

Stolen Past, Threatened Future

A cooperation of Office Ukraine and *solidarity matters*

Participating Artists:

Vasylyna Buryanyk, Mark Chehodaiev, Dilkone (Vitalii Hrekh),
Jura Golik, Lucy Ivanova, Maksym Khodak, Dmytro Khodorchuk,
Ruslana Kliuchko, Sofiia Korotkevych, Uliana Kukharuk,
Mariia Lisovska, Polina Makarova, Yaroslava Melnychenko,
Anzhelika Palyvoda, Yevheniia Pavlova, Anatolii Pohorilyi,
Mariia Pylypenko, Viktoriia Rozentsveih, Mykola Shandra,
Tanya Shtykalo, Alisa Sizykh, Maria Vasylenko, Ola Yereimieieva

Curator: Matilda Cherednichenko

Exhibit Eschenbachgasse Eschenbachgasse 11,
1010 Vienna

Opening: March 11, 2025, 6 pm

Duration: March 12 — 19, 2025, 12 — 6 pm

Finissage: March 19, 2025, 6 pm

Stolen Past, Threatened Future explores the intertwined themes of displacement, instability, memory, and temporality, reflecting on the ongoing war in Ukraine and its impact on both individual and collective experiences. It brings together works by Ukrainian artists – those who remain in Ukraine and those who had found themselves in exile, — creating a space where their responses converge.

The title refers to a sentiment which is known to every Ukrainian: that one's previous life has been «stolen». The exhibition reveals how war transforms not only physical spaces but inner worlds, minds and whole generations. United by stolen past, war, uncertainty and shared realities, the participating artists express these concepts through diverse practices such as autobiographical works, explorations of landscapes, and historical reflections, how history and trauma shapes the present.

Three of the core pieces from Ukraine, were delayed and stopped at the border — caught in an extended process of checks and controls. Serves as another reminder: if not for the current circumstances, border crossings would be faster, and people wouldn't be forced to travel by buses, facing the same scrutiny and uncertainty. These absent works serve as a powerful reminder that war doesn't only destroy physical spaces—it destabilises the flow of life, memory, and human connection.

The exhibition confronts this tension between presence and absence. Some works reflect on the feeling of living in two worlds — at home and beyond borders — while others evoke the silence left by shattered cities or the sky, once a symbol of freedom, now overshadowed by drones and rockets.

This exhibition resists the normalization of war, and serves as a reflection on how violence distorts the past and threatens the future and reminding viewers of the critical need to act now, otherwise our common future is threatened.

Matilda Cherednichenko

Vasylyna Buryanyk

(*1985, Transcarpathian region, Ukraine) is an artist specialising in art textiles. Graduate of the Lviv National Academy of Arts, recipient of the Gaude Polonia scholarship, and nominee for major art awards in Ukraine and abroad. Exhibited at international biennials and triennials, including the 17th International Triennial of Tapestry (2022, Lodz, Poland)

My Suits (for wearing on the territory of the Genocide (1) and outside its borders (2)) (2024)

Installation, polyester, paper, metal, author's technique 57 x 91 cm, 57 x 91 cm

This project is an autobiographical work in which the artist aims to convey the changes in everyday life brought about by the full-scale war. These are invisible costumes with reminders that the author is forced to wear every day, now seemingly living in two different worlds: at home and beyond the borders of her country.

"My artistic practice usually deals with environmental and social issues in Ukraine and the rest of the world. In my work, I mostly use transparent polyester fabrics that are made from oil, which is the root of the above-mentioned problems."

"The process of creating and contemplating my panels and installations is usually quite meditative, which gives me the opportunity to talk about acute, pressing issues, with the least resistance to getting time and emotional corridors for dialogue about the important. For me, the concept of creation is identical to the concept of research. When a work comes into being partnership phenomena such as water, light, wind created by air blowers, or with chemical compounds, you are forced to constantly observe and learn. There is a lot of inspiration in all this."

Text provided by the artist.

