

MARINA ISTOMINA

is an artist working with studies of memory, trauma and particularly with traumatic experience. As she is from Siberia (North Russia), she creates the projects closely with local context and relevant Siberian issues. Her practice often based on interviews and archives, embodied through visual images. In 2015 she graduated in Cultural Studies from the Higher School of Economics (Moscow) and in 2019 she completed the course *Experiences of Contemporary Photography* at Docdocdoc School of Contemporary Photography (St. Petersburg). Nominated for Futures Talents 2021. The artist lives and works in Ust-Kut, Irkutsk region (Russia).

PUBLICATIONS

Suffocation project

Siberia's mighty forests are ablaze: is photography futile in the face of such disaster? (The Calvert Journal)

<https://www.calvertjournal.com/features/show/11352/siberia-mighty-forests-are-ablaze-are-disaster-photography-futile>

Удушье. Огонь и смог в Иркутской области (Republic)

<https://republic.ru/posts/94731>

The New East Photoprize 2020 (The Guardian)

https://www.theguardian.com/world/gallery/2020/nov/03/the-new-east-photo-prize-2020-shortlist-in-pictures?fbclid=IwAR1f7qFQ_1Beyk3sKZzABrYeZEkvUTazCGPMB3Ww6lb4g2j70PAsZAIz0FM

FUTURES talents 2021 (FUTURES)

<https://www.futures-photography.com/artists/marina-istomina>

Suffocation profile (Urbanautica)

<https://urbanautica.com/portfolio/suffocation/545>

Suffocation profile (PHROOM)

<https://phroommagazine.com/marina-istomina/>

Photographer's Marina Istomina's modern fairytale delves into Siberia's urgent wildfire crisis (The Calvert Journal)

<https://www.calvertjournal.com/features/show/12504/new-east-photo-prize-marina-istominas-modern-fairytale-siberia-urgent-wildfire-crisis>

Krysha project

Egy súlyos gyerekkori trauma utóélete – Válogatás Marina Istomina Krisa című díjnyertes sorozatából (PUNKT)

<https://punkt.hu/2022/04/27/egy-sulyos-gyerekkori-trauma-utoelete-valogat-as-marina-istomina-krisa-cimu-dijnyertes-sorozatabol/>

A Siberian photographer contemplates life in an isolated place (The Calvert Journal)

<https://www.calvertjournal.com/articles/show/11674/siberian-photographer-marina-istomina>

Krysha profile (Curated)

<https://www.calvertjournal.com/marina-istomina-curated-russia-z>

Крыша: Воображаемое свидетельство преступления (Makers of Siberia)

<https://makersofsiberia.com/zhurnal/krysha.html>

«Крыша»: зачем фотограф из Усть-Кута сделала фотопроjekt об убийстве местного авторитета (Верблюды в огне)

<https://verbludvogne.ru/articles/krysha-zachem-fotograf-iz-ust-kuta-sdelala-fotoprojekt-ob-ubijstve-mestnogo-avtoriteta/>

PRINTS FOR SALE



Print from the series Suffocation, 2021

90*60

2/5 + 3 AP

1300 euro



Print from the series Suffocation, 2021

90*60

1/5 + 1 AP

993 euro

PRINTS FOR SALE



Print from the series Suffocation, 2021

Aluminium frame

60*40

1/5 + 3 AP

993 euro



Print from the series Suffocation, 2021

Aluminium frame

50*33

1/5 + 3 AP

890 euro

AIKTA

2021-ongoing project

I stood in the middle of the village and looked across the river. The mountain river Tayura rushed as time. Right to left, always and forever – right to the left. In the past, the Tungus (Evenks), an indigenous ethnic group who inhabited Eastern and Western Siberia. Now there is a lingering silence, the ground holds the memory of the murders that happened here. River, hazel trees, grass by the river, house. Blood, water, blood, water.

The place took everyone and gradually dissolving into time. Cultural rituals and the features so thoroughly described in research sources on Evenks culture that I was trying to find were no longer present here. Everything has been squeezed out, erased, sacrificed. Culture, erased by humanity, invariably becoming hostage to concepts of appropriation, power and force.

– What do you remember about this place?

– This place is the only one.

I remember red colour.

My grandfather could only recognise red, so he always dressed me in red clothes.

