



Jana Romanova
www.janaromanova.com

Education

2001-2006 - Saint-Petersburg State university, Faculty of journalism, Russia.

2007-2009 - Faculty of Photojournalism in the name of U.Galperin, Saint-Petersburg, Russia.

2015-2017 - Pro Arte Foundation, program for young contemporary artists

Selected Solo Exhibitions

2017 - “The Goddess Guide” and “W” projects at Copenhagen Photo Festival

2016 - “Adopted Welsh”, Ffotogallery, Cardiff Contemporary Festival, UK

2015 - Four projects the show “The Alphabet of Shared Words” at Museum of Photography, Braunschweig, Germany

2015 - “Waiting” installation as a solo exhibition at Chobi Mela Photography Festival, Dhaka, Bangladesh

2014 – “The Alphabet of Shared Words” at Look-Out gallery, Warsaw, Poland

2012 – Solo exhibition during the Short Film Festival at Culture Center of

Bialystok, Poland

2012 – “Waiting”, solo exhibition during the festival Encuentros Abiertos, Buenos Aires, Argentina.

2012 – “ID”, solo exhibition at LookOut gallery, Warsaw, Poland

2012 – “W”, solo exhibition, Fotodepartament gallery, Saint-Petersburg, Russia.

Selected Group Exhibitions

2018 - “Waiting” at DongGang Photography Festival, South Korea

2017 - “Shvilishvili” at Photobook Fenomenon, Barcelona, Spain

2016 - “Shvilishvili” at FOTODOK, Utrecht, the Netherlands

2016 - “Shvilishvili” at Moscow Museum of Modern Art, Russia

2015 - “Waiting” at Lishui Photography Festival, China

2015 - “The Alphabet of Shared Words” and “Waiting” as part of the Month of Photography in Minsk, Belarus.

2015 - Ping Pong: 30 Young photobooks vs. 30 Classics”, Paris, France

2015 - “Shvilishvili” projection at “El Trapiche Photosensible”, Spain

2015 - “W” as part of the “Experiences of Brownian movement” exhibition, Lumiere Brothers gallery, Moscow, Russia

2015 - “Waiting” in Void gallery, Derry, Northern Ireland, UK

2015 - “Immerse” in “Construction. Photography in search of approach”, Uglich, Russia

2015 - “Waiting”, projection at the Cortona on the Move festival, Italy

2015 - “Just Another PhotoFestival”, New Delhi, India

2015 - “Shvilishvili” at Virka gallery, Helsinki, Finland

2015 - “Shvilishvili” at Format Photography Festival, Derby, UK

2015 – “New Photobook Narratives” at Rayko Photo Center, San Francisco, USA
2015 – “Waiting” projection at Yangon Photo Festival, Yangon, Myanmar
2014 – “Instructions for Use: The Setting Archive and Editorial Projects”,
2014 – Projection at the festival “Encontros da Imagem”, Braga
2014 – Discoveries of the Meeting Place, Houston FotoFest Biennale
2013 – “Shvilishvili” multimedia installation at the festival “Encontros da Imagem” in Braga, Portugal
2013 – “Waiting” project as a part of “She loves me, she loves me not” exhibition during the festival “Encontros da Imagem”, Braga, Portugal
2013 – “Perchance to Dream”, group exhibition in “Andrea Meislin” gallery, New York, USA
2013 – “New Satint-Petersburg” show in Nieuw Dakota gallery, Amsterdam, the Netherlands
2013 – “Minorities”, group exhibition at the “Fotodoc” gallery, Moscow, Russia
2012 – “Me, myself and I”, Anzenberger gallery, Vienna, Austria
2012 – “Shades of Women”, screening, Teatro Due Roma, Rome, Italy.
2012 – The Institut d’Estudis Fotografics de Catalunya, Barcelona, Spain.
2011 – The Backlight Festival, Territories of Desire. Tampere, Finland.
2011 – “Waiting”, exhibition during the Fashion and Style in Photography Festival, Moscow, Russia.

2011 – “Young Photography”, collective exhibition in Krasnoyarsk, Russia.
2010 – “Young Russian Photography. Time”, collective exhibition by FotoDepartament Foundation. Saint-Petersburg, Russia.

Awards, prizes, mentions

2015 - “European prospects” grant for creating a project in Wales during a residency hosted by Ffotogallery, Cardiff, Wales, UK
2015 - “The Alphabet of Shared Words” book shortlisted for Les Recontres d’Arles Author’s book award
2014 - “Shvilishvili” selected for Kassel Dummy Photobook award
2014 – Discovery of the Meeting Place, Houston Fotofest Biennale
2014 – “30 Photographers to see” by British Journal of Photography
2013 – Le Photobook fest, finalist, Paris, France
2012 – 2nd prize at the festival “Photovisa”, Krasnodar, Russia
2012 – 3d prize in “People” at International Photography Awards by Lucie Foundation, USA
2011 – Bratislava Portfolio Review, 3d prize
2011 – Photography Book Now, Honorable mention (documentary)
2011 – PDN Photo Annual (documentary)
2011 – Px3 Prix de la Photographie Paris, Honorable mention.

Biography

Jana Romanova works with photography and video to accomplish both her personal projects and assignments around the world, at the moment she is based in Saint-Petersburg, Russia. She was born in 1984 in Russia, and got a degree in journalism from Saint-Petersburg State University and studied contemporary art at PRO ARTE foundation in a School for Young Artists, Saint-Petersburg, Russia.

