



MARIA MORINA

WWW.MARIAMORINA.COM
WWW.GROZNYNINECITIES.COM

BIO

Maria Morina (b.1982) went to St. Petersburg State University for International Relations before shifting to photography and visual storytelling. She was participating in online seminars run by Objective Reality Foundation for emerging photographers in Russia, when she met Olga Kravets and Oksana Yushko, Moscow-based photographers. Three of them decided to make a project together, shortly after they founded Verso, which has since grown into an interdisciplinary production company.

Since 2009 Maria Morina, Olga Kravets and Oksana Yushko, have been working on a cross-media project titled Grozny: Nine Cities. The idea was inspired by Thornton Wilder's book, Theophilus North, which gave them the concept to explore the aftermath of two wars in Chechnya. Each specific aspect was considered a "level" hidden within Grozny. The project has been presented in a form of a book, a web documentary, and an installation. It has won several international awards, including PDN Photo-Annual Contest, multimedia category, 2012, Bayeux-Calvados Awards for War Correspondents, web-journalism, 2014, and Luma Rencontres Dummy Book Award Arles, 2017.

While working with different media on the Grozny: Nine Cities project, Maria has turned to film-making. Her short film "Nizhny Tagil Youth" was selected at the festival Rencontres Internationales Paris / Berlin / Madrid 2011-2012. Her first full-length documentary film "Don't press stop", about Rap musicians in Nizhny Tagil, a gigantic open-air factory in Russia, was released in 2017. It was selected for Lussas Documentary Film Festival, France and Russian Open Documentary Film Festival Artdocfest in 2017.

Maria Morina has participated in numerous exhibitions and festivals in Russia and abroad. Her works are held in the Les Rencontres d'Arles and The Open Society Foundation collections.

AWARDS

- Luma Rencontres Dummy Book Award Arles winner, 'Grozny: Nine Cities', France, 2017
- Kassel Dummy Award 2017 shortlist, 'Grozny: Nine Cities' project, Germany, 2017
- First Book Award 2017 shortlist, 'Grozny: Nine Cities' project, London, UK, 2017
- Bourse du Talent 2016 Award
- Bayeux-Calvados Awards for War Correspondents for Grozny: Nine Cities project, Bayeux, France, 2014
- Winner for Stronghold Grant, Tokio, Japan, 2014
- Shortlisted for Anthropographia Human Rights Through Visual Storytelling Awards, 2012
- Shortlisted for Carmignac Award, 2012
- Winner of the PDN Photo-Annual Contest, multimedia category, 2012
- Shortlisted for the Voies Off Prize, 2012
- Lens Culture International Exposure Awards, Grand Prize in the Multimedia Category, 2011
- Finalist of The Manuel Rivera Ortiz Foundation for International Photography Grant, 2011
- Finalist of The Aftermath Project Grant, 2010

9 ГРОЗНИЙ / GROZNY ДЕВ'ЯТЬ МІСТ / NINE CITIES

21/03 - 5/04

ПРОЕКТ ОЛЬГИ КРАВЕЦЬ, МАРІЇ МОРИНОЇ ТА ОКСАНИ ЮШКО
A PROJECT BY **OLGA KRAVETS, MARIA MORINA & OKSANA YUSHKO**
КУРАТОР **АННА ШПАКОВА** / **CURATOR ANNA SHRAKOVA**

