

# ANTON MARKOV

Visual Artist

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Belgrade, 2026

Author Photo

## Anton Markov

Anton Markov (b. 1987, Tbilisi) is a visual artist currently based in Belgrade.

He studied Architecture at RMIT University (Melbourne) and Fine Art at the British Higher School of Art and Design (Moscow).

Markov's work focuses on architectural and infrastructural configurations that exist beyond anthropocentric reading. His methodology is rooted in formal rigor, revealing the physical weight and resistance of matter to record a world that exists in a state of fundamental indifference.

His work has been featured in a number of group exhibitions and is held in private collections in Russia and Georgia.

# STATEMENT

The Morphology of Absence

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*Anton Markov: The Morphology of Absence*

My practice is an investigation into the urban environment as an autonomous material order. At the core of my work is the *Morphology of Absence*—spatial configurations stripped of functional and social narratives, revealed through the seams, joints, and failures of infrastructure. I employ a method of formal rigor, utilizing frontal compositions and low-key lighting to isolate fragments of reality. This process renders them as hermetic structures, fixated on the physical weight and resistance of matter. In contrast to the tradition of contemplative formalism, I assert the opacity of the material world, where the density of black functions not as a decorative device, but as a mechanism for confronting this reality.

My methodology is built upon a radical social distance from the environment. In this context, photography serves to suppress the reflex to explain or interpret. It is a way of inhabiting space through a fixation on cracks, corners, and the mute planes of concrete. This approach allows me to exist simultaneously within and outside the world—to appropriate space without engaging in dialogue. The work appeals to the *Uncanny* (Unheimliche), framed not as a psychological state but as the physical fact of encountering a reality that is complete without us. The frame captures a moment of subjective evacuation, leaving the viewer alone with the pressure of surfaces and the opaque allure of concrete and darkness.

This perspective is heightened by the condition of forced displacement, where the urban environment is stripped of its habitual context. As functional associations dissolve, the material underside of the city is exposed, transmuting emotional discomfort into a visual register. Ultimately, my practice documents the sovereignty of a world existing in a mode of fundamental indifference.

# Indifferent Topologies

Series, 2024–2026

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## *Indifferent Topologies*

These surfaces exist without an addressee. They remain indifferent to whether they are observed or not. The urban environment reveals itself as a geological strata existing in a mode of cosmic indifference—centerless and purposeless. In these works, my lens fixates on the physical weight of objects and their dense, hermetic resistance. Coldness here is not a metaphor but a physical property of matter that requires no witness.

Through strict visual reduction, I transform urban fragments into autonomous structures, stripped of their function as a “space-for-us.” The viewer is not excluded from this system; they are simply uncared for. One is confronted by a topology that maintains its sovereignty while ignoring the fact of one’s presence. Photography here becomes a fragment of material strangeness, captured in its rigorous, uncomfortable, and ultimate order.