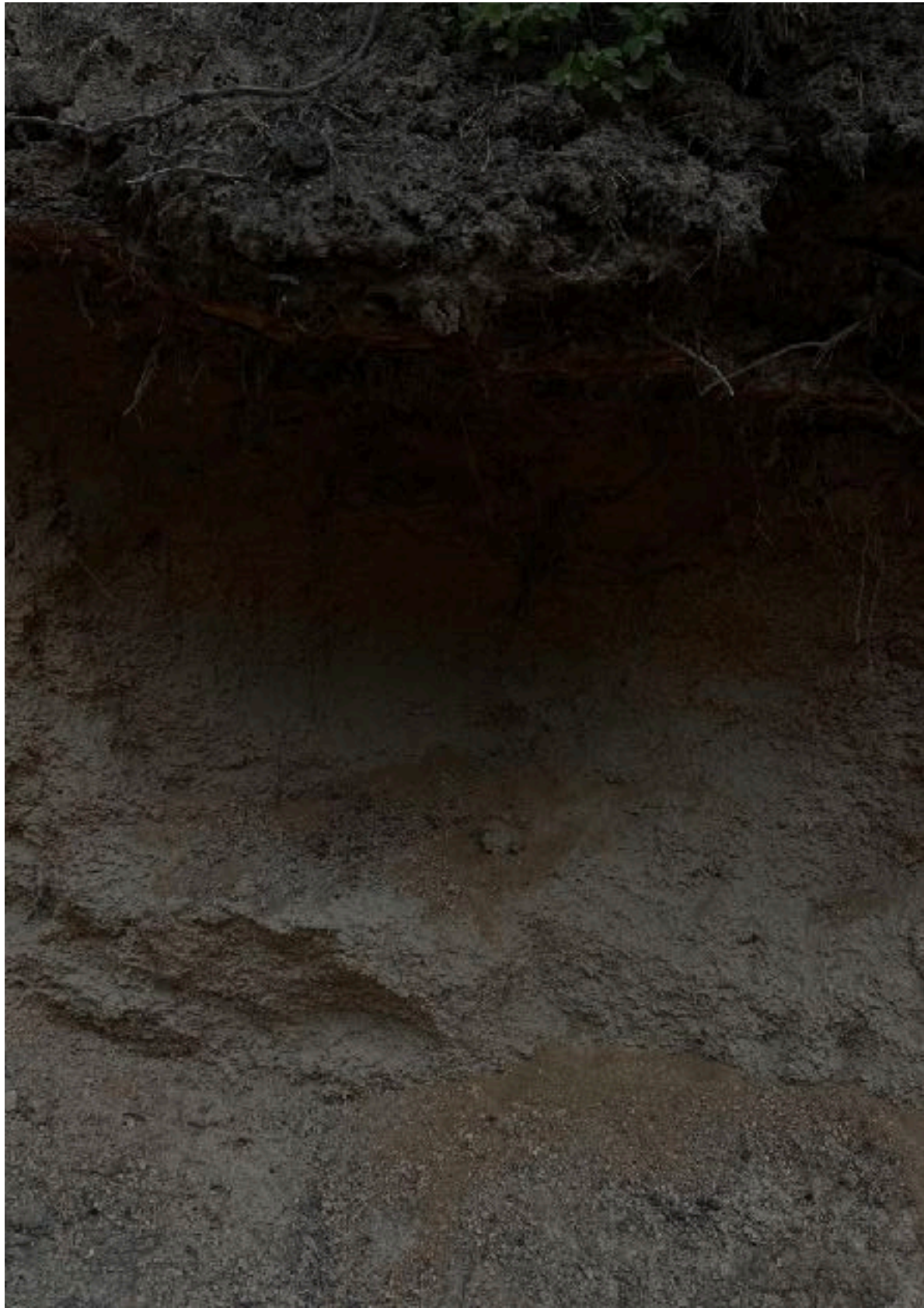
Medium :
photography



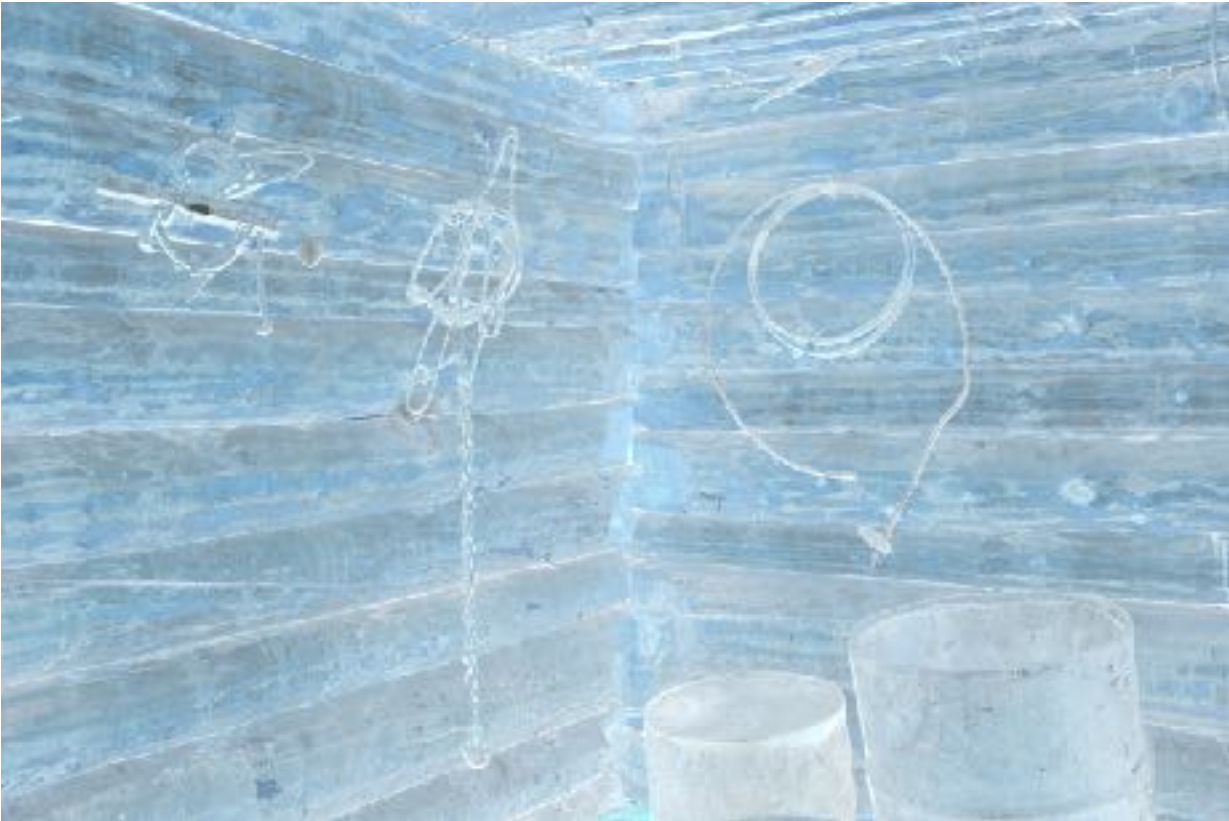






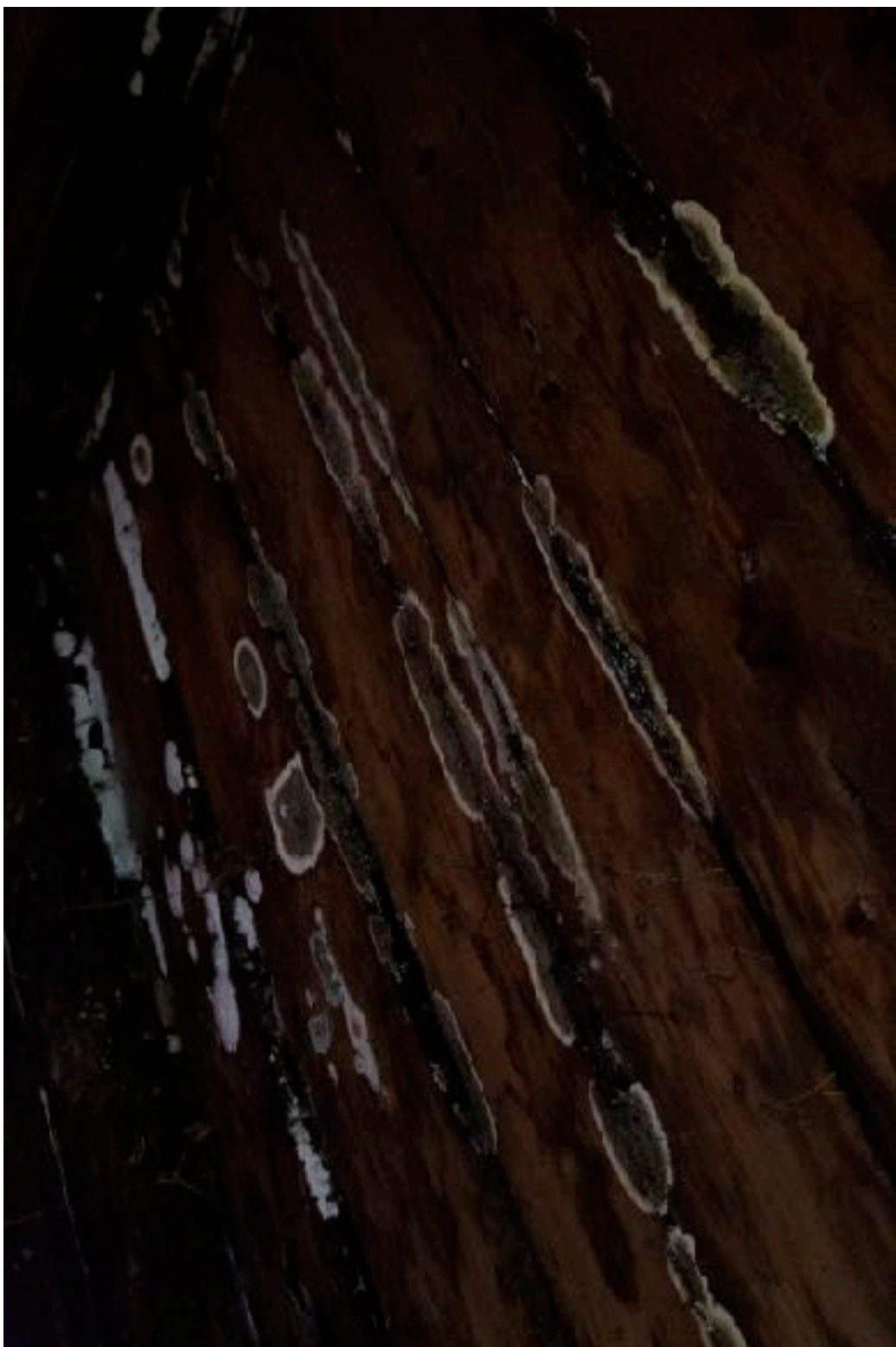














MY FATHER IS AN APPLE

2019-2023

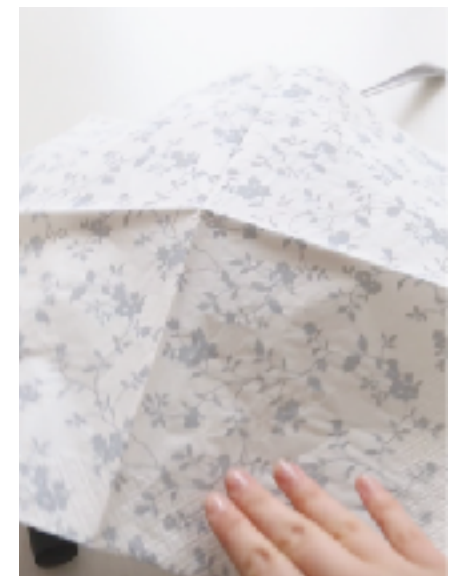
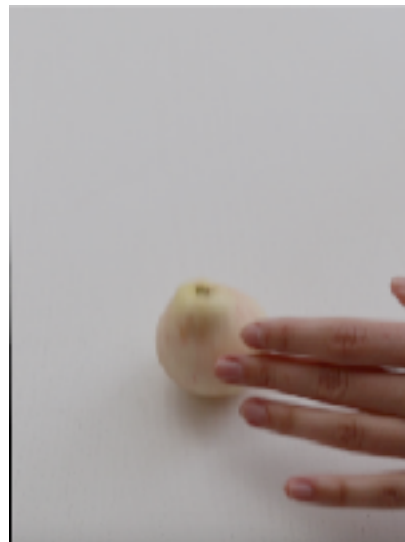
One day I felt a familiar apple aroma. I hadn't met it a lot of years.

Until I was 18, every autumn I would get a bag of dried apples from the closed city of Sarov - it was "hello" from my father's side. My father and mother broke up when I was 4 years old, my father left our home in Siberia after the divorce. All I remembered about him and my grandmother was dried apples in a white sack. When I turned 18, something stopped.

After many years, I decided to call myself and visit my father and grandmother in Sarov. I waited six months for a pass to a closed city, during this period my grandmother died. By the time I arrived, there were three people lying in deep holes in the cemetery. I stood in front of them as the granddaughter of a man who died five years after being exposed to radiation during the first nuclear bomb test, as the granddaughter of a teacher of Russian and literature. Alive and dead, we leaned on the land surrounded by wire. Small deaths led to big ones, the magic apples were becoming rotten, the world is dissolving.