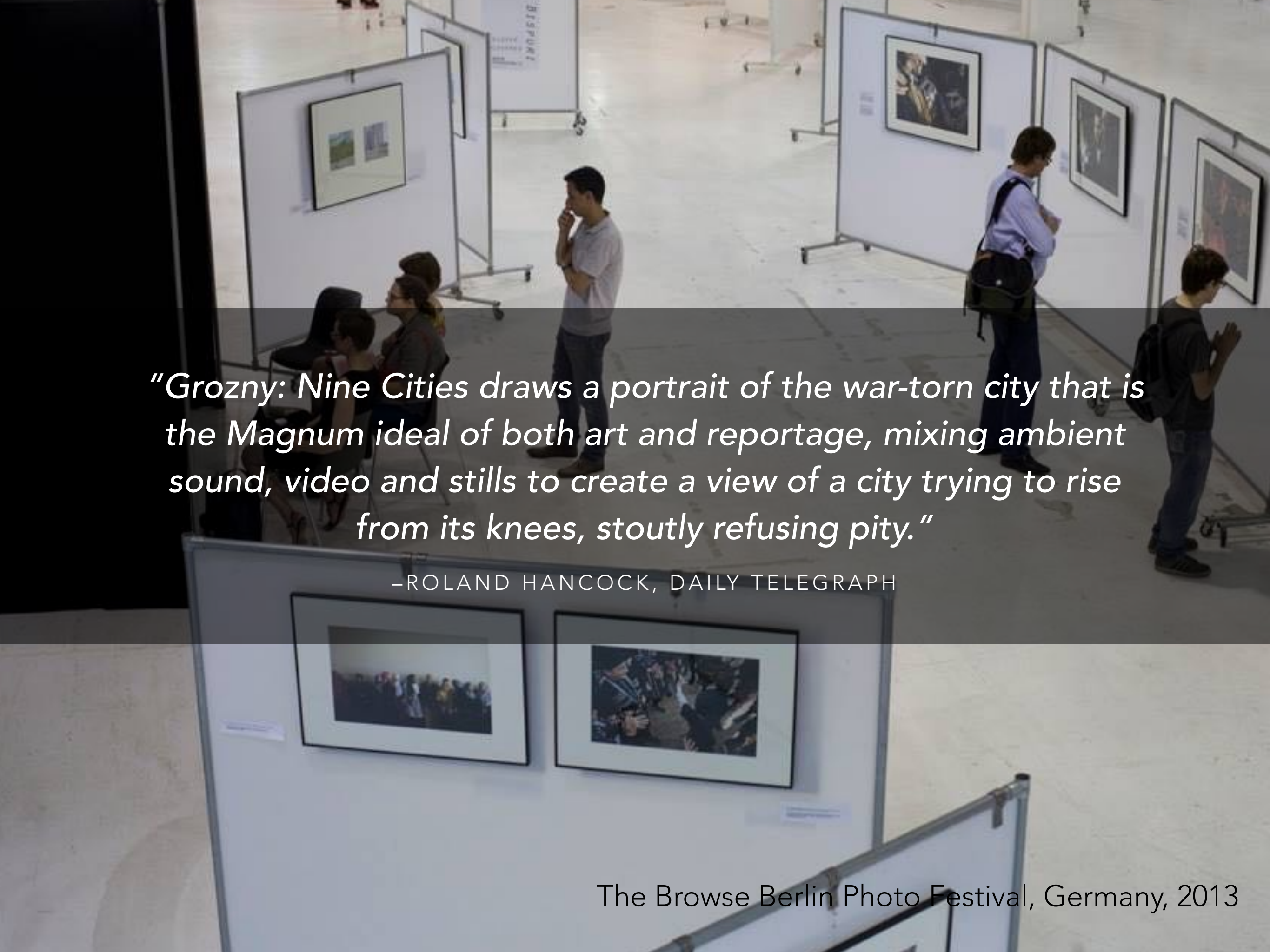
DOCU
DAYS
UA



МІЖНАРОДНИЙ
ФЕСТИВАЛЬ
ДОКУМЕНТАЛЬНОГО
КІНО ПРО ПРАВА
ЛЮДИНИ

INTERNATIONAL
HUMAN RIGHTS
DOCUMENTARY
FILM FESTIVAL
WWW.DOCUDAYS.ORG.UA

DOCUDAYS UA Film festival, 2015
ЦЕНТР ВІЗУАЛЬНОЇ КУЛЬТУРИ
VISUAL CULTURE RESEARCH CENTER
ПОЛІТИЧНА
КРИТИКА
VCRC.ORG.UA



"Grozny: Nine Cities draws a portrait of the war-torn city that is the Magnum ideal of both art and reportage, mixing ambient sound, video and stills to create a view of a city trying to rise from its knees, stoutly refusing pity."

