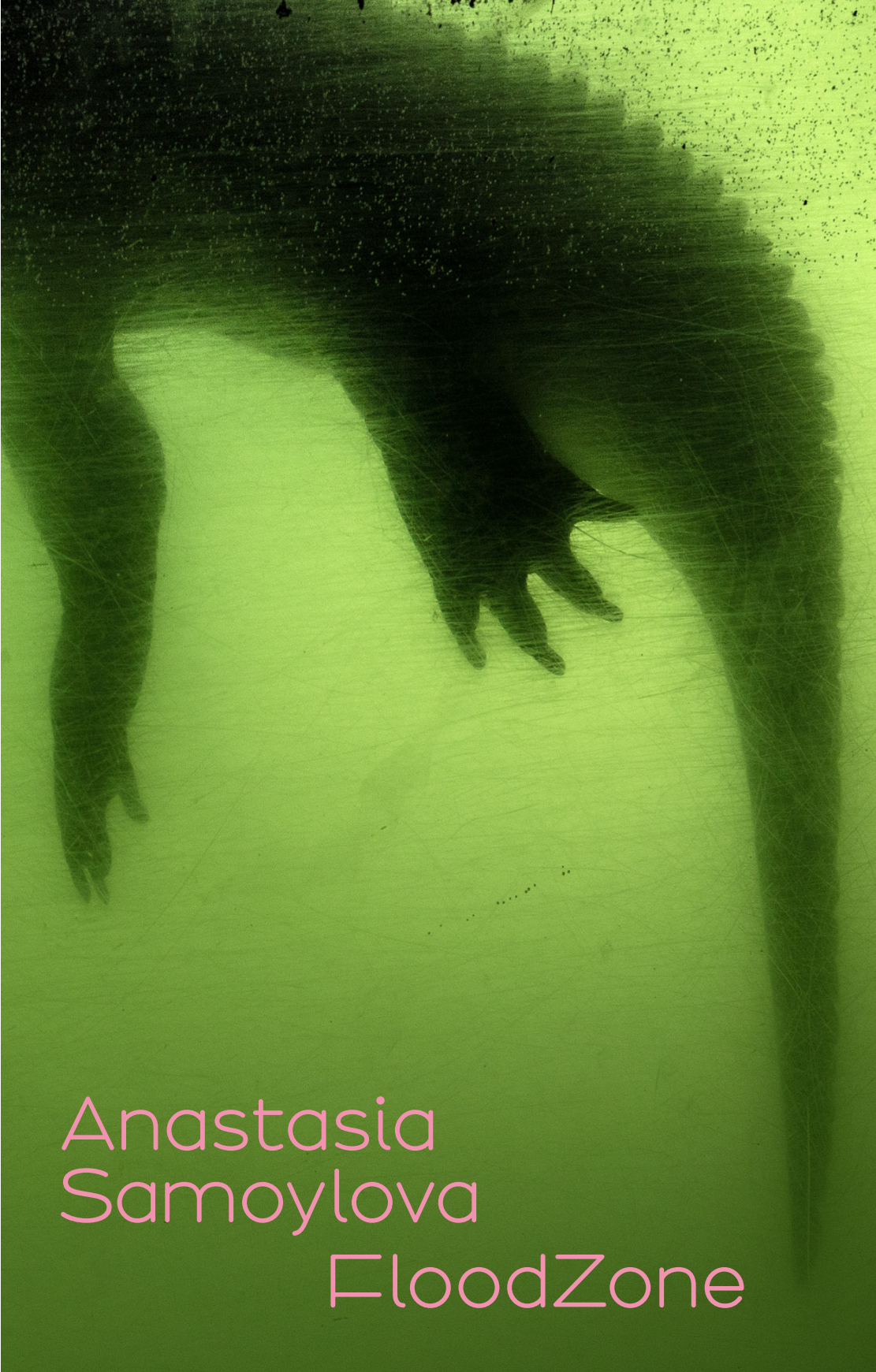




Anastasia
Samoylova

FloodZone

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FloodZone

September 24 – November 13, 2021

The Print Center

The Print Center is pleased to present selections from “FloodZone” by **Anastasia Samoylova**, a photographic series that examines the quiet but omnipresent effects of climate change on Miami, Florida. Begun in 2016, the project, which also encompasses a book published in 2019 by Steidl, is an observational study subtly documenting human impact on the tropical landscape. Through natural disasters, specifically hurricanes and their resulting floods, Samoylova sounds the alarm on rising sea levels. Selections from “FloodZone” have been exhibited widely, including most recently at the Orlando Museum of Art and the Multimedia Art Museum in Moscow, Russia. We are grateful to Curatorial Assistant Rosemary Haynes for her assistance in preparing the exhibition.

