



50 x70 cm, copies 10+1AP / €800 Inkjet archival pigment print, numbered and signed by the author

60x90 cm, copies 7+1AP / €1000 Inkjet archival pigment print, numbered and signed by the author



collage 30\*40 copies 7+1AP / Inkjet archival pigment print + acryl 3 mm, numbered and signed by the author

**2013-2018**

## Selected shows:

2018 Shelter Festival (Helsinki, Fi)  
 2018 Group Kuvan Kevat (Helsinki, Fi)  
 2018 Group Red May (Helsinki, Fi)  
 2018 Group Open Museum. Electromuseum (Moscow, RU)  
 2017 Group Presence Festival (St. Petersburg, RU)  
 2017 Group Athens Photo Festival (GR)  
 2017 Group "Animal Logic" (Helsinki, Fi)  
 2017 Group Photobookfest (Moscow, RU)  
 2017 Personal "Empty Expectations" (Helsinki, Fi)  
 2016 Group "Listhus" (ISL)  
 2016 Personal "One or Two Approaches to a Landscape" (ISL)  
 2015 Group Kolga Tbilisi Photo (GA)  
 2015 Group Lodz Fotofestival (PL)  
 2015 Group Athens Photo Festival (GR)  
 2015 PhotoEspana books (ES)  
 2015 Group "The Brownian Motion Experience" (Moscow, RU)  
 2014 Group Kolga Tbilisi Photo (GA)  
 2014 Group at Openborder Festival (Amsterdam, NL)  
 2014 Group at Loft Taiga «Impressed» (St. Petersburg, RU)  
 2014 Group Institute.Production (Kazan, RU)  
 2013 Group «Young Russian Photographers» (RU)  
 2013 Group Fotofilmic festival (Vancouver, CA)  
 2013 Group «Age of Consent» (St. Petersburg, RU)

## Awards and Grants:

2017 STEP Grant  
 2017 The Russian Photounion Prize (RU)  
 2017 Photobookfest shortlist (Moscow, RU)  
 2017 UNIARTS Grant (FI)  
 2016 The Russian Photounion Prize (RU)  
 2016 Dummy Awards Kassel shortlist (GE)  
 2015 Skammdegi Artist-in-Residence Prize (ISL)  
 2014 Gomma Photography Grant (UK)  
 2013 The Russian Photounion Prize (RU)  
 2013 Kuryohin Prize shortlist (RU)

## Books:

2018 - Spinebone Soup and Stuffed Rabbits, private publishing, 92 pages  
 2016 - Roads Closed, private publishing, 70 pages  
 2015 - Empty Expectations, private publishing, 140 pages  
 2014 - Letters for Two, and No-One Else, Dostoevsky Publishing, 162 pages

St. Petersburg State University

Faculty of Journalism, Visual Journalism Department, graduated with honours

Postgraduate in St. Petersburg State University

Faculty of Journalism, Theory of Communications Department

Fotodepartment.Institute (St. Petersburg, Russia)

University of the Arts, Academy of Fine Art, MA in Time and Space Art (Helsinki, Finland)

Ksenia Yurkova is an artist living between St.Petersburg and Helsinki. She works primarily with photography, video and text. The main focus of her interest is communication and language: the varieties of its substance, the possibility of conversion, its mythological aspect, stereotyping (the question of personal and political self-identification and identification by others), problems of memory, attitudes, and reliance. Coming a long way from political and cultural journalism, through organizing and curating cultural and art events, Ksenia settled in individual artistic and research practice, which allows the useful critical distance for observation and working with contemporary issues. Her approach is based on methods of language appropriation, over-affirmation, self-reflection and self-criticism through ironic component inevitably added to the most serious matters. Ksenia Yurkova has taken part in numerous shows and festivals worldwide, has released several artist books. Her works are in private collections in Russia, Germany, and Finland.



## Ksenia Yurkova

b. 1984

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Facebook: [www.facebook.com/amnesiacs](https://www.facebook.com/amnesiacs)

LiveJournal: [amnesiacs.livejournal.com](http://amnesiacs.livejournal.com)

Phone: +7 358469431439

Location: Helsinki, Finland

**2002/ 2008****2008/ 2010****2013/2015****2016/2018**

## Residencies, study visits and traineeships abroad

2018 - Transeurope Helsinki Portfolio Review  
 2017-2019 Mentorship Programme UNIARTS with Angela Rosenberg and Pilvi Takala  
 2018 - Cassis AIR in Cassis, France  
 2017 - Somos Arts Residency in Berlin, Germany  
 2017 - UNIARTS Residency in Berlin, Germany  
 2015-2016 Artist-in-Residence (Scammdegi Awards) in Listhus, Iceland  
 2015 - Portfolio-Review during the FotoFestival/ Lodz, Poland  
   - Portfolio-Review during the IPPR run by Fotodepartament/ St. Petersburg, Russia  
   - Portfolio-Review during the Kaunas PhotoFestival/ Kaunas, Lithuania  
   - Portfolio-Review in The Finnish Museum of Photography  
 2013-2015 studying in Fotodepartament.Institute (Overcoming the Photography - the master course by Nadezhda Sheremetova; Postgraduate Photography - the master course by Nadezhda Sheremetova)  
 2013 - The workshop with Jaap Scheeren/ St. Petersburg, Russia  
 2012 - Photography residence in Zarechny, Russia. Working on the documentary project  
 2012 - Portfolio-Review in frames of Nordic Photography experience/ St. Petersburg, Russia  
 2011 - 2012 Handprinting study in St. Petersburg Workshops, Russia

## Upcoming shows

September 2018  
<http://tok-spb.org/new/en/projects/the-russian-bar-why-relocate> (Helsinki/ Vantaa)  
 October 2018  
<https://centerforbookarts.org/event/inside-out-family-memory-loss-displacement/> (New York)  
 November 2018  
 Personal exhibition/ Fotoforum (Innsbruck)

## Work experience

2017 - internship in the Aalto Pavilion of the Venice Biennale  
 2014 - 2016 - freelance organiser of cultural events (together with Fotodepartament)  
 2014 - 2016 - art critic and journalist in Photographer.ru and Aroundart.com  
 2011-2016 working as documentary/ reportage photographer  
 2012-2014 - exhibition director and curator in Tkachi exhibition space (St. Petersburg, Russia)

## Publications (selected)

Resource Magazine (<http://resourcemagonline.com/2013/10/ksenia-yurkovas-little-corner-world/31751/>)  
 Archivo Zine (<http://www.photoarchivo.org/ARCHIVOzine-ARCHIVE>)  
 Calvert Journal (<http://calvertjournal.com/contributors/show/2684/ksenia-yurkova>)  
   (<https://www.calvertjournal.com/photography/show/6710/4-stairs-by-ksenia-yurkova-murmansk-russia>)  
 The Guardian (<https://www.theguardian.com/world/gallery/2014/jun/16/zarechny-russia-closed-cities>)  
 Colta.ru (<http://www.colta.ru/galleries/specials/6054#ad-image-0>)  
   (<http://www.colta.ru/galleries/specials/16067#ad-image-0>)  
 Gup Magazine (<http://www.gupmagazine.com/photographers/ksenia-yurkova>)  
   (<http://www.gupmagazine.com/issues/number-48-mixing-it-up>)  
 DOC! PhotoMagazine (<http://docphotomagazine.com/3932/letters-for-two-and-no-one-else-by-ksenia-yurkova-doc-photo-magazine-31/>)  
 PhosMag (<http://www.phosmag.com/2015/05/11/letters-for-two-and-no-one-else-by-ksenia-yurkova/>)  
 Witty Magazine (<http://www.wittykiwi.com/product/witty-5>)  
 The Village (<https://www.the-village.ru/village/children/children-interview/286224-finskaya-shkola>)  
 Prism Magazine (<http://prismphotomagazine.blogspot.com/p/photographers.html>)  
 Musee Mag  
 Discovery (<https://www.youtube.com/watch?v=GbhbkDymjZA>)  
 OSE (<http://oseweb.org/stories/dos-passos#page>)



## Spinebone Soup and Stuffed Rabbits

«Spinebone Soup and Stuffed Rabbits» multimedia- project covering the biopolitical approach to an issue of food, especially on the specific sides as hunger and overconsumption, studied throughout conflict periods of history as well with a contemporary ideologic understanding of lifestyle, fashion, and well-being. It is implemented in mediums of post-doc and verbatim video, photography, installation and a cookbook, deconstructing familiar advertising aesthetics and conventional ways of representations.

