elsewhereland

Contemporary Ukrainian perspectives from shifting ground

Traveling exhibition 2026–2027 at Austrian diplomatic missions worldwide

The exhibition project is a cooperation between Office Ukraine / tranzit.at, the Federal Ministry of European and International Affairs and the Federal Ministry of Housing, Arts, Culture, Media and Sport

Office Ukraine
Austria

Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

Federal Ministry
European and
International Affairs
Republic of Austria

elsewhereland

Contemporary Ukrainian perspectives from shifting ground

Traveling exhibition 2026–2027 at Austrian diplomatic missions worldwide

Participating Artists:
Yehor Antsyhin, Anatoly Belov, Mark Chehodaiev, Olha Horiunova, Lucy Ivanova, Yana Kononova, Kateryna Lysovenko, Anastasiia Mamay, Viktoriia Rozentsveih, Maryna Shtanko

Exhibition concept: Office Ukraine
Jury: Polina Baitsym (art historian) and Hedwig Saxenhuber (curator)

The exhibition project is a cooperation between Office Ukraine / tranzit.at, the Federal Ministry of European and International Affairs and the Federal Ministry of Housing, Arts, Culture, Media and Sport.

Office Ukraine
Austria

Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

Federal Ministry
European and
International Affairs
Republic of Austria

elsewhereland stands for the “other place” in physical, emotional, and cultural terms. Russia’s large-scale war of aggression has forced millions of Ukrainians to leave their homes and live elsewhere, as internally displaced persons or in exile. For many Ukrainian artists, these places are marked by loss and inner turmoil.

But even within Ukraine, “other” spaces, now experienced as foreign, have emerged. Murder, violence, and danger have altered once-familiar landscapes, transforming them into sites of alienation and unease.

The exhibition addresses the subjects of flight, migration, mobility, trauma, memory, and identity. It shows how Ukrainian artists, caught between war and displacement, are confronting the challenges of their new realities and shifting their perspectives.

Based on their experiences with an existential crisis and the constant ambivalence of a complex, increasingly escalating present, the ten artistic positions presented span the spectrum from isolation, cultural ambivalence, and existential uncertainty to new affiliations and inner confidence. They open up new spaces for identity and artistic self-assertion amid social instability.
It is not only the artists who are moving through their personal *elsewhereland* as part of the exhibition project, their works are also traveling independently around the world and entering into new dialogues. Art thus becomes a tool of resistance, reflection, and cultural transformation.

Examining the works in an international context raises pressing questions for all of us: questions about origin, values, and the urgency of cultural reorientation. Calling for solidarity with Ukraine, the exhibition offers insights into the inner struggles faced by Ukrainians both within the country and abroad,
while also illustrating how displaced persons enrich our societies and compel shifts in social perceptions.

Yehor Antsyhin

(*1989, Yuvileine, Dnipropetrovsk region) is a Ukrainian artist whose work explores memory through the tension between personal and official histories, often with a focus on social critique. A former member of the art collectives *Concrete Dates Collective* (2015–2018) and *Montazh* (2016–2020), he was a Gaude Polonia fellow in 2020. Prior to the full-scale invasion, his engagement with land art reshaped his approach to space, treating it as a co-actor rather than a backdrop, and drawing attention to ecological and overproduction issues. His practice spans installation, photography, painting, participatory and performative formats, archival work, and land art.
He lives and works in Vienna.

“I came to an artist residency in Fontecchio from Ukraine, a country living through a brutal reality: war and destruction. During my stay, I learned about the devastating 2009 earthquake in L’Aquila. As someone who has seen ruins caused by war, I began noticing traces of past destruction here too: temporary supports, scaffolding, empty buildings. In my thoughts, I kept returning to the image of an arch and its keystone. If the keystone holds, the structure remains standing. Drawing on the ancient image of Atlas the Titan holding up the sky, I gave him the appearance of an ordinary person caught in an emergency, unexpectedly forced to carry a burden, the keystone. The focus is not on the myth but on reality – a reflection of those who must prove themselves in exceptional situations. Will homes be rebuilt? Will people return? I don’t know. But I believe the keystone will hold, and that one day, no one will need to carry that weight.”
– Yehor Antsyhin

The exhibition features four sketches for the painting and a photo of the finished work at San Francisco Convent in L’Aquila.