—ROLAND HANCOCK, DAILY TELEGRAPH

The Browse Berlin Photo Festival, Germany, 2013

SELECTED EXHIBITIONS

- 2018 Les Rencontres d'Arles, 'Grozny: Nine Cities' exhibition, Arles, France
- 2017 Bourse du Talent 2016, Exhibition Grozny: Nine Cities, National Library, Paris, France
- 2015 DOCUDAYS UA Film festival, installation of Grozny: Nine Cities project, Kiev, Ukraine
- 2014 FotoIstanbul 2014, installation of Grozny: Nine Cities project, Istanbul, Turkey
- 2014 RPS Wall Grant winner with Grozny: Nine Cities project, Tokyo, Japan
- 2014 'Legacy' group exhibition with Grozny: Nine Cities project, Side gallery, Newcastle, UK
- 2014 The First World WARM Festival, installation of 'Grozny: Nine Cities' project, National Gallery, Sarajevo
- 2013 Young Photography 2013 2/2, PhotoDepartment, St.-Petersburg, Russia, Nizhny Tagil Youth film
- 2013 The Browse Berlin Photo Festival, Grozny: Nine Cities project installation
- 2013 Tbilisi Photo Festival, Georgia, exhibition of Grozny: Nine Cities project and projection of Atomic Cities multimedia

OLGA KRAVETS
MARIA MORINA
OKSANA YUSHKO

LE MONDE TEL QU'IL VA
THE WORLD AS IT IS

**OLGA KRAVETS,
MARIA MORINA
& OKSANA YUSHKO**
GROZNY: NEUF VILLES

COMMISSAIRE DE L'EXPOSITION EXHIBITION CURATOR
ANNA SHPAKOVA



Oliga Gravets
née en 1984
à Moscou, Russie.
Vit et travaille
à Paris, France.

Marie Morina
née en 1984
à Moscou, Russie.
Vit et travaille
à Saint-Petersbourg,
Russie.

Oksana Yurlova
née en 1975
à Kharkov, Ukraine.
Vit et travaille
à Moscou, Russie.

[illegible]

Olya Kravets
Born 1984.
Moscow, Russia.
Lives and works
in Paris.

Mare Morina
Born 1984,
Moscow, Russia.
Lives and works
in Saint Petersburg,
Russia.

Oksana Yurko
Born 1975,
Kharkov, Ukraine.
Lives and works
in Moscow, Russia.

[illegible]

Quand une guerre est finie, cela ne signifie pas que l'été est terminé pour les survivants. Cette expérience ne pourra en effet jamais être complètement oubliée.

La guerre a envahi ma vie à vingt ans. J'ai étudié la psychanalyse et les troubles de stress post-traumatiques. Alors que je réalisais ma thèse de doctorat, j'ai subi, rendu compte que, au-delà des soldats qui avaient combattu durant les deux guerres balcaniques et de leur famille, je devais aussi m'intéresser au phénomène qui avait couvert le conflit en Tchétchénie: Stanley Greene, Thomas O'Connor, Jason Edelman, Heidi Bradner, Kate Boskic et Neil Kinnear, entre autres.

Brooks, et l'art Korymbos, entre autres.

L'étude des motivations de ceux qui travaillent dans des zones de conflits m'a profondément bouleversé, non pas en tant que chercheuse, mais en tant qu'être humain.

Pourquoi des individus continuent-ils de livrer combat, et quel est alors le prix qu'ils ont payé pour le pouvoir qu'ils choisissent ? Comment cette expérience de l'anormalité se répercute-t-elle dans leurs photographies ? J'ai vu le type de sacrifices que ces photographes étaient prêts à faire, et je me suis sentie personnellement responsable du fait d'identifier que des histoires importantes concernant le monde dans lequel nous vivons se trouvent dans l'oubli.

De plus tard, trois jeunes femmes photographes m'ont demandé de travailler avec elles sur un projet consacré aux conséquences des guerres civiles.

Je ne me suis pas contentée du rôle de commissaire

« Je pense que j'ai été devenue le témoin de l'expérience des conflits. Ce travail m'a par ailleurs permis de réfléchir et de prendre du recul par rapport à mes propres vingt années d'expérience dans la psychologie, la photographie et les conflits.

