

ANASTASIA TROSHKOVA

In my artistic practice, I explore the role of the individual within global social patterns and propaganda. Often inspired by personal responses to urgent issues that affect my life, my work examines how larger systems of power and influence shape our perceptions and experiences, inviting viewers to critically engage with their own. I use photography as both a research and communication tool, frequently combining it with video and text or constructing narratives through publications. This multi-layered approach allows me to employ metaphors to examine the complex interplay between medium, personal identity, cultural background, and the socio-political forces that shape our lives. By exploring these themes, I aim to spark meaningful conversations, foster critical thinking, and cultivate empathy. My goal is to raise questions about the systems that govern us and provoke reflection on their influence over our individual choices.

WEBSITES

anastasiatroshkova.cargo.site

SOCIAL MEDIA

instagram.com/anastasia.troshkova/

MAAKT DEEL UIT VAN KUNSTENAARSINITIATIEF / COLLECTIEF / BROEDPLAATS

Komma Collective (KABK), Uzvar Collective

LID VAN BEROEPS- / KUNSTENAARSVERENIGING

Filmwerkplaats.Worm, VROMm2.0

OPLEIDINGEN

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| 2025 - | 16mm film introduction workshop |
| 2025 | Filmwerkplaats, WORM |
| 2024 - | skaltubo, Georgia "WARning the City/Zens" |
| 2024 | performance workshop program CISR
Berlin |
| 2023 - | Sara Swynar, photography masterclass. d. |
| 2023 | Foam Amsterdam |
| 2021 - | Photography, Bachelor Den Haag, |
| 2025 | Koninklijke Academie van Beeldende
Kunsten Diploma behaald |
| 2010 - | Bachelor of Laws Saint-Petersburg State |
| 2014 | University Diploma behaald |

TENTOONSTELLINGEN

- 2025 Graduation Show Koninklijke Academie van Beeldende Kunsten Den Haag, Nederland
graduation.kabk.nl/2025/anastasiia-troshkova
Groep
- 2025 CULTUURHAVEN: Edges Of Proximity West Den Haag Den Haag, Nederland
www.westdenhaag.nl/exhibitions/25_02_Grand_Opening
Groep
- 2024 The Dior Photography and Visual Arts Award for Young Talent LUMA Arles Arles, Frankrijk
www.luma.org/en/arles/our-program/event/prix-dior-2024-621c8925-ffa3-410d-b2bc-e7759065718d.html
Groep
- 2024 Butterfly Was Finding Out Yesterday How to Make Sense of Misunderstandings by Komma Collective The Grey Space in the Middle Den Haag, Nederland
Groep
- 2022 Those Among Us Dutch Design Week Eindhoven, Nederland “Recipes of Displacement” collaborative work made as a part of Uzvar Collective
Groep

PROJECTEN

- 2025 How to Choose a Side of a Circle (2025) Nederland
anastasiatroshkova.cargo.site/Circle I have one impossible desire: I want to know the truth and not be deceived. Over the past years, amidst war, propaganda, and counter-propaganda, this once-naïve wish has turned into a compulsion. In this project, I attempt to show my way of existing within the constant flow of external narratives, interpretations, and violence, to show my way of surviving an informational war within the spectacle of politics. The installation consists of 24 enlarged analogue prints, originally fragments of a single photo taken during a protest in Russia, accompanied by one 16mm video and text animation. The video combines recently captured scenes with digitally manipulated found footage and personal archives, openly constructing and deconstructing meaning simultaneously. The work borrows the typically objective and assertive language of documentary and testimony while subtly undermining the viewer’s trust in what is being shown. How to Choose a Side of the Circle — the circle of narratives, violence and othering — takes shape through slowness: through analogue filming, darkroom printing, and editing. It resists the urge to create and understand quickly. Instead, it functions as a meeting point between author and the viewer. It invites and returns to question the act of seeing itself. How do we choose? What do we believe? And what does it cost to take a position?
- 2025 A Testimony of Birdwatching Nederland
anastasiatroshkova.cargo.site/A-Testimony-of-Birdwatching-copy Commercial unmanned aerial vehicles—commonly known as drones, or ‘birdies’ as frontline soldiers call them—have reshaped how we perceive and interact with the world. You’ve likely come across countless travel blogs or architectural campaigns showcasing stunning bird’s-eye perspectives. But it’s just as likely you’ve encountered the flood of footage from ongoing wars, where these same flying cameras either survey the battlefield or pinpoint targets—and, when

DIY-modified, kill. Over the last decade, small commercial drones—heavily regulated for consumer use under national laws—have enabled remote- controlled violence, transforming modern warfare and battlefield strategy. Yet, they remain in a grey area, lacking specific regulations governing their use in warfare. In this project, the author examines the imagery produced by drones and the realities they depict, highlighting the dissonance between their dual uses by asking questions such as: How can a technology that captures breathtaking visuals also enable cheap, game-like killing? Can drones help operators and investigators reliably distinguish between military targets and civilians? Where do aesthetics and ethics collide within this double-edged lens? Through visual experiments and performative engagement with found footage from ongoing wars, the project challenges the act of spectatorship, urging audiences to reflect on the regulation of contemporary warfare technology and its complex role in both art and society.

