

ANASTASIA MISEYKO

Kelsey, in this terrifying world, all we have are the connections that we make.

Born in Ukraine in the mid-1990s and raised in Spain from early childhood, my work often begins from a place long familiar to me: movement—not just across borders, but across languages, systems of meaning, ways of remembering, and uncertain definitions of "home". My practice operates at the intersection of photography, writing, and visual research, using both image and text as parallel modes of inquiry into the shifting relationships between memory, identity, and belonging. I work through sustained, research-driven processes that incorporate fieldwork, embodied methodologies, and long-term observation. I position myself not just as photographer and writer, but as participant, subject, and mediator. I use text and image as relational, partly performative tools—not as mere documentation, but as gestures of proximity. They invite attention, presence, and being-with, while also questioning authorship, framing, and distance. Working from the "I" allows me to speak to "You." I see the telling of one's story as never entirely autonomous, but always formed in relation. I often work cyclically, through stories that resist linear structure and unfold episodically, mirroring the recursive nature of memory and storytelling itself. Repetition becomes both form and method: words, sentences, symbols, and images reappear—not only as stylistic echoes, but to test how meaning shifts through return. Ultimately, my work argues that in this process of relational telling and retelling, the autobiographical act itself becomes a way of belonging.

WEBSITES

Personal website.

anastasiamiseyko.com

REPHRASE is a media platform that amplifies fresh, under-represented perspectives by publishing both Dutch- and English-language texts from writers around the world, where I had the honor to publish an extract of my thesis in collaboration with MigraVoice.

www.rephrasemag.com/wereld-en-actie/migravoic-shifting-the-migration-narrative

PhotoVogue is a global image-platform powered by Vogue that curates and amplifies emerging photographers and under-represented visual voices, offering both a database of standout image-makers and opportunities for editorial exposure. A collaborative project was published there, among other photographic entries.

www.vogue.com/article/summer-flashbacks-in-a-melancholic-series-nothing-is-permanent-by-anastasia-miseyko-and-pietro-bucciarelli

The Philosophy and Photography Lab brings together lens-based artists and philosophers in small-group collaborative projects, where visual practice meets philosophical inquiry to generate both artwork and critical reflection. The result of my field work in Thessaloniki was published there.

phlsph-lab.com/talk/fragments-in-transit/

On the Scales of the Photographic: PH LS PH + Commissioned workshop by the MA of the Royal Academy of Art, The Hague (KABK).

phlsph-lab.com/work/

Various photographs published in Die Zeit.

www.zeit.de/familie/2025-05/vaterqualitaeten-beziehung-fairness-kommunikation-kinder

Various photographs published in Atmos.

atmos.earth/political-landscapes/productivity-culture-ableism-ecofeminism-capitalism-the-slow-grind/

A photograph for The Atlantic.

www.theatlantic.com/books/archive/2024/09/poem-howard-altmann-fog/679920/

An artist feature/spotlight on Booooooom.

www.booooooom.com/2023/02/23/photographer-spotlight-anastasia-miseyko/

A photograph for Harvard Business Manager Magazin

www.manager-magazin.de/hbm/selbstmanagement/selbstblockaden-wie-traumatische-erfahrungen-die-karriere-beeinflussen-koennen-a-b8acbec6-df24-4e9c-8493-bce88d096441

A collaborative project was published/featured on PHROOM.

phroomplatform.com/anastasia-miseyko-pietro-bucciarelli/

A photograph for Philosophie Magazin.

www.philomag.de/artikel/maschinen-ohne-eigenschaften

An artist feature/spotlight on Der Greif.

dergreif.org/guest-room/christine-marie-serchia--charlotte-jansen

SOCIAL MEDIA

www.instagram.com/anastasiamiseyko/

MEMBER OF A PROFESSIONAL ASSOCIATION/ARTISTS' ASSOCIATION

Connected Archives

EDUCATION

2023 - 2023	Research/philosophical inquiry/photography PHLSPH - Philosophy & Photography Lab
2023 - 2025	MA Photography and Society Den Haag, Koninklijke Academie van Beeldende Kunsten diploma
2018 - 2020	Photojournalism MA Universidad Autónoma de Barcelona diploma