Medium :
photography
aroma
video





VIDEO IS HERE

<https://www.youtube.com/watch?v=hJm73omd2tU>



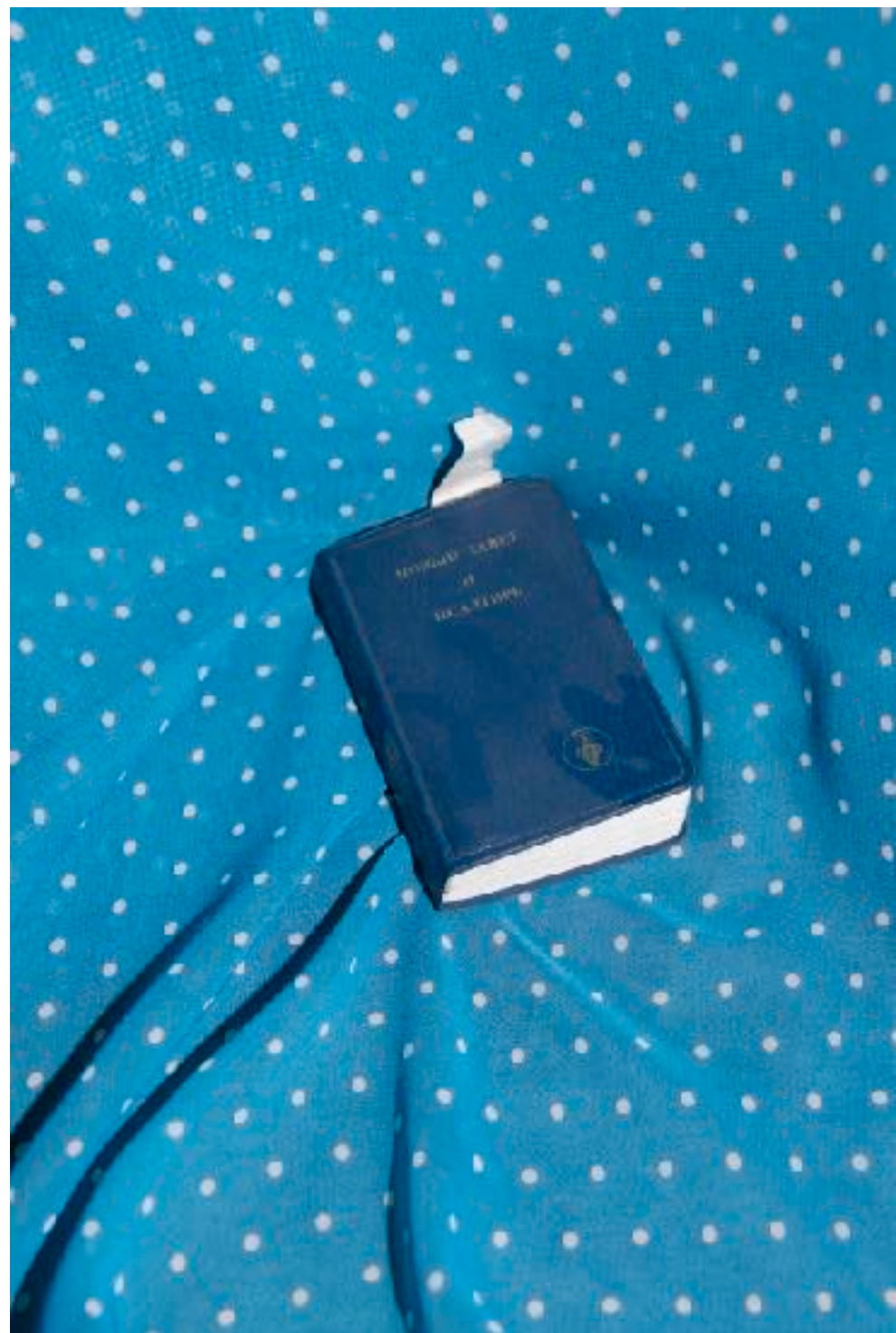


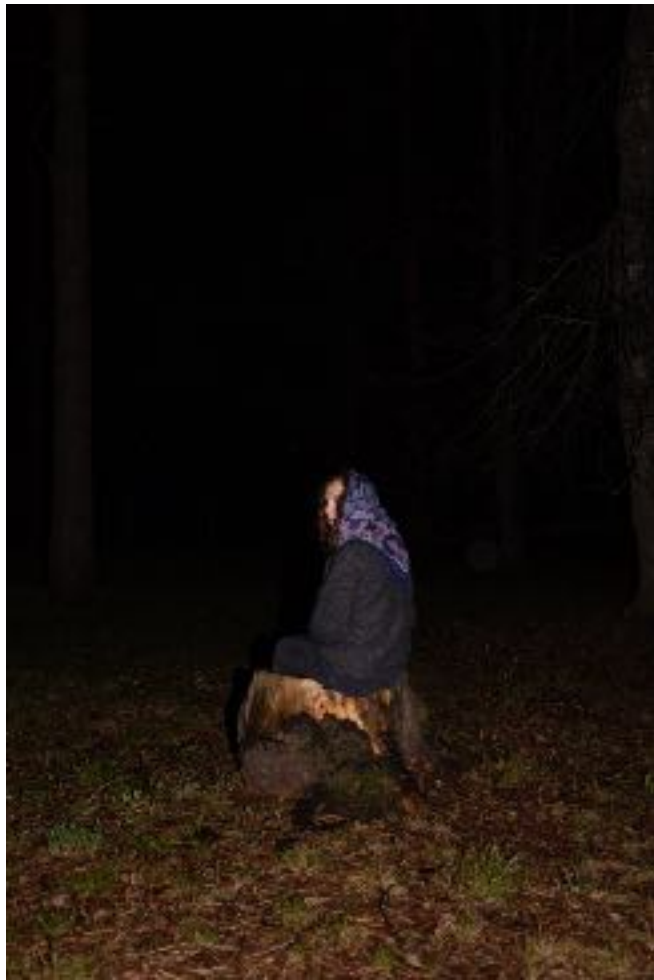








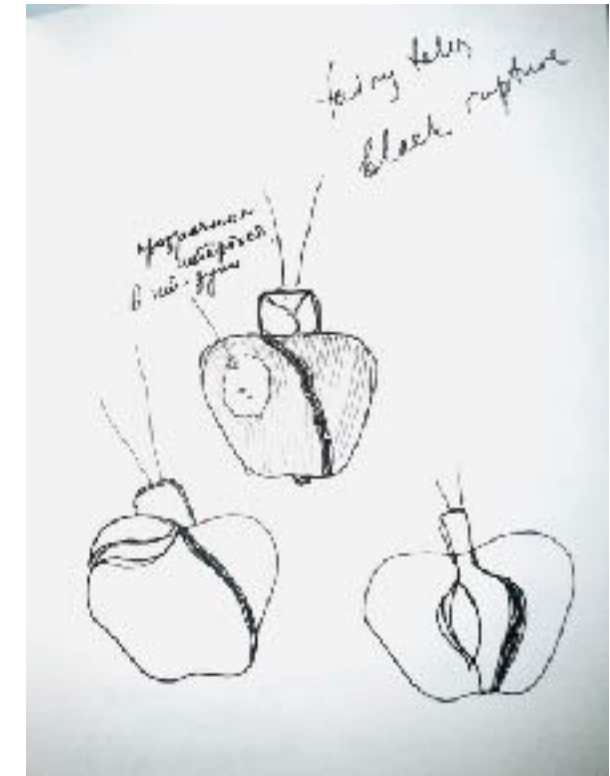






The fragrance was designed to appeal to the affect of the memory with which the project began. Layers of fragrance unfold over time (15-20 minutes) and can be presented on paper or photographs, which the visitor receives upon entering the exhibition.

Perfumer: Ivan Yakimov | Perfume Project



pendant with scent



2022 Uglycute studio, Stockholm

SUFFOCATION

2019-2020

*Be fertile, be laughing, train a good hunter for God,
take care of your husband (originally: 'hold him in your arms'),
bring up your child well, let him have plenty of fire.*
A Tungusic shaman incantation, XVII century

We would wake up and not see a thing. The smell of burning filled my nose. Helicopters were hovering in the air like wagtails, I was gathering dead insects. It seemed to me that the city was like them – struggling to breathe, yet somehow still alive.