Translation of signatures (reminders):

AT HOME

- Remember the rules of first aid for PTSD
- Remember, you cannot tell a person “everything will be fine”, you cannot give such guarantees
- Remember, your male friends live under the risk and fear of mobilization 24/7
- Remember about actions in the case of a chemical attack
- Remember, you should communicate in a way to not to devalue someone else's grief
- Remember the rules of communication with wives of military
- Remember the rules of communication with the military
- Remember, during missile attacks, you need to close the gas
- Remember, documents and cash should always be nearby
- Remember, you cannot get emotionally attached to your home
- Remember the possibility of deprivation of freedom in connection with the law on women's mobilization

ABROAD

- Remember, you have to communicate so that you are not accused of xenophobia
- Remember, no one should see your tears, those who cry are not given weapons
- Remember what you need to answer about the given examples of Ukrainian cultural collaborators
- Remember, it is better to avoid national clothes, it can contribute to the russians' rhetoric about Nazism
- Remember what you need to answer when they tell you that you are from a city where there is no war
- Remember, your condition should not be noticeable or cause complications during work in international institutions
- Remember the price you paid for not refusing from the russian photographer provided to you by the institution (details on the back)
- Remember the price you had to pay for staying in a common space with a russian (details on the back)
- Remember what you must respond to foreigners, when they offer to give away the occupied territories (including people)
- Remember what you need to answer about the cancellation of russian cultural figures topic
- Remember about the Holodomor
- Remember about Georgia, Syria and Chechnya.

Text translation provided by the artist.

Mark Chehodaiev

(*1997, Kyiv) is an artist studying site-specific art at the University of Applied Arts Vienna. With a background in stage design and contemporary art, his practice explores space and context through various media.

HOTEL EUROPA (2023)

Screen print, bed sheet from Kurhotel Dr. Stühlinger, Semmering,
247 x 170 cm

The project explores sites of the historical part of Austrian tourism infrastructure for temporary lodging, rest, or recreation. These places are now in a state of decline, both technically and morally obsolete. Once hotels and resorts, they have lost their original function and are now offered as shelters to people fleeing the war in Ukraine, refugees, and displaced people from around the world.

These sites and their inhabitants coexist in a strange state where “temporary” becomes permanent. Due to financial or health limitations, many displaced people have not integrated into their new country and lead very hermetic lifestyles within hotels, often without contact with the cities in which they live. With no safe place to call home, people cannot choose their environment and must adapt to what they have, adjusting their needs accordingly. At the same time, the places themselves change, their image and appearance shaped by the presence of their inhabitants.

The project's body is a photo series of the insides of these locations — private rooms and open areas. The artist also documents moments of daily life and events, reflecting the realities of those living there. Using a film camera, he captures this liminal reality and, more broadly, the less visible "side effects" of wars and displacement.

More about the project: <https://sontse.space/hoteleuropa>

Dilkone (Vitalii Hrekh)

(*1992, Drohobych/Lviv region) is a who began his artistic journey in 2007 through street art and graffiti, gradually expanding into other artistic practices. The formation of the Kickit Art Studio team in 2012 played a vital role shaping his work, fostering collaborative projects, public murals, and small-scale works, contributing to community unification.

Between 2015 and 2021, he took part in *Alarm* graffiti festival and the Lviv Street Gallery. Today the artist focuses on studio-based projects, living and working in Ivano-Frankivsk, Ukraine.

Black spots (2025)

Graphic, analogue collage, drawing on paper 70 x 50 cm

Black Spots on the Body (2025)

Video, MP4, duration 60 seconds

Black Spots emerged from the experience of examining landscapes using publicly available satellite maps. The front line, as well as places where military actions have taken place or are still ongoing in Ukraine, have turned into ruins.

The spots where artillery shells have struck, have become wounds on the “body” of the land. This metaphor gradually took the shape of a human body—a system whose structural integrity has been disrupted.

Black Spots on the Body is a walk through Google Maps. It begins in the historic center of Vienna and ends in towns and villages in Eastern Ukraine. Just 1,500 km to the land of scorched earth, where the traces of struggle and atrocities are visible even from space.

