: "How are you? How are you?". And we answer, not wanting to tell the truth - either because we are tired, or because we don't want to stress the listeners with complex details of the art world, or because we are afraid to hear ourselves and continue to be happy in our heads about the importance of projects for ourselves and the world of Ukrainian art. And what is the same world? How is he feeling? Ah, but everything is fine.

LINK





NOMENCLATURE

The project, which became a continuation of Self-Portrait, but shifted the vector from me to all the people who surround me and who, in my opinion, most of all influenced me as a person. While working on it, I tried to separate what other people gave me from my own experience. To understand that no person has his own experience, but only that which is created under the influence of other people.







GALLERY BOY

The project began when I accidentally became a full-time employee of the gallery, and was created as a story about my own experience of working in the institution. Contains graphic works, photos, and texts. At first, the project was a humorous way to entertain yourself during monotonous work, and then it became a reflection on this work. And even later it turned into a critic of the modern art system. With the conclusion that culture is created primarily by personalities, people, and not by mythical institutions, galleries, etc.

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Research project "Laboratory of the city of Kha"

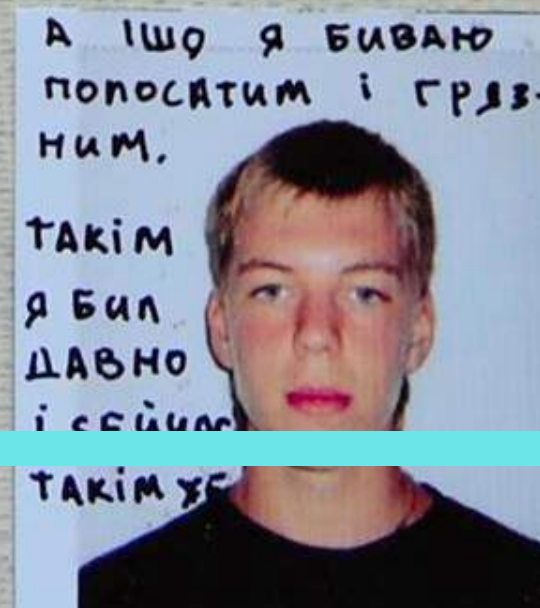
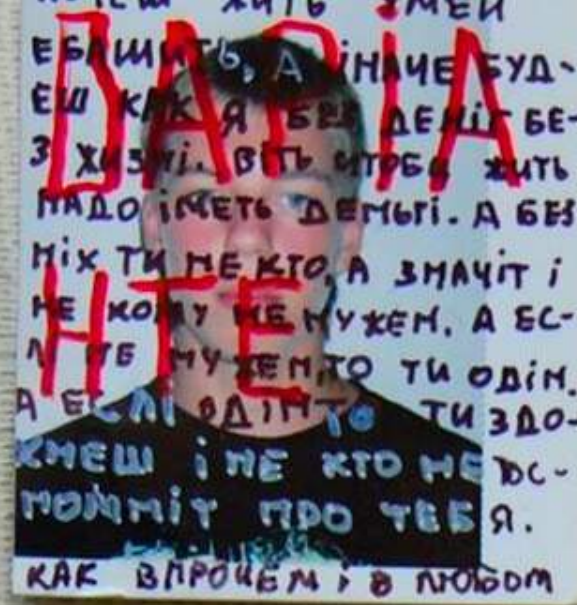
The project is devoted to the creation of an exhibition - a complex process that takes more effort and time than its direct exposure. In collaborations Olya Fedorova, Anton Tkachenko and Nastya Khlestova consider whether the exhibition itself and the process of working on it is a full-fledged artistic statement.

Anton Tkachenko shows new and existing artifacts. All of them are about the fact that "XA City" is not only curators, artists and paintings, but also the city itself, the Municipal Gallery, work on the exposition and many other elements that make up a single whole. With the help of the author's style of "telling legends", the author creates the myth of Kharkiv, which includes real and artificially created stories.



SELF PORTRAIT

The Self-Portrait project began in 2016, when I found remnants of photos taken for documents at different times in my parents' photo archive. Our whole family was captured in these photos, including me, but only I, due to my age, was constantly changing and looked radically different in each photo. Such rapid changes in my appearance prompted me to analyze the changes in my emotional states. Every time I felt vivid emotions, I pulled out one photo and captured them with a drawing. As a result, I got a collage from things that already existed - photos and my drawings. Now I perceive this project as my own photo archive, which can be considered as an emotional album of 2016-2017.