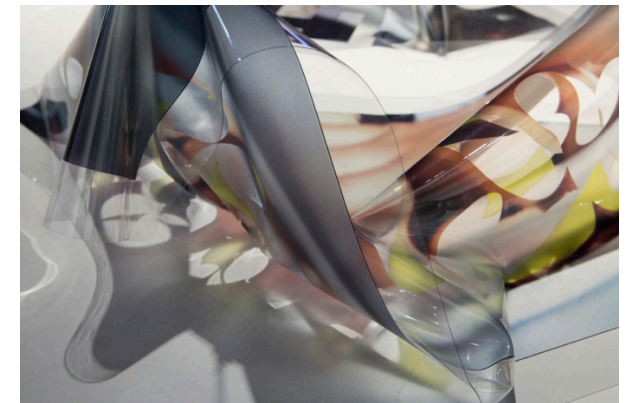
The project was exhibited 4 May - 3 June  
Project Room Gallery, Helsinki, Finland

3-channel video installation  
photo-installation

video: <https://vimeo.com/266167834>











Guerilla Gardening Video (13:30) - was inspired by an archival photograph from besieged Leningrad. To survive from hunger people used the city flower-beds to plant vegetables. As it is known now, there was a strict censorship on depicting the everyday life of the city. Only several photographers were commissioned to make stage shots for mostly propagandistic usage. One could see smiling people surrounded by the rich crops, and only statistics of hunger victims could show the real horror behind the scenes.

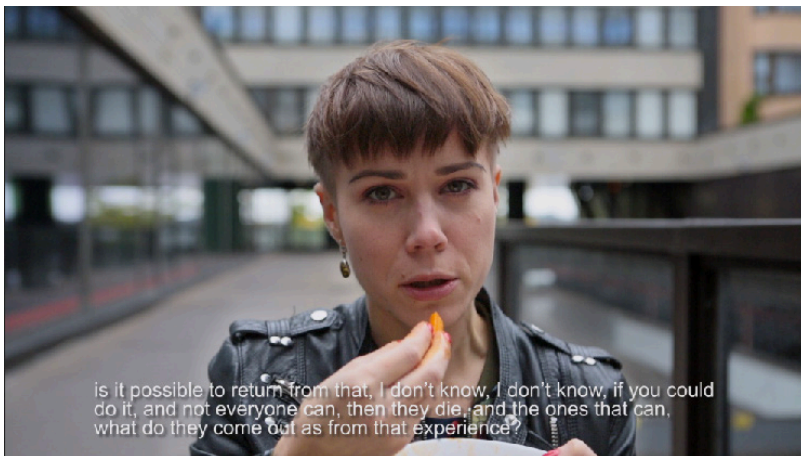
My performative video depicts a repetitive ritual of harvesting. Conflating a nowadays culture of guerrilla gardening with a historical reenactment, I make interventions in the flower-beds nearby the city recognisable landmarks in several European cities. As a sound work, I recite the excerpts from the Siege diaries, where I take an enumeration of food items which were common for hunger times.



Dumpster Diving Video (10:00) - is departing from an important example of political mythology connected with a history of the Leningrad Zoo, which claims that none of the animals was eaten during the severe times of hunger during the Leningrad Siege. To save the predators, the Zoo's director invented a method how to trick the animals refusing to consume substitutive forage: he would stuff the rabbit's skins with grass and sawdust adding a few drops of blood or bones stock.

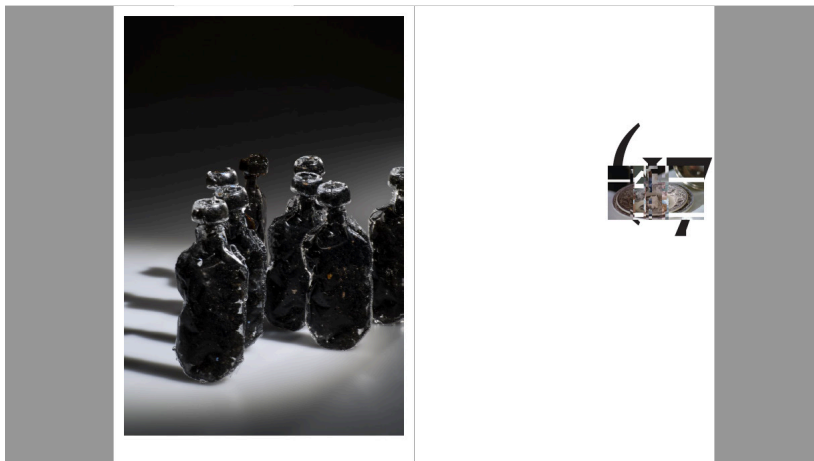
I was so astonished by the peremptoriness of the statement that the animals have been left intact in the city where people ate people, so I decided to interview the employees connected to the Leningrad Zoo in different times. Their answers affirming the continuous strength of political mythology and mixed with some official information about the death statistics in the Zoo during the Siege, I am using as a sound work.

Vegetarians Interview Video (41:25/ can be presented as a three-channel video installation)  
- was made in four countries using four different languages. Here I comprehend language as a “cultural” state whereas hands eating as a “natural” state (for a Westerner). The aim of the interview is to speculate about the freedom of decisions in general: the ground for the choice of not eating meat to the situations of survivalism.

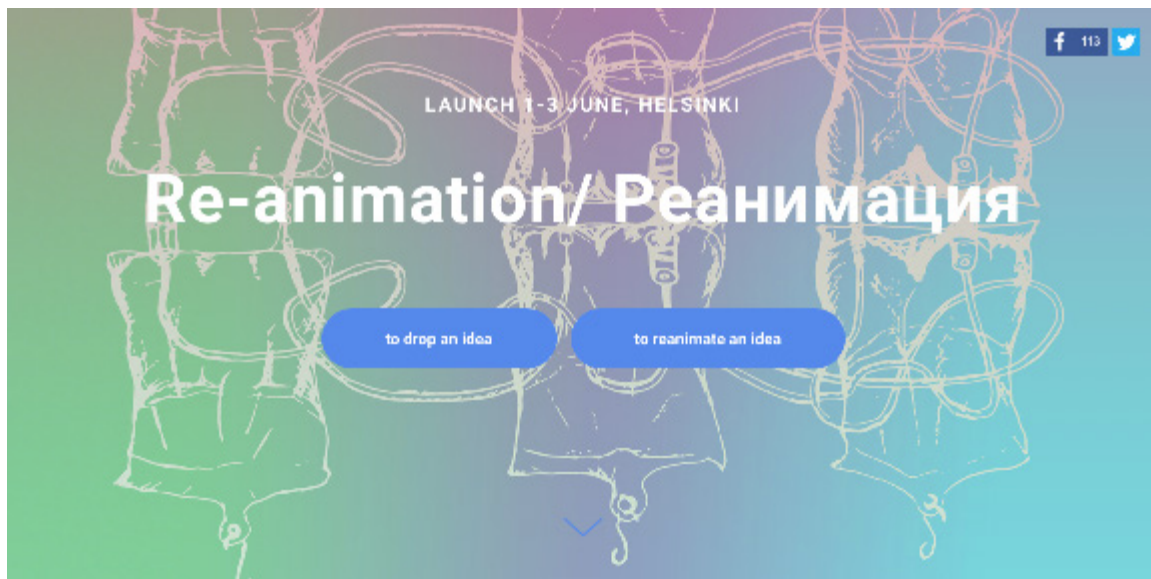




The book “Spinebone Soup and Stuffed Rabbits” manifests itself as a speculative cookbook. Following the tradition of modernists’ experiments with collages, it reads a concept of food as text, glues it together with the aspects of memory, conditions of ideology and visual culture of the present. The shape of the book, which can be described as an inverse or wrongly assembled magazine, enhances the ubiquitous message of the omnipresent ideology devouring any nutritional value.