Jura Golik

(Kharkiv) Curator, art manager, and artist from Kharkiv, currently based in Graz. He studied History and Theory of Arts at Kharkiv State Academy. Co-founder of PATIO independent project.

His practice centres on experimental photography, commemoration, and contemporary myth-making, while his research focuses on Ukrainian art as well as the Kharkiv School of Photography.

His work has been exhibited in Ukraine, Poland, France, Italy, Austria, and Sweden.

Two Cities (2024) Collaboration w/ Saha Borovytska
Concrete, decoupage, 20 x 40 x 17.5 cm

Kharkiv is often seen as a city of iron and concrete – strong, harsh, and cold. The decoupage technique, which leaves only a thin layer of the image, reflects the fading of memories and the erosion of reality. At the beginning of the full-scale war in Ukraine, I left the city, which I love so much. These artworks express the heavy, lasting impact of being far from home, the desire to come back, and protect what you love.

Except for the association with the city, concrete is used as a metaphor for (re)building, a possibility to create something on ruins of the past.

Text provided by the artist.

Lucy Ivanova

(*1989, Dnipro) is an artist whose practice involves painting, graphics, sculpture, and video. A former member of the Montage Collective, she has participated in major Ukrainian art events and co-curated a visual arts residency at ArtSvit Gallery. Her work delves into the transformation of personal experience through material exploration.

Family portrait at temporary apartment (2023)

Oil on canvas 91 x 67 cm

Maksym Khodak

(*2001, Bila Tserkva) is an artist who works and studies in Kyiv and Vienna. He studied Contemporary Arts at the Kyiv Academy of Media Arts and is currently pursuing a BA in TransArts at the University of Applied Arts Vienna.

A recipient of the 2021 Prince Claus Seed Award and a shortlisted artist for the PinchukArtCentre Prize in 2022 and 2024, his films have been featured at the Molodist and Wiz-Art Film Festivals, and his works have been exhibited at Kyiv Biennial, Mystetskiy Arsenal, and PinchukArtCentre, among others.

Memorial Plaques Dedicated to the Words Spoken By Russian Writers at the 1988 Lisbon Literature Conference (2025)

Sculpture, 60 x 80 x 5 cm, laser engraving on epoxy resin, flowers, ribbons, acrylic

The inscription quotes a panel discussion between Soviet and Central European writers on the concept of Central Europe held at the 1988 Lisbon Literary Conference. The Words spoken by Russian authors from the Union and exile illustrate the inseparability of imperial politics and art. The objects undermine the image of Russian artists as dissidents of the 'empire' and point to the structure of creating an image of the empire through art.

Text provided by the artist.

Dmytro Khodorchuk

is an artist from Odesa, currently based in Graz, with a background in computer science from Odesa Polytechnical National University. However, he decided to shift his focus and pursue a more creative path, and after moving to Austria he joined Ortweinschule Graz and became a member of ZIEGEL (Atelier community of Ukrainian artists).

Winter boots (2025)

Shoes, Acryl

Winter Boots reflects the experience of financial hardship faced by many refugees in Austria. 195 – the amount of money received by the majority of Ukrainian refugees in Austria — barely enough to cover basic needs, leaving little to no room for essentials like proper winter shoes.

The artist used his own worn-out shoes, the same pair he relied on throughout the fall and the first half of winter, painting them with acrylic paint.

Ruslana Kliuchko

is a visual artist and photographer, based in Kyiv. Graduated with a MA from the National Academy of Fine Arts and Architecture in Kyiv in graphics and book illustration (2024). She explores themes related to memory, landscapes, emotional and sensitive experiences. The artist works in various media genres, including art books, graphics, photography, objects, and installations. She delves into local contexts and family archives, analyses the impacts of war on the environment.

Blurring the Line (2023)

Drypoint etching, 20 x 30 cm,
25 x 35 cm, 15 x 20 cm

“Over the past year and a half, my sensitivity has intensified, like exposed nerves in a world where every interaction resonates deeply. Sounds have taken on heightened significance as I constantly seek potential threats during shelling, distinguishing Russian shells from air defence, and calculating the proximity of danger.