Her personal projects are mainly focused on the topics of collective identity and hesitations that arise between a desire to keep your own individuality and be accepted by society. She works with her subjects as collaborators, using different methods of participatory art, and challenges herself with mind experiments, where she dopts various ideologies to questions her own identity and explore different roles photography plays in our society.

Her long-term projects were selected for a number of international exhibitions and festivals such as Format (Derby, UK), Chobi Mela (Dakha, Bangladesh), Cortona on the Move (Italy), Encontros da Imagem (Braga, Portugal), the Backlight Festival (Tampere, Finland), Encuentros Abietros Festival (Buenos Aires, Argentina) “Perchance to Dream” at Andrea Meislin Gallery (New York, USA), “New Saint-Petersburg” at Nieuw Dakota Gallery (Amsterdam, the Netherlands), Moscow Photobiennale 2016 (Russia), Riga Photography Biennale (Latvia), The Month of Photography in Minsk (Belarus). She got several prizes and honorable mentions in photography all over the world.

Jana Romanova is a co-founder of «Expert Photobook Review» project, a youtube channel that offers an alternative look on photobook reviews, inviting experts from various fields and industries, not related to photography, but connected with author’s ideas and intentions, to “read” the photobook and review it from their professional point of view.



Selected critical texts available in English

Natalia Protassenia

curator, art critic

For the show “The Goddess Guide”, Copenhagen PhotoFestival, 2017

Jana Romanova’s new project on display at the former power plant is a meditation on the issue of domestic magic, which goes beyond mocking or absurdisation of tricks, originating from various – often dubious – energy-boosting practices and techniques. The artist reveals a new context of those techniques, aiming to enhance the so-called “female power” – i.e. femininity, attractiveness, sex-appeal. This new context lies deep inside the post-soviet perspective of male domination.

Regardless the gap between various cultural contexts, the agenda of esoteric female practices resonates with the alternative essentialist approach of radical feminist theory. This approach consists of recognising women’s access to power through invocation to the substance of the feminine. A Vedic enchantress and a third wave feminist turn out to have much in common, namely the interest in female body, alternative medicine, energy-boosting techniques and occultism. These specific fields of knowledge turn to be a rebellious claim, an alternative to the cult of scientific rationality of the Modern Age, which is completely masculine. Domestic magic, which runs counter this rationality, becomes an emancipatory practice and a insurrectionist gesture. Some theorists consider Medieval witches to be the first feminists. Abnegating Christianity with its’ primacy of the male, the witch gives herself to the Devil, trying to find protection against male power. To act on behalf of the evil spirit was the one and only opportunity to scare and to subdue a man. Dangerous sexuality – witches’ master weapon – thus becomes a symbol of disobedience.

However, the male gaze determinig the canon of feminine beauty stays very important for some of those practicing “female magic techniques”. Here the artist focuses on the ironic deconstruction of the notion of “femininity” itself. She tries to unveil the mistery

of “true femininity” through mimicing the postures of conventionally attractive women or through repetition of some rituals (eg., hair brushing) or mantras or through discovering the Master-Disciple relations (direct transfer of spiritual knowledge). In an effort to redefine the social clichés through the category of magic, Yana Romanova reduces ad absurdum the logic of gender determination, without loosing the belief that magic is real.

Nadya Sheremetova
curator, art critic

Text for the show “ID”, LookOut Gallery, Warsaw, 2012

You can recognize photographs of Jana Romanova immediately. There some certain clear and precise method for making each image, that you want to solve. It's a concentration of the photographer, that, of course, can't be shown, but somehow integrated into the picture, well selected and fixed angle and an indication of something behind the picture, something being intended. Thus, visual form and construction of Jana Romanova's projects builds message so that it could be opened to the viewer with maximum clarity and apparent simplicity.

Four years passed since her first project “Players” has been finished, the same as the publication of it in one of the leading magazines in Russia - “Russian Reporter”. It seemed, that the photojournalism with it's passion for permanent movement, - which is so similar to Jana's nature, - will become a sphere of her main interest. But at the same moment she began working on the “Waiting” project, that afterwords would be published in a lot of magazines worldwide. And images of sleeping couples, waiting for a new life to be born, found the same interest among the art sphere. This project took part in a number of international group and solo shows, and Jana herself found out that the final way of presenting this project lies in book, not a magazine publication. There is a question that is extremely important for the author, that is, maybe, not so clear from the texts to her projects, but the one that always lies on the very surface

of her images - how to combine documentary, almost journalistic, and thus factological base of an image with an investigation of a medium, the manifestation of its properties - from doubling, imitation, projection of time (and in the “Waiting” she found a way to indicate future in the present!), to the light, as the very basis of a photography image. How to invent this dual language? It seems that Jana Romanova succeeded.

When in the “W” project the mimetic, imitative nature of photography is given in a very easy and playful way (though the starting point for this idea was the same routine observation of the reality, events and facts), in the Rescue project - actually, the life-project, where Jana has been involved over a period of 3 years, following one of the Emergency Commission divisions, - she managed to involve a medium in a structure of a project in the most difficult way, as through the book, and the multimedia. This project is full of visual reflections, sending us to different points of view on the main theme - the theme of death, they are either moving us away from it, or help to approach it: screen shots of tv-news, personal images of firefighters, quotations from their speeches, and photographs that seemed to be amazingly distant and close to the subjects. This double effect is very important - the ability to be inside and at the same time - out of the photography space, this is the main point which describes Jana Romanova’s work.