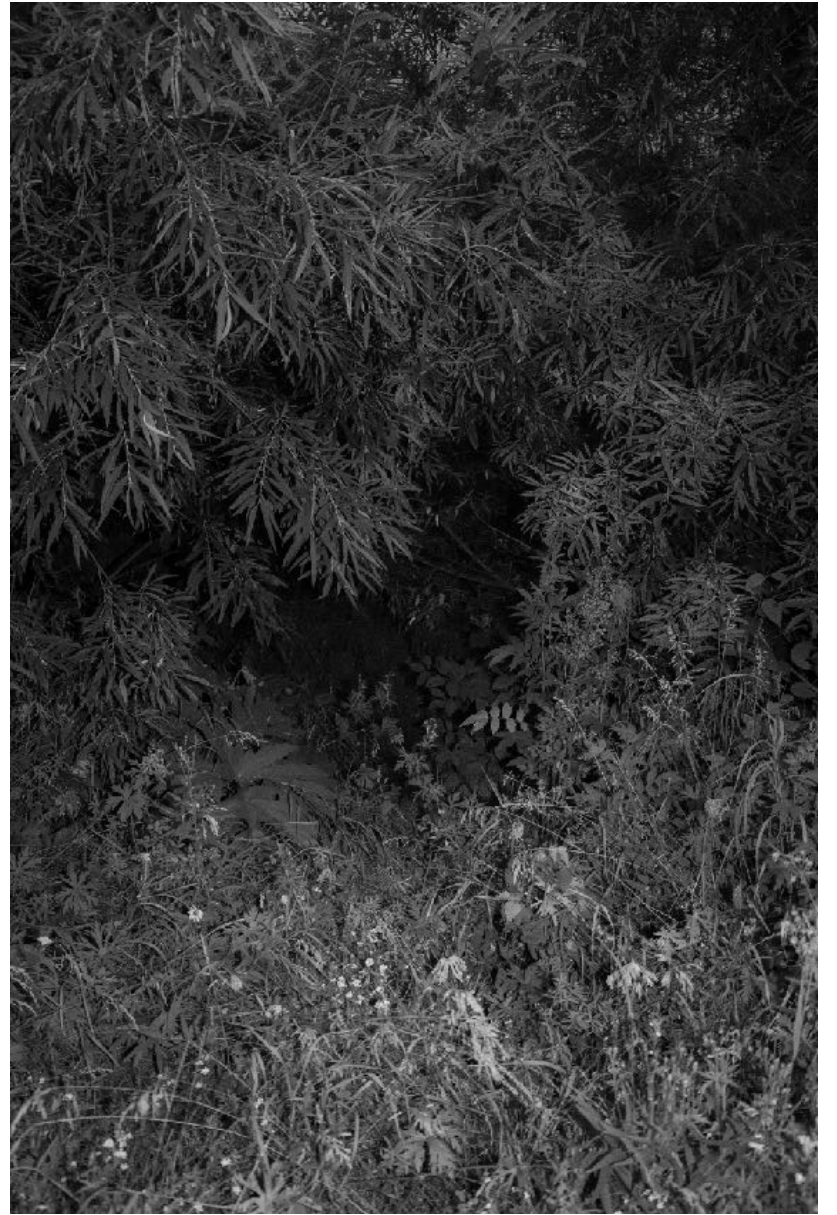
In 2019 more than 14,000 wildfires occurred in Russia. By the end of the season, 277 criminal investigations had been initiated. One-fifth of the fires spread through Siberia and Irkutsk region where the forest that belonged to nobody was turned into a political game board. The photos in the news depict green wood burst by red flames, but they almost never show particular individuals responsible for setting the forest on fire, supporting illegal deforestation and seizing the seemingly untouched area. Media photography, being in charge of representing the problem worldwide, becomes the evidence of concealed incidents where the key figures are men: legislators, ministers, hunters, foresters, firefighters and criminal groups leaders.

Turning conventional masculine roles upside-down, imparting the strength, that is normally stays unseen, into feminine, I am confronting rational with emotional, religious with scientific, real and imaginary. Three women – a scientist, a shaman and a wildfires witness – are playing out a common situation as masterful tricksters. A situation where one can find archetypes of potential malefactors who have something to do with bureaucracy, politics and mythology. Connecting a number of time periods and historical contexts, three heroines explore on different levels the issue of intentional burning, taking the attention back not only to the problem and consequences of wildfires, but also to the hidden reasons of their emergence.