The Print Center is elated to host the first solo exhibition of work by Anastasia Samoylova in Philadelphia and in the Northeast. Samoylova is an acclaimed international artist with roots in Russia and a long-standing practice in the United States. Her work incorporates influences from both cultures in its examination of the global phenomenon of climate change. I have followed Samoylova's work for a number of years and, after several COVID-related delays, am eager for audiences to see and respond to her work, which is ever more relevant in the midst of yet another disastrous hurricane season.

— Ksenia Nouril, Jensen Bryan Curator



South Beach Reflection, 2017, pigment print, 40" x 32"

Anastasia Samoylova: FloodZone

Climate change is real. The artist Anastasia Samoylova has been sounding the alarm on it for years. From her childhood in the taiga of Russia, through her education in the prairie of the American Midwest, to her life today in the tropics of Miami, Samoylova has been committed to representing her environs. Her work is rooted in Russian Constructivism, an early 20th century style of art native to her homeland that favors geometric shapes and an understanding of the world as assembled from disparate parts. This influence is seen clearly in her series “Landscape Sublime.” Initiated in 2015, it is comprised of copyright-free images culled from the internet, collaged into Cubo-Futurist maquettes, that she then photographed. Samoylova’s early projects also include an exploration of the visual relationships between agriculture and genetically modified foods. Since 2016, when she relocated to Miami, Samoylova has addressed climate change head-on.

The exhibition *Anastasia Samoylova: FloodZone* features a selection of large-scale photographs from the ongoing series of the same



Pool after Hurricane, 2017, pigment print, 40" x 32"



Fountain, 2017, dye-sublimation print on aluminum, 40" x 50"

name, which meditates on the effects of rising water levels as a result of global warming. "FloodZone" does not present us with the familiar images of climate catastrophe, but its traces in the everyday – from corners of dilapidated buildings and pools of stagnant water to sidewalks with battered trees and skylines of upturned billboards. "FloodZone" uses the cacophony of natural and human-made colors and forms to make visual patterns out of the landscape. Hidden in plain sight, amongst the seafoam green, hues of baby pink and deep tones of red, Samoylova presents evidence of the fleeting nature of this perceived paradise. She appropriates its clichés – reworking them, exaggerating them, resisting them.

As a whole, "FloodZone" is an observational portrait of a civilization gone awry. Based in the documentary tradition of American photography as seen in the works of Walker Evans and Dorothea Lange, it tells more than just the urgent narrative of rising water levels in Florida. Its images can be transposed to coastal communities around the world – including ours in Philadelphia, as recently demonstrated in the aftermath of Hurricane Ida. People, whose actions directly affect the environment, rarely appear in her

photographs. Instead, they can be found in the shadows, haunting the edges. With a majority of the work 30" x 40" or larger, Samoylova invites the viewer into her photographs as a means of shared culpability.

An integral part of this exhibition are the pages of *FloodZone*, a book titled after the series published in 2019 by Steidl. By displaying the spreads, the book is treated as an object, drawing attention to the sequence of its images. This allows for comparisons and contrasts to be drawn between images as well as across the book. Laid bare is the photographer's challenge of paring down the project from hundreds or even thousands of photographs. Sequenced by Samoylova with the renowned photo historian and curator David Company, the book is not an addendum to, but a critical component of the project "FloodZone."

Alongside the book, the exhibition includes prints from the series and a site-specific installation in The Print Center's iconic bay window. Entitled *Gator*, the latter is the most iconic image of the project. An alligator's body is pictured floating effortlessly underwater. It was



Gator, 2017, pigment print, 40" x 60"

taken in a preserve on Watson Island, adjacent to Miami Beach. With his limbs limp, the alligator is a far cry from being a predator, but the mere prospect of his attack is haunting. In the context of Samoylova's work, its impending threat is a metaphor for the climate changes threatening our planet. *Fountain*, another important work from the series, highlights the trope of water as a mirror, reflecting back onto humanity. Samoylova identifies this in both the natural and human made – from pools of accumulated rainwater to the windows of beachfront high-rise condominiums. Reflection is a central theme in The Print Center's selection from the series. It calls upon the viewer to not only look closely at, but also deeply into, the photographs meditating on our rapidly changing climate.

