

Biography

Alexander Veryovkin was born in 1987 in Leningrad, USSR. Currently lives in St. Petersburg. In 2009 he graduated the faculty of mathematics and mechanics of St. Petersburg State University, majored in astronomy. Between 2009 and 2011 he studied at the faculty of photojournalism by J.A.Galperin in St.Petersburg. In 2011 entered the «Fotodepartament», attended courses by Nadya Sheremetova and Alina Belishkina. From 2015 till 2017 was a participant of the «School for young artists» program in Pro Arte foundation.

Alexander took part in the exhibition «Young russian photography» (2012, 2013), as well as other group exhibitions in St. Petersburg, Moscow, Norilsk, Kaliningrad, Syktyvkar, Krasnoyarsk, Minsk. In 2013 he took part in "New Saint Petersburg" exhibition in Amsterdam, which displayed the works of young visual artists and photographers from Saint Petersburg. In 2015 was a participant of AiR Barents art residency in Norway. In 2017 took part in the main project of the 4th Ural Industrial Biennale of contemporary art. Solo exhibitions were held in St. Petersburg (2015) and Moscow (2016). Member of art groups «Hudkruzhok» and «BZMST»

The focus of Alexander's attention lies on artistic research, routine processes, new ways of representation. The topics he is interested in relate to border issues, communication/interaction in the digital age, gesture in the social space. Every casual activity can be considered as the object of research, but in the case of the artistic process, the most important thing for artist is the unpredictability/paradoxicity of the final result.

CV

Solo Exhibitions

2015 — «Beyond the tree line» — FotoDepartament gallery, St Petersburg, Russia

2016 — «Connection with Orion» — Multimedia Art Museum, Moscow, Russia

Group Exhibitions

2018 — «Social media: A habit of consistency» — A.S. Popov Central Museum of Communications, St. Petersburg, Russia

2017 — «IV Ural Industrial Biennial of Contemporary Art» — project «Intervention» — Ural Instrument-Making Plant, Yekaterinburg, Russia

2017 — «Letters to the Future: From the Future to the Past (part II)» — project «Message history» — House of Culture Rosa, St. Petersburg, Russia

2017 — «Letters to the Future: From the Present to the Past (part I)» — project «Message history» — House of Culture Rosa, St. Petersburg, Russia

2017 — «Privacy and tranquility» — project «Intervention» — Berthold Center, St. Petersburg, Russia

2017 — «II Kanonersky Island Environmental Biennale» — project «Complex of non-permanent residence» — Kanonersky Island, St. Petersburg, Russia

2016 — «Photo biennial 2016» — project "1 second equals 2.31 meters in real world" — Moscow Museum of Modern Art, Moscow, Russia

2015 — «Experiences of Brownian motion» — project "Landmarks" — The Lumiere Brothers Center for Photography, Moscow, Russia

2015 — «Sub observationem» — project "The Dark Side of the Landscape" — Moscow Museum of Modern Art, Moscow, Russia
2015 — Baltic Biennale of Photography — Kaliningrad Art Gallery, Russia
2014 — group exhibition «Transition» — project "The Dark Side of the Landscape" — Ÿ Gallery, Minsk, Belarus
2014 — group exhibition «14579. 2014 Spring/Summer Catalogue» — project "1 second equals 2.31 meters in real world" — 14579 Gallery, St. Petersburg, Russia
2014 — group exhibition «Red Eye Effect» — project "1 second equals 2.31 meters in real world" — FotoDepartament gallery, St. Petersburg, Russia
2014 — group exhibition «Look into it» — project "The Dark Side of the Landscape" — X International Biennale of Photography — Zamoskvorechye State Exhibition Hall, Moscow, Russia
2014 — group exhibition "Young Russian photography" — project "The Dark Side of the Landscape" — Center of cultural initiatives "Yugor" — Syktyvkar, Komi, Russia
2013 — group exhibition "Young Russian photography 2013 2/2" — project "Close neighborhoods" — St. Petersburg, Russia
2013 — group exhibition "Between the air and the image" — project "The Dark Side of the Landscape" — Krasnoyarsk International Media Art Festival — Krasnoyarsk, Russia
2013 — group exhibition at the Moscow Photographic Salon — project "Cluster E" — Moscow, Russia
2013 — group exhibition "Young Russian photography 2013 1/2" — project "The Dark Side of the Landscape" — St. Petersburg, Russia
2013 — NEW SAINT PETERSBURG — project "Cluster E" — Nieuw Dakota, Amsterdam, Netherlands
2012 — group exhibition "Young Russian photography 2012 1/2. Below the surface" — project "Cluster E" — St. Petersburg, Russia
2011 — exhibition of group of young photographers "Hazard Images" — project "A Town near the Sea" at fotofestival Moravská Třebová. Moravska Trebova, Czech Republic
2010 — exhibition of group of young photographers "Hazard Images" — project "A Town near the Sea". Perm, Russia.