M e d i u m :
photography
archival images
sound

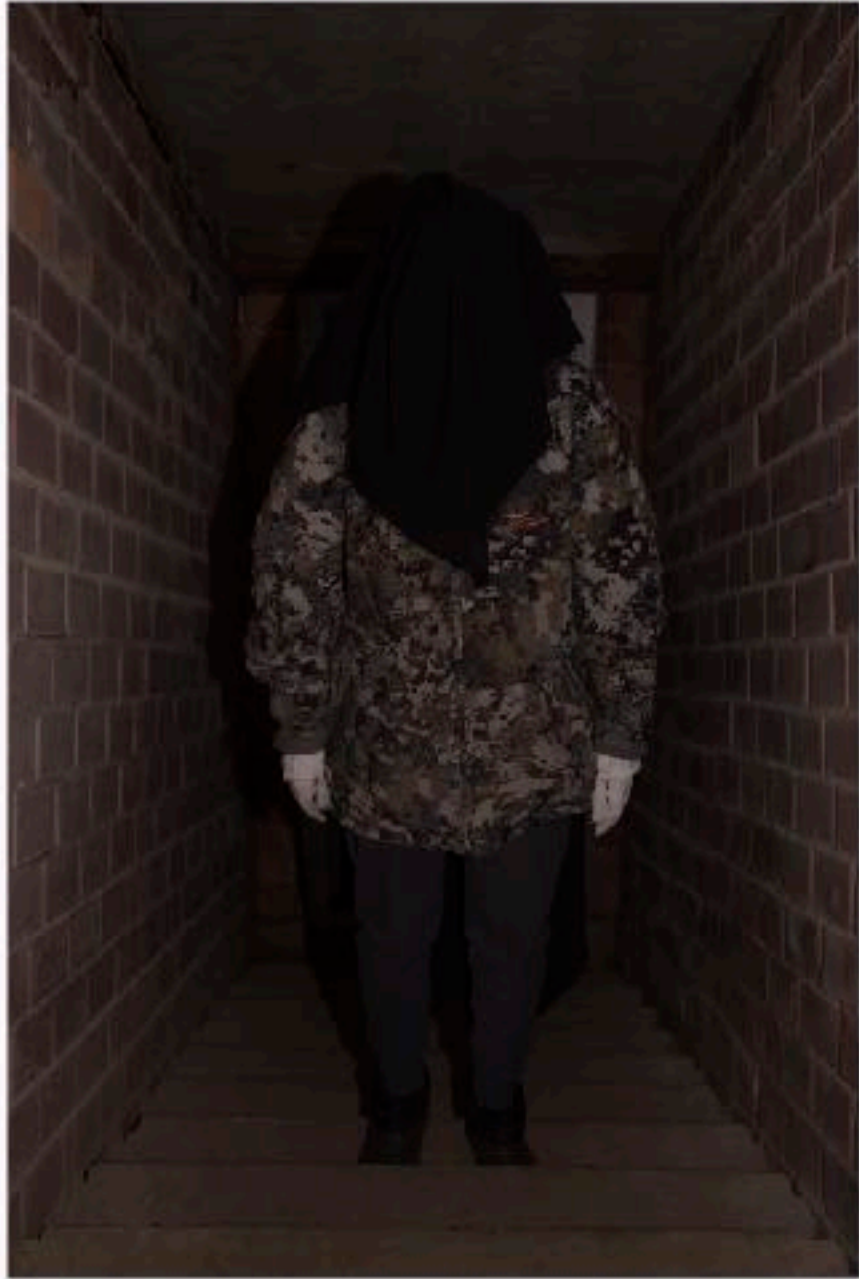








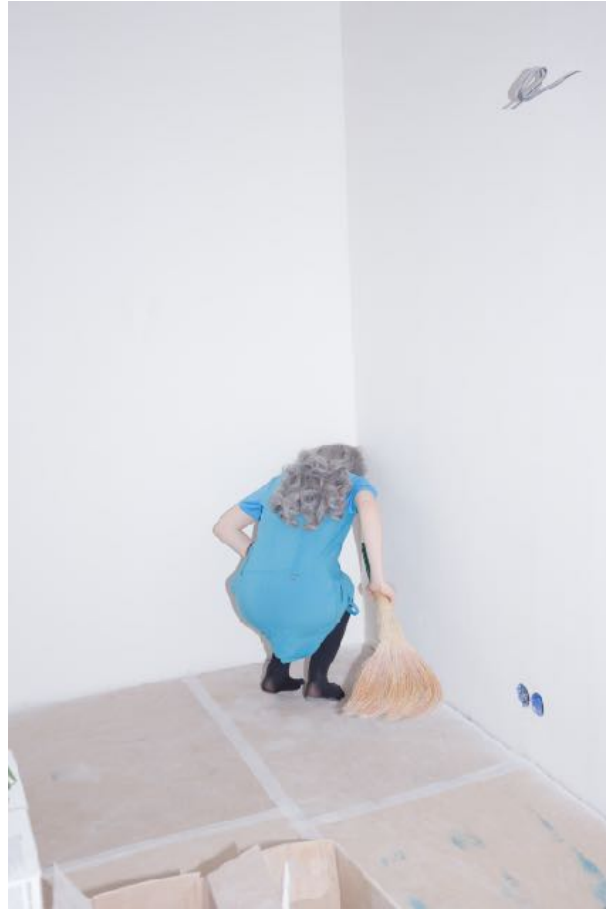


















2021 Assuming Distance: Speculations, Fakes, and Predictions in the Age of the Coronacene'
(Garage Museum of Contemporary Art, Moscow, Russia)

Photo: Ivan Erofeev



2021 Suffocation, Krakow Show OFF Section (Krakow, Poland)

KRYSHA

2018-2021

Ust-Kut, Siberia. Spring 2003. I'm 10 years old.

A phone rings and we learn that a day earlier several men were killed on a suburban highway as a result of a fire opened on two cars. One of the victims was the leader of a local organised crime group nicknamed the King.

Same evening I started looking for my own private sniper.

At that time, in Russia it was virtually impossible to conduct business without protection of and from criminals, and in our small Siberian city, the King was krysha of many private entrepreneurs, including my stepfather. With Krysha's death, the authority lost its corporeality, and the law got reduced to a symbol referring to its own structural lack, to the error within the system and to the absence of a protective mechanism. Everything about the surrounding –the quiet conversations of the adults behind the half-open doors, the anxious look captured on their faces, and the streets that seemed to be emptied at once–let my fear out, which was spreading out in space like a sticky foul-smelling substance.

I used to be a regular guest at the King's place, I remember the old-fashioned stove in the corner and the big icons on the walls, I would easily recognise the arch where his brother had disappeared in the dark, I could still hear his mother's frantic crying and I had never seen such high tombstones. Fear was nagging at me, crawling under my skin. At home, I would meticulously research the best shooting location from where it would have been possible to attack me, and as a consequence search for the hideout. I was preparing, I thought that what had happened would leave its mark on me, or perhaps it already did, and I just couldn't figure it out. One crime inevitably leads to another, and I felt like a witness, who had to be gotten rid of. What did I see and what did I know?

Medium :
photography
archival
images

★

The term krysha literally meaning “roof” has become widely used in Russia over the past 30 years. The breakdown of law and order in post-Soviet states created a conducive environment for the expansion of criminal organisations varying in sizes and scales of affiliation to the state apparatuses. Essentially, krysha was a key phenomenon in newly-formed and largely corrupt society in Russia and referred to the private protection of people and small business’ from racketeers. In practice, however, the latter was highly indistinguishable from krysha, since protection was also realised by the racketeers, usually from the competing gangs.





ТРУПЫ НА ДОРОГЕ

23 мая в результате нападения погибли три человека

23 мая в 7 часов 40 минут в дорожно-транспортном происшествии на перекрестке трамвайных путей на 58 километре от

Тодросови Мет-Бут—Шивахана об-
разованы группы людей и две автома-
шины. Исполнение танца было от-
личным. (См. фото в газ. «Народ»

Вик отдела внутренних дел М. А. Халтаев. — Тело пролегло в шах и результаты экспертизы пока получить не удалось. Были опознаны: — 35-летний Сергей Коркин, Владимир Голубев (1964 года рождения) и Евгений Костюченко (1973 года рождения)...

Господином М.А. Халатникова, по имени которого названа улица, срубленой со стороны Мещеряковского дамского сада "Эрмитаж" № 43-452. При этом не было установлено, что принадлежность бывшей собственности

