



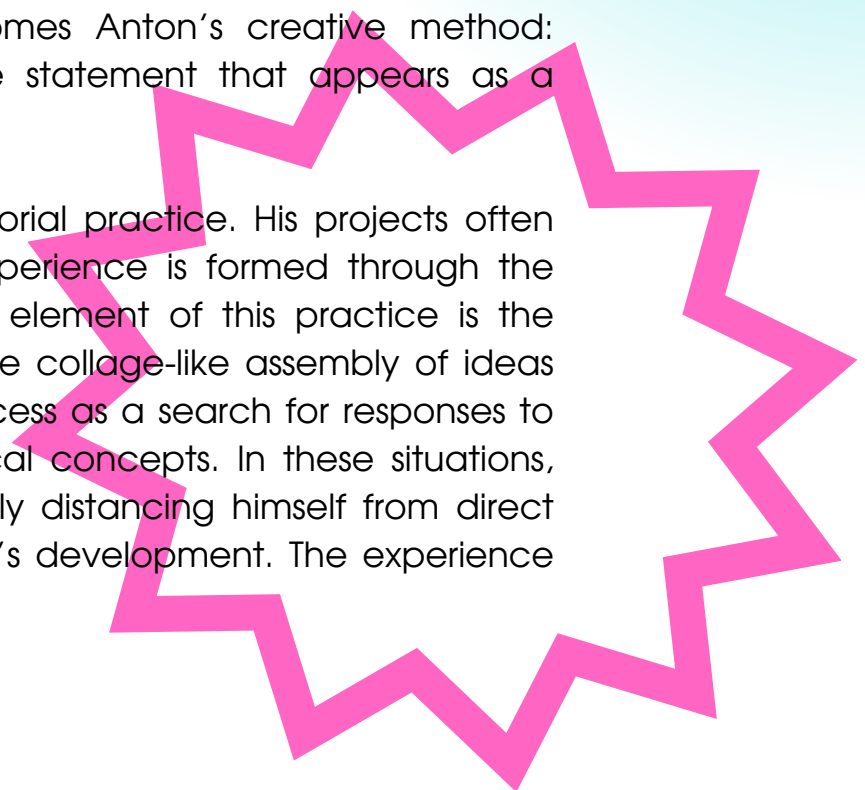
# ANTON TKACHENKO

Anton Tkachenko (born 1994, Kharkiv, Ukraine) is an artist and curator. He studied at the Kharkiv University of Civil Engineering and Architecture. He is a co-founder of the self-organized space **Garage 127**, founder of the contextual gallery **NULLA**, a member of the **VIDSOTOK** collective, and a co-founder of **ZIEGEL I ЦЕГЛА** in Graz, Austria.

In his artistic practice, he works with themes of instability and the transformation of experience, exploring the human condition in circumstances where familiar systems of support collapse and are replaced or substituted by institutions or communities that can temporarily stand in for one's sense of self during periods of instability, crisis, or reassessment of values.

An important motif in his work is an engagement with the invisible — imagined or irrational forces that emerge as a means of making sense of experience and as a form of psychological support. In this context, belief functions not as a religious category, but as a tool for survival, grounded in repetition and the ritualistic nature of processes, transforming the surrounding environment into an inventory for artistic practice. This inventory itself becomes Anton's creative method: constructing tools for reflection and creating a collage-like statement that appears as a complex question rather than an ultimate answer.

A separate aspect of Anton Tkachenko's activity is his curatorial practice. His projects often function as environments of interaction, where a shared experience is formed through the tension between the real and the imagined. An important element of this practice is the creation (or construction) of conditions for interaction and the collage-like assembly of ideas and experiences from different artists. The artist views this process as a search for responses to complex social challenges as well as to his own metaphorical concepts. In these situations, Tkachenko often assumes the role of an observer, consciously distancing himself from direct participation and acting more as a supervisor of the process's development. The experience gained in such contexts is later transformed into artistic works.

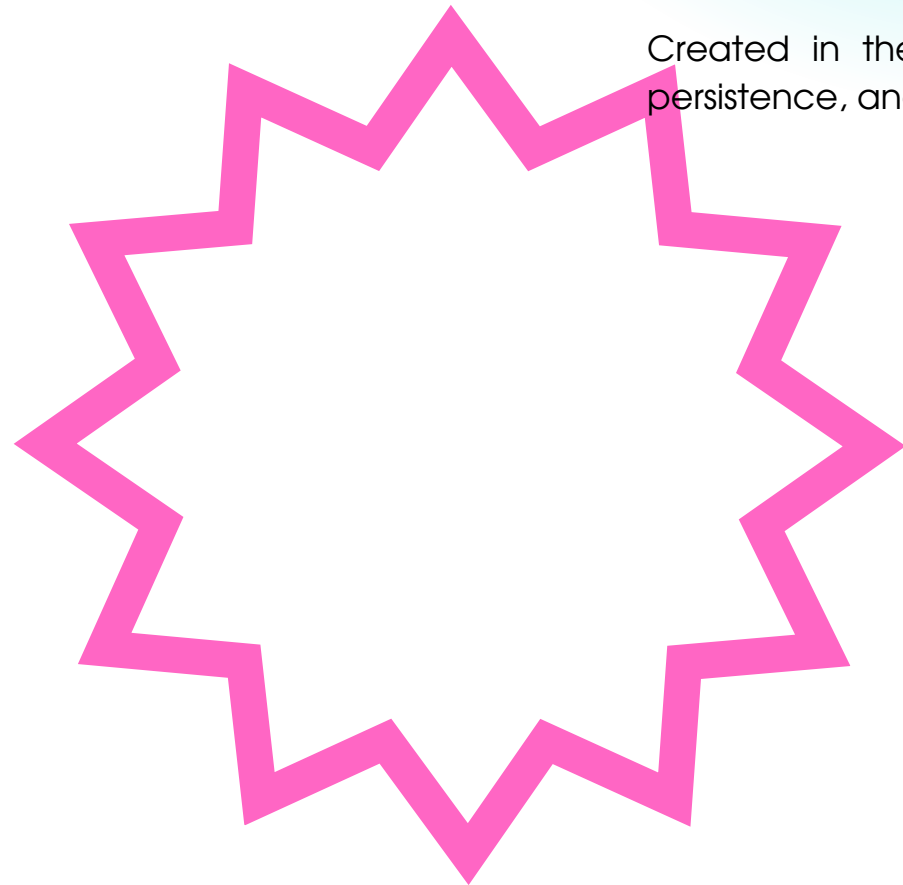
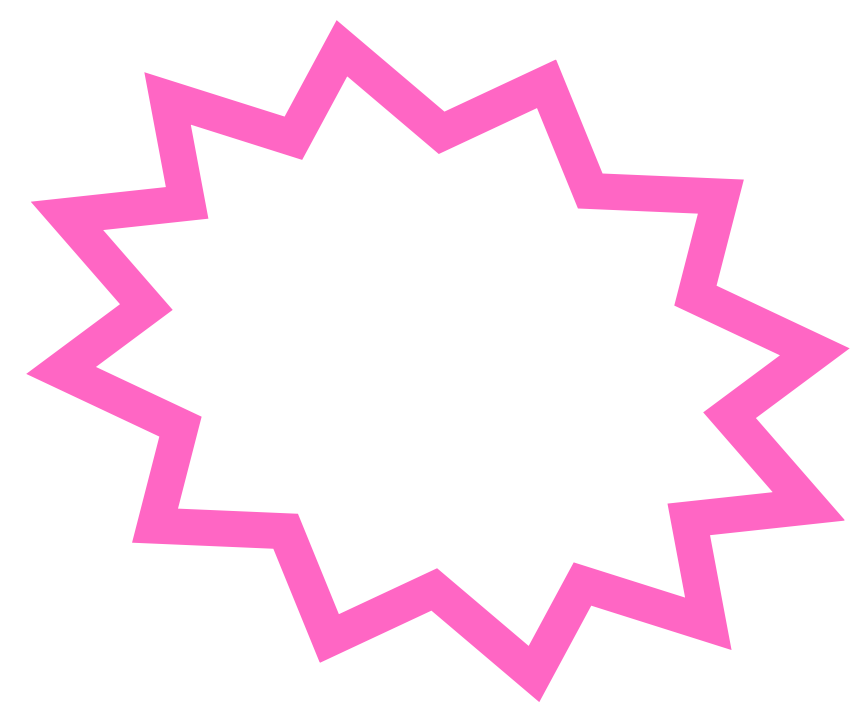