Elles forment une réflexion sur les nombreux aspects du drame humain, que constitue le genre. Ces trois femmes ont allié la Tchatchanie avec courage et dignité. Elles sont pas seulement photographies les conséquences de la guerre, elles nous montrent la souffrance humaine de cette catastrophe humaine tout autant de compassion que de sensibilité.

En 2009-2010, ces trois années se sont régulièrement succédées à l'arrière-plan, et nous allons : dans la ville. Elles nous donnent à voir nos espérances/désirs de la vie en Tchétchénie : les hommes, les femmes, les dronges, les familles, les confrères, l'assistance des parents de Moukhamad, le père, la mère, la religion, la guerre, et l'existence en la ville. Elle démontre cet effacement mondial grâce à la photographie ainsi qu'à l'enseignement des choses que ce monde de personnes, ceux qui habitent la ville, savent/ignorent, ceux qui n'ont pas à l'écouter autrement que comme d'un champ de bataille en fin de guerre, et ceux qui habitent la ville et ont dit la ville.

John Hughes

GROZNY: NINE CITIES

When a war is over, that does not mean it's over for the survivors. The experience of war accumulated by them will never leave them alone.

The war invaded my life at the age of 22. I studied political activity and post-traumatic stress disorder. While writing my thesis, I realized the tremendous violence that fought in the heart. Chechen wars and themselves I would also meet I found on war photographers who were covering Chechnya: Stanley Kubrick, Thomas Donohue, Susan Sontag, Edward K. Rader, Kate Brooks, and Yel Kopyev, among others. Studying the motivation of those who worked in conflict zones, I was puzzled, not as a researcher, but as a being. Why do people keep going back to wars, and is the price they are ready to pay for their choices the experience of abnormality expected in the war zone? [I saw what kind of sacrifice the photo was ready to make, and I felt personally responsible for important stories from the world as they were.]

Let's start later, I was asked by three young female engineers to work with them on a joint project plan. One day, I told her just months the project, I became



Les Rencontres d'Arles, France, 2018



Text block below the large photograph, likely providing information about the artwork or the exhibition.



[illegible]

PUBLICATIONS

NEWSPAPERS & MAGAZINES

Prixbayeux.org, 2014; Photographic Museum of Humanity, 2014; The Calvert Journal, 2014; Courrier International (France), 2013; Internazionale (Italy), 2013; GUP Magazine, 2013; 1843/ Intelligent Life (GB), 2012; Helsingin Sanomat newspaper (Finland), 2011; Lensculture.com, 2010; RVM magazine (Italy), 2010; Photoraw magazine (Finland), 2010

WEB-DOC PUBLICATIONS

Polka magazine, France, 2013; Mediapart, France, 2013; France info, 2013; Cross Vudeo Days, Paris, 2013

BOOKS

- Grozny: Nine Cities, 348 pages, published by Dewi Lewis publishing (English) and Filigranes Éditions (French), 2018
- War Is Only Half the Story, 268 pages, Dewi Lewis publishing, 2018
- War is Only Half the Story, Vol IV, 104 pages, The Aftermath Project, 2011

"I applaud the work these three photographers are doing, in continuing to cover the aftermath of a conflict zone, although the headlines moved on, they remained committed to a story that deserves our continuing attention."

—SARA TERRY, DIRECTOR/FOUNDER OF THE AFTERMATH PROJECT



OLGA KRAVETS/MARIA MORINA/OKSANA YUSHKO

PHOTOGRAPHERS / RUSSIA
GROZNY: NINE CITIES

Take a walk down Putin Prospekt, Grozny's main street, with its busy traffic, modern buildings, look carefully at long lines of Muslim women filing out of beauty salons, men riding in brand new SUVs and you would never believe that this place was leveled by Russian aerial and artillery assaults less than a decade ago. Peace, War to celebrate peace, the renewed life inside, behind the freshly-painted pale pink walls, hope and despair still perform their sad dance. The ruined hopes and dreams—Chechnya's wounds stay open like the deep puddles reflecting high heels outside the enormous central mosque. No fancy, newly opened sushi bars, no propaganda posters portraying Chechen President Ramzan Kadyrov on every other building, can hide Grozny's loneliness.

