

Herzlich willkommen
(weitere Medien):
antuum.com

PORTFOLIO

ANTUUM
(Anton Tkachuk)



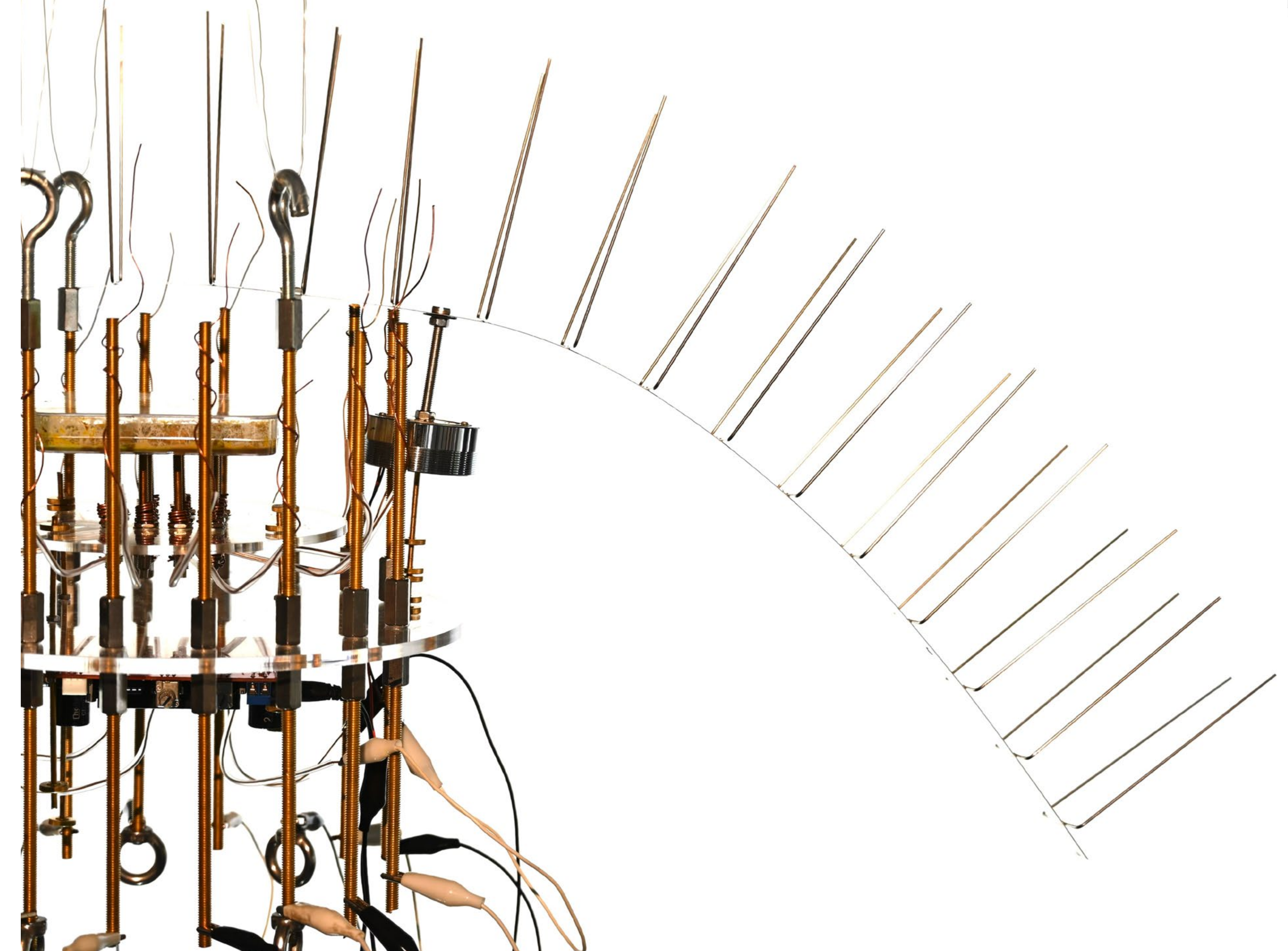


A-X-MYXOMYCETES link

[biological sound sculpture]