### April Bloom

For the foyer of Kunsthaus, Anton Tkachenko created an installation exploring themes of hope, fragility, and resistance. Using found materials—plastic sheets, fabrics, threads, and cardboard—he constructed layered landscapes where mountains, bridges, houses, plants, and blooming flowers intertwine, questioning whether these images represent hope, vision, or the repetition of futile struggles.

The central work, a translucent wall hanging inspired by tapestries and frescoes, depicts a mountain landscape with flowering plants in the foreground and a red star above, evoking both symbolism and threat. The installation extends into a seven-meter montage of Graz's unstable skyline and fragmented elements on the walls, linking human vulnerability to the fragility of flowers.

Created in the context of the ongoing war in Ukraine, the work reflects on destruction, persistence, and the conditions in which life continues to grow despite violence.



[LINK](#)



Camera Austria

Camera Austria

← lift

WC 118

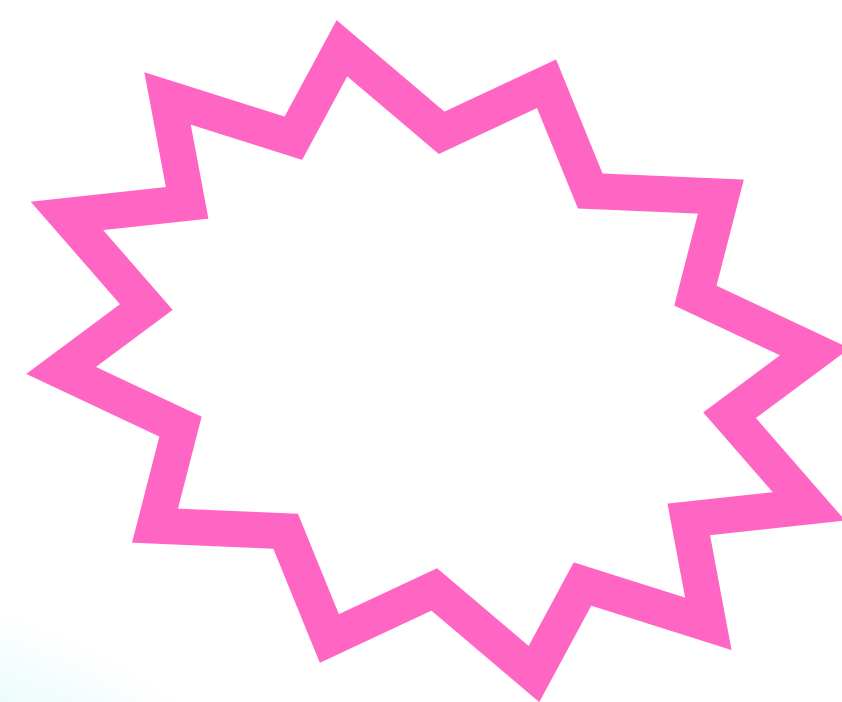
garderobe  
wardrobe

hof  
yard