Selected Publications



Eikon, Austria, 2012

JANA ROMANOVA

Ulrich Haas-Pursiainen

Jana Romanova, geboren 1984, lebt und arbeitet in Sankt Petersburg und im ländlichen russischen Raum. Ihre Arbeiten entstehen in und aus dieser Kultur, mit der sie aufgewachsen ist. Jana Romanova ist mit den Verschlüsselungen ihrer Umwelt vertraut, sie erspürt gesellschaftliche Veränderungen und greift diese in ihrer Kunst auf. Aus diesem Beteiligt-Sein heraus sind ihre jüngsten Arbeiten entstanden. Wir sehen Bild gewordene individuelle oder kollektive Ideen, die authentische Innenansichten aktueller russischer Befindlichkeiten in einer eigenständigen künstlerischen Ästhetik vorstellen – seien es die durch Lichtpunkte akzentuierten Portraits von Demonstranten in den Metropolen Russlands, seien es ältere Menschen, die durch eine hinter ihnen platzierte Leinwand ihrer dörflichen Lebenswelt enthoben werden.

Stellt Ersteres den sich öffentlich und politisch äussernden Stadtbewohner als etwas Neues vor, so verweist die zweite Arbeit auf Menschen, deren Werte und archaische Kenntnisse über das Leben und Überleben in den Weiten der russischen Taiga durch Modernisierung vom Verschwinden bedroht sind. Als Betrachter finden wir in diesen Projekten ein mutiges Bekenntnis zum „Angesicht“, zur Identität der Abgebildeten. Beide Welten finden in der Person der Künstlerin zusammen, denn Jana Romanovas Arbeiten sind politischer Natur.

Die Straßenportraits verfügen über eine Extrovertiertheit, deren Energien sich sowohl in „Waiting“ als auch in „Players“ noch in geschützten Innenräumen bündeln. In „Waiting“ schauen wir aus einer quasi himmlischen Perspektive herab auf ruhig schlafende Paare, die Nachwuchs erwarten. Die häuslichen Ansichten zeigen zeitgenössisches russisches Interieur, und durch das Konzept der Serie verraten sie einiges über die Gesten des intimen Miteinanders von werdenden Eltern. Dieses *work in progress* hat sich mittlerweile über den ausgedehnten Freundeskreis der Künstlerin hinaus erweitert, eine *wundervolle* Arbeit.

In „Players“, der illustren Serie über Historie und Phantasie, erscheinen Schwerter schwingende Rollenspieler und zu Skulpturen modellierte Grazien

JANA ROMANOVA

Ulrich Haas-Pursiainen

In her photography, it seems that everything revolves around the changing relationship between inside and outside, between private and public space. By consciously denying us views through objects, focusing instead on reflections in large panes of glass, Anna Malagrida leaves the representation of reality behind and the external world becomes an illusion. The Spanish artist, based in Paris, looks with her camera out of hotel windows onto urban structures, points her camera on the street at shop windows covered for renovation, or directs her camera in the Jordanian desert towards stone huts, or sometimes out of them.

While the shots of the shop windows in Paris are primarily flat, Malagrida shows the architecture inside and outside the Jordanian capital Amman as a spatial body. The choices she makes for her images often seem somewhat surprising. But if images are conceived as a sequence, the photographer's systematic approach becomes clear: every window, building, and graffiti is presented in its uniqueness. The confident play with realism and abstraction as well as the metaphorical content of her pictures require a second level of beholding.

In her video *Danza de Mujer* (Woman's Dance, 2007), for example, we see a dark cloth billowing in the wind and hear the corresponding sound of the wind flapping on the soundtrack. We find ourselves, as we soon notice, inside a stony hut in the midst of the Jordanian desert. Due to the darkened window, the space represents a formal contrast to the "white" city Amman. This exemplifies the light and dark, inside and outside, retreat and representation: the opposites that make Malagrida's overall oeuvre seem so poetic and rich in variety. While many of her photographs are characterized by a striking staidness, the video lives solely from the reduced movement of the black cloth. It seems like an endless dance, like the belly dance of a veiled woman,

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alle / all
ANNA MALAGRIDA

rechts / right
El limpiador de cristales
2010
Videoinstallation / video
installation
Projektion / projection:
2,3 x 3,5 m

Seite / page 8
Frontera, 2009
Videoinstallation / video
installation
Projektion / projection:
2,3 x 3,5 m

Seite / page 9
Refugios, 2006
Jordan
digitaler Pigmentdruck /
digital pigment print
j6 / each 32 x 40 cm









an ihren modernen Arbeitsplätzen. Es sind die inszenierten Augenblicke angespannter Konzentration, in denen das Talent des Regieführens der Künstlerin gut zum Ausdruck kommt. Jana Romanova dokumentiert mit eleganten Bildkonzepten Veränderungen einer großen Kultur am Rande Europas.

„Heroic Heroes“ ist aus meiner Sicht das derzeit wichtigste Projekt von Jana Romanova. Es stützt sich auf jahrelange Recherchen, auf engagierte Partizipation am und Integration in den aufreibenden Alltag der Stadt-Feuerwehr von Sankt Petersburg. Die Herausforderung bestand darin, das umfangreiche Material von den harten und oft auch für sie gefährlichen Einsätzen mit den gefühlvollen Einsichten in das Privatleben der Arbeiter in stimmiger Weise zu vereinen. Romanovas konzeptionelle Lösung sah vor, die dritte Perspektive auf das Ges(ch)ehene einzubringen, die über den Fernseh Bildschirm in privatem Rahmen auf dem Sofa konsumiert werden kann. Dieser transformierende Dialog mit dem Medium TV nimmt der Konzeption das allzu Persönliche, erzeugt aber trotzdem starke Gefühle, insbesondere bei der Betrachtung der großformatigen Abzüge: eine gelungene Erarbeitung eines schwierigen Themas.