EXHIBITIONS

2025	PUSH PULL SHIFT Živi Atelje DK Zagreb, Croatia Collective exhibition at Živi Atelje in Zagreb, part of a fieldwork research week in Croatia. ziviatelje.dk/en/Group
2025	AS WATER SOFTENS STONES Royal Academy of Art (KABK) The Hague, Netherlands My graduation work, West of the Birch Trees, present in the Graduation Show 2025, held from July 3 to July 8, 2025. anastasiamiseyko.com/installation-views/Group
2024	00:05:59' Gallery Paradise The Hague, Netherlands Collective exhibition in partnership with the Doggerland Foundation and The Embassy Of The North Sea. www.embassyofthenorthsea.com/events/000559-group-exhibition-kabk/Group
2024	FRAGMENTS IN TRANSIT Beetroot Thessaloniki, Greece Can dormant seeds bloom? - Video and performance exhibition presented as part of

a fieldwork research week in Greece. phlsph-lab.com/news/Group

2022 LATER CAME EARLY Fabrica Research Center Exhibition held at Fabrica Research Centre in Treviso, Italy, on February 19, 2022, marking the culmination of my six-month residency. www.behance.net/gallery/138378067/LATER-CAME-EARLY-Exhibition-Group

PROJECTS

2025 West Of The Birch Trees Kirovograd, Jmelnitskiy (Ukraine), La cala de Villajoyosa (Spain), Ukraine anastasiamiseyko.com/west-of-the-birch-trees Born in Ukraine in the mid-1990s and raised in Spain from early childhood, my work often begins from a place long familiar to me: movement—not just across borders, but across languages, systems of meaning, ways of remembering, and uncertain definitions of "home". For many migrants, this movement is not episodic but foundational. As such, the relationship to place is not inherited, but provisional and constructed. West of the Birch Trees explores this tension of "home" as both a longing and a logistical concern, a non-place and a highly contested one—vulnerable to legal precarity, housing insecurity, and a lack of intergenerational rootedness. Structured around several return journeys to Spain and Ukraine, the act of returning, both literal and symbolic, operates as metaphor and method for examining diasporic experience. Throughout my research I position myself as participant, subject, and mediator. The work consists of a multimedia installation and a publication, where photography and writing function as partially performative and relational gestures. West of the Birch Trees suggests that the autobiographical act itself becomes a form of belonging—through cyclical retelling, retranslation, and reorientation, and through the radical acknowledgment that some homes exist most vividly in their absence.

2024 How To Disappear Doggerland Foundation Den Haag, Netherlands www.embassyofthenorthsea.com/events/000559-group-exhibition-kabk/ Sometimes things need to disappear completely to then reappear. HOW TO DISAPPEAR explores The Sea—and specifically Doggerland, the submerged landmass that once connected Britain to continental Europe—as a space of disappearance and imaginative reconstruction. Through images that oscillate between documentation and fiction, I investigate the tension between absence and representation, questioning how we construct meaning in the face of what can no longer be seen, touched, or measured. Using photography and post-production as tools of speculative archaeology, I subtly intervene within seemingly ordinary images—scenarios that quietly disturb our perception of the sea and its histories. The project plays with how we romanticize and misunderstand our natural environments: how we aestheticize the sea while exploiting it, mythologize it while destroying its ecosystems. These photographs are not reconstructions, but meditations on absence, presence, and projection—visual fragments that hint at a submerged past and an equally submerged critique. By embedding strangeness into documentary

INTERNATIONAL EXCHANGES/RESIDENCIES

2026 FOMU - Photo Museum Antwerp Antwerp, Belgium (Starting April 2026) Residency at Fomu, working for Trigger fomu.be/

2023 Habitat Cà de Monti (5Km away from Treviso), Italy A collective residence and workshop for the cultural revitalization of villages, rural, and suburban areas. They are a permanent cult(r)ural settlement and collective workshop carrying participatory practices of living and publishing within and beyond the local scale. I had the pleasure of taking part in their initiative for 8 months. habitattt.it/?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXkzels0_aem_hs408nXY6GagZE19zguyBw