### 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"**

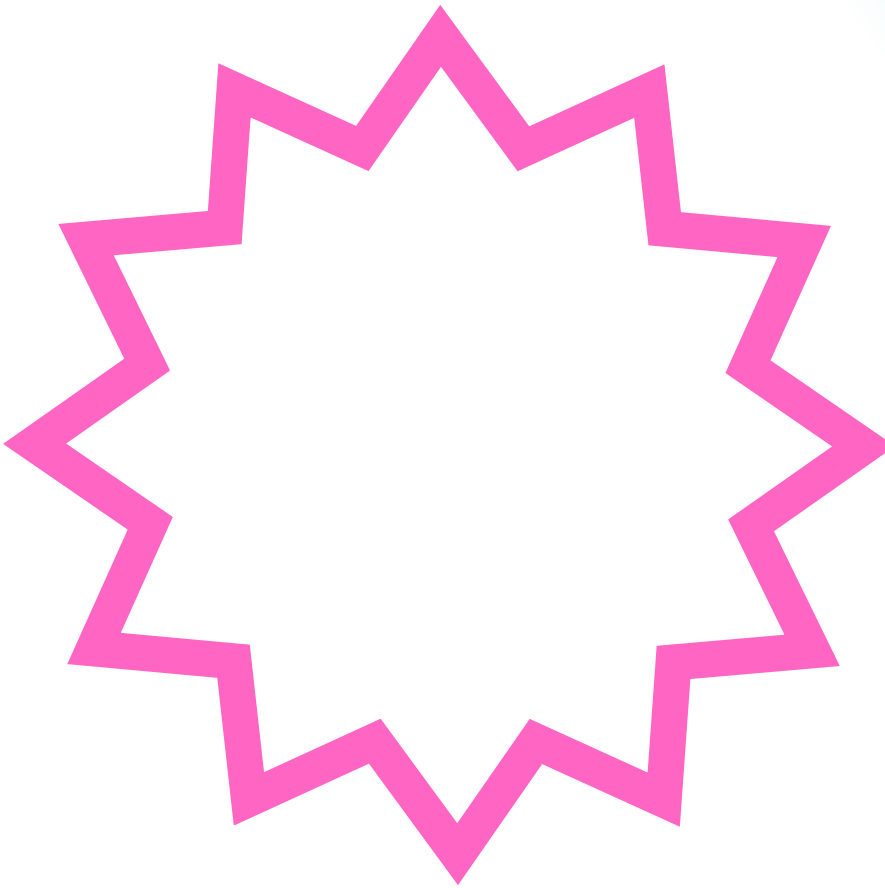
I met women who went to the front to defend their country.  
After Russia's invasion of Ukraine in 2014, many women joined the Armed Forces of Ukraine. Today, the percentage of women in the military is one of the highest in the world.

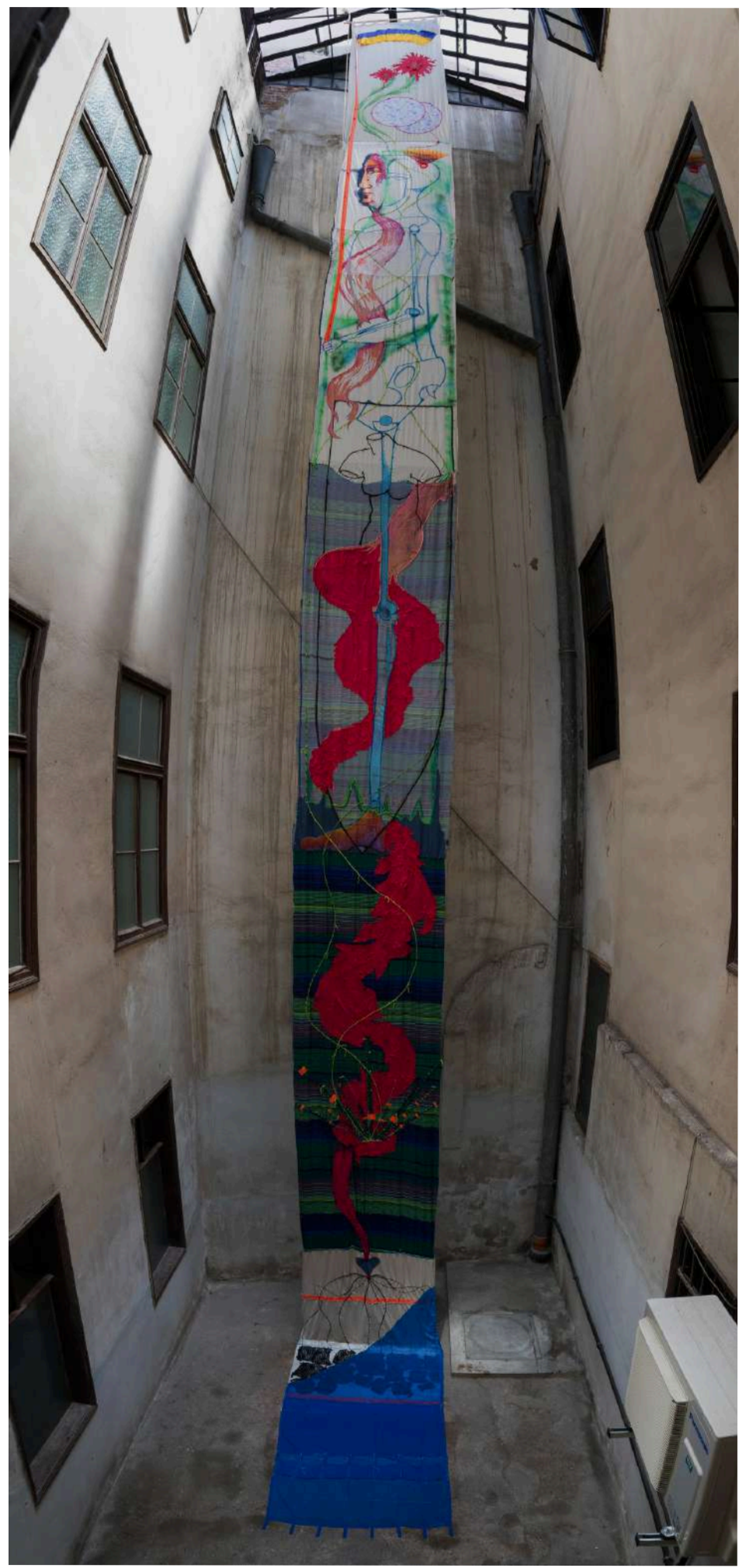
I met women who went to unknown countries to protect their families.  
After February 24, 2022, nearly 8 million Ukrainians were forced to leave their homes.

I met women who stood in the squares defending their values.  
Civil society in Ukraine is largely sustained by women. They lead public organizations and independent initiatives.

I know women who save lives.  
During the war, many men joined the Armed Forces, and women took their places, carrying out the duties of police officers, rescuers, and firefighters.

I know that I did not go anywhere.  
But I can create a new work about all the women I have met.









The Citizenship Ukraine project was part of the major contemporary art event documenta fifteen in Kassel and was included in the program of ZK/U – Center for Art and Urbanistics.