Social platform for reanimation of frozen artistic ideas

## Re-animation Platform

### If you want to drop an idea

Those artists who have their ideas to reanimate  
can drop them at the festival.



#### 1. Free circulation

An author gives away an idea by their name. In this case, the idea is free to be used by anyone. The author does not receive any compensation for the idea. The agreement is a full description of an idea with a consent to use the idea. It can be used for any project and does not have to be mentioned in any of the project's documents.



#### 2. A right to complete

An author gives away an idea by their name. In this case, the idea is free to be used by anyone. The author does not receive any compensation for the idea. The agreement is a full description of an idea with a consent to use the idea. It can be used for any project and does not have to be mentioned in any of the project's documents.



#### 3. Collaboration

An author gives away an idea by their name. In this case, the idea is free to be used by anyone. The author does not receive any compensation for the idea. The agreement is a full description of an idea with a consent to use the idea. It can be used for any project and does not have to be mentioned in any of the project's documents.

Every artist has faced this problem that s/he realises far less than conceived. It can be connected with the lack of resources, finances or motivation. Some postpone ideas for the better times. Some are suffering under this load.

The concept of the authorship was seriously questioned by the poststructuralism focused on the dominance of meaning-formative text upon an author's individuality. These days, rough competitive conditions of cognitive capitalism drive back to the individualism. The irony is how by the name of the one artist can work an entire enterprise.

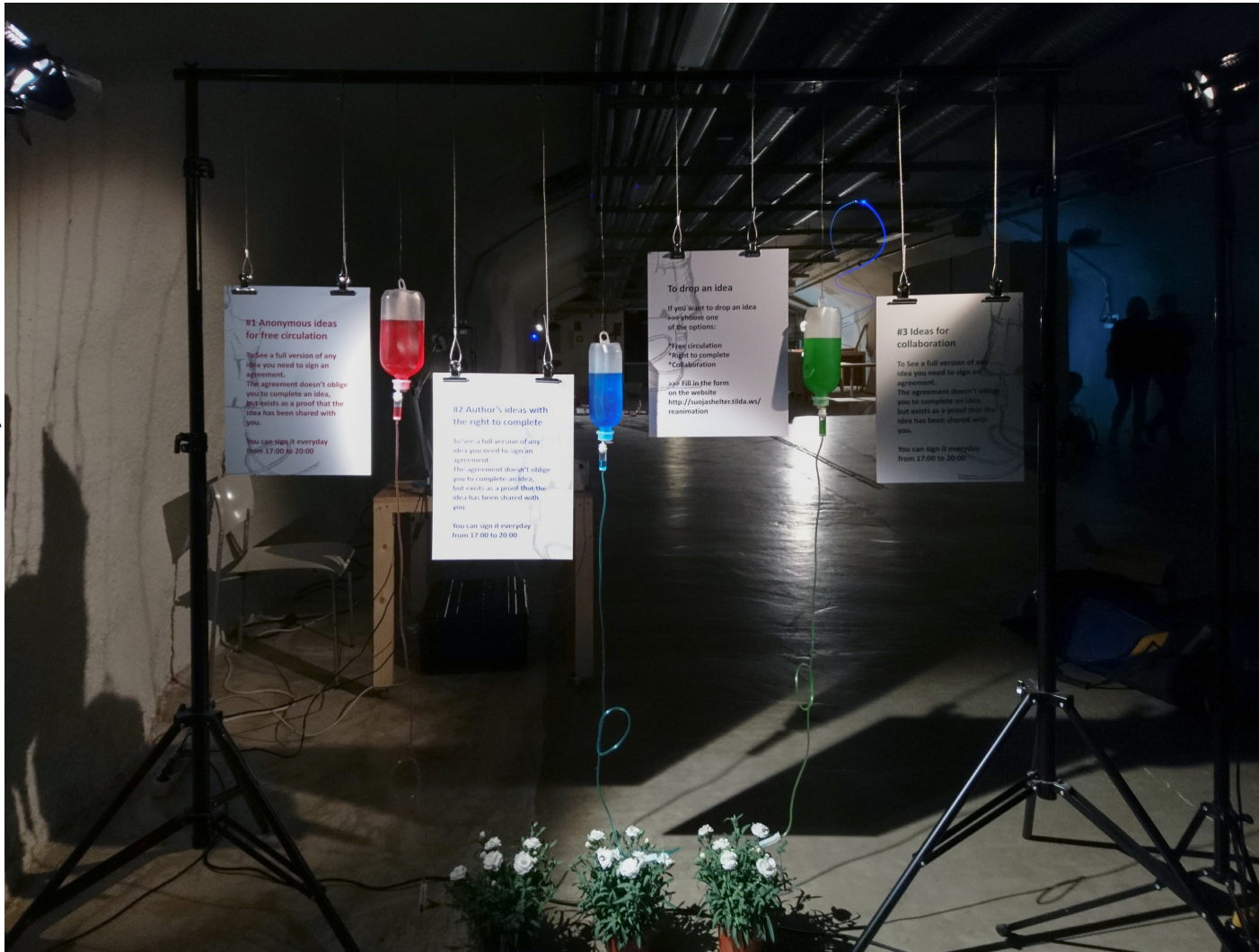
In the frames of a constant psychological and financial stress the very process of creation, and mainly, the pleasure from the creation process, severely suffer.

We believe that art not only serves to fulfil the growing demands of art-market, we believe in the power of meaning. That's why the unrealised ideas must live!

Re-animation Platform will be a web-plaform where artists and curators can drop their frozen ideas and find someone's idea to complete.

Re-animation Platform is going to be presented in the form of an interactive installation during the days of the festival-laboratory Убежище/ Souja/ Shelter which is taking place in Helsinki, in the Free Arts Space on 1-3 of June.