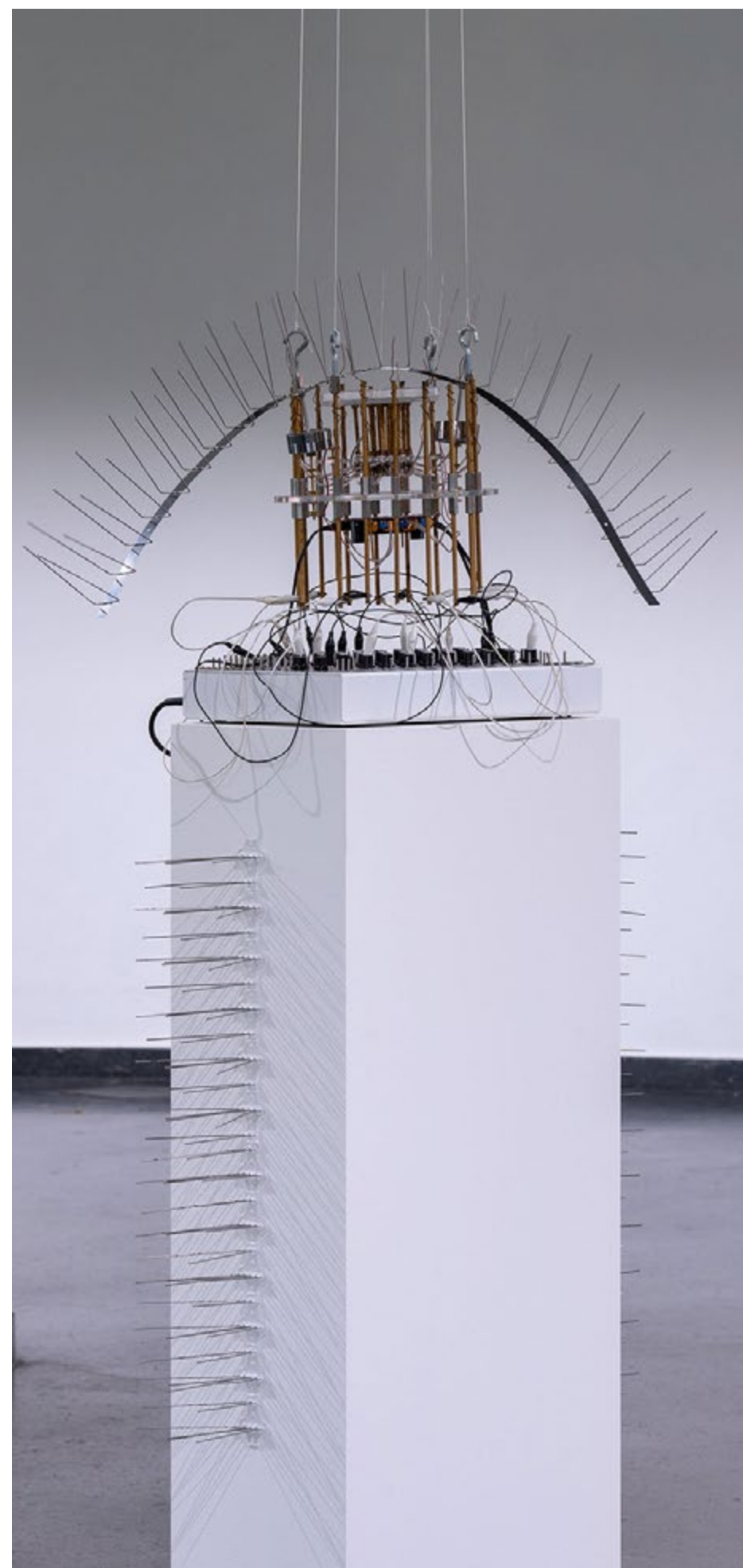
2024

Myxomycetes, semi-modular synthesizer, exciter, acrylic glass, wires, metals, amplifier



ESC MEDIEN KUNST LABOR
GRAZ, AT
2024

In his work, Antuum uses myxomycetes to explore microbiological agency: As conductors in an electronic resonant body, these slime molds are transmitters of a signal. The artist studies the question of how memory manifests itself in organic and inorganic materials. Antuum has non-human actors interact with electric devices, utilizing them as co-actors in his artistic practice. The biological sound sculpture A-x-Myxomycetes consists of a synthesizer and a biochip hanging above it that as a living organism creates sound "life/live music" so to speak. The myxomycetes living in the biochip are individual organisms whose structure influences the flow of electric currents. Myxomycetes thrive in moist environments and feed on microorganisms such as bacteria and fungal spores. They pass through complex life cycles, combine characteristics of amoebas and fungi, and play an important role in the ecosystem by breaking down dead plants. As conductors of the signal flow, these organisms "control" the resistance and in this way shape the sculpture's soundscape. Antuum raises questions regarding possible acting areas of non-human intelligence.