The sky, once a symbol of freedom, now harbors the specter of death, inverting the balance of life and weight. Even the sight of a bird in the sky triggers an involuntary shudder.

Fireworks, once joyous symbols, now evoke reflexive shivers and a readiness to escape potential explosions. Birds, like us, face peril from both fireworks and bombs, blurring the line between celebration and devastation.”

Text provided by the artist.

Sofiia Korotkevych

is an artist from Lviv, explores the natural properties of materials in her work, aiming to create a dialogue where their physical characteristics reveal themselves. Her practice spans art glass, installation, environmental art, graphics, and video, with a focus on interaction and intervention, using materials as metaphors for life. In response to the ongoing war, the artist's recent works reflect on its emotional and social impact, addressing themes like the destruction of natural zones, urban dangers, memory, and personal transformation during times of conflict.

Engraving the Memory (2023)

Series, linocuts on punched cards of various samples 7 pieces from 1 to 3 meters

This series of graphics is created on different kinds of punched cards — an outdated information carrier that was used widely during the USSR times, including in military affairs.

These prints depict how the cities on the conventional radar of the heir-country of the USSR lost their subjectivity and became coordinates for destruction. In these images, we can recognize both the inhabited buildings and the "frozen" construction sites. The in-between a ruin and frozen states are especially felt during the war. The punched card rolls depict the increasing numbers of rockets and drones around the Ukrainian sky, which the Russian enemy has already mapped as a data grid.

The central roll marks a continuous line of coordinates of Ukrainian cities from west to east (left to right), while the surrounding rolls represent flight trajectories and, at times, the endless accumulation of enemy combat strike systems.

Text provided by the artist.

Uliana Kukharuk

is an artist based in Kyiv, with a Master's degree in "Easel and Monumental Painting" from the National Academy of Fine Arts and Architecture.

Her work explores themes of time, metamorphosis, history, identity, and memory, often using oil painting, epoxy resin, and natural materials like wasp nests and butterfly wings. Inspired by the changing states of nature and personal or collective stories, Uliana's art reflects both individual emotions and broader human experiences, such as in her series *Mountain Stones* and the triptych *Pillows of Tears*, which addresses feelings of sadness and anxiety.

Pillows of Tears (2024)

Oil on a canvas, transparent resin 30 x 50 cm, 50 x 50 cm, 85 x 45 cm

The constant state of danger and uncertainty during war has become an everyday reality. Life moves forward, with daylight masking fears that dissolve into casual conversations and daily routines. Night, however, brings a heavy weight — thoughts and anxieties growing louder in the silence.

This work explores inner pain, a suppressed cry or silent scream experienced in solitude. An object as familiar as a pillow becomes a symbol of the vulnerable state of the body and soul. It also reflects both personal and collective suffering, where one person's tragedy becomes the tragedy of a group or even an entire nation.

Mariia Lisovska

originally from Kharkiv, developed an early interest in the arts and studied Film and Television Directing at Kyiv National University of Culture and Arts. In 2022, she joined the Fine Art department at the University of Applied Arts Vienna, where she continues to pursue filmmaking, focusing on documentary films about Ukrainians abroad and directing music videos for Ukrainian artists. Alongside her film work, Mariia experiments with ceramics, textiles, and photography, expanding her creative practice.

Between Two Walls (2024)

Sculpture, ceramic, lamp 40 x 30 cm

The ceramic artwork *Between Two Walls* represents the floor plan of the artist's apartment in Kharkiv.

At the beginning of the full-scale invasion, the artist's greatest fear was not that a missile would hit the building, but rather the danger of being injured by shattered glass.

Like many other Ukrainians, Mariia sought shelter between two walls in her apartment, effectively moving her life into that narrow space. The light in this work symbolises the zones of potential glass-related injuries.

The piece is made of ceramic because buildings no longer seemed like solid structures.

When you witness entire buildings collapsing from a single explosion day after day, they begin to feel as fragile as ceramic.