Awards

2010 — 1st prize in the II International Festival of Photography PHOTOVISA as a member of HAZARD Images group of young photographers. Krasnodar, Russia

Publications

2012 [Here](#)
2013 [The Calvert Journal](#)
2014 [IKONA Mag](#)
2016 [YET Magazine](#)
2018 [Projection media](#)

FEBRUARY 2013, THE CALVERT JOURNAL

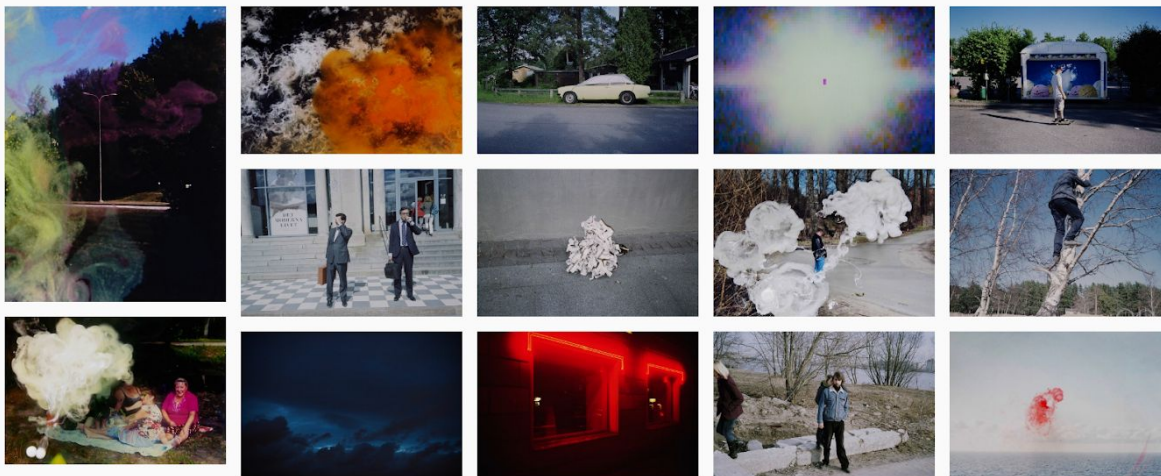


CULTURE PHOTOGRAPHY TRAVEL VIDEO SPECIAL REPORTS NEWS ABOUT



Alexander Veryovkin's photography is an exploration of time and space. No surprise given that the St Petersburg-photographer studied astrophysics at university. With his first book, *Cluster E*, published last year, Veryovkin takes the reader on a journey through the spaces we inhabit, looking at the relationship between photography and time. "It is known that light from an object cannot reach the observer immediately," he says. "It takes some time before the signal overcomes the required distance. Thus, when we look at something, we always see it in the past. It is not the same as in the moment."

Photographs courtesy of self-publishing company *Nemakultura*.

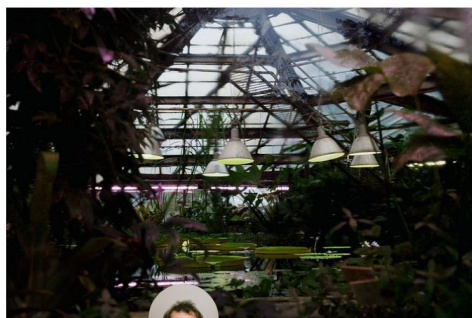


AUGUST 2014, IKONA MAG

IKONA

IKONA

Александр Веревкин



Санкт Петербург, Россия

— Расскажи нам что угодно о себе?