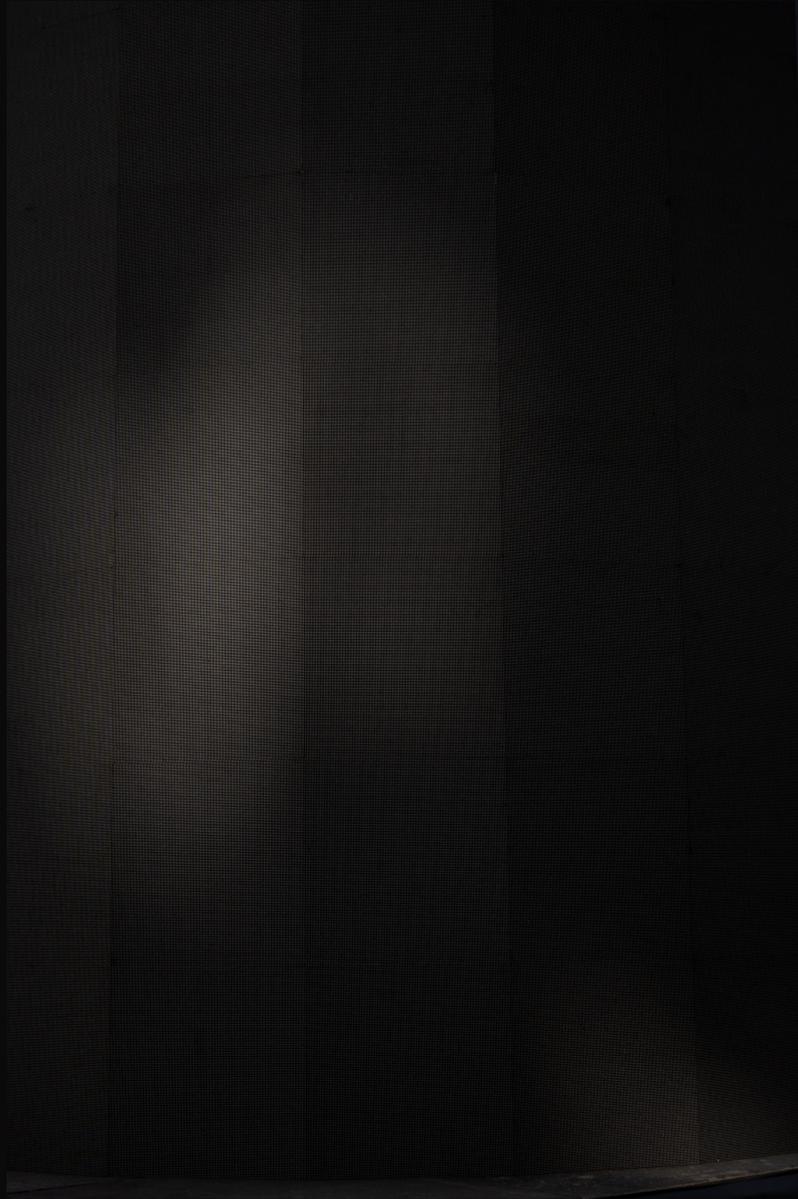




Limassol, 2025  
Giclée print on archival paper  
Adaptive size



Yerevan, 2025  
Giclée print on archival paper  
Adaptive size



Belgrade, 2025  
Giclée print on archival paper  
Adaptive size



Belgrade, 2025  
Giclée print on archival paper  
Adaptive size

# Off-Sight

Series, 2024–2026

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## *Off-Sight*

The *Off-Sight* project captures a moment of systemic failure in perception, when the environment ceases to be legible. Something obstructs the vision: the frame refuses to coalesce into a whole, revealing the limit of cognitive capacity. Darkness emerges as a point of physiological error—a moment where the gaze fails to reconcile the contrast and loses its footing. The chronic anxiety of being in the street attains a visual form here, manifesting as an internal rupture projected onto urban planes, transforming them into an accumulation of interference.

The affect of the series is rooted in a total loss of stability. Space no longer guarantees safety; it translates into pure disorientation. Through extreme framing and an accumulation of barriers, the environment is fragmented into autonomous entities that resist the gaze. The viewer witnesses a collapse of their own perception. Movement persists, revealing itself through fractured and unstable rhythms. The absence of a horizon and the presence of aggressive diagonals strip the space of its logic of appropriation, reducing familiar forms to an elusive geometry.



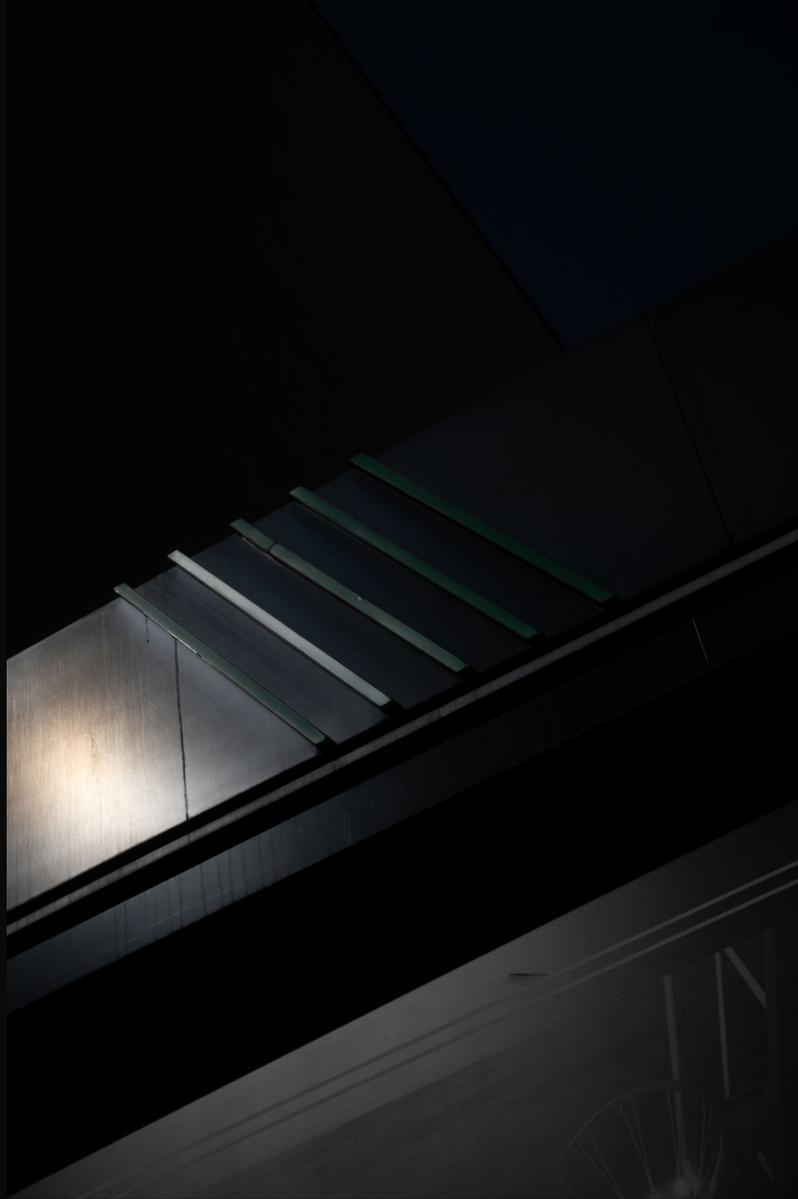
Yerevan, 2025  
Giclée print on archival paper  
Adaptive size