Education

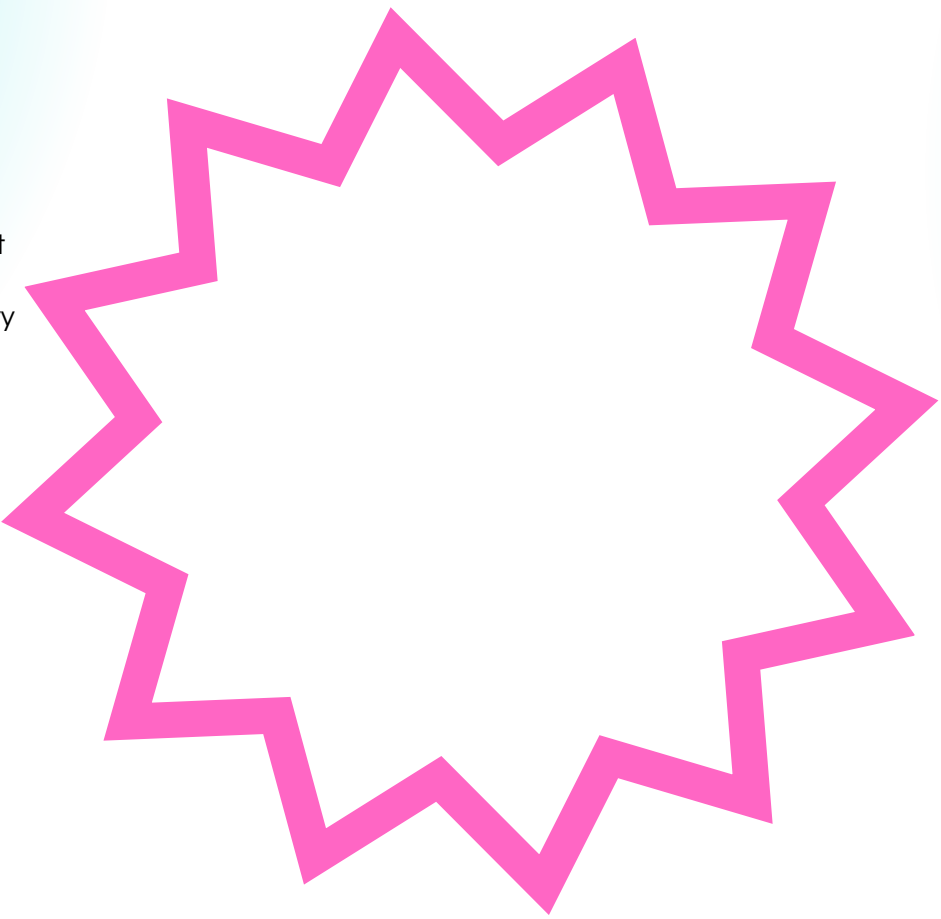
- 2012–2016 — Kharkiv National University of Civil Engineering and Architecture

Professional Experience

- Since 2024 — ZIEGEL І ЦЕГЛА; Art atelier and project space initiated by the Ukrainian artistic community
- Since 2022 — Contextual gallery NULLA; Founder & Curator
- Since 2019 — Self-organized exhibition space Garage 127; Founder & Curator (Kharkiv, Ukraine)
- Since 2015 — Art collective VIDSOTOK; Founder & Curator
- 2019 — Kharkiv Municipal Gallery; Curator
- 2018 — Curator of NonStopMedia IX (international youth festival), Kharkiv
- 2017–2018 — Co-founder and curator of the Ukrainian artists' residency "Fundatsiya", Klementowice, Poland

Curatorial Projects (Selected)

- 2024 — "Waiting for...", contemporary art festival, TiB, Graz, Austria
- 2024 — HOME Residency Program for Ukrainian artists, Graz, Austria
- 2023 — Weaving2 — a project uniting art self-organizations across Ukraine
- 2022 — Weaving — earlier iteration of the same project
- 2022 — Off-road, solo exhibition by OIia Fedorova, Kunsthalle Graz, Austria
- 2022 — Grandma and Anti-Art (Musya as a Cultural Figure), apartment exhibition, Kharkiv
- 2021 — Archive Exhibition 25, Kharkiv Municipal Gallery
- 2021 — Target Audience, JUMP, Poltava
- 2020 — First Exhibition, support program for emerging artists, Garage 127, Kharkiv
- 2019 — Restoration Project of Vagrish Bakhchanyan, Odesa Museum of Contemporary Art
- 2019 — The Importance of Being Earnest, Kharkiv Municipal Gallery
- 2017 — Basic Knowledge About the World (of Contemporary Art), Kharkiv Municipal Gallery
- 2017 — Age. City. Unpopularity, Museum of Ideas, Lviv
- 2016 — Don't Eat Yellow Snow, Kharkiv Municipal Gallery



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Selected Solo Exhibitions

- 2025 — April Bloom, Foyer-Ausstellung, KunsthauS Graz, Austria
- 2024 — Aloe. Bird. CHP. Sun., kunst narrenkastl off space gallery, Fronleiten, Austria
- 2024 — When I build my house it won't be on the 10th floor, Graz, Austria
- 2023 — Books 2017–2023, Berlinerstrasse, Lviv
- 2023 — Forces That Don't Exist, Khlibzavod, Kyiv
- 2022 — Flowers of War, 31 art space, Lviv
- 2022 — Kyiv Trip, Depot 12_59, Kyiv
- 2022 — New Reality, Rhizom, Graz
- 2022 — Art During War, SVITLO Gallery, Lviv
- 2021 — Library, Depot 12_59, Kyiv
- 2020 — Everything is Fine, Artsvit, Dnipro
- 2020 — Online exhibition 1234567...
- 2019 — Gallery Boy Project, online
- 2019 — Untitled, Dubky Gallery, Odesa
- 2019 — Nomenclature, Kharkiv Municipal Gallery