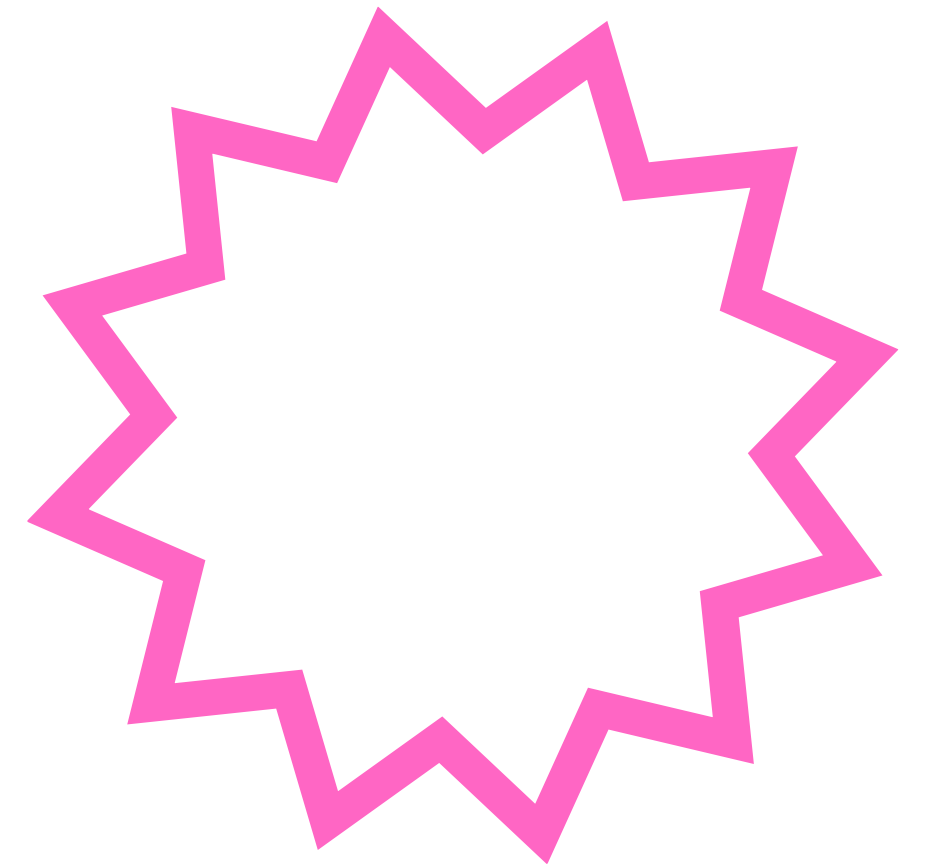
It was developed in collaboration between Ukrainian initiatives: Platform TU, Kultura Medialna, **Garage 127**, and Totem.

The project became a platform for Ukrainian artists and curators to speak about war, identity, and decoloniality—not as subjects of observation, but as direct participants. Its key message was simple: “Talk with Ukrainians, not about them.”

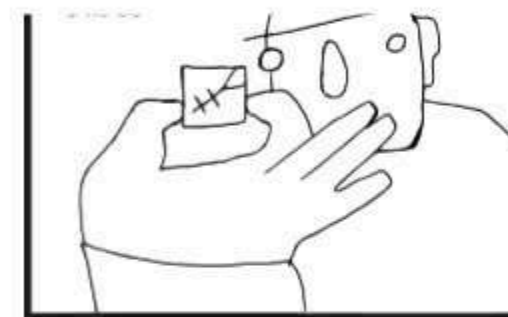
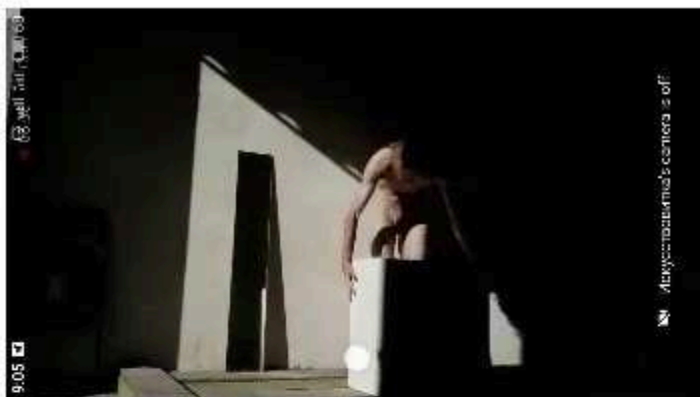
A significant role was played by the team of **Garage 127**, which presented the experience of Kharkiv during the war. Participants in the program included:

**Nasty Khlestova, Anton Tkachenko, Tamara Turlyun, Anton Malinovskyi, Olya Fedorova, Vlas Belov, Aleksey Yalovega, Oleksandra Shchur, Magran Tata, Vitaly Shchelkanova, Olena Dumasheva, and Vasyl Vereshchagin.**

Through exhibitions, discussions, and performances, Citizenship Ukraine created a space for direct dialogue about the loss of home, cultural resistance, and the right of Ukrainians to speak in their own voice within the global art context.