A-X-Myxomycetes evolved from a sculptural work into a cross-media project. In December 2025, it was further developed as a performance for cellist and myxomycete, expanding the investigation of musical collaboration with non-human agents.





EX TEMPORE I [link](#)

a robotic ensemble controlled through a live coding performance in SuperCollider.



Winfried Ritsch's Ensemble Mécanique performs Ex Tempore I by Antuum at the final concert Ensemble Mécanique Live at the Lehar Theatre.

CULTURAL CAPITAL
OF EUROPE
BAD ISCHL
LEHARTHEATER
2024



DO NOT CROSS



[1]

GRAZ
2025

A projection mapping piece that projects a boundary line that must not be crossed—a perimeter that gradually and almost imperceptibly expands, until even those who originally stood outside the restricted zone eventually find themselves trapped within it.



[2]

Who draws that red line we are not allowed to cross? Every path has its own Big Other—that invisible authority, shaped by rules and punishments—which has accompanied us since the first warnings of childhood. Its anger and weight grow with age, just as the cost of our transgressions increases. Freedom comes with responsibility, but how far are we willing to bear that burden? How tempting it can be at times to sacrifice freedom simply to lighten the weight of responsibility on our backs...

The burden of responsibility digs into our necks and gnaws at us, sometimes until death; it is easier to surrender freedom—without it, one can quietly retreat beneath the covers. Remaining unnoticed promises peace, but what awaits us when someone tears the blanket away? Darling, you are not unafraid—no one has truly tried to frighten you yet. Beneath the blanket it is warm only as long as no one pulls it down.

Do not cross the line. Do not take this responsibility upon yourself.

CORPUS SONANS |



This sound sculpture, built from an industrial wheel, attempts to recover and extract sounds from a discarded industrial object, giving a second audible life to something that has already lost its voice. The wheel is excited by solenoids controlled by a microcontroller and by transducers embedded in an open, hard-wired circuit programmed with an algorithmic composition.



JUNGE SIGNALE
GRAZ, AT
2023

L'ART SONORE NÉO-ARCHAÏQUE [link](#)

L'art sonore néo-archaïque is an ongoing series of site-specific sound art performances for found-object percussion and improvised organ drones.

Found objects collected within the performance site are activated through algorithmically generated rhythms, allowing each location to produce its own sonic character. The interaction between the objects, the environment, and the algorithm introduces an element of unpredictability, making every performance unique dependent on the environment.

The performance title references the geographic coordinates of the venue and the radius within which the sounding objects are collected, foregrounding the influence of both the anthropogenic and natural environment on the work.



[47.070973687278595, 15.44262131754548] R2000m

ESC MEDIENKUNSTLABOR
GRAZ, AT
2023

[47.071940, 15.429010] R3000m

This performance continues a series l'art sonore néo-archaïque, where ANTUUM's relationship with sound returns to a primordial form. Nowadays musical instruments are made from Brazilian wood, crafted in Italy, and shipped to Germany for playing. On the other hand, pre-cultural instruments were found, modified, and used in the same place. With the artist's metallophilia and reflections on his relationship with the city, the choice of instruments for this performance was obvious. Every city has an organ responsible for the circulation of metal, a place where tons of metal arrive daily, are melted down, and re-enter the urban and industrial flow: the scrapyard. The object found there create basis for this performance.

L'ART SONORE NEO-ARCHAÏQUE

[link](#)

ROTOR CONTEMPORARY
GRAZ, AT
2025

DUO FOR MOTOR CORTEX AND HEART

link

The live sounds of the heart are amplified through a stethoscope and subwoofers, providing the tempo for the piece. The motor cortex then synchronizes with the heartbeat to create a coherent and unified performance.

This musical experience allows the performer to detach from the ego and immerse themselves completely in a rhythm generated by their own body—whether this rhythm passes through conscious awareness or not is ultimately irrelevant.