More information: www.yehorantsyhin.com

The One Who Holds the Stone
(sketch 1), acrylic on cardboard
21 × 15.5 cm
2023

The One Who Holds the Stone
(sketch 2), acrylic on cardboard
21 × 14.3 cm
2023

The One Who Holds the Stone
(sketch 3), oil on canvas
31 × 21.8 cm
2023

The One Who Holds the Stone
(sketch 4), oil on canvas
33 × 21 cm
2023

Photograph from the exhibition at San Francisco Convent in L'Aquila
Digital print
29.7 × 42 cm
2023

Anatoly Belov

(*born 1977, Kyiv) is a multidisciplinary artist working across visual art, music, performance, cinema, and text. Active in contemporary art since 2004, Belov's practice centers on themes of identity, queerness, and personal experience, exploring them through a wide range of media. He has been involved with influential Ukrainian art collectives such as Penoplast, Emblika Quali, and R.E.P. (Revolutionary Experimental Space), which played a significant role in reshaping post-Soviet artistic and cultural discourse from the Orange Revolution to EuroMaidan. Belov has participated in numerous exhibitions, including *Vertical Horizon* at Lentos Kunstmuseum Linz as part of the *Kyiv Biennial 2025*.

After several stops across Europe following his escape from Ukraine, Anatoly Belov currently lives in Berlin. His expressive, small-format portraits, depicting friends, including members of the Ukrainian artist community, as well as strangers, reflect his deep engagement with his new environment, navigating the space between his former and current life.

Characterized by bold brushstrokes and a colour palette ranging from vivid brights to soft pastels, Belov's works capture more than just appearances. Each portrait seeks to reveal the essence of the subject's personality, offering an intimate glimpse into the individuals who populate his world.

More information: www.instagram.com/anatoly_belov

Boy-model from the Jean Gritsfeldt Show
Oil on canvas
36 × 36 cm
2025

Alina
Oil on canvas
36 × 36 cm
2025

Sleeping Stranger
Oil on canvas
36 × 36 cm
2025

Alina
Oil on canvas
36 × 36 cm
2025

Alina
Oil on canvas
36 × 36 cm
2025

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.

The project *Hotel Europa* 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 information: sontse.space/hoteleuropa

Hotel Europa
Photo prints, mounted and framed,
Hahnemühle Fine Art Pearl paper
40.5 × 27 cm each
2024

Hotel Europa
Photo print, mounted and framed,
Hahnemühle Fine Art Pearl paper
54.5 × 36,5 cm
2024

Olha Horiunova

(*1998) is a multimedia artist from Kyiv, Ukraine. Working primarily with sculpture and installation, she explores materiality, the human psyche, and both individual and collective experiences — conscious and unconscious. Since 2023, she has been studying at the Transmedia Department of the University of Applied Arts Vienna (Die Angewandte).

Three wall-mounted masks, created shortly before the full-scale invasion, explore the phenomenon of depersonalization.
A mask conceals the face, erasing individual features and transforming a person into a symbol — a bearer of experience, emotion, and memory. In the context of forced migration and war, this work takes on new meanings: faceless visages become an image of those we have lost, and those forced to live “elsewhere.”

More information: www.instagram.com/anaamnesis

Untitled
Masks, chamotte clay, matt glaze, pigments
18 × 14 cm, 20 × 12 cm, 21 × 14 cm
2021–2022

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.

How Can I Explain This World to a Newborn (Have No Idea) is a series born from my confusion during pregnancy after our escape to Vienna. I struggled to reconcile the contrasting realities that surrounded me: the tiny life growing inside me and the daily murders in Ukraine; the idyllic landscapes around Vienna and the ecological disasters unfolding, with a quarter of Ukraine's land now mined; the imagined future and the stolen past — mine, ours.