„W“ (double-you) ist das erste Projekt, bei dem die Künstlerin selbst im Bild erscheint, eine Hommage an die Popularität der Selbstrepräsentation bei

and again a significant message seems to be interwoven. In many Arab countries, the veiling of the female body in public has a special significance, or indeed is a requirement: here, the little house with the “veiled” windows stands for the body of the (Jordanian) woman, as the artist puts it.

The motif of the window in the history of art and photography has always been linked to an opening on the world. This concept of the image is countered by Malagrída’s sequence of *Escaparates* (Shop Windows, 2008–2010) in Paris as well as her overly lit window views of buildings in Amman; by way of reflection, in the first case we are forced back on ourselves: we do not look at something or through something, but as it were at ourselves. The reflecting surfaces become, if you will, distorted images of a society that finds itself in constant (economic) transformation. This corresponds to a critical approach for which the artist selects a convincing aesthetic form. At the same time, everything remains suspended between a reality and *mise en scène*. The optically almost impenetrable layer on or behind the windows in Paris, which seem like abstract, informal paintings, or in another series

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Nähere Informationen zur
Künstlerin / more information
about the artist:
annamalagrida.com
www.galeriasenda.com
www.figgevonrosen.com
www.galerierx.com

Aktuelle Ausstellungen
in Marburg und Toulouse
siehe TERMINE / current
exhibitions in Marburg and
Toulouse see DATES

Aktuelle Publikation / recent
publication: *Anna Malagrida*,
Fundación Mapfre y TF
Editores 2010

Fotokünstlerinnen. Die heitere Selbstironie der Szenen im naturnahen Freiraum wird nur dadurch beeinflusst, dass die fotografische Perspektive das Entfernte naturgemäß kleiner abbildet als das Nahe. Diese spielerische Persiflage auf sanktionierte Schönheitsideale erzeugt gelegentlich Irritationen.

Es ist beachtlich, mit welcher Leichtigkeit Jana Romanova in der Lage ist, Projekte parallel oder nacheinander zu entwickeln und dabei neues Terrain zu erschließen. Sie entfaltet einen künstlerischen Katalog gesellschaftlicher Wirklichkeiten, den man sich beständig erweitert wünscht.

Die Infrastruktur kunstakademischer Ausbildung, hochwertiger technischer Reproduktion, stilvoller Präsentation und Publikation zeitgenössischer Fotokunst erfährt in Russland eine Veränderung, die durchaus mit der Aufbruchsstimmung im Europa der 1980er Jahre verglichen werden kann. Es gibt sehr viel Engagement, Begeisterung, Initiative und Publikum. Diese unverstellte Begeisterung, diese Partizipation mit neuen und eigenen Ideen ist auch in den Arbeiten von Jana Romanova deutlich erkennbar. Es gibt ein enormes kreatives Potential, und wir alle können gespannt sein auf die noch kommenden Konzepte. Danke an EIKON für dieses geöffnete Fenster, im Zug ist noch Platz für weitere Gäste. □

taken in the ruins of a hotel construction site in Northern Spain (*Point de vue*, 2006), concrete, graffiti like expressions of opinion: linguistic or visual markings left by unknown people at different times, perhaps reacting to one another. Here too, the artist manifests an intermediate state and appeals to our visual fantasy, and in so doing creates surfaces of projection for our own images to emerge.

For her video work *El limpiador de cristales* (The Window Cleaner, 2010), Anna Malagrida watches a window cleaner at work from the inside, who covers a large ground floor shop window with a great deal of foam, and she presents finally the video loop projected in original size in an exhibition space, as if the projection wall were in turn a She thus plays with the illusion in two ways, ultimately breaking through the various image and spatial layers on a single level. The traces of time are constant companions for her seemingly timeless photographs that could have been taken years earlier or later. Yet this is not contemporary history playing out before our eyes, it is the individual, subjective, artistic gaze towards snippets of reality from everyday life. In so doing, she creates symbolic and aesthetically dense works that seen once, never let us go. □

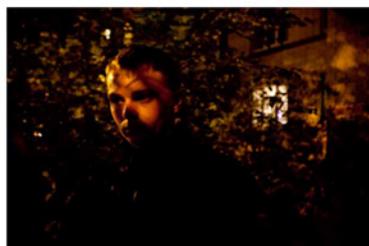


THE BOOK OF A SAVIOR

All rescue officers in the Russian Federation receive a 'Book of a Rescue Worker' after their first certification. Every owner of this book must fill it out by hand, writing down all the accidents (s)he has been involved in as a rescue officer. Day after day, throughout their career, this booklet becomes a sort of a lifetime experience record of seeing people suffering and dying. Curious about how someone can endure these extremities as part of a daily routine, **Jana Romanova** (1984, Russia) embedded herself in a St. Petersburg platoon of rescue workers for more than two years. When said in Russian, there is not much difference between two words: 'spasitel' ('rescue officer' or 'firefighter') and 'spasitel' ('saviour', 'redeemer').