Layer by layer the "Grozny: Nine Cities" documentary project peels the veil off for you to uncover what is really going on in the complex life of the Chechen capital. Inspired by Thornton Wilder's novel "Theophilus' House" about nine cities in one, the authors display various hidden and yet core aspects of human life in post-war Grozny, the city built on top of the mass graves of two bloody wars. The project's nine themes (or nine cities) devoted to the nation that for centuries tried to break free from Moscow's control, penetrate the unstoppable efforts that Chechens undertake in search of their own way to happiness.

The City of Memory reflects the unfading history of nearly 500,000 human lives destroyed by the two recent wars. Moscow vowed never ever Chechen children by rebuilding their universities, but seemed mainly interested in Chechen loyalty to the Kremlin, and in plundering the nature reserves of the City of Oil.

The City of War shows that Grozny, which centuries ago became a hot spot for trading wars, the violence finding new targets with Russian tanks gone from its streets. Russian nationalists are isolated in the City of Strangers. Chechen suicide bombers attacking Chechen public places, Chechen police detaining Chechen civilians for being involved with the radical Islamists, undersound tear apart the City of War.

Dealing with violence as with rain and snow, the city tries on its skin identity, new moieties, new Sharia laws emerge in every block of the City of Religion, its streets being renamed after holy books. Unraveled women's heads, even on street advertisements, most disturbing for Chechens men, as local television appeals to the City of Men. Her proud of their black BMWs, assault rifles and pretty black shoes ban the appearance of unveiled women in public places. The City of Women as a sanctuary devoted to beauty, features the most attractive face of Grozny.

With more authority wield from Moscow, Chechen President Ramzan Kadyrov, a former rebel fighter famous for silencing whistle blowers, creates the City of Servitude with overwhelming sense of his time, its time full of people changing his name and Ramzan news TV chronicles covering his daily routine. The idolizing of one leader has never been a traditional concept for Chechen society. Literally many Chechen clans constructed stone towers on their own land, a symbol of stable defense and self-confidence. In today's City of Normality, men and women exhausted by more than fifteen years of war fighting and self-destruction never found in their new brick houses with thick, brightly colored carpets, throw feasts and dance their feet off at crowded weddings in their most beautiful clothes, grabbing the chance to enjoy the happy moments before more troubles roll into their fearless city.