Polina Makarova

(*1993, Kharkiv) is a Ukrainian artist based in Austria whose work explores the refugee experience through landscape art, primarily in pastel painting. Inspired by Klimt, Van Gogh, and Japanese woodcuts, she focuses on color, texture, and silhouettes rather than dimensional depth. Since 2022, she has exhibited in Vienna and Lower Austria and received art stipends from Austria's Federal Ministry of Art and Culture.

Walls and Fences (2024) Series,
pastel on grey paper 15 x 20 cm

Walls and Fences is a series of 15 pastel “portraits” of the spaces that have surrounded the artist over the past two years. Each work captures trees and bushes framed by walls and fences — a quiet reflection on beauty and division.

These landscapes mirror the artist's experience as a Ukrainian refugee, embodying the subtle tension of living in a place that feels both safe and distant. The calm, orderly surroundings contrast with an underlying sense of disconnection and judgment.

Through these paintings, the artist explores the complex emotions of being in a place that feels both welcoming and restrictive, serene yet uneasy – a visual dialogue between belonging and isolation, tranquil yet filled with unease.

Yaroslava Melnychenko

(*2003, Kyiv) is an artist based in Vienna, where she studies Cross-Disciplinary Strategies at the University of Applied Arts. Her practice lies at the intersection of photography and installation. Through her work, Yaroslava explores absence, imaginary spaces, and the tension between the visible and the invisible, rethinking how photography can approach what is inherently elusive.

Monuments (2024 — 2025)

Series, photograph printed on baryta paper 50 x 70 cm

Monuments (2024 — 2025)

Series, PLA

18 cm x 13 cm

Absence, as a mode of being, emerges through its oscillation with presence — the (temporal) loss of the latter and the possibility of its return. This idea is central to the installation *Monuments*, in which the artist invites viewers to reflect not only on what we protect but also on the absences we create in the process. The urge to preserve what is vital while rejecting the colonial past creates rupture points in the cityscape, opening space for a conversation on absence within the contemporary Ukrainian context.

Monuments includes a photograph of an empty pedestal where the Alexander Pushkin monument once stood, alongside two PLA reliefs based on photographs of the protective structures surrounding the Hryhorii Skovoroda and Taras Shevchenko monuments. The latter is particularly striking in the context of historical entanglements and decolonisation— the Shevchenko monument stands on a pedestal that once bore a statue of a Russian tsar, removed in 1920, revealing how memory shifts over time.

Anzhelika Palyvoda

(*2000 Kyiv) is currently based in Vienna. Since 2022, she studies in the painting department at the University of Applied Arts Vienna. She graduated in monumental painting at the National Academy of Fine Art and Architecture (Kyiv) with a master's degree in 2022. Anzhelika works in such media as painting, sculpture, installation, sound and is co-founder of the artist-run space *arka arka* in Vienna.

Roots and Fruits (2024)

Canvas, charcoal, glue 130 x 110 cm

The artist focuses on the human experience in historical context, creating detailed charcoal images of real people, gardeners and farmers from a particular village in the Kyiv region, thus revealing their existence and making their experience real for others.

To do this, the artist uses her own photographs to create material evidence of past events and proof of the existence of her family to others. She is turning her own archive into paintings and applying distorting lenses of glue to the surface of the canvas.

Through this lens, the uncontrollable nature of materiality becomes a metaphor for the unpredictable reality that surrounds us. In these works, the complete freedom of the material is clearly expressed, it plays the main role, distorting the image as it pleases. Just as memory erases our past without choosing to. These works simultaneously embody a real situation or event and create a distance between it and the viewer. This raises the question of the elusive nature of truth and memory.

Yevheniia Pavlova

(*1988) studied art and film design in Kyiv before working in the film industry and later as an art teacher. From 2017 to 2023, she was involved in cultural management at Mystetskyi Arsenal, eventually leading the Arsenal Museum Bookshop. Now based in Vienna, Yevheniia studies at the University of Applied Arts, where her artistic practice explores the body's connection to space, nature, and energy through various media.