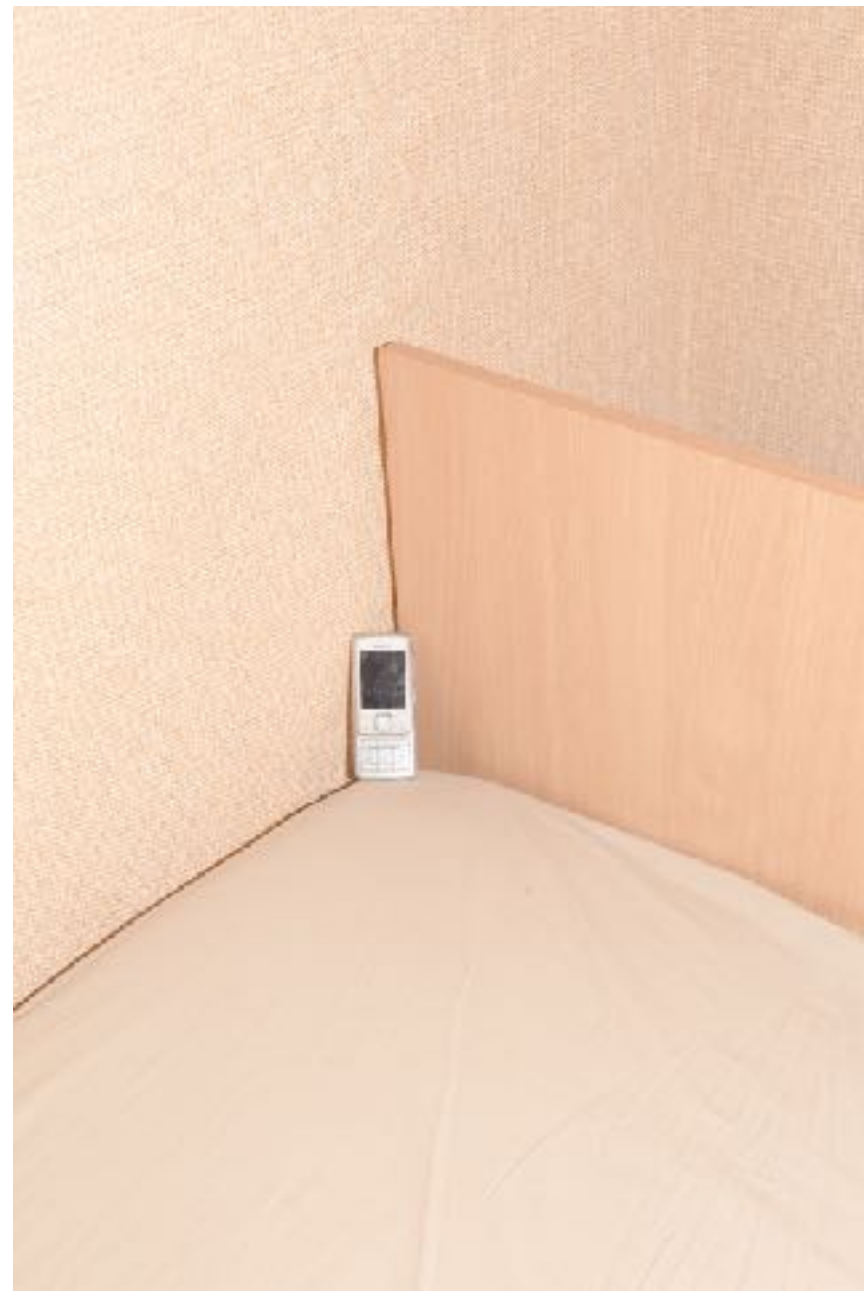
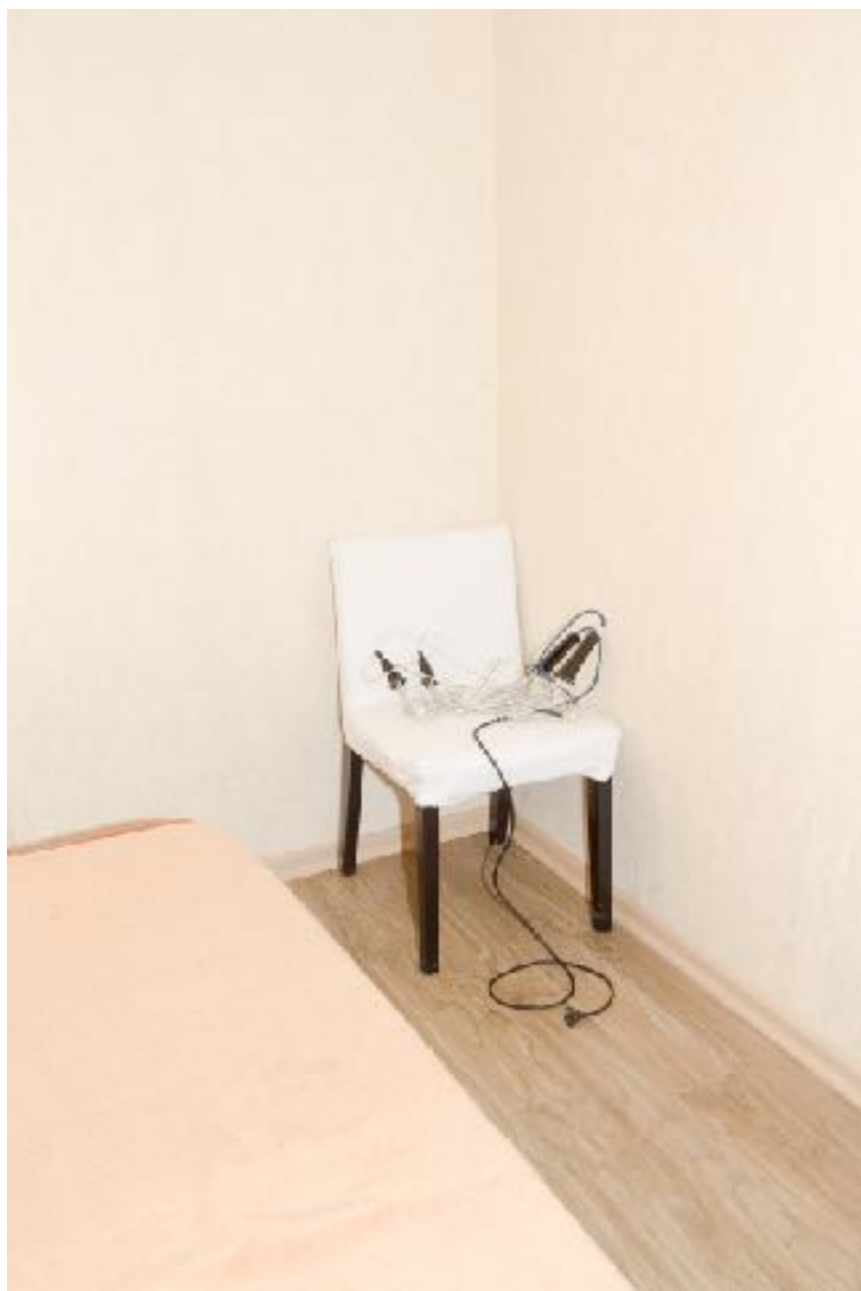
многого, чтобы для жизни был миром, — строило здесь не атомную, а газовую. Кроме того, при этом считалось, что в «ЮЗАС» была вполне хорошая планета. И той же осенью обнаружено четыре единицы спланированного атомного завода.

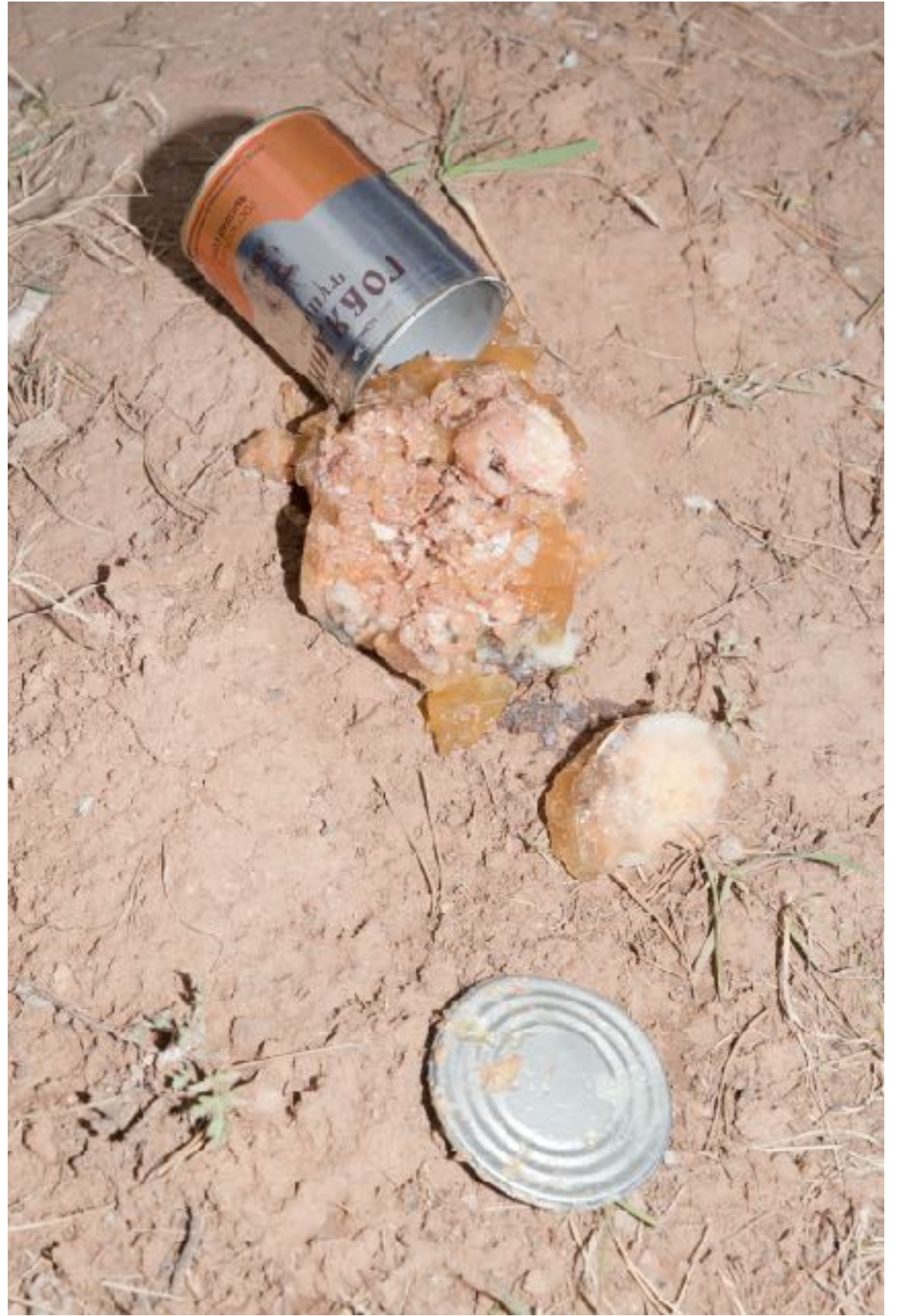
На фоне развитой трещиноватости, характерной для известняков, в известняках вместе с поропиллитом, как установлено топарком, следствием образования минерального вещества — минерала —