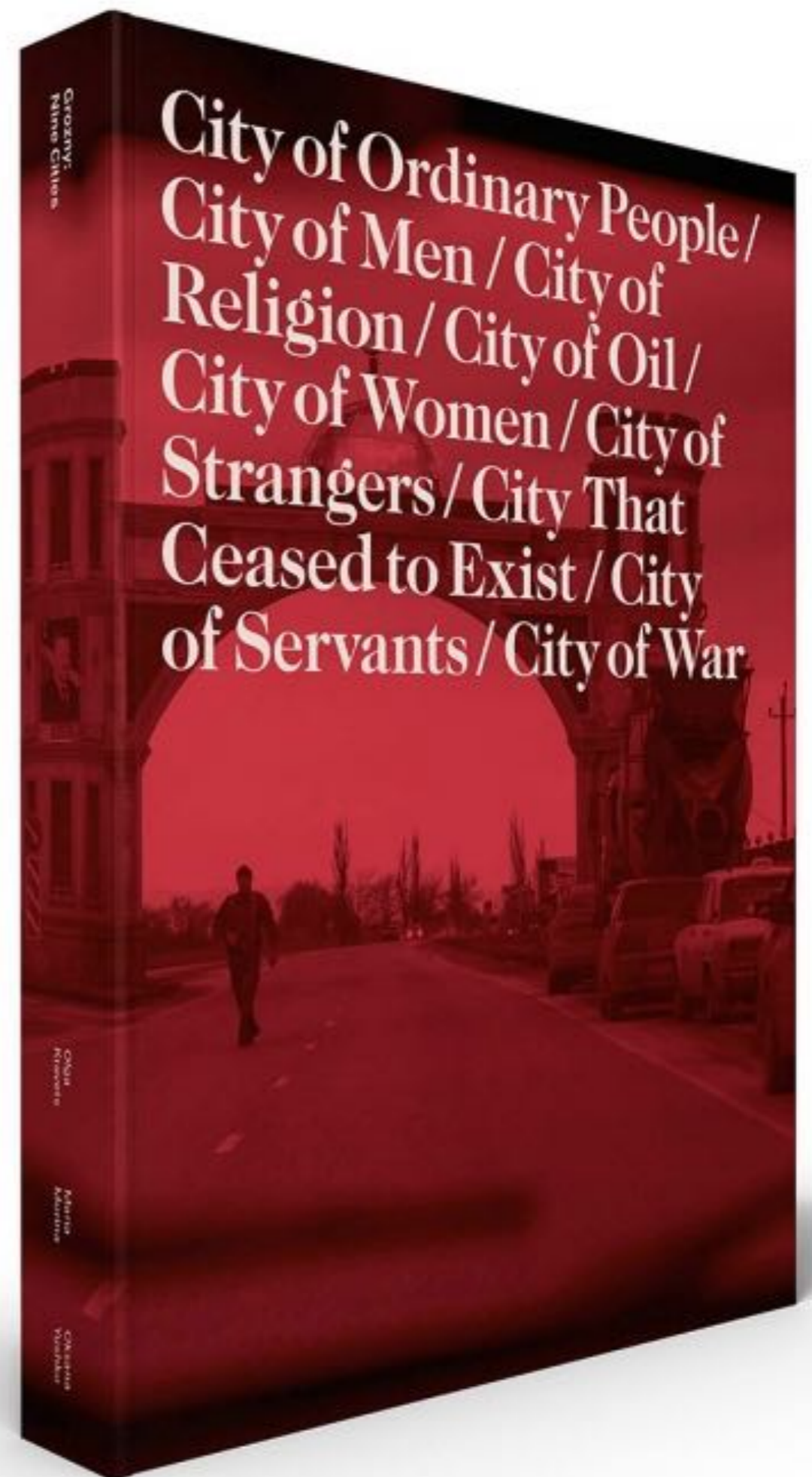
Text by Olga Kravets, a Moscow correspondent for Newsweek and the Daily Beast.

GROZNY: NINE CITIES BOOK

"The book provides a valuable archive of the country's modern history. The idea of permanent war is the basis of the book's design: the first pages and photos are red, Soviet red, but also the red of the bloody brutality spilled over 25 years."

—LAURENCE CORNET, A PHOTO
CRITIC, A CURATOR, AND A
WRITER

Grozny: Nine Cities, 348 pages,
published by Dewi Lewis publishing
(English) and Filigranes Éditions (French)
Winner of the 2017 Arles Luma prize

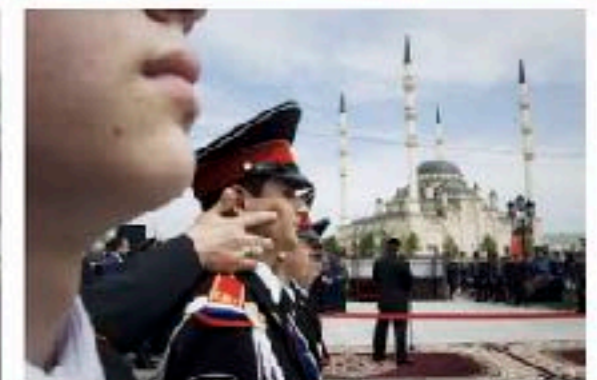
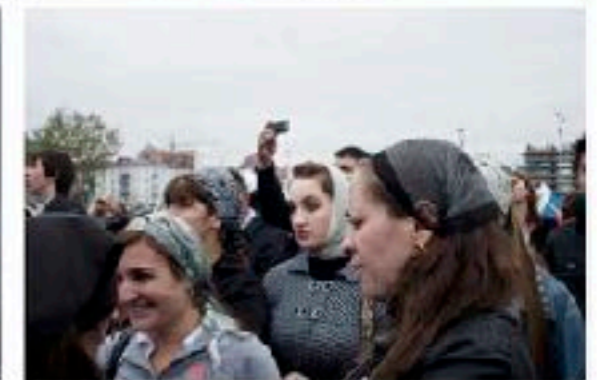