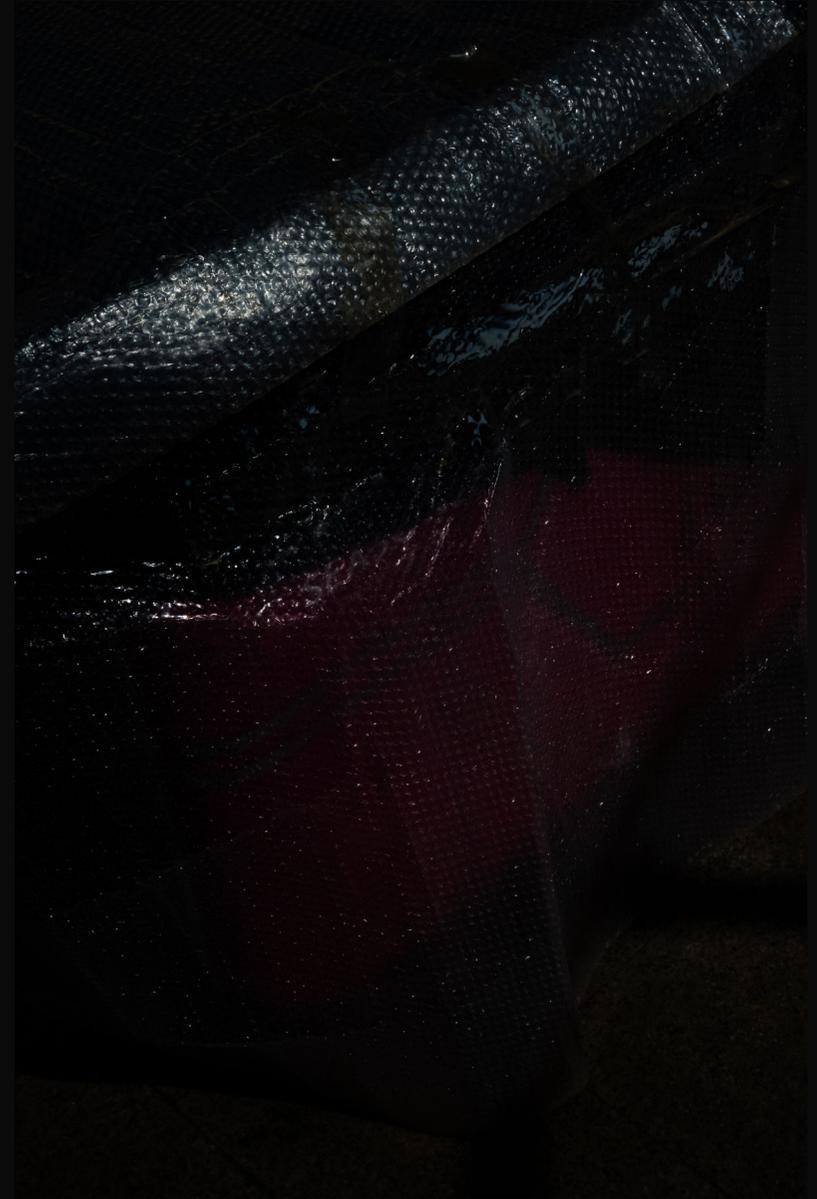
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Adaptive size



Belgrade, 2025  
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Adaptive size



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Adaptive size



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Adaptive size

# Speculative Optics

Project, 2004–2025

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## *Speculative Optics*

The project began in 2004 as a formalist exercise in ordering chaos. My early works sought to impose Euclidean logic onto the urban environment: I consistently purged the human from the frame, transforming space into a sterile abstraction and a set of ideal planes. It was a dictatorship of composition over reality. While visually referencing the *New Topographics* and the Düsseldorf School, my work rejects their detached, neutral stance. I refuse to view the urban environment as a passive backdrop, seeing it instead as an autonomous material field that is opaque, resistant, and indifferent.