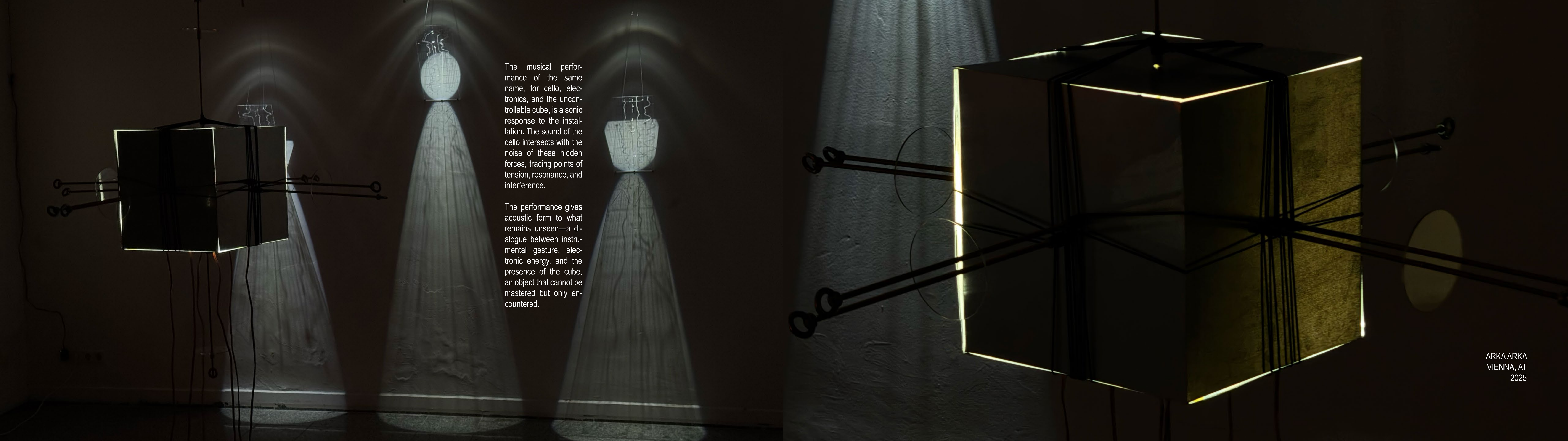
OPEN CUBE
IEM, GRAZ, AT
2023

UnBREATHED ZONE



UnBREATHED ZONE – a sound installation by Antuum, presented at the opening of the exhibition of the same name by Antuum and Eva Fomitski, curated by Margo Sarkisova.

At its center stands an uncontrollable cube from which unknown forces seem to be trying to escape. Hidden within is an energy—a force that previous generations encountered, yet one that is rarely recognized as a threat today. It is invisible, yet perceptible. Some experience fear. Others are profoundly unsettled.



The musical performance of the same name, for cello, electronics, and the uncontrollable cube, is a sonic response to the installation. The sound of the cello intersects with the noise of these hidden forces, tracing points of tension, resonance, and interference.