Despite this, and despite any assumptions that rescue workers are seen as 'heroic' by the public, particularly in the case of firefighters in the United States, in Russia their job is not considered to be so 'heroic'. Is this a regional distinction, or more indicative of an ever more demanding public? Regardless of the answer, rescue workers around the world are expected to be the first to arrive... after the tragedy has already occurred.

janaromanova.com



GUP, the Netherlands, 2014

Jana Romanova

Born in 1984 in Leningrad, USSR. Lives in Saint-Petersburg, Russia
www.janaromanova.com

A couple of years ago I suddenly noticed that almost all my friends were about to become mothers and fathers. Actually, I wasn't ready for this unexpected change in my life because I couldn't imagine it without spontaneous trips and night-long discussions about our amazing future. My favorite people were about to become real adults with a lot of responsibilities, and as a matter of fact, all of them took it in a very different way, acting like a happy family in public and sometimes crying out of fear and apprehension when nobody was watching. I started photographing my friends, their friends and, in the end, people I don't know, in the most personal and intimate place - their bedroom - early in the morning, while they were sleeping or drowsing. It's a time when people don't care about their appearance, are natural. Looking at the photographs, I tried to understand what kind of role a young man or woman plays in their new family. He hasn't yet realized he's going to be a father, and she is alone with the knowledge of a life growing inside her. He goes through a stage when he becomes a child again himself, rejecting this new responsibility. After that comes the part where he wakes up and slowly they start to play equal roles in the process of waiting. Waiting not only for the child to be born, but also for their entire life to be changed in 40 weeks. The project consists of 40 images. Saint-Petersburg-Moscow, 2009-2011

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Jana Romanova

"Children treat play as an absorbing and essential aspect of their everyday relation to the world," says Dutch photographer Ansgar van Doorn. "Why do we lose this natural playfulness when we grow up?" Luckily for van Doorn, she wants to have escaped the cult, creating photographs, videos and installations with a mischievous - but serious - sense of fun. By disrupting the fabric of the everyday she draws attention to it, highlighting the apparently unremarkable conversations which both govern, and reflect, our lives. "The hand, the question, the object,

the common and the ordinary fascinate me," she says. "How do we give meaning to our daily life? I am looking for the blur where we use and transform our surroundings from one day to another. The traces we leave behind to make changes that give form to our needs and desires. These interventions speak about who we are and who we want to be in this world." Born in the Netherlands in 1978, van Doorn graduated from the St Joost Art Academy in 2006, and the University of Barcelona, where she took her MA, in 2008. Her work has been shown in solo exhibitions at



Do you take pictures for private purposes?

As a person who always has this enormous amount of unresolved questions about reality and the people around me, I can say that, yes, I take pictures for private purposes. But at the same time I always tell the people I photograph that somebody else apart from me will see their picture. 2 or 200 eyes, it doesn't matter. It's just about being honest.

Do you keep a diary?

I did have a paper diary until LiveJournal became popular in Russia. I was intrigued by the idea of showing my "private" thoughts to a lot of people, but now I don't feel that I need to document something in words when I'm surrounded by pictures and can photograph anything anytime.

Which city do you like the most?

New York. I've never been there, but it seems to be nice, if you believe television and the Internet.

What is your favorite music?

Today it's Tom Waits. And also the soundtrack to *Million Dollar Hotel* by Liz.

What is your favorite dish?

I've just realized that I don't have any favorite dish.

How do you feel about tattoos?

If I ever find an image that I could live with for my whole life, I'll have it tattooed on my body that same day.

Are you a more introverted or extroverted person?

Probably I'm an introvert who wants to become extroverted. Unfortunately, it doesn't work like that.

Would you consider yourself a voyeur?

In a sense all photographers are voyeurs. As soon as you interfere in a process of life, the moment you've been watching and photographing is destroyed.

Which camera did you use for this project?

I did this project with several cameras - from a Minolta SRT 101 to a Nikon D300 and finishing with a Canon 5D Mark III.

What does "privacy" mean to you?

"Privacy" means that you can be left alone, whenever you want to be left alone, with the knowledge of the disadvantages of your body and all these ugly, dirty and naive thoughts you have in your mind. And only you can decide when and which part of this you want to make public.

Do you feel your privacy is more threatened by corporations or by governments?

Honestly, I've never felt any attempts by corporations or governments to interfere in my private life. Although I know that the police can listen to my phone calls, for example. But I also know people in my country whose lives have been destroyed by government influence, and people who have suffered from the mass media destroying their privacy for nothing. I feel that we live in a world where "privacy" is more an illusion. You have it as long as nobody is interested in your life.



Nina, Alexander and their son Andrey, 2009-2011. From *Wotting*. C-print, 50 x 70 cm

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European Photography, 2013

British Journal of Photography, Ones to Watch, 2014

Expacio F and Expacio Mercurio in Madrid, Yusaku Kawauchi Art Space Tokyo and DePa in Amers, and she has worked with organizations such as the Goethe Institut and the Knowledgecenter communications agency. "With a very good eye for the ordinary, Ansgar van Doorn uses her camera to transform the familiar into something extraordinary," says Erik Kessels. "She has the ability to make small events into monumental ones." Van Doorn seems equally at home in each of the media she uses, and says she sees no hierarchy between them - sometimes an installation will stand on its own,

at other times she uses photography or video to help separate it from everyday life. She's also happy to mix both documentary and staged photography, playing with the boundary between the two and arguing it doesn't matter if she or some unknown individual creates the intervention. "Sometimes it is even the real world which turns out to be way more absurd or unbelievable than the fictive one," she says. "I think that's pretty exciting."



2人で3人.....

無防備な姿で眠る早朝のカップル。
女性たちのお腹には新しい生命が宿っている。
まどろみながら、2人はやがて3人になっていく.....