2022 Stichting Benetton Fabrica Research Center Treviso, Italy Fabrica is an interdisciplinary research centre in Treviso, Italy, dedicated to supporting innovative work in photography, design, writing, film, and new media. Through its international residency program, it provides space, mentorship, and resources for emerging artists and researchers under 25. I had the pleasure of taking part in the program in 2022. www.benettongroup.com/en/the-group/profile/fabrica/

2022 Masseria Wave Lecce, Italy One-week artistic residency resulting in contributions to Wave-Zine, a collective publication documenting the site's community and creative practices.

language, I invite viewers to question what they see, what they think they know, and what has already been lost beneath the surface. It is about understanding how deeply human narratives are embedded in landscapes, even those no longer visible—and how art can imagine their echoes into relevance again. A human perspective cannot be escaped. But acknowledging it becomes a method: to reflect, to question, and to propose new relationships with both history and the non-human world.

2024 Nothing is Permanent Photovogue Serra San Quirico , Italy www.vogue.com/article/summer-flashbacks-in-a-melancholic-series-nothing-is-permanent-by-anastasia-miseyko-and-pietro-bucciarelli Nothing is Permanent is a collaborative photographic series with Pietro Bucciarelli that investigates the interplay between memory, intimacy, and the fleeting nature of experience. The project foregrounds the collaborative process itself, intentionally blurring distinctions between author, subject, and observer. By sharing agency and narrative control, the images are neither solely autobiographical nor purely documentary, but instead operate in a relational space where memory and perception are co-constructed. This collaborative methodology challenges conventional notions of authorship and highlights the ethical and aesthetic potential of working "with" rather than "about" a subject.

COMMISSIONS

2024 How To Disappear Doggerland Foundation Den Haag, Netherlands Part of the exhibition 00:05:59', which is planned to be hosted again in The Hague, commissioned by The Embassy of the North Sea and The Doggerland Foundation. doggerland.earth finished

PUBLICATIONS

2025 Dynamic Identities Zagreb Book MA Photogrpahy and Society (MAPS) Den Haag, Netherlands Part of "The Dynamic Identities Zagreb zine" in collaboration with Master's "Photography & Society", KABK (March 2025).

2024 The Overview: Meditations on Nature for a World in Transition. Book Atmos Ltd Defebaugh, Willow. atmos.earth/topic/climate-culture-newsletter-overview/ Featured contributor: one of my photographs appears in The Overview: Meditations on Nature for a World in Transition.

2023 Wave-Zine. Issue 0: The Liberation. Book Masseria Wave Milano, Italy www.lomography.com/meetups/wave-zine-issue-0-the-liberation-launch-event-ev-2njipqn4 A collective photographic publication produced during a one-week residency at Masseria Wave, an experimental cultural project based in a restored 18th-century masseria in Salento. The zine brings together the work of local and invited photographers to explore the site's artistic identity through documentary and interpretive visual approaches. My contribution reflects on the masseria's social environment and its inclusive, community-driven ethos, created through daily fieldwork, conversations, and on-site photographic research.

REPRESENTATION

-- Connected Archives Vienna , Australia <https://www.connected-archives.com>

SECONDARY ART-RELATED ACTIVITIES

2020 - Experience photographer for Airbnb On-going 2025



West Of The Birch Trees, 2025
Fine art Hahnemuhle prints of digital photographs. DiBond mounting (big prints) and passepartout with oak frames (x9 smaller prints). Installation size is approx 5-6 m wide x 4-5 m deep x 2.5-3 m high.



West Of The Birch Trees, 2025
A self-published, hand-bound book, designed collaboratively. The book dimensions are 210x150cm.



West Of The Birch Trees, 2025
Digital photograph.



West Of The Birch Trees, 2025
Digital photograph.



West Of The Birch Trees, 2025
Glitched file from a broken camera.



West Of The Birch Trees, 2025
Digital photograph.



West Of The Birch Trees, 2025
Digital photograph.



Can Dormant Seeds Bloom?, 2024
Video + installation. , Installation size: approx. 220 × 180 cm.



Can Dormant Seeds Bloom, 2024
03:58



West Of The Birch Trees, 2024
Digital photograph.