

**Ksenia Yurkova**

**December 2018 - January 2019 - February 2019**

Three months of the residency have passed as a one beautiful moment. Even if it was full of important encounters, thoughtful talks, fruitful work, and brights moment of relaxation in the gorgeous landscapes of Lower Austria. The atmosphere of the residency is extremely friendly and respectful; all were made to facilitate an artist with the best possible working conditions. There was no obligation to contribute with an accomplished work, but it didn't spoil, on the contrary - provided the best environment for the utmost creativity.

My personal gratitude to Sabine and David, who both were highly supportive, attentive, and observant to my work, contributing thoughtful remarks and valuable feedbacks!



*A half-legal way to picture a local speciality - Stein Prison - to make it indirectly, through a selfie*

## >>>>> Spinebone Soup and Stuffed Rabbits (2018) Exhibition

During the period of my residency, I presented my latest project in the Fotoforum Gallery in Innsbruck.

*The multimedia work Spinebone Soup and Stuffed Rabbits (2018) examines a biopolitical approach to issues of food, specifically hunger and overconsumption. It is studied throughout traumatic periods of history, intertwined with a contemporary ideological understanding of lifestyle, fashion, and wellbeing. The notion of food is understood not only in its material physical and nutritional dimension, but also in its strong symbolical meaning actualised in visual representation, rituals, texts, and memory. The performative aspect of ingestion gives a subject for thought about the role of affects as an alternative expressive channel with a capacity to reach deeper layers of veiled desires and intentions.*



## >>>>> Degrees (2019) Project work

Most of the time I dedicated to the work on my new multimedia project Degrees. I launched an open call for performance artists and worked on about 30 inquiries. This list, after a long selection, was narrowed down to three artists, who contributed to my work with their ideas, creativity and passion. I worked with Redi Made, a media-artist from Albania/ Germany; India de Vere, a dancer from Great Britain, and Anna Glassner, a sleeping performer from Austria.

*On a junction of theory and art practice, through the means of multiple media, the project Degrees dives into the framework of contemporary affect theory and approaches the question of affect on both: personal and political levels. Through the experimental performative practices, I intent to register resonating independent bodily emanation of the participant's memories. I work in a close and horisontal collaboration with professional performers, whose origin and language are different from mine. The departure point of our conjoint work is personal remembrance which we adjust to another level of abstraction, searching a method*

*Spinebone Soup and Stuffed Rabbits, 2018  
Fotoforum Gallery. Innsbruck, Austria*

*to represent it as a personal/ political statement. Through a mechanism of traumatic recollection, and through the further delegation it to a bodily rendering, I want to accentuate on the powerful but, so far undervalued, mechanism of resonating affect with its strong and irrevocable capacity of building empathy.*



*Collaboration with a performance artist India de Vere (Great Britain)/ Degrees project 2019/ video still*



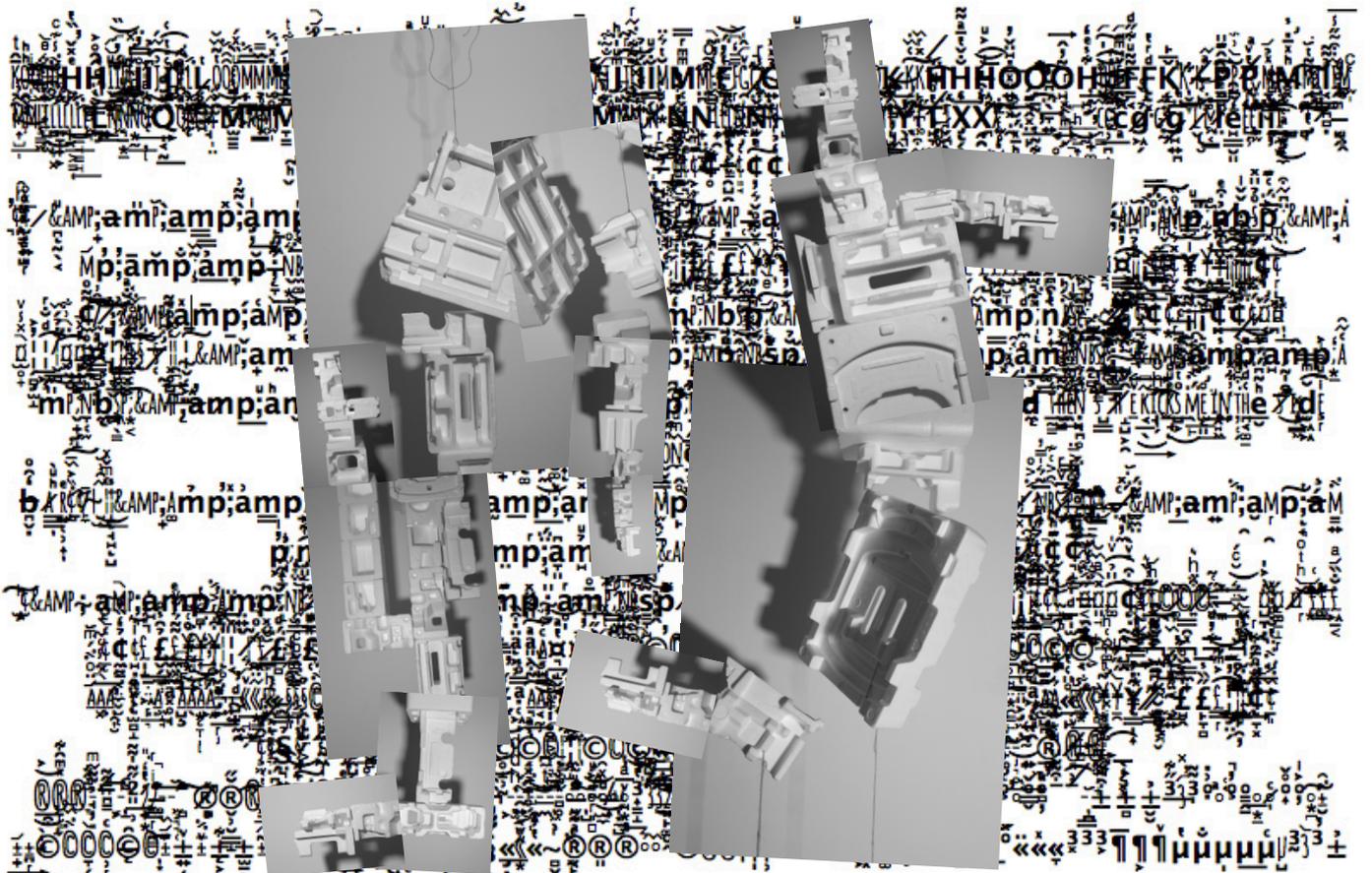
*Collaboration with a performance artist Redi Made (Albania/Germany)/ Degrees project 2019/ video still*