写真・文 / ヤナ・ロマノヴァ
Photo & Text by Jana ROMANOVA

45 DAYS JAPAN 2014/10

ヤナ・ロマノヴァ

1984年ロシア生まれ。サンクトペテルブルク大学でジャーナリズムを学ぶ。写真やビデオで、ロシアと日本連年の個々のアイデンティティをテーマにした作品を多く発表している。

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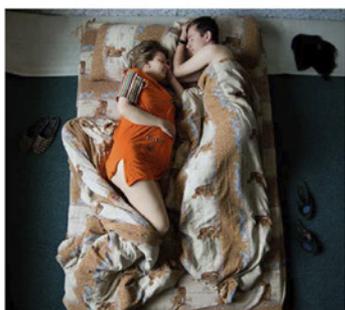
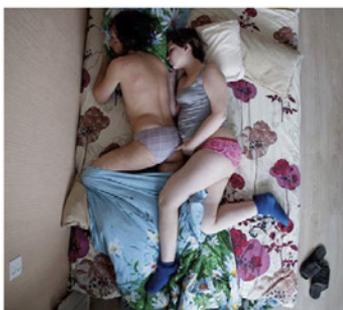


出産を待つカップル

ロシアのモスクワとサンクトペテルブルクに住む若いカップルが、ベッドルームでそれぞれ眠っている。早朝という、人々がもつと無防備で自然に近い姿でいる時間だ。彼らは数か月のうちに赤子を授かり、親になる予定だ。この撮影プロジェクトでは、出産を控えたカップルが互いにどのようなふうになるかを、また同時にソ連邦が崩壊して20年後の現在、ロシアの大都市で彼らが行くように暮らしているかを観察していた。彼らの子どもたちは、ソ連邦という国を歴史で知るだけになるだろう。プロジェクトは、私の友人たちが次々と妊娠したことが契機となった。彼らの生活は一変した。夜遅くまで外を歩かざるまわり、悪ふざけをする生活から、生活のさまざまな問題や子どもについて真剣に話し合うようになった。こうした状況に私自身が置れるために、友人たちの写真を撮り始めた。

6時には起きて踏み台に登り、静かにシャッターを切った。こうして40枚の写真を撮るために、3年を費やした。2012年にプロジェクトは完了した。それから展覧の準備に専念し、イベントでも展示したが、どういふ反響が得られたのかよく分からなかった。しかし翌年9月「スレート」というブログに数点の写真を載せたところ、世界中のサイトが百回以上引用された。ところが、そこに書かれたコメントを読み、私は愕然とした。その多くは過激なほど否定的だった。大半の人は撮影の意図を理解していなかった。また、単に裸写体を嫌悪を示す人もいたし、写真が偽物だと糾弾する人もいた。「床板の網と同じ」と者がカメラを構えているのに、寝ていられるか、「悪趣味!」とくに赤い髪布! ベッドがまるで血の海だ! 等等。最初は何もが、サマに思いついたことがある。名刺にこれらのコメントを貼り込んだのだ。人々がいに写真に無知か、それが今日の写真の地位の低さを示しているか否かについて、一度見たら忘れられない。なんて、ニューヨークタイムズなどに載が刷ってあるでしょ、あなたも感じて! この一連の写がさまさまメディアやサイトで格されるようになったのは、14年に入ってからだった。

（翻訳）野目みどり



Serpi di casa

Jana Romanova ha ritratto persone che hanno scelto di avere un serpente come animale domestico. Una moda che si diffonde in Russia e nel mondo