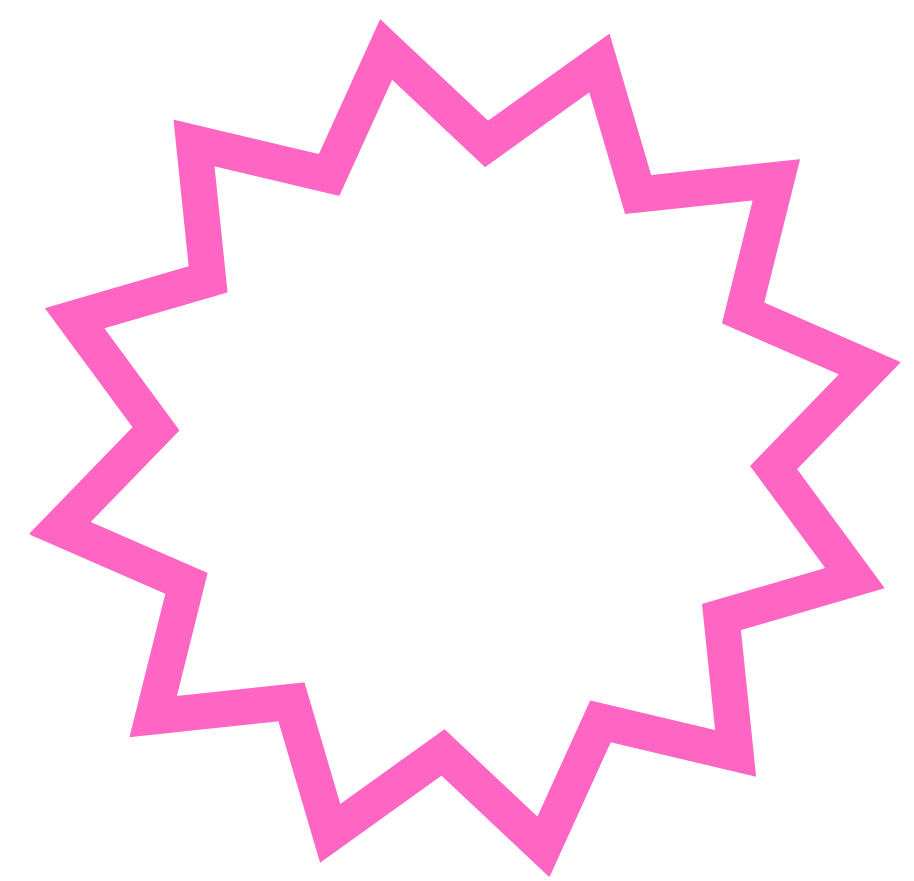


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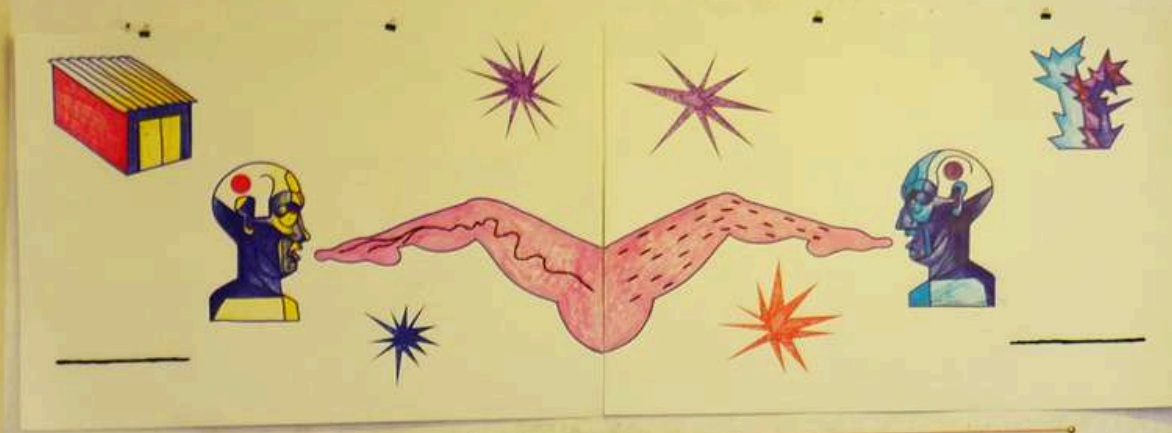
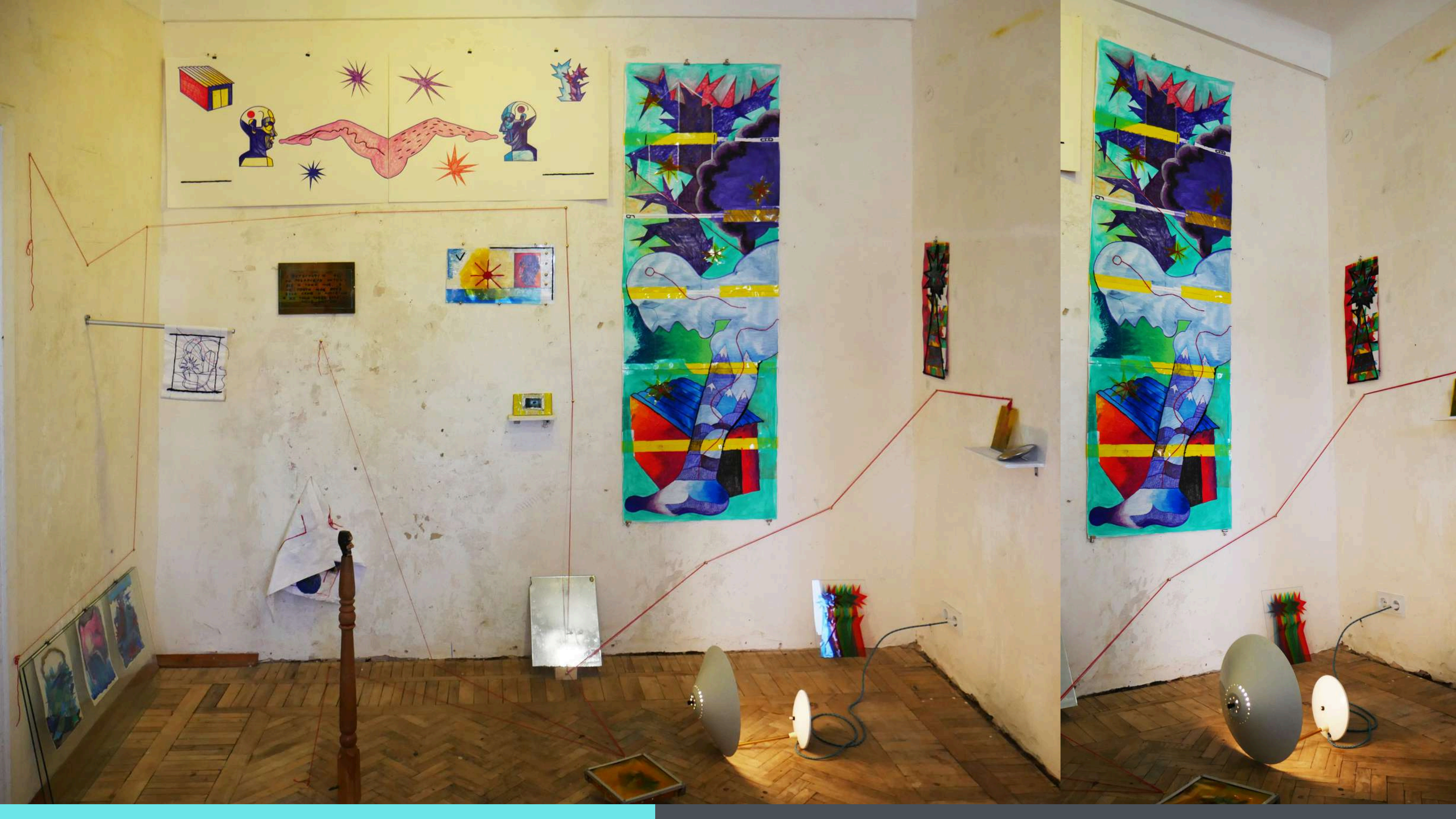