Courrier International (France), Internazionale (Italy), 2013

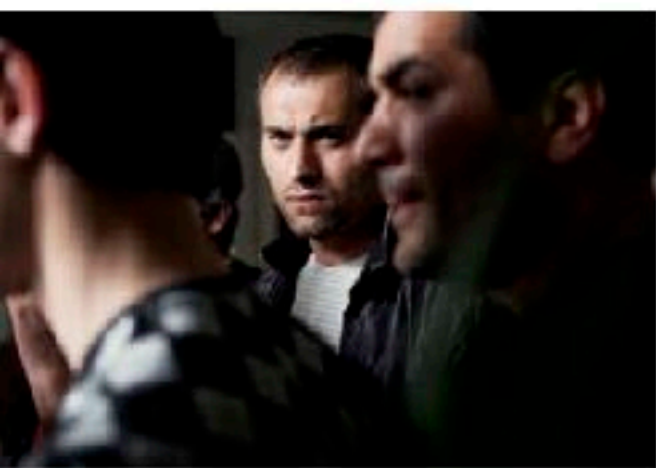




Sarjaan kuuluvat myös sodan,
uskonnon, miesten, naisten, tuntemattomien,
kansakunnan palvelijoiden,
öljyn ja tavallisten ihmisten Gruzniit.



PhotoRaw (Finland) N15, 2011



YK:n mukaan Grozny oli vuonna 2003 maailman pahiten tuhottu kaupunki.

tieteen tässä ajassa", Kravets sanoo.

Tšetšenia on myös paradoksin maa. Yksi kummallisuus on kuljettaa mobiililähtävää maasta, jossa osa maaseudun väestöstä yhä uskomme raamissa. Eikä tiedetä parempana perannuskeinona.

On siviilitaajama, jossa ihmiset elävät kiviä mutta josta riistyyvät yhäkin asemista. Ostokeskukset ovat täynnä uutta tavaraa, kaikkea sitä mitä muuallakin. Naisten ostokeskuksesta löydän seipään ilmeitä, keskellä pöhä. Venäläisten joukkojen on usotettava, että terroristeja on, jotta ne saavat varallisen työllisyyttä. Todisteita ne ystävänsä kylvettiin.

"On lauantori, mutta vain kourallisen määrässä. Eivät ne jouluseitsemän päivän. En yritä esittää, että kaikki tšetšeenit olivat viattomia. On lauantori, mutta sellainen kukaan ei syytöksi. Jotkut ihmiset ovat syyttömiä, kunnes heidät on laittanut todistetuksi syyllisiksi. Ne eivät epäilyttäneet sen sijaan, että tappavat heidät", Kravets sanoo.

Naisten asema parenee

Perinteisesti nainen ei tšetšeeniyhteiskunnassa jaksanut päättää asioistaan, eikä tuenavaroja maista ota kukaan. Viime kesänä joulukuu naisista ei suostunut käyttämään perinteisiä huiveja. Heitä ammuttiin väkivalloilla ja heidän ajavien autot.

"Aikoo olla ne naiset miehet tekivät väkän – eivät seksi, että he ampuvat, saivat ja lapaavat naisia, vaan seksi, että he eivät chit pitävät merinä sinonnan naisten miesten kanssa, että naiset eivät ole pukeutuneet: säädyllisesti. Miessukupuoliset olisivat siten rakkaisseet naisia", sanoo Maria Morina.

Tšetšeeninaisten asema kyllä korven, mutta hitaasti. Kravets kollehoi sen julkaisi vuonna 2006 lehti joutui siitä, miten tytöt siepattiin Groznyin kaduilta pakko-olitoihin. Raportoijat väittivät, että tapa on ikivanha ja että heillä on siihen oikeus.