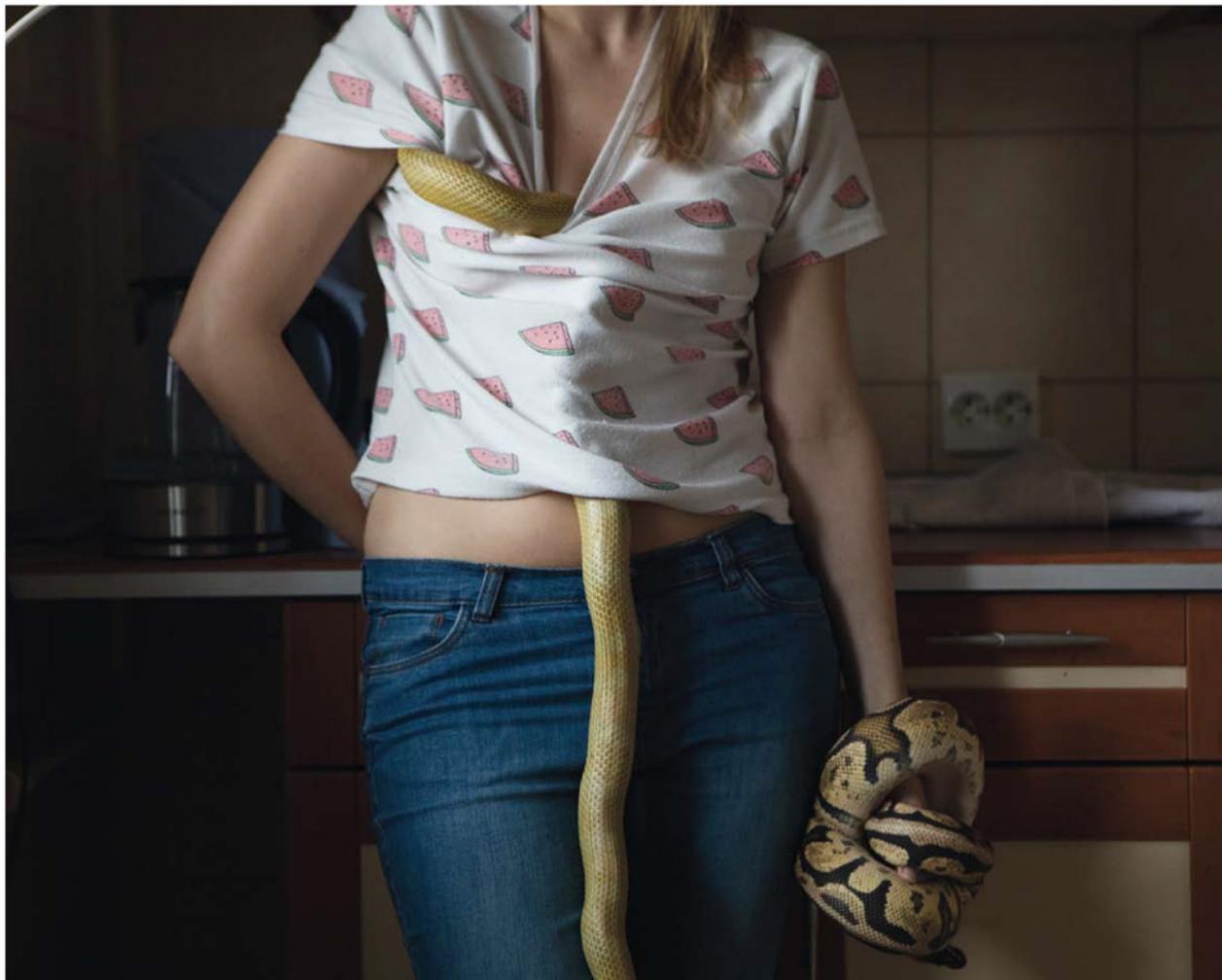
“Dopo la caduta dell'Unione Sovietica, in Russia è diventato piuttosto facile e relativamente popolare avere un serpente in casa”, racconta la fotografa Jana Romanova. Si tratta soprattutto di pitoni o serpi del grano, ma anche di cobra e di altre specie velenose. “Le persone cominciano prendendo un serpente, ma a volte finiscono per creare una loro collezione privata, formata anche da venti specie diverse”, continua la fotografa. Tra il 2016 e il 2017 Romanova, vincendo la sua fobia per i serpenti, ha deciso di ritrarli insieme alle persone che li hanno scelti come animali domestici. Li ha fotografati nel loro ambiente domestico - in un'atmosfera che la fotografa definisce “postsocietaria” - per indagare la relazione che hanno con i loro padroni. “I serpenti non sono in grado di mostrare affetto e non è chiaro se si fidano di noi o se ci considerano potenziali prede”.

In Russia non ci sono leggi specifiche che proibiscono il possesso di animali esotici e il mercato è in crescita, come nel resto del mondo: l'Unione europea è il secondo importatore di rettili vivi, dopo l'Asia che è in cima alla classifica del mercato internazionale.

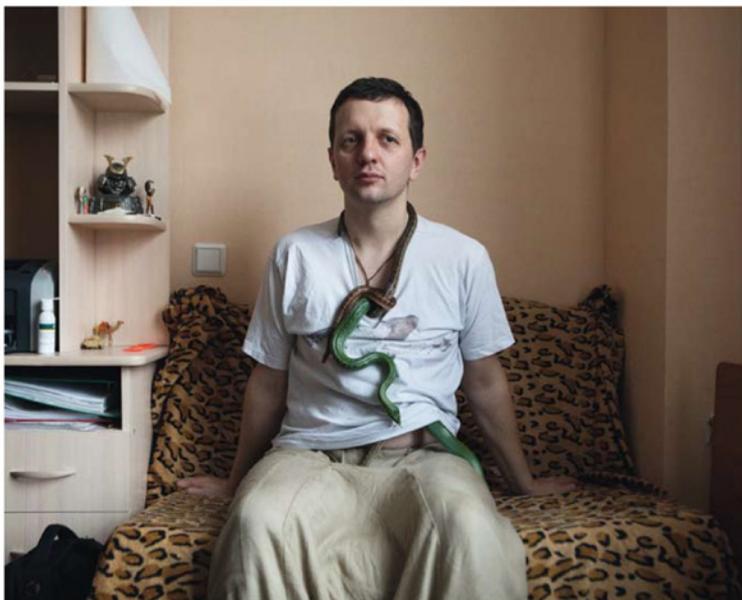
Secondo uno studio dell'università di Oxford del 2013, il traffico di animali è il commercio illecito più redditizio dopo quello di armi e di droga (foto Neutral Grey). ♦

Jana Romanova è una fotografa russa nata nel 1984. Il progetto Exotarium è stato realizzato tra il 2016 e il 2017.

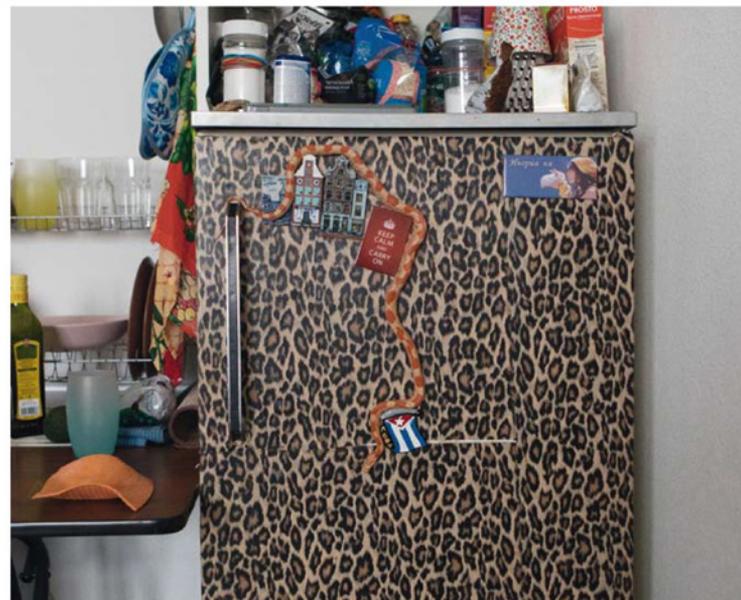
Nella foto: Elizaveta Lavrenko posa con una serpe del grano (*Pantherophis guttatus*), nella maglietta, e un pitone reale (*Python regius*) nella sua casa a San Pietroburgo, Russia, gennaio 2017.