This project explores the *Unheimliche*: moments when familiar objects appear alien, caught in a state not intended for our gaze. I avoid narrative and symbolism to focus on the raw autonomy of the material. What emerges is not a picturesque fragment, but the quiet hostility of matter. Space tolerates us while offering no meaning.

Today, I document the city as a zone of material resistance. The soothing formalism of my early years has given way to a sense of permeability and anxiety. I intentionally juxtapose the naive sterility of the archive with the toxic materiality of recent images. This series chronicles a failed attempt at control. I am interested in objects that remain hermetically sealed within themselves, inaccessible to understanding. It is a gaze upon the everyday from which the subject has been definitively removed.





Limassol, 2024  
Giclée print on archival paper  
Adaptive size



Platres, 2025  
Giclée print on archival paper  
Adaptive size



Platres, 2025  
Giclée print on archival paper  
Adaptive size



Limassol, 2025  
Giclée print on archival paper  
Adaptive size



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Adaptive size



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Adaptive size



Yerevan, 2025  
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Adaptive size



Limassol, 2024  
Giclée print on archival paper  
Adaptive size



Limassol, 2025  
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Adaptive size



Moscow, 2010  
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Adaptive size



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Adaptive size



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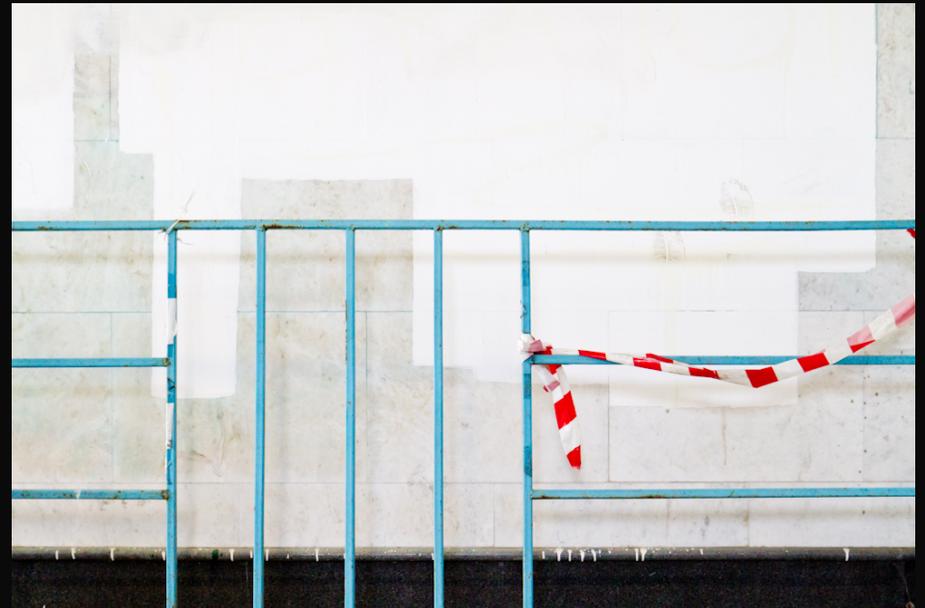
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Adaptive size