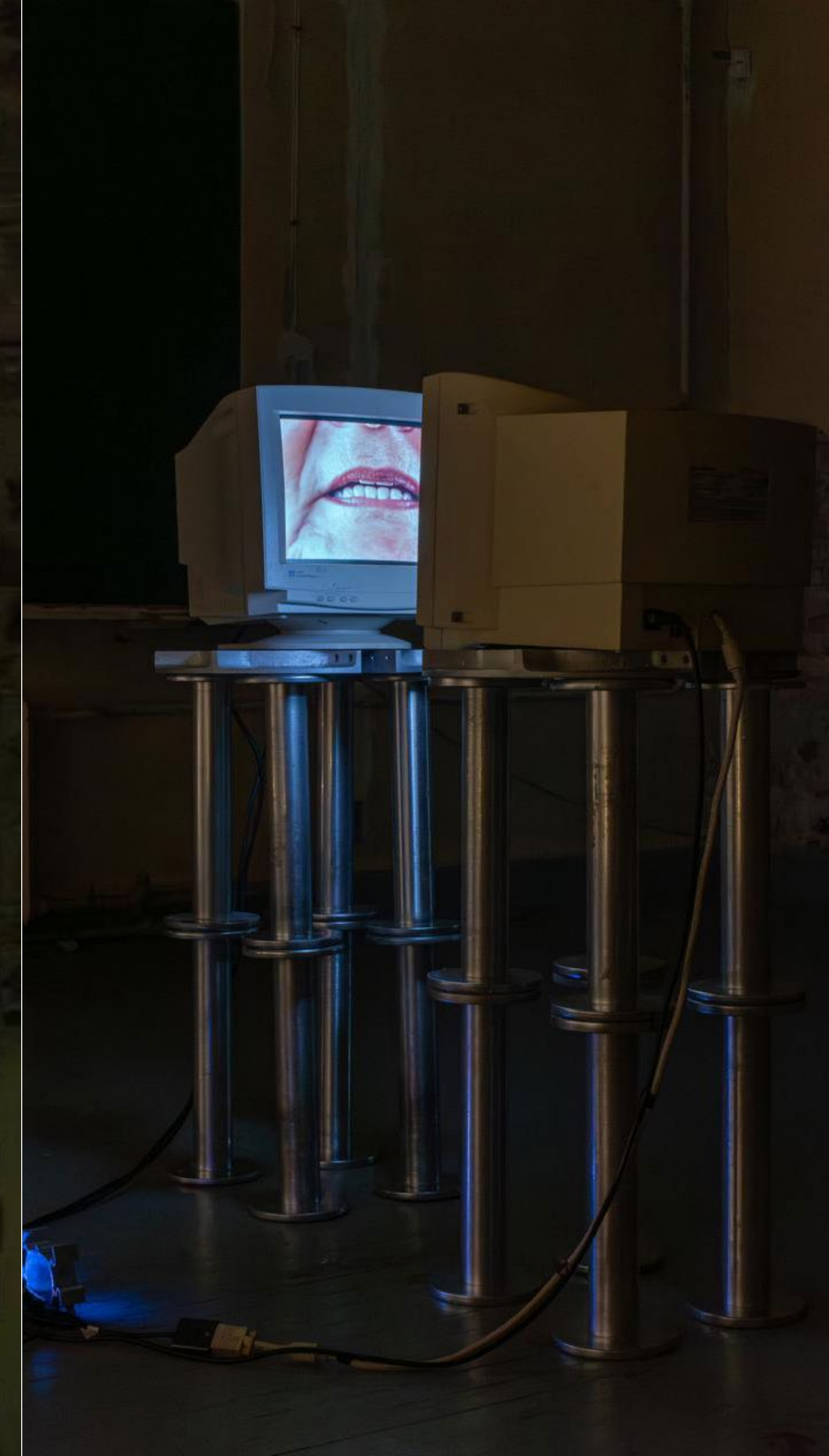
The performance gives acoustic form to what remains unseen—a dialogue between instrumental gesture, electronic energy, and the presence of the cube, an object that cannot be mastered but only encountered.

WATER SPELL



Audio-visual installation
In collaboration with Eva Fomitski

This exhibition presents an installation made from artifacts found in Narva. The structure is built on columns of textile reels, referring to the architecture of Krenholm and its heritage. The concept is based on the folk belief in “water spells” — a ritual practice where water is seen as a carrier of human intentions, emotions, and wishes. Water is believed to absorb and transmit information, becoming a tool for achieving desired outcomes. If water can be spoken for good things, can it also be filled with destructive meaning? During the residency, we conducted an experiment: can words, language, and tone truly affect matter? We followed the ritual's instructions — which forbid swearing — and deliberately broke this rule. On one side of the installation, you can see and hear water infused with Estonian spells; on the other, recordings of curses. So the water creates a contrast between harmonizing influence and destructive noise. In this way, the installation becomes a metaphor for cultural coexistence, where opposing energies meet and interact. This water was taken from the Narva River — a border that both connects and divides. The jars of water serve as a metaphor for hybrid identities in this border region, where harmony and tension constantly overlap in dialogue



NART RESIDENCY
NARVA, EE
2025



FOR CLARINET AND LIVE ELECTRONICS

[link](#)



[link](#)

Rheinmetall – for clarinet and live electronics (2025) unfolds the multichannel composition between fragile lyricism and industrial turbulence. Echoes of lament and distant romantic imagery dissolve into metallic textures, unstable feedback and increasingly rigid electronic structures, where breath-driven gestures are gradually absorbed by machinic momentum.

Electronics: Antuum
Clarinet: Shu

ALGOMYSTICA X S4NTP
SILENT GREEN
BERLIN, DE
2026