Portfolio



Sopra: Aleksandr Kulakov con due dei sette serpenti che tiene in casa a Peterhof, vicino a San Pietroburgo, gennaio 2017. Quello grigio e marrone è un serpente rinoceronte (*Gonyosoma boulengeri*) mentre quello verde è un *Elaphe diene*. Accanto: un pitone reticolato (*Malayopython reticularis*) nell'appartamento del padrone Andrej Zuev a San Pietroburgo, aprile 2017. Secondo un rapporto dell'Endcap del 2012, Wild pets in the European union, quasi il 90 per cento dei rettili catturati per uso domestico muore entro un anno di cattività.



Sopra: una serpe del grano (*Pantherophis guttatus*) portata dal padrone Raven Asakavi nell'appartamento della fotografa a San Pietroburgo, febbraio 2017. Accanto: Kalačik, un boa (*Boa constrictor*) nell'appartamento della padrona Evgenija Andreeva a San Pietroburgo, novembre 2016. Il commercio di animali esotici è regolato dalla Convenzione sul commercio intercontinentale delle specie minacciate di estinzione (Cites) firmata da 182 paesi, che si occupa del traffico di più di cinquemila specie, incluse quelle catturate nel loro habitat naturale. L'Italia l'ha firmata nel 1997. L'obiettivo della Cites è assicurarsi che il commercio avvenga in maniera "sostenibile", cioè non comprometta la sopravvivenza della specie.

Portfolio



Sopra: un pitone reticolato (*Malayopython reticulatus*) fotografato nell'appartamento del padrone Andrej Zuev a San Pietroburgo, aprile 2017.

Accanto: Andrej Zuev con due esemplari di pitone reticolato. Diffuso nell'Asia sudorientale, è il secondo serpente più grande al mondo dopo l'anaconda verde. Secondo lo Humane society institute for science and policy, il livello di protezione degli animali è legato all'economia dei paesi. Quelli che hanno un reddito pro capite più alto hanno maggiore probabilità di avere organizzazioni che si occupano della salvaguardia delle specie.



Sopra: Akyilanga, un pitone moluro (*Python molurus*), avvolto intorno al padrone Andrej Sinkevich, San Pietroburgo, febbraio 2017. Questo pitone è molto agile, anche se può arrivare a misurare sette metri di lunghezza e a pesare 120 chili. Vive in gran parte dell'Asia.

Accanto: Kalačik, un boa (*Boa constrictor*), in casa della padrona Evgenija Andreeva a San Pietroburgo, novembre 2016. Il *Boa constrictor* può uccidere anche grandi prede avvolgendole e soffocandole. È presente negli Stati Uniti e in America Latina e in alcune isole dei Caraibi. Può arrivare a pesare trenta chili e a misurare quattro metri.



PDN's PLAYERS



Top: An image from Jana Romanova's series of early morning portraits entitled "Waiting" of pregnant Russian couples cuddling in bed. Above: An account is settled between small drug dealers in this image by Marco Versachi from his story on Golna-Birsa's drug trade. The hostage was finally abandoned in the middle of nowhere, but was not killed.

What this means is "Fuck the crisis. People are still happy."

Olya Ivanova created an intriguing photo essay entitled "Life without the State" about former city dwellers who have moved to the Siberian village of Gorelovka to escape government surveillance and red tape.

"The locals didn't want her to photograph them," says Folikanov. "They have the feeling that the camera is from the devil. That's why she had to photograph the emptiness."

A former Soviet military officer and banker, Andrei Folikanov got into photography in the 1990s as a fixer for photographers such as *Time* contract photographer Anthony Suau during the war in Chechnya. For 12 years, he worked as a photo editor in *Time's* Moscow bureau. Having worked with some of the world's best photojournalists, he views the *Russian Reporter* Facebook project as a way to elevate Russian photography and place it in an international context.

"There are many young, very ambitious boys and girls who would like to be professionals," he says. "With the Internet, they can see the standards of high professionalism."

—Edgar Allen Beem

Russian Reporter's photo essays can be found on the photo section of its Facebook page, <http://bit.ly/b6VhL6>

Print prices

Waiting*

Size: 50x70 cm

Paper: Hahnemuhle photo rag 308., archival pigment print

Signed and numbered by author

Edition: 7+III во всех случаях

Price: 1200 Euro

Size: 30x45 cm

Paper: Hahnemuhle photo rag 308., archival pigment print

Signed and numbered by author

Edition: 7+III во всех случаях

Price: 750 Euro

Framing is possible.

W

Size: 50x70 cm

Paper: Hahnemuhle photo rag 308., archival pigment print

Signed and numbered by author

Edition: 7+III во всех случаях

Price: 1200 Euro

Size: 30x45 cm

Paper: Hahnemuhle photo rag 308., archival pigment print

Signed and numbered by author

Edition: 7+III во всех случаях

Price: 750 Euro

Framing is possible.

*not all images in the project are available for sale, please, contact jarofoto@gmail.com to specify