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| 2024 | <p>6 days Nederland
 anastasiatroshkova.cargo.site/6-days-copy
 What is “control” when we talk about an addictive mind? “6 Days” is a video performance of the play, which was born in collaboration with playwright Alina Zhurina. The compilation of different experiences, including personal experience of the first days of an artist's sobriety creates the rhythmic ground for performance. The work unravels the power dynamics between control and the self through an intimate exploration of resilience, portraying the inner movements between autonomy and surrender.</p> |
| 2023 | <p>Memory Enforcement Georgië This summer I met a stranger. During a three-hour conversation with Ana on the bus on the way to Tbilisi, I realized that being people of the same generation, and having many common interests, we are separated by belonging to the same historical event - the war. As children, we lived on opposite sides of the demarcation line. I am a citizen of the aggressor country, and my desire to know the truth has always collided with the propaganda narrative I grew up with. With this project, I wanted to break the narrative</p> |

of the “Peace Enforcement Operation” that Russian authorities and media created in 2008. Guided by Ana’s words I went to Gori and other places where Ana personally experienced the war, trying to enforce myself to memory and empathy. Or at least approach closer to the truth.

INTERNATIONALE UITWISSELINGEN / ARTIST-IN- RESIDENCIES

- 2025 The Asser Institute Den Haag, Nederland “Lens of Law” artistic residency. Collaborative artistic research with international law scholars, resulting in a joint textual outcome and installation presentation. [“Lens of Law” artistic residency. Collaborative artistic research with international law scholars, resulting in a joint textual outcome and installation presentation.](#)
- 2024 CISR Berlin Tskaltubo, Georgië www.cisr-berlin.org/warning-the-cityzens

PRIJZEN EN STIPENDIA

- 2025 Blurring the Lines, nominated “Memory, Freedom, and Human Rights: Images as Resistance” talent nomination
- 2024 The Dior Photography and Visual Arts Award for Young Talent Dior Foundation Arles, Frankrijk Photography and Visual Arts Award for Young Talent nomination

ARTISTIEKE NEVENACTIVITEITEN

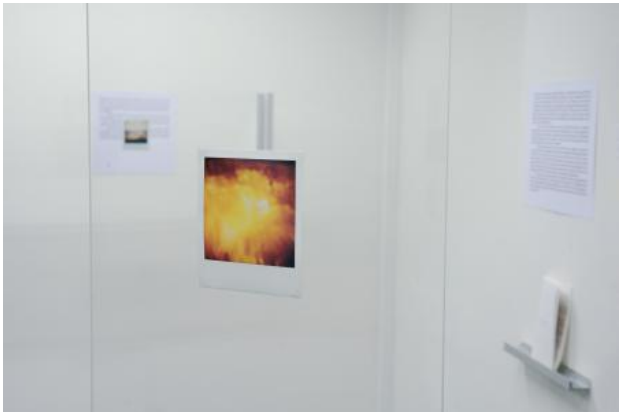
- 2025 - -- artistic research and production assistant (Jason Hendrik Hansma)
Loopt nog
- 2024 - film production assistance (Caskfilms,
2024 Berlin)
- 2022 - -- event and documentation commission
photography Loopt nog



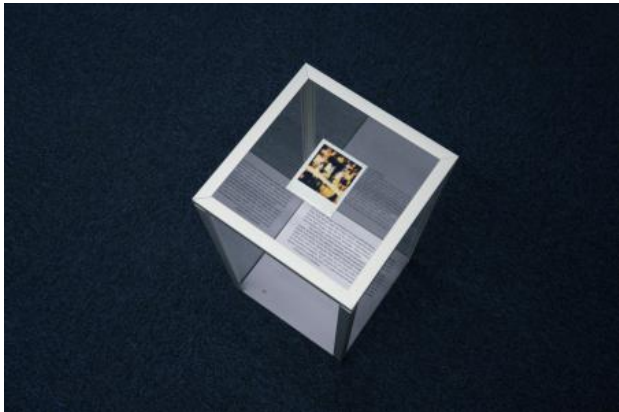
How to Choose a Side of a Circle, 2025



A Testimony of Birdwatching, 2025



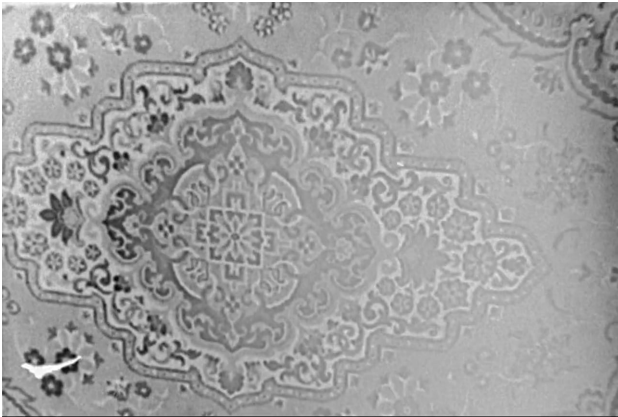
A Testimony of Birdwatching, 2025



A Testimony of Birdwatching, 2025



Memory Enforcement, 2023



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