

**where it  
all goes**

## about exhibition

What if the future is no longer a promise, but merely an echo of the past?

At the exhibition “What We Are Made Of” in Chemnitz in May 2025, we looked at materiality as a witness to an oppressive past that manifests itself in an uncertain present. At the exhibition “Where it all Goes” in Ivano-Frankivsk in September 2025, we changed our perspective a little, but not too much. The struggle for a future that permeates the present is something we cannot ignore. We invite you to join us in looking into these dark waters.

The artworks that create the flow of this exhibition often go beyond linear narratives, often get stuck in liminal spaces, and often hesitate (and sometimes waver) between the personal and the ideological, between what was and what could have been. At the moment when all these intersect — freedom and loss, creation and decay — an instantaneous gesture about the time after may occur. This gesture — fleeting, elusive, and transitory — does not grasp at fanciful knowledge, but rather opens up intermediate spaces — places where the unknown begins.

## curatorial text

What do we want to say with this exhibition?

That time flows — it sharpens the stone, but hardly moves it. That the sound of the stream lulls you to sleep — it seems like it will always be like this, and that there is plenty of time. That we make the same mistakes as if we don't know the future. That another stream — or flood — will sweep away everyone and everything we knew. But something will settle in the mud, something will still be saved there.

With this exhibition, we want to say that we don't know the future, although in fact we do know where it all goes.

Davyd Chychkan

Maria. From the series "During the War" (2016)

Paper, watercolor

Provided by Art Svit Gallery, Dnipro, Ukraine

The work "Maria" belongs to David's project "During the War," in which the artist addresses the events that took place on the territory of modern Ukraine on the eve of, during, and after World War I through the eyes of anarchists and radical left-wing socialists who became marginalized in official national history and, as a result, were pushed out of the mainstream. In this work, the artist looks at war as a condition of social, political, cultural, and economic life in society.

Among these figures is Maria Nikiforova, a native of Oleksandrivsk (now Zaporizhzhia), who left her home at the age of 17, joined the anarcho-communist movement, and took an active part in military operations. According to the artist, "this work is simply about Maria, her life filled with struggle, and the dramatic end she met with dignity. Reading Maria's biography, Ukrainians who lived through the Revolution of Dignity, the beginning of the war in 2014, and the full-scale war today can look at Maria and think about today and wonder if World War III is coming." (Text by Tetiana Kochubynska)

Davyd Chychkan (1986–2025, Kyiv, Ukraine) artist and anarchist with anti-authoritarian views. He worked in the fields of graphic art, painting, street art, and performative art. His work combined political theory with artistic activity and was directed against authoritarian, nationalist, and neoliberal narratives. In 2024, he was mobilized into the Armed Forces of Ukraine. He was killed in action in the Zaporizhzhia region during the Russian-Ukrainian war.

Katya Buchatska  
Water Proof (2025)

The work was created specially for the exhibition “Where it all goes?”

Water Proof (2025) is a trailer for a (currently) non-existent computer game. In this game, you play as a pregnant woman searching for her dog in a flooded city. The chances of finding what you are looking for and surviving are not very high. The land is mined, and wildlife is returning. The character's basic state is one of grief, and her needs are basic physiological ones, such as maintaining a stable water balance in her body. That is: drinking, peeing, crying.

Katya Buchatska (\*1987, Kyiv, Ukraine) studied book graphics, illustration, and monumental painting in Kyiv and contemporary art in Dijon. Her work spans films, objects, and installations. In her current projects, she deals with environmental and social issues — often using female body images. In 2024, she presented the project “Best Wishes” in the Ukrainian pavilion at the 60th Venice Biennale.

Theresa Rothe  
Humanpigdog (2023)

Sculpture with a moving element  
Provided by the artist

In this work, Teresa works with her usual medium — sculpture stylized from a large soft toy. The humanpigdog is a grotesque but, at the same time, intimate hybrid of human and animal. In German, “innere Schweinehund” (“inner pig”) means laziness or lack of willpower. The term “pig-dog” was borrowed into the Ukrainian language, but it acquired an additional connotation — it is often used as a derogatory term for Russian soldiers. In Teresa’s work, the superhuman is given an alarmingly tangible form. How do you feel when you look into the eyes of a real “pigdog”?

Theresa Rothe (\*1990, lives in Leipzig, Germany) studied sculpture at the HfBK Dresden. Her works combine sculpture, installation, drawing, and performance. They oscillate between grotesque, playfulness, and surreal imagery — influenced by observations of animals, fragments of everyday life, and fantasy.