Мне 26 лет. Я родился в Ленинграде, учился здесь же, на математико-механическом факультете СПбГУ. По образованию я астроном. В данный момент я живу в Санкт-Петербурге. Фотографии я учился в нескольких местах. Вначале это было довольно специализированное её направление, с которого начинают большинство фотографов - фотожурналистика. В 2009 году я поступил на факультет фотокорреспондентов им. Гальперина в Петербурге и учился там 2 года. Затем был Фотодепартамент, в котором я продолжаю учиться по настоящий момент. Я думаю, в идеале изучение фотографии должно быть не только не привязано к конкретным жанрам или техникам, но и быть

неотделимо от изучения современного искусства, поскольку она уже давно является неотъемлемой его частью. Я считаю что образование важно, поскольку расширяет область возможностей для работы: помогает узнать, что уже было сделано до тебя, сформулировать актуальные на настоящий момент вопросы, выбрать подходящий язык для своего высказывания.



Photographs by
Alexander Veryovkin, Yuri Gudkov

Editorial
02.03.2016

Events
05.09–30.09.2016
GETXOPHOTO
10.09–30.09.2016
Organ Vide
21.09–23.09.2016
Unseen Amsterdam

Focus on Russia: Alexander Veryovkin, Yuri Gudkov

Alexander Veryovkin
Born in 1987 in Leningrad, USSR. Currently lives in St. Petersburg. In 2009 graduated the faculty of mathematics and mechanics of St. Petersburg State University, majored in astronomy. Between 2009 and 2011 studied at the faculty of photojournalism by I.A. Galperin in St. Petersburg. In 2011 entered the of Fotodepartment, attended courses by Nadya Shvermetova and Alina Belashkina. Since 2015 became a participant of the «School for young artists» program in Pro Arte foundation. Took part in the exhibition «Young russian photography» (2012, 2013), as well as other group exhibitions in St. Petersburg, Moscow, Novosibirsk, Kaliningrad, Syktyvkar, Krasnoyarsk, Minsk, Amsterdam. In 2015 was a participant of AIR Baerents art residency in Norway.

Yuri Gudkov
Born in 1990, based in St. Petersburg, Russia. Student of Fotodepartment Institute since 2014. Took part in group exhibitions: "Common Imaginary", Fotodepartment Gallery, Saint Petersburg, Russia; "Construction: Photography in search of approach", International Festival of Photography, Uglich, Russia; "Experiences of Brexian Motion" in Moscow at The Lumen Brothers Center for Photography, Moscow.

Exhibitions of these two photographers have opened the 2016 exhibition season in FotoDepartment Gallery. They met through their projects in a physical space of the gallery. Nevertheless, the primary intersection zone of their interests is a space of digital photography. Especially for YET Magazine, we have asked the photographers to think about the similarities, common ideas and research that unite their artistic practices.

Alexander Veryovkin:

To my opinion, Yuri works with a space of anonymity of the found pictures. He treats them either directly (as in the project „isn't his portrait“) or refers to them using an iPhone camera. I would say, on the one hand he is interested by interrelation of the photography and the context, and on the other, how repressive the reality could be when it comes to vision formation.

In my practice I also use photography for an endless documenting of everything that is happening around me. This ritual is not done on any purpose, has neither beginning nor end, however, it is certainly connected to the Lacan's desire discourse, like any human experience. I seems to be mostly reflected in the project Landmarks: it was interesting for me to track the monotonous daily commuting and draw analogy between an eye as an instrument that structures the world, and contemporary gadgets.

Fixing certain subjects reveals an anxiety that there is something unimaginable and impossibility of the verbal presentation.

An eye is bothered by a clash with place that sends you back to the experience of loss again and again, to the contrast between the redundancy of an image and unavailability of verbal expression. It reveals the asymmetry of the look and an absent eye, makes you doubt in the eye itself as a source of a look.