### KYIV TRIP

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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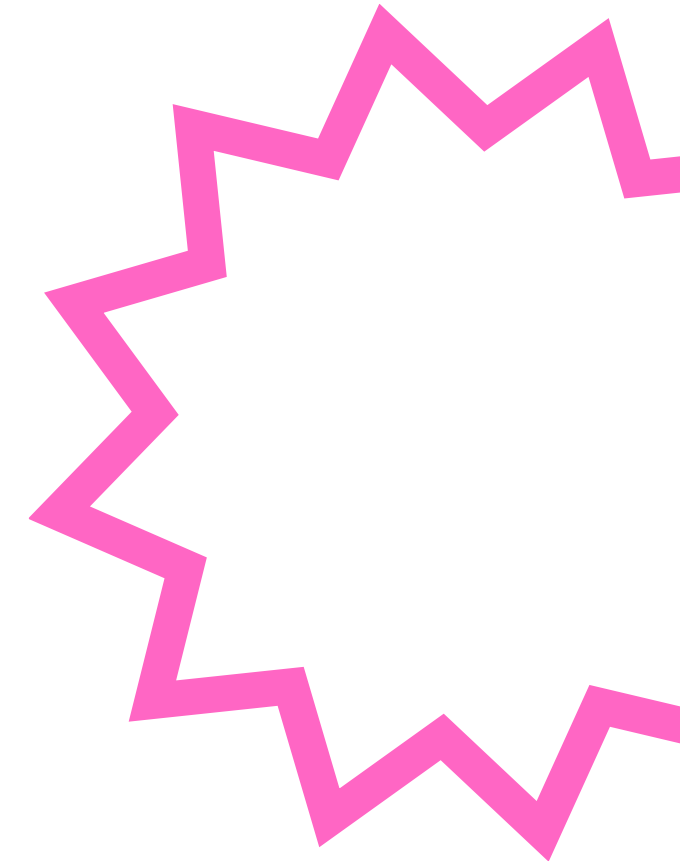


### **Minimal intervention**

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.



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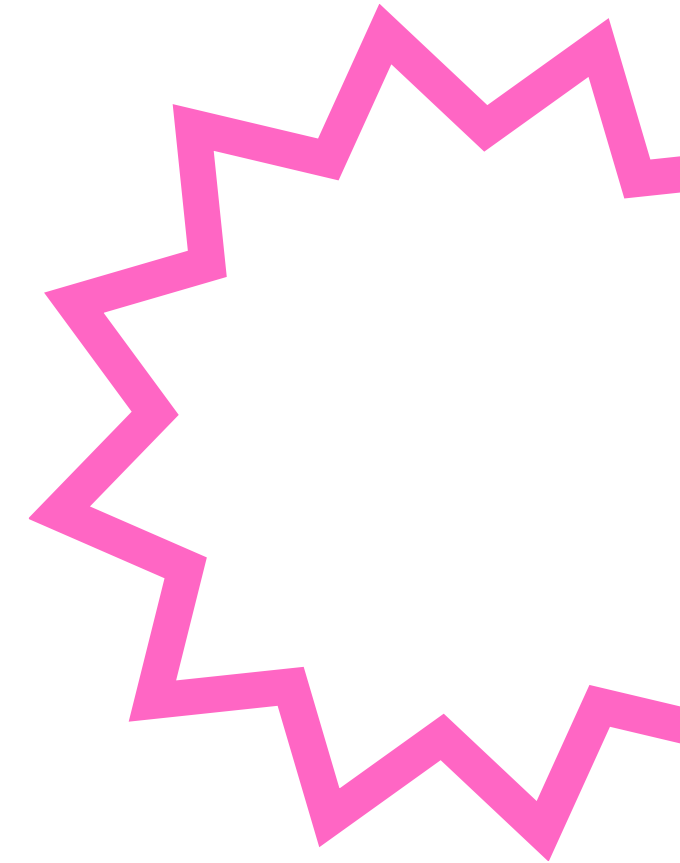


### "All good"

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".

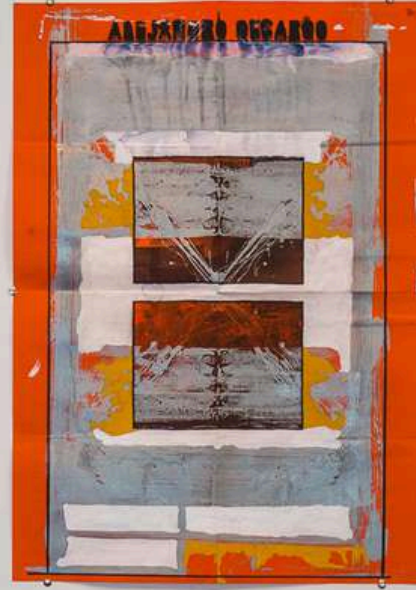
"Everything is fine" is about feelings. Feelings of joy and sadness at the same time, about selfishness and self-sacrifice, about love and its intolerance. All this is about the art of Ukraine and my place in it. About the offerings and sacrifices I make for him with reverence and hatred.