Selected Group Exhibitions & Projects

- 2025 — THIS IS MY CITY. IS THIS MY CITY?, <rotor> Center for Contemporary Art, Graz
- 2024 — How are you in Celje / How are you in Graz?, Celje, Slovenia
- 2024 — Working with Memory, Khmilnyk Art Museum, Ukraine
- 2023 — FOR... Dancing on the Street, <rotor>, Graz
- 2023 — Dialogues / Gespräche, KEIL Gallery, Graz
- 2022 — WAVE X Khvyliia, Closer, Kyiv
- 2022 — Kunsttasche, public art project with Unikum, Klagenfurt
- 2020 — I don't feel free to do what I want, <rotor>, Graz
- 2019 — JUNE, VovaTanya Gallery, Kharkiv

Festivals

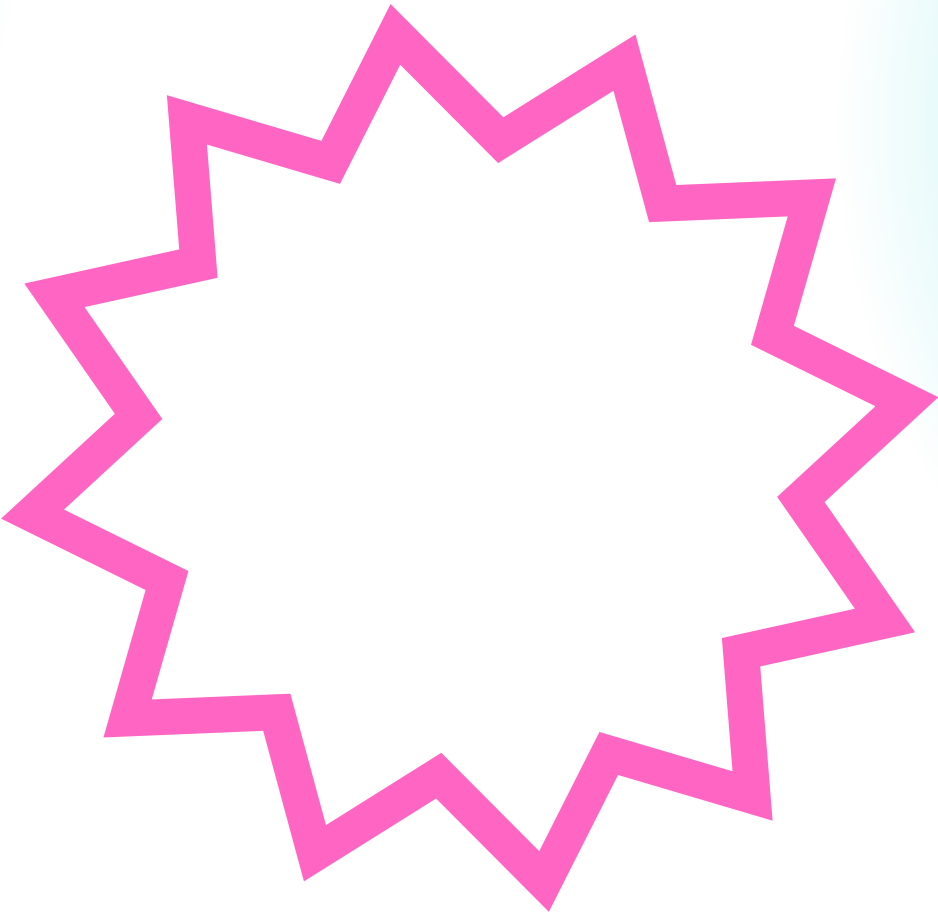
- 2022 — Timely, Kyiv
- 2022 — Citizenship Ukraine Project (ZK/U Berlin at Documenta fifteen, part of Garage 127’s program), Kassel
- 2018 — SlobodaKult Festival, Uzhhorod
- 2017 — MUHi (Young Ukrainian Artists), Kyiv
- 2017 — Fifth Odesa Biennale of Contemporary Art, Odesa Museum of Contemporary Art
- 2017 — Kyiv Art Fair
- 2016 — BIRUCHIY International Symposium
- 2016 — Kyiv Art Fair
- 2014 — NonStopMedia 7, Kharkiv

Residencies

- 2023 — CEC ArtsLink Residency Program; Oberliht Association, Chişinău, Moldova
- 2023 — Platform Ostriv, Kyiv
- 2022 — Navigation, Jam Factory, Lviv
- 2022 — Wave, Kyiv
- 2022 — Short-term Art Residency from Cultural Traffic NGO, Vyzhnytsia
- 2021 — Bakota Residency, Kamianets-Podilskyi
- 2021 — Our School – KhTZ, Open Place, Kharkiv

Workshops

- 2021 — Social Entrepreneurship Accelerator 2.0, Ukrainian Social Academy, Kharkiv
- 2020 — I Am Where I Feel Good, Jam Factory Art Center, Lviv
- 2020 — Design Thinking for Innovation, House of Europe, Kyiv



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