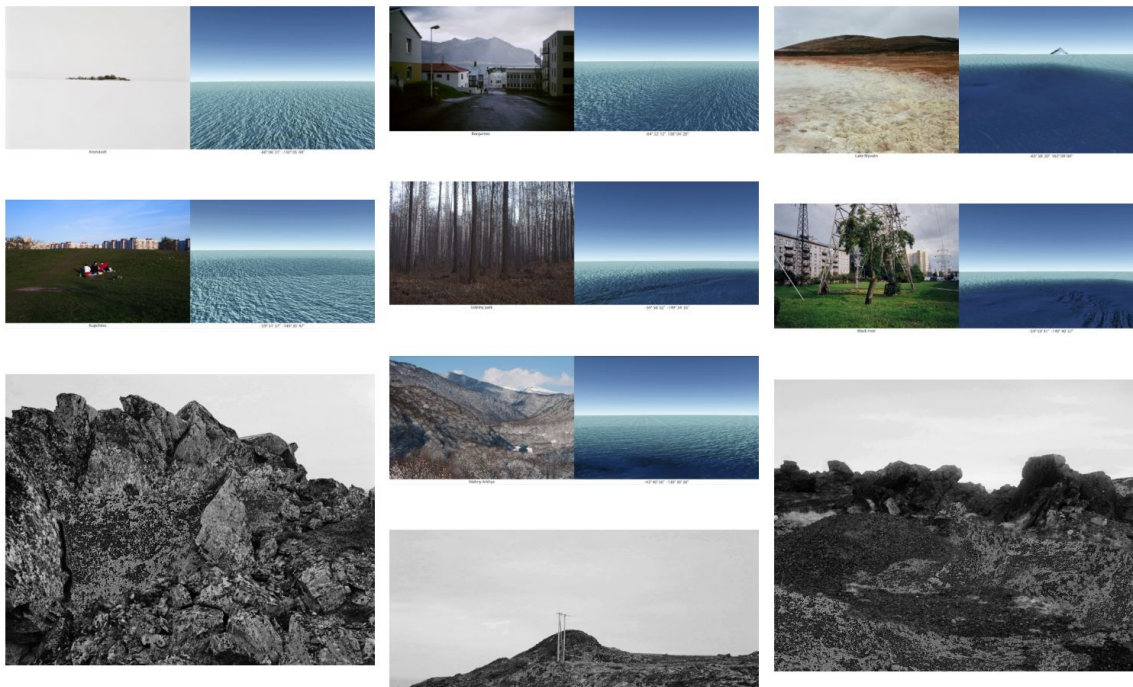
Yuri Gudkov:

Alexander's method seems to consist in a slight transformation of the objects and phenomena that he works with.

He fits into the selected scheme without influencing its action, but in the end we get a useful signal with an inevitable noise that hardly exceeds the main signal. The direct signals hardly exist. The real signal contains a so called "rattle" - small noises that exist within the limits of permissible means.

Website

yuri-gudkov.com
alexanderveryovkin.com





ПРОЕКЦИЯ



Подписаться на канал

Как увидеть все камеры, которые видят вас

20.02.2018 2,7 тыс. 1,5 тыс. 2 мин

Пока художники Александр Верёвкин и Олег Савунов [рассказывают](#) на страницах Проекция Медиа о том, какие смыслы может нести пейзаж в современной культуре, мы расскажем об их практике. Сегодня мы узнаем, как представления о пейзаже находят отражение в проекте Александра Верёвкина «Топография пустоты».

Начнём с цитаты из [статьи](#) «Пейзаж. Изобразить неизобразимое»:

Пейзаж — это репрезентация вида, то есть изображение некоего места. Человек выделяет его из общего пространства своим конкретным, осознанным взглядом. Поэтому нельзя сказать, что пейзаж может быть нейтральным. Политика власти и идеологии всегда внедрена в него, поскольку место, по определению, это то, что субъект называет, символизирует, наделяет смыслом.

Первая часть проекта состоит из видов, которые только на первый взгляд могут показаться «нейтральными». На снимках – привычный российский ландшафт, который знаком любому, кто выезжал за пределы мегаполисов: проходные дворы, стройплощадки и строительные заграждения, магазины у дороги, торговые павильоны, частные и многоквартирные дома.



«единения с природой», когда возникает ощущение, что ни один человек не сможет нарушить возможный покой. Казалось бы, пейзажи Верёвкина отражают именно этот момент: нет людей, а значит нет того, кто мог бы нарушить созерцание вида вокруг и лишить пейзаж **нейтралитета**.



Ощущение обозреваемой пустоты заканчивается в момент, когда мы начинаем смотреть на прямоугольники, аккуратно вырезанные автором. Каждый фрагмент содержит изображение камеры видеонаблюдения, взятый из фотографии рядом. Становится ясно, что сфотографированный

PRICE LIST

All images are available at FotoDepartament Gallery:

«Cluster E», 2012:

50x70 cm, edition 9 / €500;

70x100 cm, edition 7 / €650

«The Dark Side of the Landscape», 2013:

28x80 cm, edition 9 / €650

42x120 cm, edition 7 / €1000

«Intervention», 2015:

63x80 cm, edition 9 / €650

94x120 cm, edition 7 / €1000

Print quality: archival pigment prints.

Prints numbered and signed

The artist's prints archive is available in person in FotoDepartament.Gallery or by info@fotodepartament.ru

FotoDepartament

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