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](#)





What do you think?  
\* F... \*

What do you think?  
\* F... \*

What do you think?  
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What do you think?  
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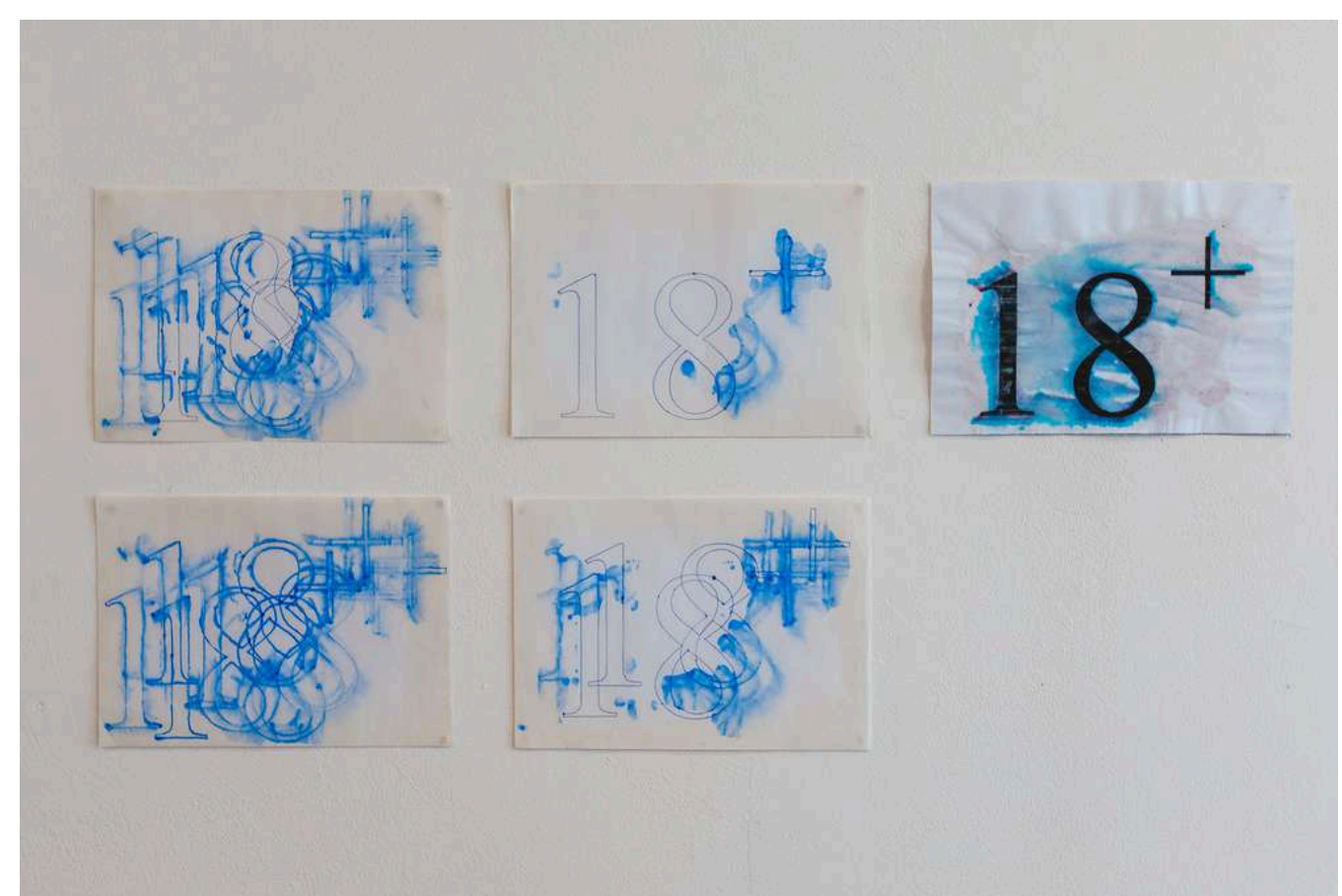
What do you think?  
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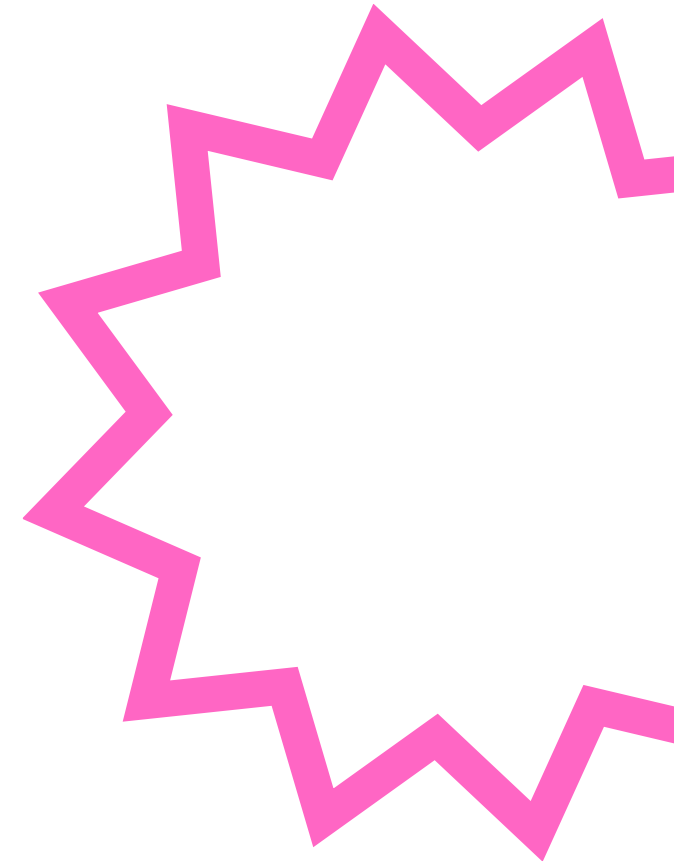
What do you think?  
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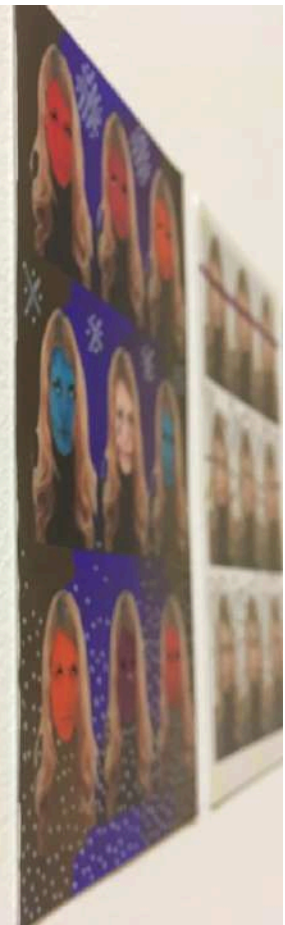
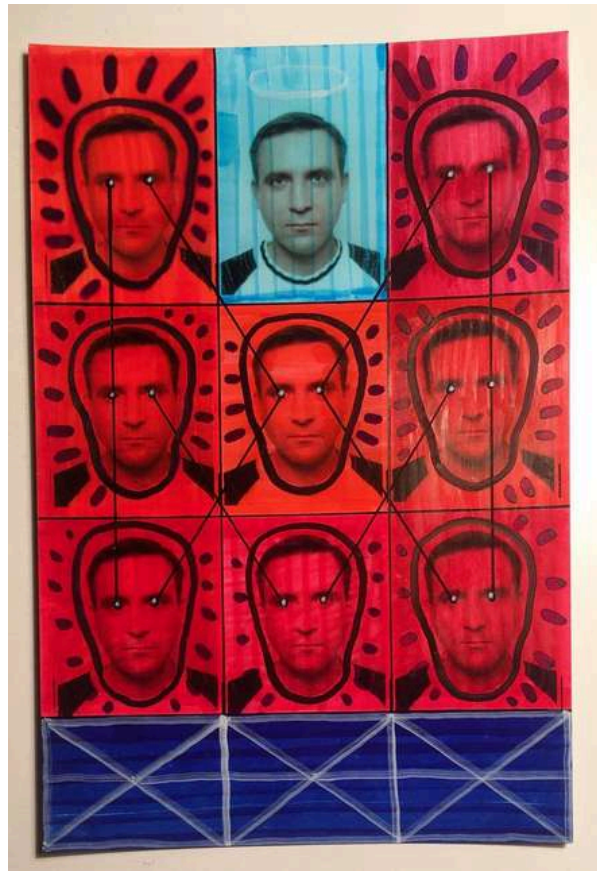