Elke Biesendorfer  
Poor You (2025)

Object, ceramics  
Provided by the artist

A ceramic spoon, a ladle generously sprinkled with sharp spikes. A spoon for feeding children, as a symbol of nourishment and care, became the artist's symbol of the consumption of privileges in the Western European world. The work raises the question of who really deserves sympathy and who simply has the time and opportunity to allow themselves to feel "poor." One of the curators of the exhibition, Alona Karavai, found this student work by Elke at the open studios of Berlin University of the Arts in the summer of 2025.

Elke Biesendorfer (\*2002, lives in Berlin, Germany) is an actor and visual artist. After completing her training at the HMDK Stuttgart, she appeared in numerous theater, film, and television productions. At the same time, she develops sculptural and installation works using everyday objects and foraged materials.

Fabian Knecht  
Brown Cable (2024)

Installation  
Provided by the artist

In this work, Fabian politicizes an everyday object — a power cord plugged into a socket and cut in half. The exposed brown and blue wires symbolize National Socialism and the political color of the right-wing radical party AfD (Alternative for Germany), which is a mouthpiece for anti-immigrant, anti-democratic, and pro-Russian narratives. The image of electrical voltage becomes a metaphor for the invisible danger posed by right-wing ideologies in Europe.

Fabian Knecht (\*1980, Berlin, Germany) works with performance, installation, and photography. His art pieces are uncomfortable and often monumental interventions in the usual order of things, questioning social norms, power relations, and perceptions. Since 2022, he has been privately involved in military and humanitarian aid to Ukraine — collecting donations, making around 20 trips with small shipments since the start of the full-scale war, and collaborating with the volunteer group “Livyi Bereh.”



Mandy Knospe  
27/08/18

Print on archival cardboard  
Provided by the artist

In the series “27/08/18,” Mandy processes footage from a right-wing extremist demonstration on August 27, 2018, in Chemnitz. The escalation was triggered by the violent death of Daniel H., a Chemnitz resident with Cuban roots, allegedly at the hands of a Syrian refugee. Right-wing extremist groups then marched through the city, ending in a hunt for people with different views and street violence. This demonstration became a symbol of the close alliance between right-wingers and neo-Nazis and sparked a nationwide debate. Knospe transforms documentary media images into dense, ornamental structures that appear almost decorative from a distance — rhythmic, graphically coherent, seemingly harmonious. Only upon closer inspection do the disturbing ruptures in reality become apparent.

Mandy Knospe (\*1979, Chemnitz, Germany) has been working as a designer and artist since 2005. Her practice combines graphic design, photography, and artistic interventions. Her works address social and personal themes. She was awarded the Saxon State Prize for Design for her corporate design for the Begehungen art festival.

Bela Bender  
+- (2025)

### Video

The work was created specifically for the exhibition “Where it all goes?”

The work was created during the artist’s reflections and doubts about a possible trip to Ukraine — a trip that did not happen this time. Positive and negative states merge and influence each other; the work condenses this tension into the language of movement, light, and darkness, plus and minus.

“+” is also a common phrase in the Ukrainian language, borrowed from military jargon, which means something like “yes,” but often means loss or destruction. For example, in the sense of “target eliminated” or “person killed.”

Bela Bender (\*1995, lives in Chemnitz, Germany) is self-taught in music, photography, and visual design. He plays drums and piano and develops his own audiovisual productions. Together with other artists, he founded the artspace “momentum” in Chemnitz.

Marta Dyachenko  
o.T.

### Sculpture

The work was created specifically for the exhibition "Where is it all going?"

The work draws on the traditions of post-war modernism, within which artists from the former German Democratic Republic and the former Soviet Union used abstract forms to assert artistic autonomy. The work uses a fragment of the ceiling of an abandoned hotel on Tarasova Hora in Kaniv, which is integrated into the sculpture. Thus, the work gradually disintegrates chaotically, transforming into a new, ambiguous state. The work hints at the fragile but still existing possibility of creating free art without political restrictions in contemporary Europe.

Marta Dyachenko (\*1990, Berlin, Germany) studied architecture and fine arts at the Berlin University of the Arts and was nominated for the M17 Sculpture Prize in 2020. In 2021, she received the Bernhard Heiliger Stipendium with a solo exhibition at Kunsthaus Dahlem, Berlin. In her sculptures, she combines fragments of urban infrastructure with memories of landscapes. She uses material as a carrier of social and personal narratives.

Oksana Pohrebennyk, Zhenya Milyukos, Anna Ivchenko  
Kurgans, Tombs and Us (2025)

Video, installation

Created within the framework of the program “Scattered Communities”.  
Premiered at the exhibition “Where it all goes?”