I didn't know how to speak to someone who couldn't yet respond. How do you name things without becoming a totalitarian invader? Do words truly correspond to what they signify? Is a word the same for everyone who uses it? I can't even be sure that my "red" is the same as someone else's. Can the world be explained correctly, or even at all?"
Lucy Ivanova

More information: https://www.lucyivanova.com

#1 / #2 / #4 /#5 / /#6 / # 23 / #28 from the series
How can I explain this World to a Newborn (have no idea)
Oil pastel on paper, changeable frame
24 × 34 cm each
2023

Yana Kononova

Yana Kononova is a Ukrainian artist working with camera-based material practices, writing, and expanded print techniques. Her work approaches landscape as a form of historical articulation and a sensitive terrain within ecocritical and speculative frameworks. She explores the tactile qualities of the photographic image, navigating the threshold between material process and visual representation. She holds a PhD in Sociology and a diploma in Art & Curatorial Practice from the New Center for Research & Practice. Kononova is the recipient of the Bird in Flight Prize for Emerging Photography (2019) and the Hariban Award presented by Benrido (2022), and was nominated by FOTODOK to the FUTURES talent network (2023). Her work has been widely exhibited internationally in Ukraine and abroad.

Desperation of Landscape explores the environmental aftermath of the Russo-Ukrainian war through a techno-geographical milieu. On June 6, 2023, Russian forces demolished the Kakhovka Dam. In the aftermath, the dramatic drop in the Dnipro River's water level revealed surreal, desiccated riverbeds. The work traces how landscapes, especially around Zaporizhzhia upstream — register catastrophe across geological, industrial, and emotional scales.

Combining documentary photography and collage, the project navigates the tension between illusion and factual trace, drawing on the visual tradition of the Romantic mirage. In the Desperations series, human figures move across newly exposed land or rest on reshaped shores, caught in suspended relation to a world where desperation becomes a more-than-human affect inherent to the landscape itself.

More information: www.yanakononova.com

Desperation, Collage No. 1 and No. 2
from the series *Desperation of Landscape*
Archival black-and-white matte pigment print, composite panel, brushed aluminum
110 × 136 cm each
2023

Kateryna Lysovenko

Kateryna Lysovenko's practice encompasses (monumental) painting, drawing, and text. Her work investigates the role of ideology in art and examines representations of the victim from antiquity to the present day. Originally from Kyiv and now based in Vienna, she holds degrees from the Odesa Grekova Art College and the Kyiv National Academy of Fine Arts and Architecture. She has exhibited at *steirischer herbst*, the special program of the Venice Biennale (PinchukArtCentre), the Prague Biennale, and Kunstverein Hannover, among others. Her accolades include a Special Mention for the Pinchuk Prize (2022) and the Münze Österreich Prize (2025).

The Poplar
Oil on canvas
70 × 30 cm
2024

The Poplar reflects on loss, violence, and transformation in Ukrainian and minority folklore, and other peoples who lived between great empires. In these traditions, turning into a tree, bird, or mermaid, is not seen as dehumanization, but a way to survive when life becomes unbearable due to structural violence. Nature and history become a kind of paradise, a space of memory for those who have been excluded. Transformation is a powerful act of resistance and disagreement with injustice.

Droneman
Paper, watercolour
30 × 40 cm
2025

A weapon is the extension of intention – a means to fulfill the desire to kill. When attacked, defense becomes survival: air defense becomes your skin, drones your eyes and hands. Technology in war spreads responsibility, from commanders to creators. Though missiles seem detached, the faces behind attacks on cities reveal no distance between weapon and wielder.

Untitled
Paper, watercolour
30 × 40 cm
2025

The artwork portrays an anonymous figure screaming, whether in anger, pain, or despair is unclear. The image captures war as the peak of existential horror, confronting the viewer with raw, unfiltered emotion.

Anastasiia Mamay

(∗1990, Kyiv), graduated from the Taras Shevchenko National University of Kyiv with a master's degree in psychology in 2012. She began her self-education in the field of artistic ceramics in 2016 and opened her own studio. Since the beginning of the Russian invasion into Ukraine, the artist has been exploring themes such as migration and war, examining their impact on individuals and society through the media of ceramics, textiles, and drawing. She currently lives in St. Pölten, Lower Austria, and has been studying at the University of Arts Linz, Faculty of Experimental Art, since 2022.