Полетник эскадрильи 28 мая напал на п.с. 938. В результате происшествия, по сведениям командира, налетчик попал. Сбит 20 летчик. Правильно определенная причина

Наша работа посвящена исследованию влияния на процесс формирования личности ребенка различных факторов, в частности, фактора семьи. Мы рассмотрим, как семейная среда влияет на развитие ребенка, какие роли играют родители, и как можно оптимизировать семейное воспитание для достижения наилучших результатов. Мы также рассмотрим, как различные культурные и социальные факторы могут влиять на семейное воспитание и развитие ребенка.

Hz 00 00 00.









ИВАНОВ
Владимир Иванович
1947.11.10 - 2001.10.13



КОРОЛЕВ
Сергей Николаевич
1948 - 2001



КОСТЮЧЕНКО
Виталий Викторович
21.11.1975 - 23.03.2003

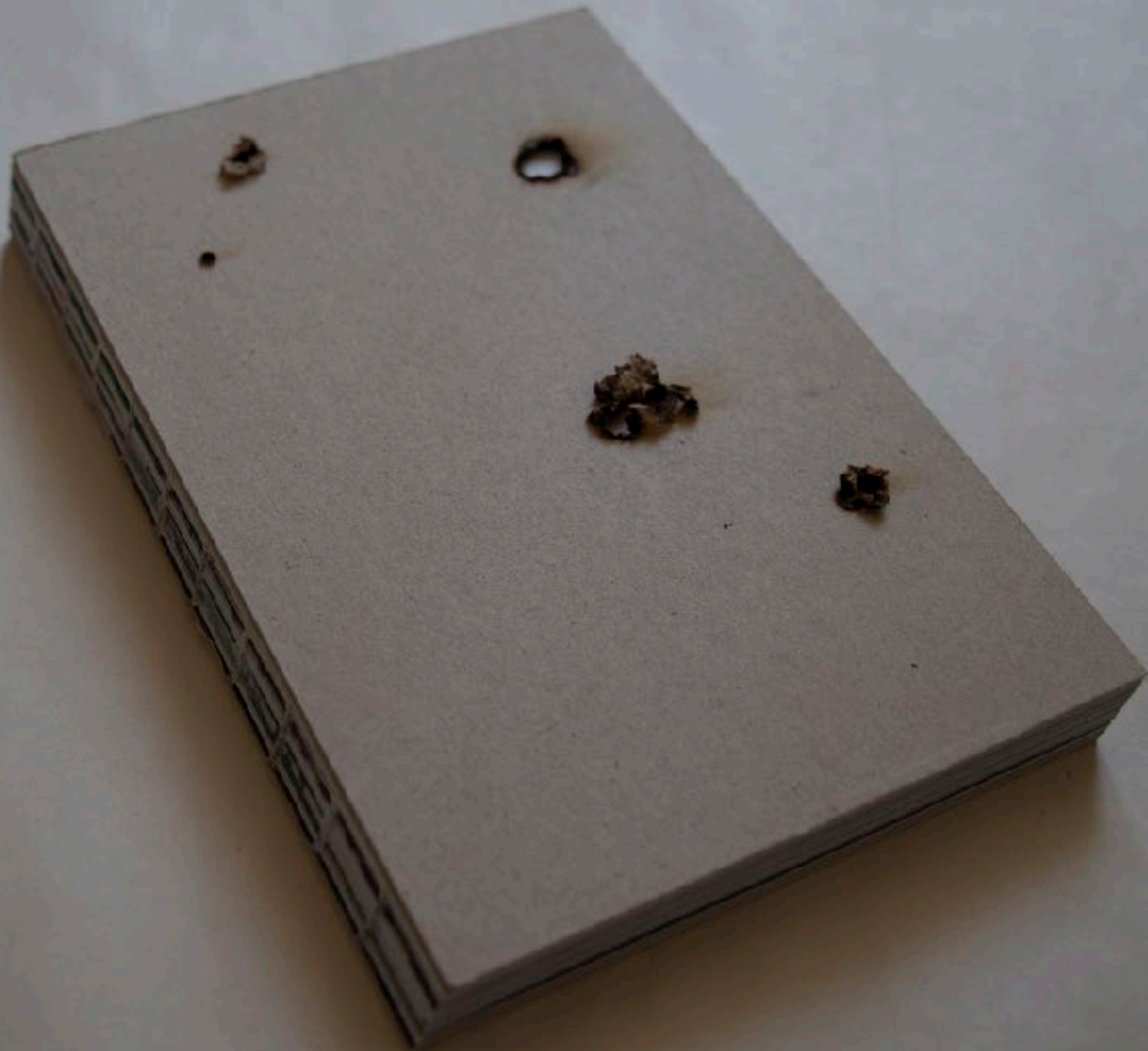
Скромный и умный,
Честный, трудолюбивый,
Всегда готовый.











Link to watch the artist book with this project:
<https://www.youtube.com/watch?v=AT7avLeo2TU>



2022 Uglycute studio, Stockholm



2020 Krysha, Ploschad Mira Museum (Krasnoyarsk, Russia)



2020 Krysha, Ploschad Mira Museum (Krasnoyarsk, Russia)

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