### **NOMENCLATURE**

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.



[LINK](#)






### **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.

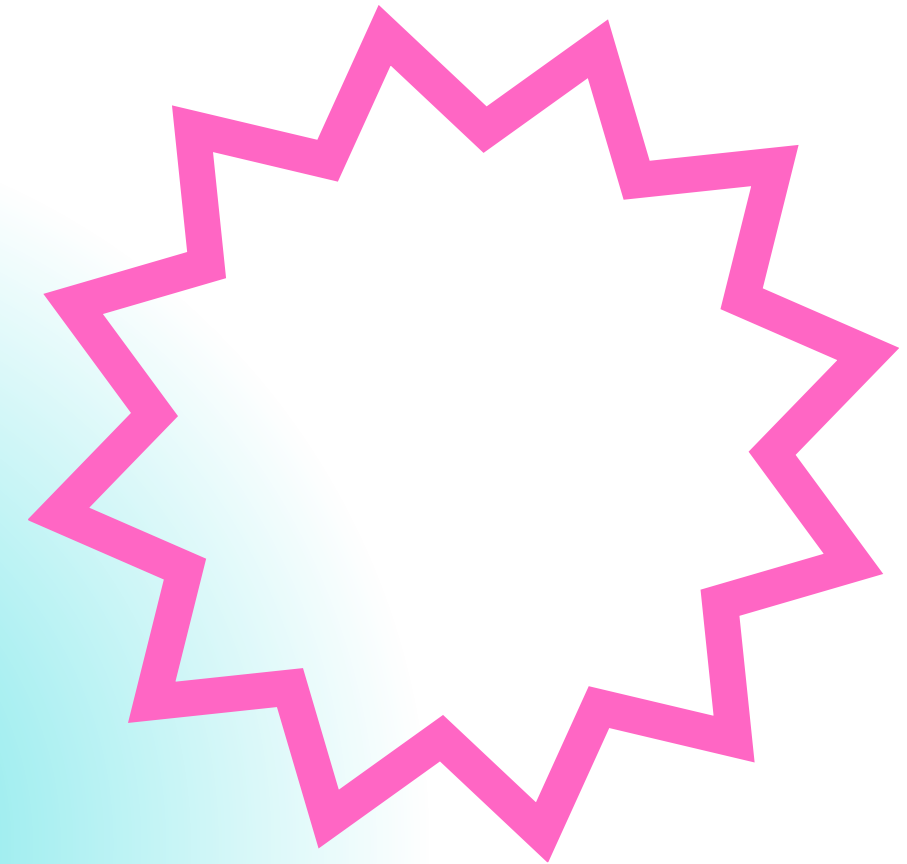
Anton Tkachenko shows new and existing artifacts. All of them are about the fact that "XA City" is not only curators, artists and paintings, but also the city itself, the Municipal Gallery, work on the exposition and many other elements that make up a single whole. With the help of the author's style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



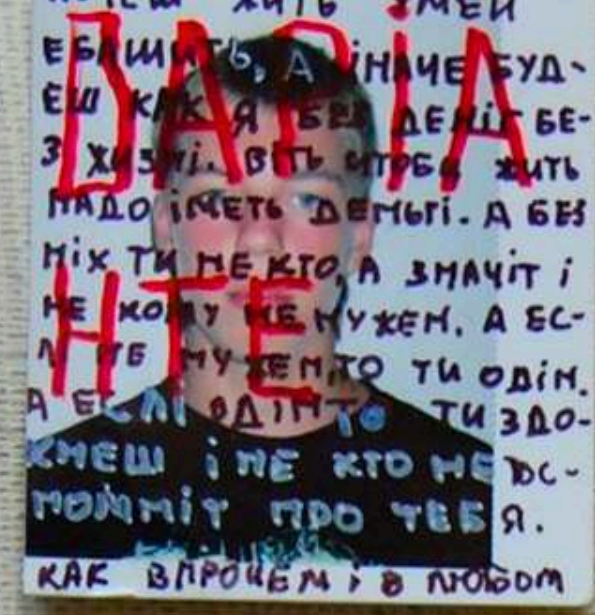


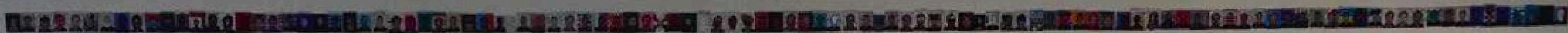
### SELF PORTRAIT

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.



[LINK](#)





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instagram: 127garazh

instagram: ziegel\_graz\_community

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