<http://suojashelter.tilda.ws/reanimation>





## Mediated Presence

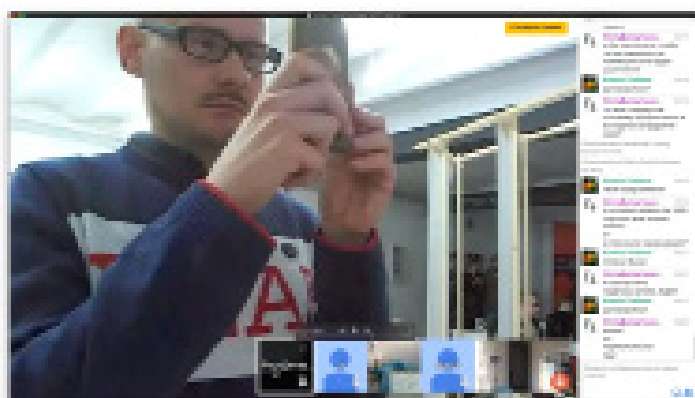
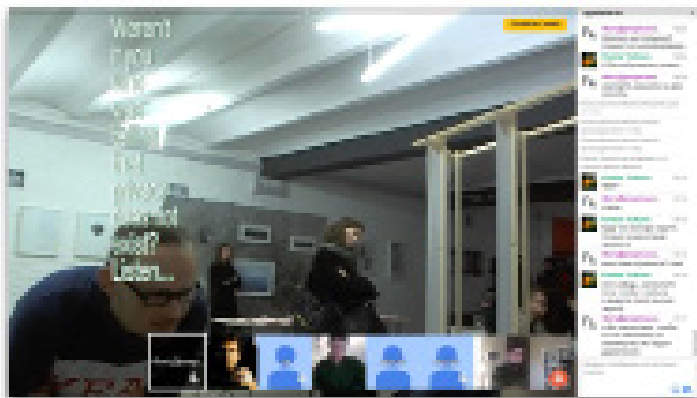
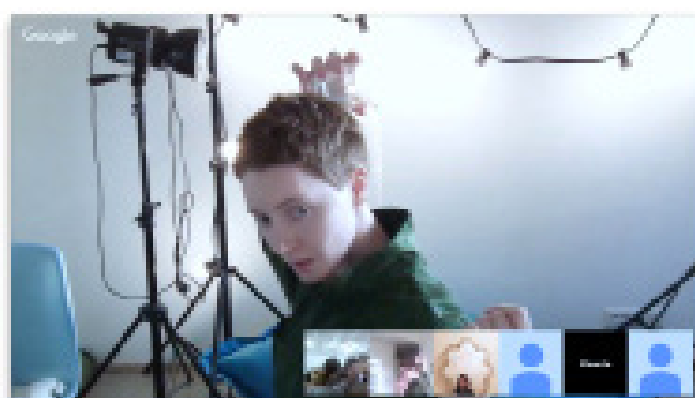
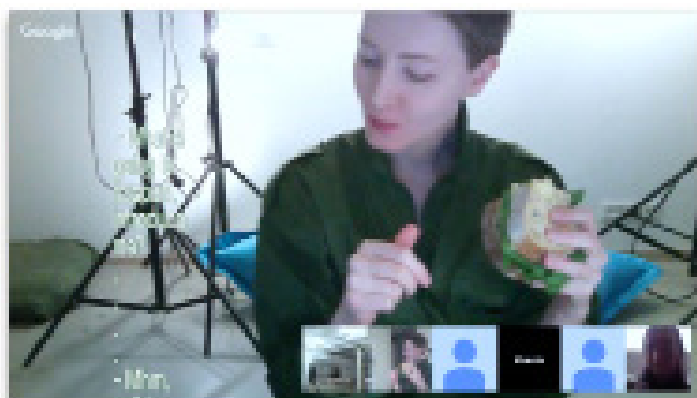
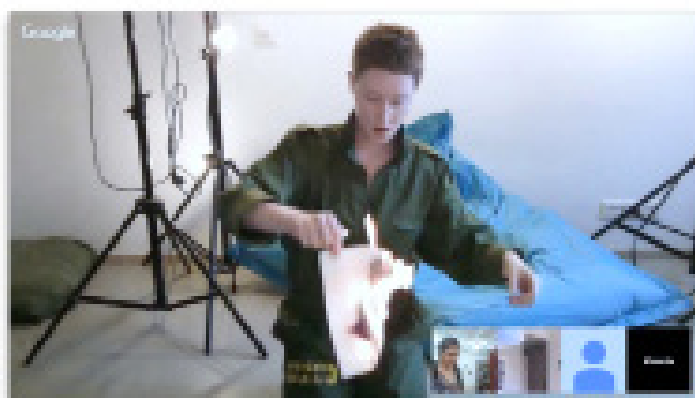
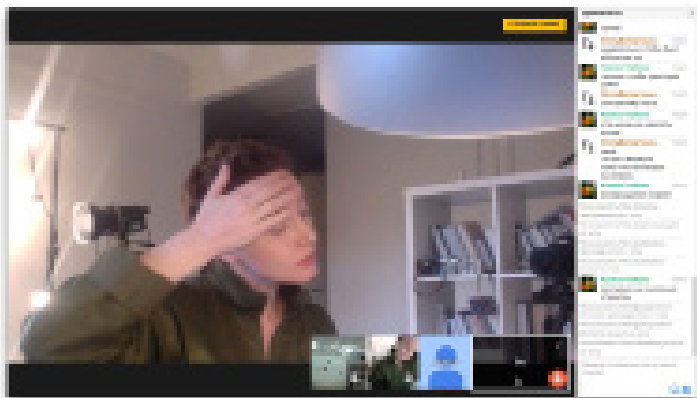
It's been a while since I've been having a text on my website "Represented by Fotodepartament", legitimizing financial relations between me and my gallery. One's expectations do not always coincide with reality, an issue thoroughly scrutinized by visual art. My institutionally addressed performance was dedicated to a quite Lacanian question: do financial relations exist? (il ny a pas de rapport financier). I touched on sensitive questions of an artist's built-in to a system of social and power relations; questions of artist's body as a subject of biological needs and as a medium and object of artistic study; and the main – the question of artist's labor, its marginal cost in a proportion of man-hour and product.

Using a group video-chat broadcasted in a gallery space as well as to the Internet, during 4 hours an audience was getting a chance to word me a task, which I complied right away after the means dropped to my account. I was physically present in my studio in Finland, virtually – in a gallery space where the Presence Festival took place; as well as in the group chat available from anywhere. One could connect sending me an email in advance, or do it anonymously using a straight link. All the tasks were given through a chat window and were provided with timing. A minimal cost of one minute was 2 Euros. In 4 hours I earnt 36 Euros. Necessary to mention, more than a half of tasks were given from a gallery space, to enter which people paid a fee (7-17 Euros).