*Pit From Explosion of Russian (Or Was It North Korean?)
Ballistic Missile, Near Kyiv, 8m Deep, 10m Diameter, 700
Trees Were Destroyed, 2,000 m² of Burned Earth (2024)*
From the series *ENLIVENING*, oil and acrylic on canvas, 30 x 40
cm

The regenerative process could be achieved by the union of the fragile transportation systems circulating inside living biological organisms and devastated scorched landscapes.

The extension over a landscape of the cardiovascular system – crucial for nutrition and oxygenation – and the nervous system – where sensitivity, pleasure, and pain are channeled, is a speculative figuration of a reciprocal empathy, a genuine porosity, and an ontological inseparability between bodies inhabiting the world.

Anatolii Pohorilyi

is a Kyiv-based artist, curator, and set designer working with classical media like oil painting and charcoal, while curating digital art projects involving video, installations, and audiovisual performances. Active in exhibitions since 2015 and set design since 2016, he collaborates with both theater and film, emphasising visual purity in stage design. A postgraduate student at the National Academy of Fine Arts and Architecture, he has been a member of the National Artists' Union of Ukraine since 2021, leading its information commission.

Portal Borodyanka (2023)

Acrylic on canvas, 120 x 180 cm

A nine-story residential building located at 353 Tsentralna Street in Borodyanka, Kyiv region, was struck by a Russian airstrike on March 2, 2022, during the battles for the town.

In total, the Russian army targeted eight apartment buildings in Borodyanka. Due to the distinctive shape of its collapse, this particular building became known as the *Arch of People's Friendship* — a bitter reference to the Soviet monument in Ukraine's capital city that once symbolised the unity between Ukraine and Russia. More than 300 civilians were killed during the fighting, with 41 lives lost under the rubble.

This work reflects the devastating impact of war on everyday life, highlighting the destruction of civilian spaces and the human cost hidden beneath the ruins. It speaks to the painful irony of symbols once associated with unity, now distorted by violence. The piece invites viewers to confront these harsh realities, fostering a sense of solidarity and remembrance.

Mariia Pylypenko

(*2003) is a visual artist; lived and worked in Kyiv, currently based in Vienna. She received her bachelor's degree in Painting, as well as Theory and History of Art, at the National Academy of Fine Arts and Architecture, Kyiv, Ukraine (2020 –2024) and is currently studying at the Academy of Fine Arts Vienna (since 2023). In her practice, Pylypenko works primarily with drawing and painting, integrating them with performance and video. Focusing mostly on figurative art, she explores imaginary and reality through self-reflection.

Cactus (2024)

Gesso board, oil, scratching 10 x 15 x 5 cm

The artwork shows both care and pain at the same time — a reflection of how life can feel during times of uncertainty. The empty background and the cactus flowers, which are beautiful yet grow among thorns, remind us that joy and suffering often exist side by side. It speaks to the strength of those who hold on to their roots, even when life hurts.

The cactus thorns press into the boy's skin, but his face stays calm, partly hidden behind. Even his clothing, which is merely hinted at, has thorns attached to it. It almost seems as if the human being and plant have entered into an uncanny symbiosis.

The contour-less and placeless background, as well as the flowers growing on the plant – usually symbols of beauty – defy rational interpretation and refer to the multi-layered, complex and often difficult to grasp reality in which we live – and to the sometimes simultaneous existence of joy and suffering.

Viktoriia Rozentsveih

(*2001, Nova Kakhovka) is an artist working with graphics, installation, video, textiles, and photography, merging traditional and contemporary techniques. Her artistic practice revolves around memory, personal experience, and the concept of “home,” often incorporating layering, transparency, and light.

Since 2021, Viktoriia has participated in group exhibitions locally and internationally and actively engaged in the Ukrainian zine community.

My Temporary Windows (2024) Series, film,
acrylic
116,5 x 101 cm

The series *My Temporary Windows* was created in 2024, inspired by the artist's experience of yet another relocation, when the question of personal space and definition of «home» arose again. The practice of working with these topics appeared in 2022, following the Russian occupation of her hometown.