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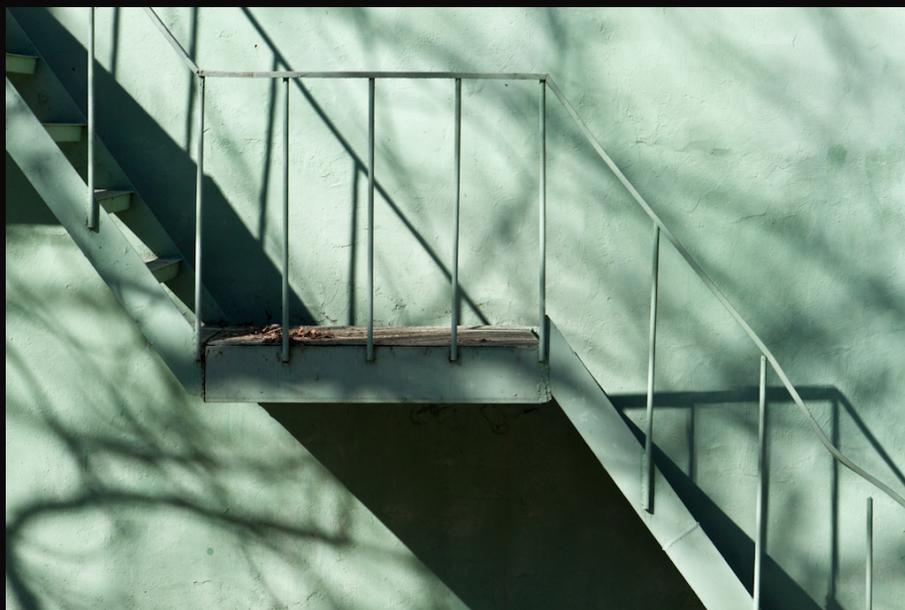
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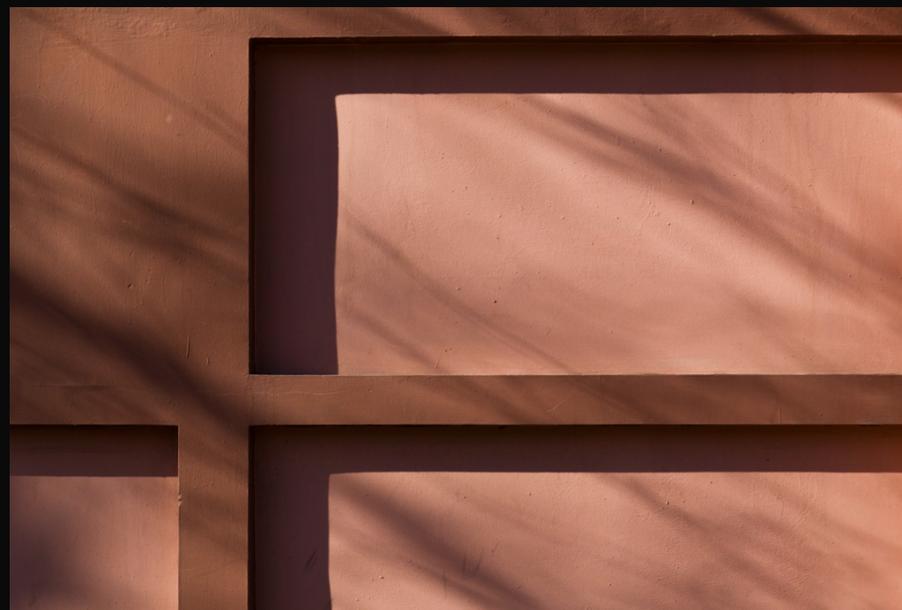
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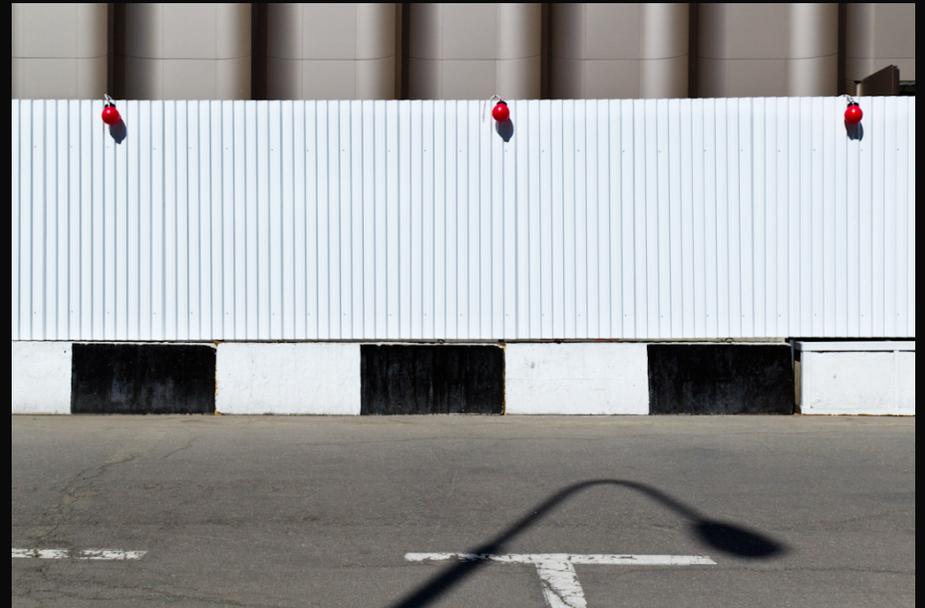
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