performance

<https://vimeo.com/238311455>











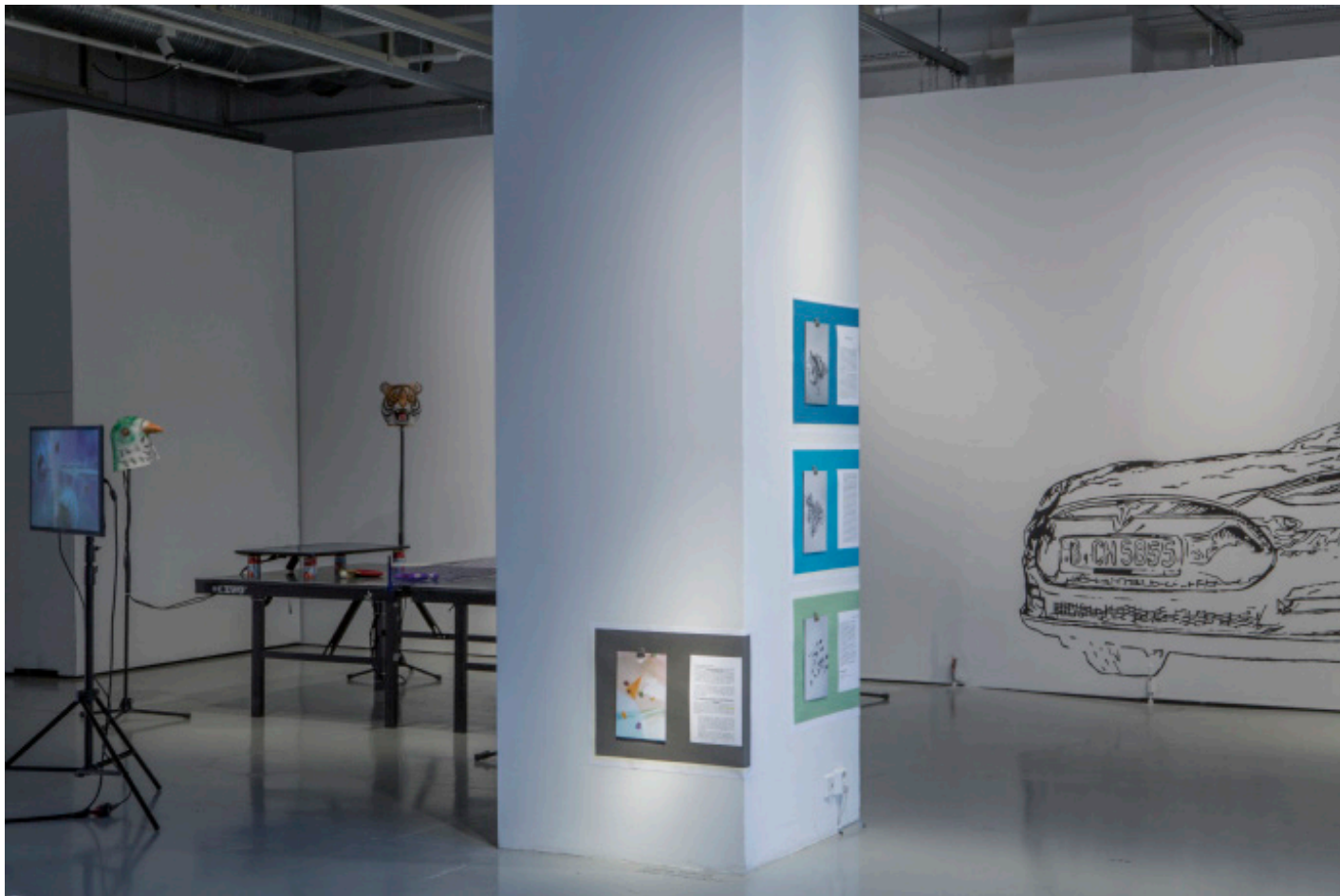
## Deep Eating

In 1990's John Divola's in his "The Green of this Notebook" used existential poetics to address the essential nature of the photographic process of a pre-digital era. The series of images were corresponding to the reference on pages from Sartre's "Being and Nothingness" with some visual narrative, based on an appreciation of the subjective and expressive power of the examples from the reality.

'Deep Eating' focuses on radically different actors: a machine in the object recognition deep learning process, and the reference to the resulting judgment to the existing data provided by the Google Books library.

If the machine sense does exist, it exists in the useless texts. Encoded with irrelevant illustrations. Divola visualised text, which implemented the western cultural code. Playing the other way round, by verifying a new value of a random choice from the speech abyss, one can believe to penetrate another modality of seeing.







## Empty Expectations

Photography actualises the shape; its status and condition are placed outside brackets. Photography is the modality of the latent image, poised between life and extinction. Each shape is the Golem. Nonliving substance. The deal with reality. Alchemy is always a deal.

Material existence is instinct with destrudo, the desire for death. Destrudo is the pursuit of the elemental. It inscribes itself into the act of assembly. Space is penetrated by this tranquillity.

Bodies, nonspatial essences, stand in extensional regularity to one another. The human being can't achieve order, but his eyes aspire to it infinitely. Destrudo is an ineffectual usage of the shape, the substitute for creativity and utility. To misuse, to disassemble and to look: what is inside and how does it burn? To burn for the sake of pleasure from the flare. Just as relationships, which are on the opposite side of symbiosis.

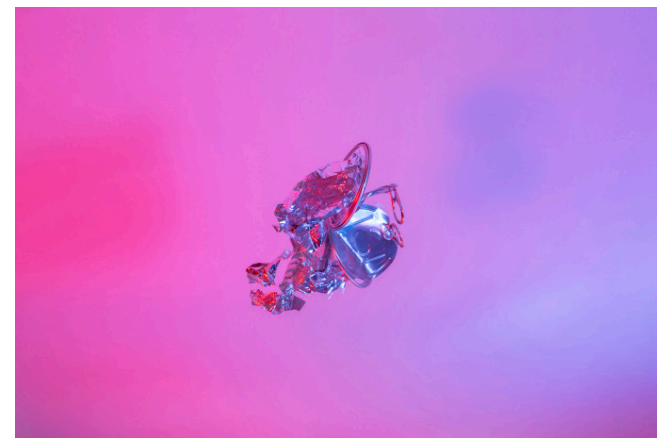
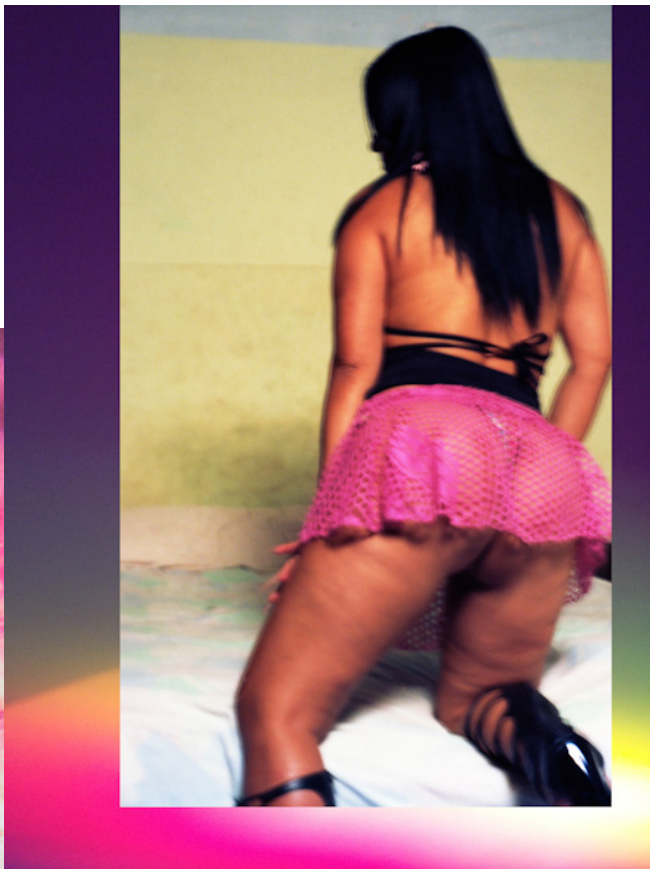
This project is a way of witnessing the condition of the gradual destruction and transformation of self-conception and personal relations, through the materiality of visual identities and mediums. Just as a human being, consisting of about thirty non-organic chemical elements, ultimately decays to create new life forms, human relations are subject to disintegration, to changes in their aggregation conditions. They decay into basic elements to find themselves in new sequences.

This project uses the method of deconstruction as the method of work with the picture and the method of assembling the narrative.

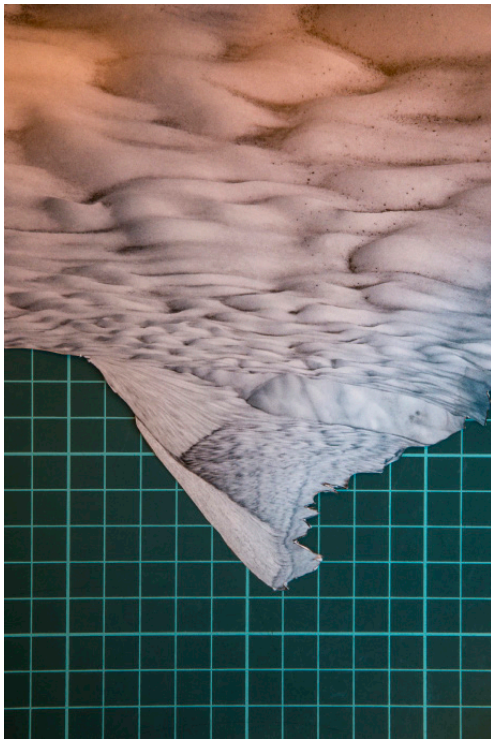
Project: exhibition/ photobook/ installation/ performance

2015 - dummy edition of 5 books

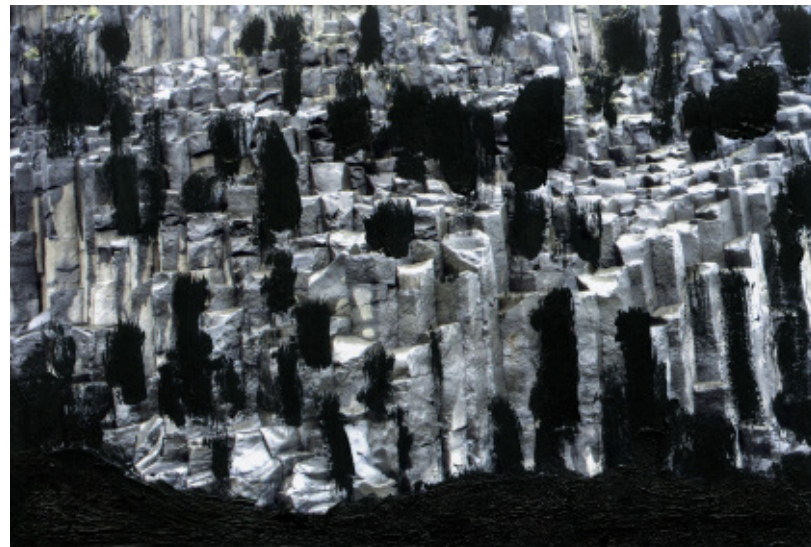














This project appears itself in a complicated multilayer construction with a conglomeration of interrupted narratives, reflections on the material, stereotypes about the image – all mixed with the ironic pathos of seriousness, inherent to an alchemist ripping up the mystery of nature. Visual language develops itself in a set of links and attitudes. Almost like verbal one does. Whereas a word frames, encloses a part of the world (photography does it literally), then a word's juxtaposition may cause a possibility of metatext; as well as a possibility to the words to change their meaning.