These works depict the interiors of places where the artist has lived — from Nova Kakhovka to a dormitory, and later in Kyiv and Germany. Each place becomes temporary and fragile, their images dissolving into unstable memories, which the artist transforms onto equally impermanent materials.

Her forced migration in 2024 sharpened these themes even further, as she found herself abroad for an indefinite period, at first without even a bed for her own.

Mykola Shandra

is a filmmaker and photographer with a background in Theatre and Film History, inspired by the rich cultural heritage of Ukraine and his hometown, Odesa. The artist explores storytelling through documentary-based projects. Primarily works with photography and video, often collaborating with other artists. His projects capture intimate, thought-provoking narratives that reflect his deep connection to culture and history.

Transformation (2022)

Photography, two clothespin objects 30 x 40 cm

"This device, known as a crossbow, can be assembled from a simple clothespin. This is a common method employed by children in post-Soviet countries to create their first weapons during middle school.

My project "*trans:formation*" narrates the experiences of childhood in countries affected by war. From a young age, children, particularly boys, tend to emulate their parents. The presence of weapons is pervasive, manifesting in news reports, family conversations, and everyday life.

Through this project, I delve into the psychological transformation of a child's mind, using the clothespin as a symbolic representation. This object profoundly altered my perception of weapons, war and the military during my childhood in Odesa. I now observe the same psychological shift occurring among children in war zones today."

Text provided by the artist

Tanya Shtykalo

is a sculptor, performer and mixed-media artist from Odesa, currently based in Austria. Her artistic practice explores materiality through plaster, acrylic, plastic, and mixed media. Since the full-scale war, Tanya's work has been shifted from abstraction and animalistic themes to a powerful reflection on national identity and emotional trauma. Since April 2022, Tanya has participated in over 40 art projects across Europe, using art to engage with reality and preserve cultural memory.

Crosses (2024)

Series, gypsum, 50 x 50 cm

Ukrainian Dreams (2023)

Series, acrylic, gypsum, 15 x 20 cm

By replacing the originally soft material of the textile elements with hard plaster material in the sculptural works *Crosses*, associations with anti-tank barriers come to mind, while in the wall works from the *Ukrainian Dreams* series, the pillow becomes a symbol of nostalgia and memories of the homeland for every Ukrainian who was forced to flee from the war.

One of the works — a large plaster cross — was previously exhibited in an open-air installation initiated by *See:Ua* in Vienna. It remains the only surviving piece from the installation, as the others were destroyed by local teenagers. This act of vandalism has become an extension of the artwork's meaning, echoing the reality of Ukraine's struggle: just as this cross endures despite the destruction around it, so too do Ukrainians continue to survive and move forward, resilient in the face of violence.

Through the transformation of the original appearance by the artist, the crosses are given a new life, telling about cultural heritage in the context of globalisation and change, becoming a symbol of identity and resistance.

Alisa Sizykh

is a filmmaker and video artist from Kharkiv, now based in Hamburg. Her work blends documentary realism with symbolic fiction, exploring personal and socio-political themes. Through films and installations, she creates emotionally raw stories that challenge societal norms and invite deeper reflection.

HIGH SCHOOL GRADUATION (2023-2024)

Video installation / documentary, 20 min

This documentary is crafted from found footage, capturing a young generation coming of age in Druzhkivka, a small town in the Donbas region.

These high school graduates had already experienced the impact of war in 2014 finishing school during the pandemic — at a historical breaking point, a time of instability and transition that would soon unfold into the events of 2022.

The film serves as an allegory for a generation growing up in constant change. It reflects their transition into adulthood amidst uncertainty, yet remains filled with moments of sincere, naïve love, kindness, dreams, and aspirations... Alongside them are their parents and teachers — a generation that continues to wholeheartedly believes in a brighter tomorrow for their children.

As we all sincerely believe in a bright future and that it will happen to us. May it be so, may your dreams come true, dear participants in this film!

Maria Vasylenko

(*2001, Kyiv) studied drawing, painting, and design at an Art School, College, and the Academy of Arts in Kyiv and is currently pursuing a Master's program in Philosophy.