## >>>>> Cognitive Distortions (2019)

In the meantime, I started to experiment with some found materials, make installations and digital collages, researching ideas of waste, space and their interconnection. In parallel, I was writing some pieces of experimental poetry, based on my experience of random encounters with people I was meeting. Naturally, both practices matched together and became a logical continuation of my video-work Negative Space (2018).

*Negative Space: I am mixing private, intimate material with found footage, juxtaposing unrelated narratives, tailoring them together by using unobvious formal and metaphoric elusive bonds. This cross-influence has the power to make the material simultaneously grotesque and disturbing. Its theme, at first glance, can be comprehended as an accentuation of the pronouncedly inverted relations. Whose liminality is revealed through a non-distinction of a real and unreal beholder. But more important is the question put in between of the disjoin screens: whether these visuals can operate as an enclosed structure, or it has a slit for a peeping gaze: through an interruption, an interval, a promise.*

Netter Pullover!  
Geheimnisvolle Frau  
Slovenian Airforces?  
Are you an actress?  
You have cool and slightly distant expressions  
Your name is Greek, but look is not greekish  
Do you like uniforms?  
How do you make your living?  
I need a strong woman.  
You look like a soldier.  
Seem very confident. But also sad.  
Austrian Frauen are not  
Emancipated as they pretend  
They need partners they can look up  
You should try an Austrian man.  
Who wouldn't fight with you but for you.  
Like me. That's true, a man is stronger  
If only he can accept a woman as equal.  
I need a woman to go to sleep in the evening  
And in mornings who will wake me up.  
For women some parts of the world are surely bad  
But I was in Syria and met great hospitality.  
There are really crude guys here likewise  
One kept a girl for almost ten years,  
Another – a half of his family.  
In the world Austria is the safest  
Here you can feel protected.  
Politicians like Kurz and Strache  
Want you to think it's not secure.  
You don't have to be afraid of new nazi  
They have a different enemy image  
Old Jews and young Muslims.  
But women like you not need to be scared.  
So pleasing different expressions...  
Are you Slovak?



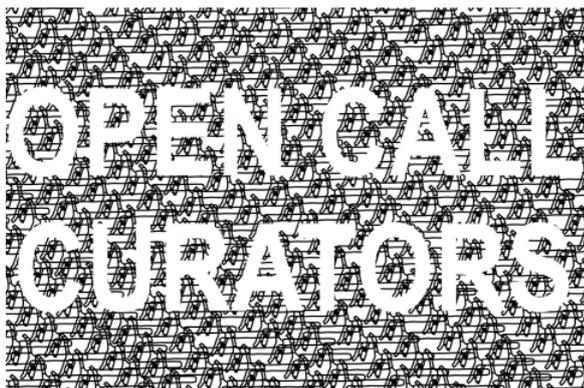
## >>>>> Shelter Festival-Laboratory (2019)

Part of my residency time I dedicated to the conceptual design of a new edition of Shelter Festival-Laboratory, which 2nd edition will be held in Helsinki in June 2019. Through negotiation with two more co-organizers, the conditions of curatorial and artistic calls, as well as a theme of a new edition, were achieved. The conceptual frame of the new edition is ecology with a specific viewpoint towards Deep Ecology, Ecofeminism, Ecosophy, Environmental philosophy, etc.

Shelter is a 3-day international annual festival-laboratory, which is held for the second time on June 7-9, 2019 at the Space for Free Arts /Vapaan Taiteen Tila. We invite artists, musicians, performers to comprehend the «shelter» in all its hypostases, forms and manifestations.



Fill in the form



[http://suojashelter.tilda.ws/shelter\\_2019](http://suojashelter.tilda.ws/shelter_2019)

## >>>>> A1

And finally, a matter of my personal pride - natural impossibility to be a square-minded boring workaholic-perfectionist.

There always has to be a room for a mistake!

A1 was achieved after two months spent in a German-speaking environment.

I wish I could have more time, at least to B2...