Working with a straight and modified image in this manner may cause a bad joke in spectacular's perception. Each element of the sequence would be called in question. Visual language camouflages behind the façade of its failure. Defining at the same time a new dimension of visual space with the help of collaborations inside its structure.

Artist book



“Photography can also be used as a mechanism to examine itself. In her series Empty Expectations, Russian photographer Ksenia Yurkova (1984) expresses the process of photography. Thinking of the way that visual constructions can be expressed verbally, and vice versa, as well as the way that the subsequent reading of

a translation can result in a semantic loss, Yurkova creates her images with a conglomeration of collages, Photoshop manipulations, and chemical experiments with film and paper. She combines these photographic works with illustrations from two old books, a handbook of forensic science and a handbook of gynaecology, desiring to imbue her heavy minded philosophy with some ironic levity. Overall, she treats the series as a ‘alchemy manual’, a set of practical experiments related to the visual meaning of photography and its translation”.

Katherine Oktober Matthews  
GUP Magazine Chief Editor





17.2.-12.3.2017  
EMPTY EXPECTATIONS  
BY KSENIA YURKOVA







## Empty Expectations Vol.2

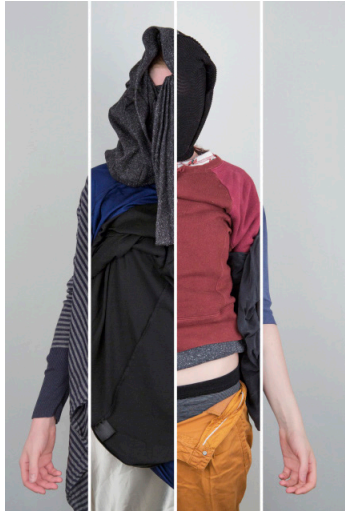
Like the first, Empty Expectations Vol.2 is a logical continuation of witnessing for the condition of the gradual destruction and transformation of the self-conception and personal relations, through the materiality of visual mediums. Like a human being which consists of about thirty non-organic chemical elements ultimately decays to create new life forms, the human relations experience the same way of disintegration and the states of aggregation changes by being burnt or frozen. Decaying into the basic elements to find themselves in the new sequences.

Project:

- installation
- photography
- video

<https://vimeo.com/214228691>









## Letters For Two, And No-One Else

I'm a product of what others have invested in me. The apriority of parents, the automation of high school, being in love with university lecturers. In my parents are their parents, in turn, their love, and their blindness. And so on, into the depths – it's all the same. Every artefact from my ancestral tribe built me up. Each led to the unavoidability of my appearance. Every line of the letters of her lover to my mother crystallised her understanding of my future father. Proof by contradiction. All of it came together at one point – in me. I was deprived of the subjunctive. Parents are an authority that can only be shaken with a lot of effort. They shine through in phrases and gestures. If you want to offend someone close to you, compare them with their parents. The goal is dissimilarity. You don't want to be reflected in their eyes. Conclusive liberation comes when they pass on. Then you gain the vision that was taken at birth. These texts are letters to my mother. From different years, roughly from the 1960s to the 1980s. From friends, parents and lovers. The archive was left to me when she died. In my family, it wasn't the custom to read letters. Every generation asked the following generation to burn all their correspondence. But for some reason, nobody ever did this. The letters were stored in a desk drawer. And I inherited them. Since childhood, I've been very curious by nature. I'd peek into others' envelopes. I was told off for doing it. I felt ashamed. I'm still ashamed, but not as often, and not as deeply.

Language: English

ISBN 978-90-821704-2-9 / Dostoevsky Publishing

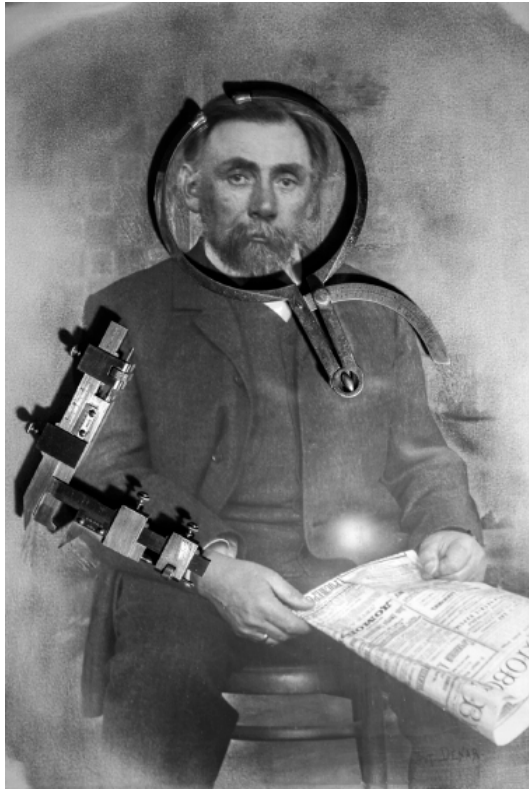
Gomma Grant Winner 2014

Dostoevsky Publishing 2014

100 copies numbered and signed

Hardcover/ 162 pages













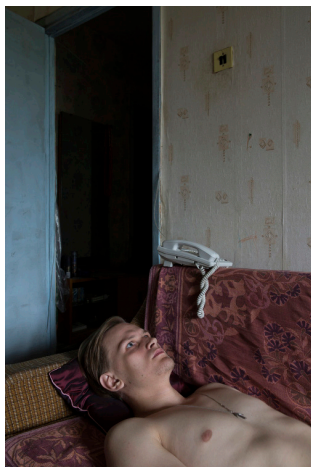
The exhibition in Moscow (Russia), 2015



The exhibition in Lodz (Poland), 2015



The exhibition in Athens (Greece), 2015



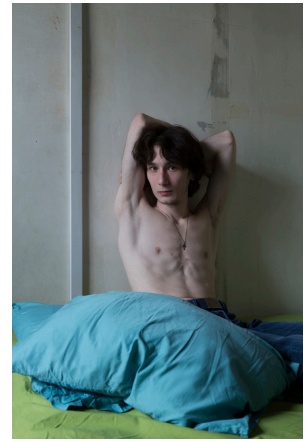
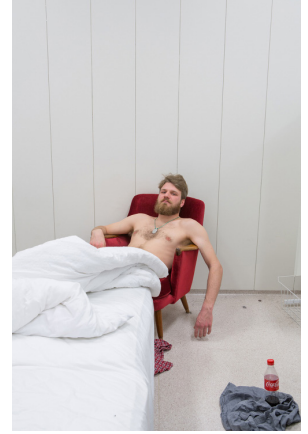
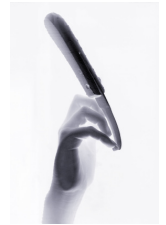
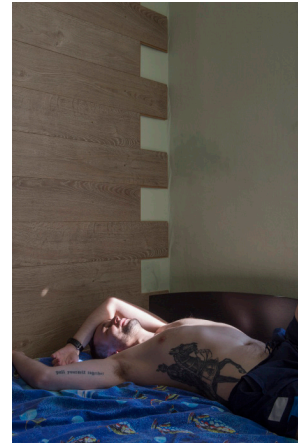
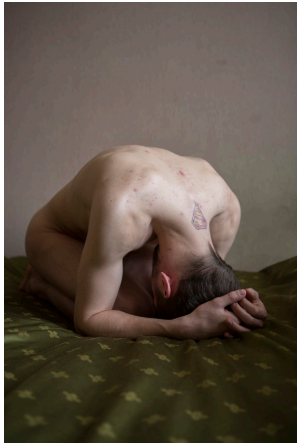
## Superposition

«I'm in a crowded marketplace. I'm passing along an endless row. I'm not picky this time. I'm choosing an image. I'm, too, being chosen. I need to meet a person. I know my intention. I need to know this person's intention. I know he would keep himself in a safe zone. He would see me at his place. He would pose me in his common environment. He needs a presence of another person looking at him. He needs a presence of another person to pose. A person would be placed in a centre; I'd be hiding behind. He could stop anytime he liked. Communication could be symmetrical. Phallogentric communication could be symmetrical. Every communication is phallogentric. It feels fine to be alienated from own depiction. Gaze can be not possessive.