Anastasia Mamay's series *Time Machine* is a reflection of her personal experience of displacement. On February 24, 2022, the artist, like many other Ukrainians, was forced to leave Kyiv with her child.

The carefully crafted porcelain train tickets, modeled on real tickets from the Austrian Federal Railways (ÖBB), are both delicate and durable symbols of the fragile yet lasting nature of memory, hope, and longing. The title serves as a tangible link to the artist's home, expressing the deep emotional complexity of migration and the ambivalence between a homeland left behind and life in exile.

"Many of us Ukrainians have found ourselves in a different reality, our perception of time altered by the uncertainty of our situation – a phenomenon that often accompanies such profound life changes. The ticket, always valid, is my way of holding onto the hope that we can one day return.
Time Maschine is not just a personal story but a universal exploration of displacement, resilience, and the search for identity." One of the ticket's QR codes contains additional information on the series and the artist.

More information: www.instagram.com/anastasiia_mamay

Time Machine, series
Porcelain, handcrafted, screen printing
22 × 7 cm
2022

Viktoriia Rozentsveih

(*2001, Nova Kakhovka) is a multidisciplinary artist. She engages with installation, graphics, video, textiles, and photography, exploring memory, loss, personal and collective experience, and the notion of “home”. Her practice often reflects the feeling of being “neither here nor there”, grounded in the oppositions of presence. Rozentsveih often works with the landscape of the Kherson region and her personal photo archives, where art becomes a medium of self-reflection and memory. Since 2021, Viktoriia has participated in group exhibitions locally and internationally.
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 into 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 of her own.

More information: www.rozentsveih.com

My Temporary Windows
Film, acrylic
116.5 × 101 cm each
2024

Maryna Shtanko

(*1992) is a Ukrainian visual artist and photographer. After the Russian full-scale invasion of Ukraine in 2022, Maryna fled to Germany. She is currently based in Kiel where she is finishing the Master's degree in photography at Muthesius Kunsthochschule. Her practice operates at the crossroads of documentary and fiction, exploring themes like displacement, memory, and myths. Often drawing from personal experience, she reflects on the psychological impact of conflict and migration. Maryna's work has been exhibited in Ukraine and abroad.

"I moved to Germany in March 2022 after Russia launched a full-scale invasion of Ukraine. Many other Ukrainians fled too. Although we found safety, emotional discomfort remains. It's hard to feel at peace knowing others still live under missile attacks. My mother once said the world seemed black and white, as if she could no longer see color.
In Altenburg / Germany I began photographing displaced Ukrainians. By cutting and rearranging the images, I try to reflect their fractured state physically in Europe, but mentally still in Ukraine. Many portraits are taken in front of abandoned buildings, common in Altenburg since the city lost half its population after reunification. These empty spaces mirror the emotional landscape of those affected by war. Using embroidery - a key element of Ukrainian culture, I try to symbolically repair what's broken, stitching the fragmented pieces of identity and memory back together." — Maryna Shtanko

More information: marynashtanko.com

Oleg from Kharkiv II
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
26.5 × 21 cm
2023

Lina from Zaporizhzhia I
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
35.5 × 25 cm
2023

Olga from Sumy I
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
34.5 × 26,5 cm
2023

Nadiia from Dnipro III
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
23.5 × 17 cm
2023

Nadiia from Dnipro II
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
27.5 × 21 cm
2023

Nataliia from Kyiv II
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
29 × 21 cm
2023

Nataliia from Kyiv III
from the series *Disconnection*
Analog photography (inkjet print), textiles, paperboard, embroidery, collage, framed
23.5 × 17 cm
2023

CALL FOR DONATIONS
Office Ukraine. 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.

More information is available on our website:
www.artistshelp-ukraine.at

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.

OFFICE UKRAINE DONATION ACCOUNT
IBAN: AT362011184532396001
BIC: GIBAATWWXXX

We would like to thank Polina Baitsym, Hedwig Saxenhuber, ERSTE Foundation, and the participating artists.

tranzit.at

ERSTE Foundation is the main Partner of tranzit

ERSTE Stiftung

hs art service austria



Fragment from Lucy Ivanova's series *How Can I Explain This World to a Newborn (Have No Idea)*.