About the Artist

Anastasia Samoylova (b.1984, Moscow, Russia; lives Miami, FL and New York, NY) received an MFA from Bradley University, Peoria, IL and an MA in Environmental Design from the Russian State University for the Humanities, Moscow. Her ongoing project *FloodZone* has been exhibited at the Orlando Museum of Art; USF Contemporary Art Museum, Tampa, both FL; as well as at Kunst Haus Wien, Austria; C/O Berlin, Wilhelm-Hack Museum, Ludwigshafen and Kunsthalle Mannheim, all Germany; Musée des beaux-arts, Le Locle, Switzerland; and Multimedia Art Museum Moscow. *FloodZone* has been highly acclaimed internationally, including features in *Artforum*, *Artpapers*, *The New Yorker*, *The Washington Post*, *El Pais*, *Die Zeit* and *Frankfurter Allgemeine*. Samoylova has been awarded a South Arts State Fellowship and a grant from the Michael P. Smith Fund for Documentary Photography, New Orleans Photo Alliance. Samoylova's work is in the collections of the Museum of Contemporary Photography Chicago, IL; Perez Art Museum Miami, FL; and Wilhelm-Hack Museum, among others. Samoylova is represented by Dot Fiftyone Gallery, Miami; Galerie Caroline O'Brien, Amsterdam, Netherlands; Sabrina Amrani Gallery, Madrid, Spain; and Peter Sillem Gallery, Frankfurt, Germany.

Programs

Opening Reception

Thursday, September 23, 6:00 – 7:30pm

A gallery tour, in lieu of an onsite talk, will be prerecorded and available at printcenter.org beginning September 22.

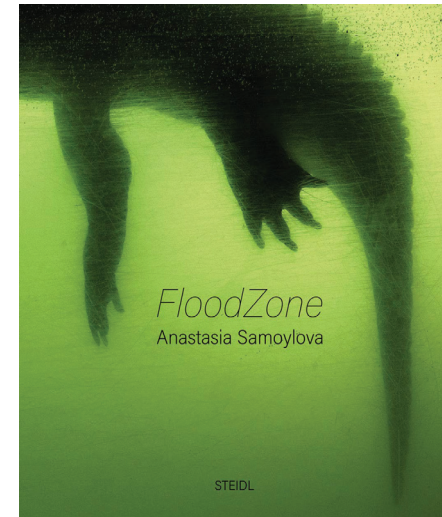
Panel Discussion: Art, the Environment & Environmental Justice

Wednesday, November 10, 6:00pm

A conversation with **David Hartt** (Associate Professor of Fine Arts, University of Pennsylvania), **Alexis Schulman** (Assistant Professor of Biodiversity, Earth and Environmental Science, Drexel University) and **Giovanna Di Chiro** (Professor of Environmental Studies, Swarthmore College) reflecting on themes and issues addressed in *FloodZone*, moderated by Ksenia Nouril.

All of The Print Center's exhibitions and programs are free and open to the public.

In order to safely respond to COVID-19 conditions, protocols and event presentation details (i.e. onsite or virtual) will be announced the week of the program. Please visit our website, Facebook, Instagram or Twitter feeds for up-to-date information.



Anastasia Samoylova, *FloodZone*, 2019

Steidl Verlag

Essay by David Company

Hardcover, 9" x 10 ½"

136 pages, 86 plates

Available in The Print Center's Gallery Store: \$50.00

About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions, which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest art competitions in the country, now in its 96th year and the Gallery Store offers the largest selection of contemporary prints and photographs available for sale in Philadelphia, as well as being available online.



Funders

Support for The Print Center is offered by: Bryn Mawr Trust; COVID-19 Arts Aid PHL Fund; Dolfinger-McMahon Foundation; Forman Family Fund; Sheila Fortune Foundation; Fund for Children; Allen Hilles Fund; Christian R. and Mary F. Lindback Foundation; Christopher Ludwick Foundation; Manko, Gold, Katcher & Fox; The Andrew W. Mellon Foundation; National Endowment for the Arts; William Penn Foundation; Pennsylvania Council on the Arts; The Pew Center for Arts & Heritage; Philadelphia Cultural Fund; The Philadelphia Foundation; Rosenlund Family Foundation; Henrietta Tower Wurts Memorial; and our Board of Governors, Luminaries, members and friends.



Notes

THE PRINT CENTER

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Free and open to the public
Tuesday — Saturday
11:00am — 6:00pm

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