

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

anastasiamiseyko.com

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

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

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

phlsp-lab.com/work/

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

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

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

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

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

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

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

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

SOCIAL MEDIA

www.instagram.com/anastasiamiseyko/

LID VAN BEROEPS- / KUNSTENAARSVERENIGING

Connected Archives

OPLEIDINGEN

2023 - Research/philosophical
2023 inquiry/photography PHLSPH - Philosophy & Photography Lab

2023 - MA Photography and Society Den Haag,
2025 Koninklijke Academie van Beeldende Kunsten Diploma behaald

2018 - Photojournalism MA Universidad Autónoma
2020 de Barcelona Diploma behaald

TENTOONSTELLINGEN

2025 PUSH PULL SHIFT Živi Atelje DK Zagreb, Kroatië Collective exhibition at Živi Atelje in Zagreb, part of a fieldwork research week in Croatia. ziviatelje.dk/en/
Groep

2025 AS WATER SOFTENS STONES Royal Academy of Art (KABK) The Hague, Nederland 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
Groep

2024 00:05:59' Gallery Paradise The Hague, Nederland Collective exhibition in partnership with the Doggerland Foundation and The Embassy Of The North Sea. www.embassyofthenorthsea.com/events/000559-group-exhibition-kabk/

PROJECTEN

2025 West Of The Birch Trees Kirovogrado, Jmelnitskiy (Ukraine), La cala de Villajoyosa (Spain), Oekraïne 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

Groep

2024 FRAGMENTS IN TRANSIT Beetroot Thessaloniki, Griekenland Can dormant seeds bloom? - Video and performance exhibition presented as part of a fieldwork research week in Greece. phlsph-lab.com/news/
Groep

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
Groep

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, Nederland 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 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, Italië 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.

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

- 2026 FOMU - Photo Museum Antwerp
Antwerp, België (Starting April 2026)
Residency at Fomu, working for Trigger
fomu.be/
- 2023 Habitat Cà de Monti (5Km away from
Tredozio), Italië 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=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQMMjU2MjgxMDQwNTU4AAGnFNkmOjxCoKsc2PKzels0_aem_hs408nXY6GagZE19zguyBw](http://habitattt.it/?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQMMjU2MjgxMDQwNTU4AAGnFNkmOjxCoKsc2PKzels0_aem_hs408nXY6GagZE19zguyBw)
- 2022 Stichting Benetton Fabbrica Research
Center Treviso, Italië Fabbrica 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/fabbrica/](http://www.benettongroup.com/en/the-group/profile/fabbrica/)
- 2022 Masseria Wave Lecce, Italië One-week
artistic residency resulting in
contributions to Wave-Zine, a collective
publication documenting the site's
community and creative practices.

PUBLICATIES

- 2025 Dynamic Identities Zagreb Boek MA
Photography and Society (MAPS) Den
Haag, Nederland 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. Boek Atmos
Ltd Defebaugh, Willow.
[atmos.earth/topic/climate-culture-
newsletter-overview/](http://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.
Boek Masseria Wave Milano, Italië
[www.lomography.com/meetups/wave-
zine-issue-0-the-liberation-launch-
event-ev-2njipqn4](http://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.

OPDRACHTEN

- 2024 How To Disappear Doggerland Foundation
Den Haag, Nederland 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
Uitgevoerd

VERTEGENWOORDIGING

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

ARTISTIEKE NEVENACTIVITEITEN

2020 - Experience photographer for Airbnb
2025 Loopt nog



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 x 180 cm.



I guess there is a mutual awareness that belongs

Can Dormant Seeds Bloom, 2024
03:58



West Of The Birch Trees, 2024
Digital photograph.