I come to a place. I look at a person. We have a short talk. I'm preparing. I let him present himself any way he likes. To choose a sequence. I'm being watched by a person. It takes time. I start to contemplate his forehead. Apparently, he does the same. In an hour I'm tired and frustrated. I need a reward. Anybody would need in my place».

This project approaches the topic of relations and reliance through the contemporary social media, which can give one an illusion of safety and closeness from the one hand, and may seem an exploitative non-empathetic game from the other. I am exploring the young people aged 25-45 in different countries: their intentions, behaviour, expectations and readiness to interact and demonstrate themselves. This strictly framed communication lifts a question of gaze: it's dominance, reflection, and exploiting aspect.









## Two or Three Approaches to a Landscape

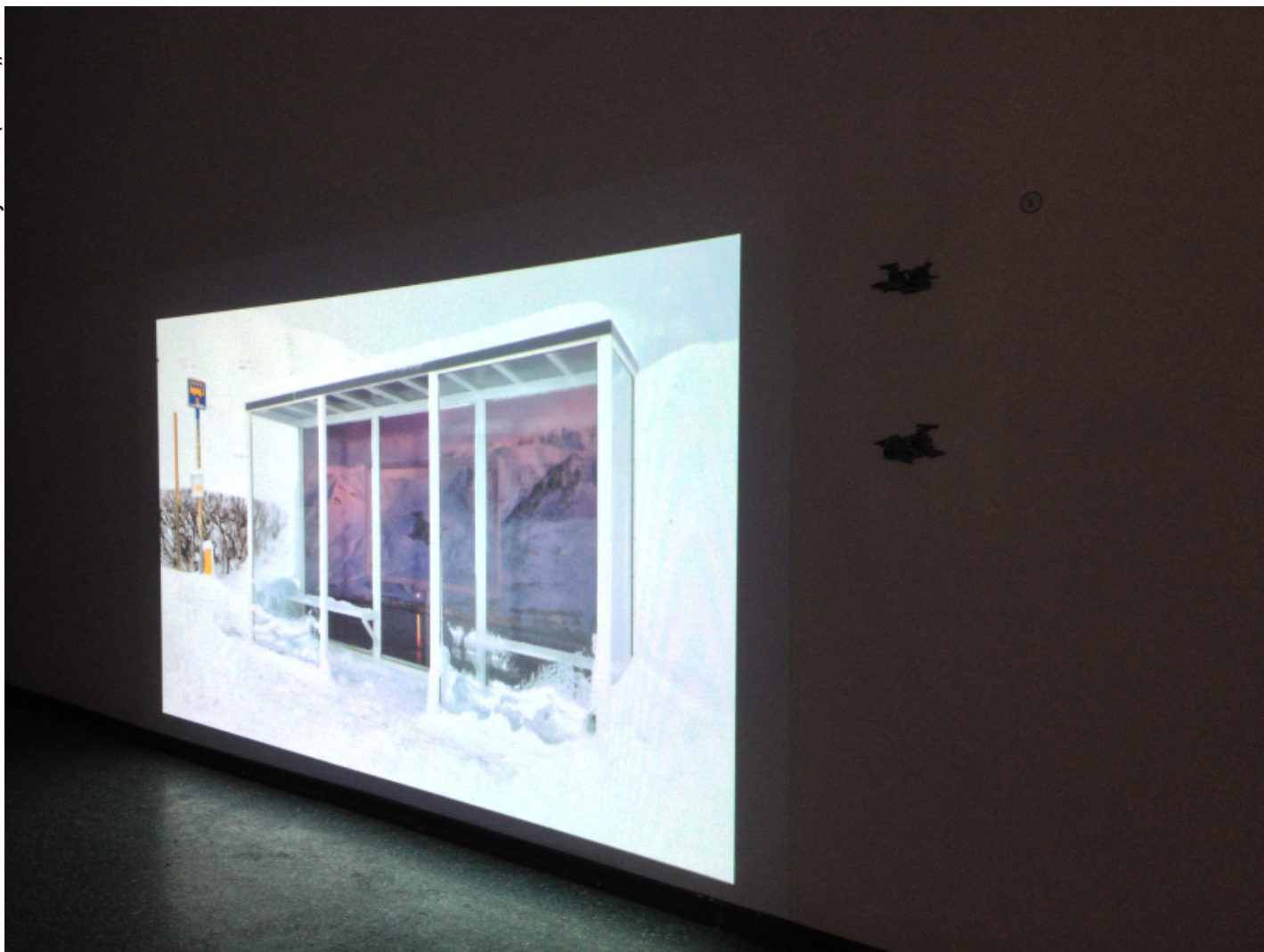
As a starting point, I take the famous concept by Alfred Korzybski – the map is not the territory – and adjust it in an ironic way, where the map is not the map, and the territory is not the territory. I do not move further to hyperreality, maybe just mention it. My work is dedicated to a pre-linguistic (or non-linguistic) state of being in time and space. Finding oneself being locked and overwhelmed by an unknown landscape, which borders are unmeasurable due to limited vision and truncated perspective. The word “habitus” can perfectly describe this disturbing state of a nonrejected stage. Habitus contains its matter of time – cyclic, repeated and self-contained construction. This reminds mythological approach where time is transcribed as a transit condition or transcendence of events.

Mythological undertext appears to be the main economic resource of the country and is imported accompanied with natural wonders or supernatural landscapes. This positively affects on annual touristic flow in a high season increasing the number of inhabitants thrice. Mythological consciousness (the mixture of the idea of high technological, ecological industry, in reality, seemed as plants producing noise and steam, with the persuasion in existing of invisible people living in stones) of an average islander – an innocent manipulation, multiplied in mass media with editorials about unseen gender equality or positive experience of economic crisis overcoming.

Pierre Bourdieu defining the term frames says the conditioned and conditional freedom provided by habitus is as remote from the creation of unpredictable novelty as it is a simple mechanical reproduction of the original conditioning.