"Tytöiden onneksi kaappaukset ovat vähentyneet sen jälkeen, kun presidentti luvasi ison palkkion kidnappajille. Aiemmin tšetšeenit

mut minkäänlaisia rangaistuksia. Vielä nykyään kaappaukset eivät joudu lauantoriin vaan selviävät rahalla", Kravets sanoo.

Jotakin on laissa

Välikatse on ulottunut Tšetšeniassa myös politiikkaan. Kyllä sen presidentti **Ramzan Kadyrov**in edeltäjä se on rapetti, mukaan otettiin hänen isänsä **Ahmat**.

Kadyrov itse on vähintäänkin ristiriitainen lausua. Uhreille annetaan ja uhreja on villilläkin keräilyä: presidentti komensi sissijoukkoja venäläisarmeijaa vastaan ensimmäisessä Tšetšenian sodassa jo 16 vuotiaana, mutta vaihtoi sitten mieltä ja sai Neuvostojen hyväksyntää. Hän kannattaa voimasti monivaikeutta, alkuvuonna 1999.

Kansalais- ja ihmisoikeusjärjestöt ovat epäilevät siitä jatkuen yleistymään ja nuorten miesten katoamisesta sekä muista rikoksista rikoksista, kuten murhista, kidnauksista ja raiskauksista. Venäjän pääministeri Tšetšeniassa ihmetteli sen väkensä nykytilannesta.

Kadyrovin asema ja en siksi katsonut tämän edoottamuksiaan lipi somien. Maaliskuussa Tšetšenian parlamentti valitsi Kadyrovin yksimielisesti seuraavalle viisivuotiskaudelle.

"Tšetšenia on Venäjälle valtava ongelma. Hallituksenne ei näiden nimetty mihin ratkaisutakaseksi", sanoo Maria.

Venäjällä on presidentinvalinta ensi vuonna. Jotakin sen edoottamissa.

"Jotakin on tapahtumassa, sen voi tunnet. Ei vain voimien määrää, mitään se on. Sitä ei voi ennestään", sanoo Morina. ■

<http://www.omaaes.com>

Atomic Cities

Artist: Maria Morina

Year: 2013

Country: Russia

▶ Video duration: 03:23

The slideshow was featured as part of the program of Night of Photography 2013 - the central event of Tbilisi Photo Festival

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PHOTOGRAPHY

Half life: documenting the struggle for existence in
the atomic cities of the former USSR

31 JULY 2014

IMAGE

Maria Morina

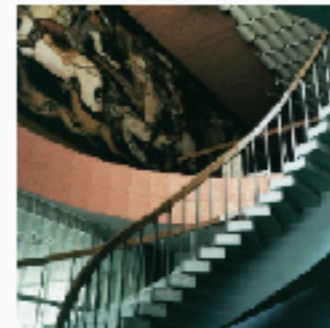
TEXT

Giulia Mangione



Started in 2012, this on-going project by St Petersburg-based documentary photographer and filmmaker Maria Morina aims to explore the social landscape of Ukrainian cities involved in the nuclear power production chain. Morina shows youngsters drinking beer and children playing very close to some of the biggest nuclear power stations in the world. The project includes Zaporizhia, the biggest nuclear power plant in Europe, and one in Crimea which was abandoned by all but scrap collectors after it was discovered to be located on a geologically volatile site.

[Read more: Beauty and the east: allure and exploitation in post-Soviet ruin photography](#)





Rencontres Internationales Paris/Berlin/Madrid 2011/2012

PRICE LIST

GROZNY: NINE CITIES:

Signed inkjet prints

Hahnemuhle Fine Art Pearl. 285 gsm. 100% α -cellulose, bright white

24 x 16 " edition of 7 = 600 Euro

36 x 24 " edition of 7 = 850 Euro

UNTITLED SERIES:

Signed inkjet prints

Hahnemuhle Fine Art Pearl. 285 gsm. 100% α -cellulose, bright white

24 x 16 " edition of 7 = 500 Euro

36 x 24 " edition of 7 = 750 Euro



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