“Kurgans, Tombs, and Us” is a collective video poem by Anna Ivchenko, Zhenya Milyukos, and Oksana Pogrebennyk, based on one real and many imaginary journeys to mounds — ancient burial sites that embody both landscape and history. Many of these places are now destroyed, occupied, or used for military purposes. The work oscillates between myth, memory, and the present, unfolding a poetic archive of loss and (still impossible) return. In the exhibition “Where it all goes?”, the work is complemented by a site-specific object, inside which a video is shown — this object was created by the artists specifically for the exhibition during their joint stay in Ivano-Frankivsk.

Anna Ivchenko (\*1998, lives in Berlin, Germany) is an interdisciplinary artist and musician. Her work combines video, sound, and programming. Thematically, she deals with collective and personal memory as well as social and ecological issues. She is part of the media art collective Photinus Studio and the experimental music group \_mediaklub. Anya is from Kyiv and has been living and studying abroad since her teenage years — in Warsaw and Berlin.

Zhenya Milyukos (\*1997, Lisbon, Portugal) — an artist from Crimea who works with various media, such as video, painting, writing, archives, and installations. Her work focuses on themes of memory distortion, reinterpretation of history, domestic and imperialist violence, particularly deportations, as well as the emergence of fictional spaces as a result of living through these experiences.

Oksana Pohrebennyk (\*1994, lives in Ukraine) works with photography, video, and text. She is interested in the human and non-human physical in its sensual and affective states. She studied contemporary, technological, and performative arts in Spain. She is a co-founder of the Memory Lab collective. Oksana was born in Kherson and moved to Spain as a teenager, where she lived for 20 years. After the full-scale invasion began, she returned to Ukraine and settled in Ivano-Frankivsk.

Saša Tatić

“Flow,” from the series “Wall Paintings” (2025)

Poetry, wall painting

This work was created specifically for the exhibition “Where it all goes?”

I am here / you are there / therefore / no matter how many times  
I leave / I return just as many times.

This work is a poetic gesture of the (im)possible and endless return. Between absence, presence, and connection, a liminal space emerges in which all of this exists simultaneously: never to return — and not even to leave. Tatić uses language not as an explanation, but as a trace — quiet, clear, penetrating.

Artist Mashyka Vyshedska, who moved from Bakhmut to Ivano-Frankivsk in 2022, joined the project in Ivano-Frankivsk — the mural was painted by her.

Saša Tatić (\*1991, Berlin, Germany) is a visual artist originally from Bosnia. She explores issues of belonging, memory, and cultural differences in the context of migration. Text plays a central role in her practice as a poetic and visual element that allows her to identify herself.

Pavlo Kovach and Danylo Kovach

### Threshold (2025)

Video, installation

Created as part of the “Scattered Communities” program. Shown for the first time at the exhibition, “Where it all goes?”

In their joint work, “Threshold,” Pavlo Kovach and Danylo Kovach create a structure using documentary video materials and everyday objects, such as door mats. The threshold is inscribed in the body of the exhibition space as a place between civilian and military life, between the rear and the war, between the internal and the external. The video captures part of Pavlo’s work routine during his service in the Armed Forces of Ukraine, when he cleans a military vehicle of traces of blood and biological fluids from dead bodies. In front of the video is a fence with doormats installed on it — on the threshold, we must clean ourselves in order to enter. The mats used in the installation were used by Ukrainian refugees in their Austrian homes, where they moved after 2022. Danylo exchanged these mats for new ones and obtained permission from their former owners to use them as part of an art project.

Pavlo Kovach (\*1987, lives in Lviv, Ukraine) studied at the Academy of Arts in Lviv and works with installation, performance, and video. His practice revolves around constructions of identity, memory, and myth. He serves in the Armed Forces of Ukraine, where he is responsible for communicating with the families of those killed in action and missing. He recently became a father.

Danylo Kovach (\*1992, lives in Vienna, Austria) combines conceptual approaches with painting, graphic art, and installation practice — often in the field of tension between material and meaning. He has been living in Vienna since January 2022. He also recently became a father.



Bela Bender  
Elke Biesendorfer  
Katya Buchatska  
Marta Dyachenko  
Anna Ivchenko, Zhenya Milyukos, and Oksana Pohrebennyk  
Fabian Knecht  
Mendi Knospe  
Pavlo Kovach and Danylo Kovach  
Theresa Rothe  
Saša Tatić  
Davyd Chychkan

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