Additionally, she has studied canonical iconography and memorialization practices. She works on exhibition projects, memorials, and participates in various art programs.

The Pillow I Sleep On (2025) Tempera,
emulsion on wood, 70 x 50 cm

The Pillow I Sleep On captures the artist's experience of restless nights, where sleep is repeatedly interrupted by the sound of explosions or the distant hum of a Shahed drone. These sounds seep into dreams, creating a disorienting cycle where fear blurs the line between reality and nightmare.

Water, present in the work, becomes a symbol of deep, unconscious processes — both within the body and the mind — while a floating mine disrupts the fluidity, representing the omnipresent danger that lingers even in moments of stillness. The pillow, traditionally a symbol of rest and safety, is transformed into an object of anxiety, highlighting how the most intimate aspects of life are reshaped by war.

Ola Yereimieieva

(*1997, Kyiv) is a multidisciplinary artist working mainly with themes of corporeality, death, loss and memory. She studied graphic design at the College of Kyiv National University of Technology and Design and graduated in 2018. Studied at the Kyiv Academy of Media Arts with focus on modern art.

This series of works presents tombstones from the Lukyanivska Military Cemetery, capturing inscriptions on mass graves from the Second World War alongside those from the Russian Ukrainian War of 2014. Through these solemn markers of loss, the artwork reflects on the cyclical nature of war, the fragility of peace, and the recurring human cost of conflict.

It explores the tension between remembrance and forgetting, questioning the permanence of memory in the face of history's repetition.

A series about the relativity of the concept of peace, the repetition of wars, human deaths and suffering in its honor. Relativity of memory and obviousness of forgetting.

The title of the works appears from the translation of the text on the gravestones. Arranged from the top left to the right.

My homeland will be similar to you (2023)

Series, painting, paper, watercolor 48,5 x 34,5 cm (Left to right)

From top left to the right

There is a profession forever sacred – To defend your homeland.

The young and the best

Give themselves to Ukraine without regret! (2023)

Series, painting, paper, watercolor 48,5 × 34,5 cm

Cherish your happiness, we

fought for it in battle.

*Cherish your love, we shed
blood for it.*

*Cherish your homeland,
we gave our lives for it. (2023)*

Series, painting, paper, watercolor 48,5 × 34,5 cm

*To God – the soul, To
Ukraine – life,
And honor – for oneself. (2023)*

Series, painting, paper, watercolor 48,5 × 34,5 cm

*Human life is meaningless without memory, without respect for
the past, for folk heroes (2023)*

Series, painting, paper, watercolor 48,5 × 34,5 cm

*To the immortal heroes sailors
Here are buried 22 Soviet prisoners of war sailors shot by
fascist executioners in the Syrets
concentration camp. (2023)*

Series, painting, paper, watercolor 48,5 × 34,5 cm

Sleep peacefully, it won't happen again (2023)

Series, painting, paper, watercolor 48,5 × 34,5 cm

*Glory to the heroes!
I will live in children's smiles,
My soul will call to you in song.
I went to battle for truth, for the people!
And I know this will never be erased from memory!*

*I will live because I took an oath
To defend Ukraine forever!
I will descend as an Angel for my people!
I will stand until the very end! (2023)*

Series, painting, paper, watercolor 48,5 × 34,5 cm

CALL FOR DONATIONS

Support Ukrainian artists!

Office Ukraine supports Ukrainian artists who have sought refuge in Austria due to the Russian invasion. Our mission is to help them continue their artistic work while fostering lasting collaborations between Ukrainian artists and the Austrian art scene.

Your donation enables us to offer direct emergency assistance to Ukrainian artists. In urgent, unforeseen situations, we can provide up to EUR 200 per artist per year, quickly and without bureaucratic hurdles.

Every contribution goes entirely to the artists in need.

We rely on your support to keep this emergency aid available— please help us make a difference!

OFFICE UKRAINE DONATION ACCOUNT IBAN:
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Thank you very much for your support!

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Welcome drinks were kindly provided by SiL - coffee, breakfast & more (Babenbergstraße 5, 1010 Vienna)



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