The exhibition in Olafsfjordsdur (Iceland), 2016



The exhibition in Akureiry (Iceland), 2016



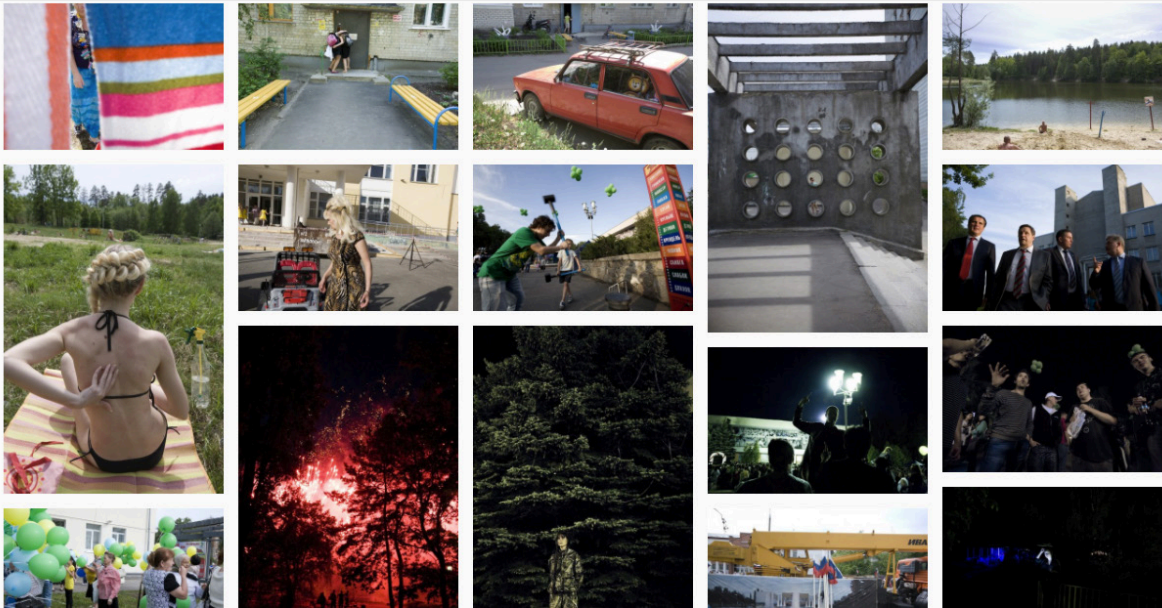


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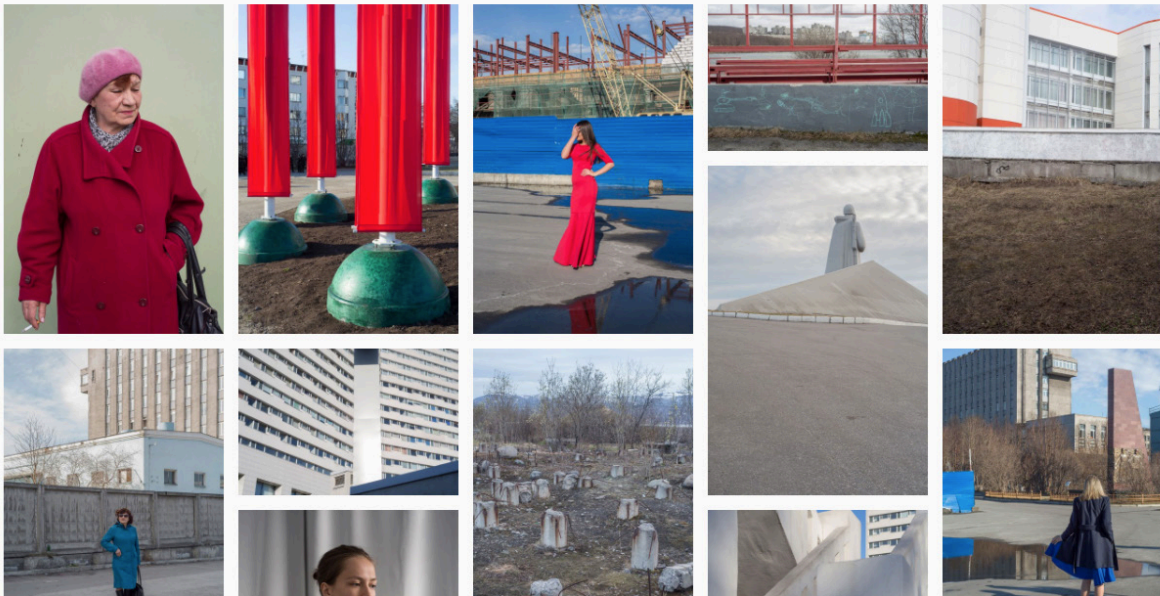


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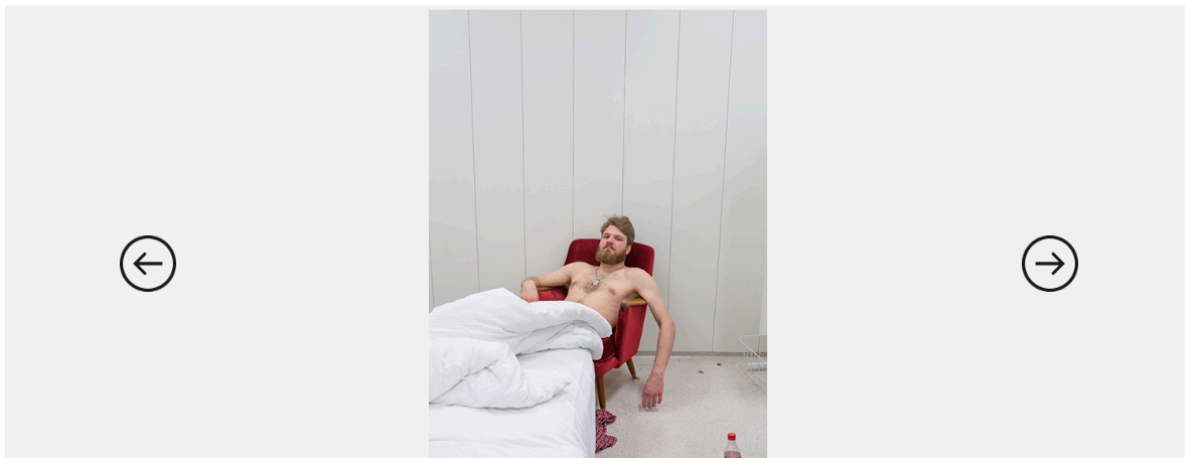
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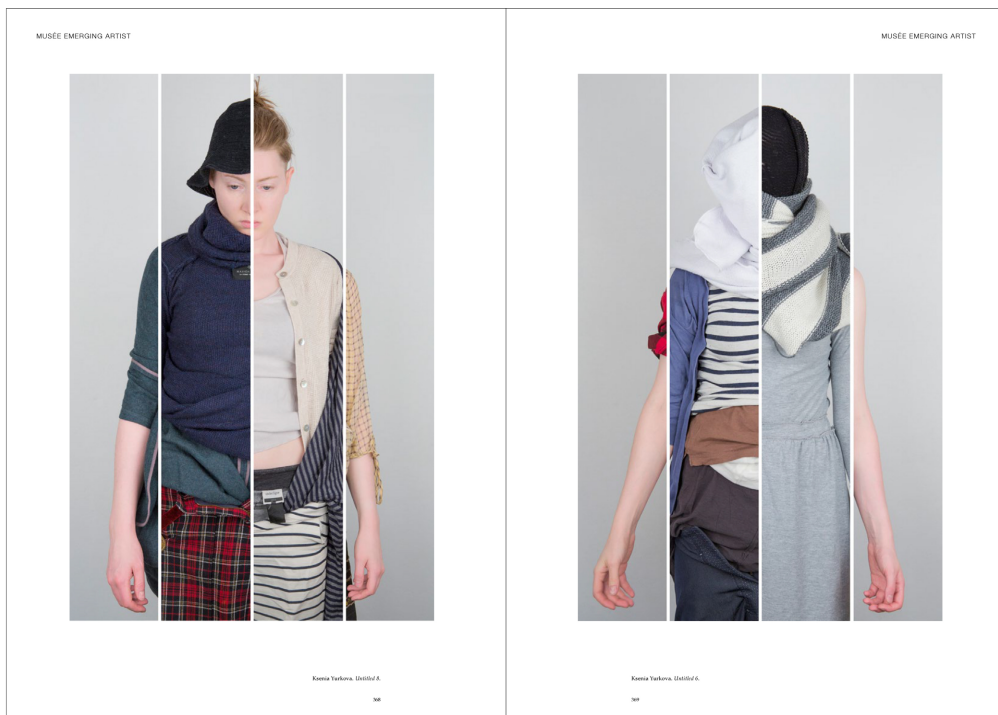
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