Anastasia Samoylova is a photographer and videographer who explores the theme of climate change through photography, film, and installation. Her work focuses on the environmental impact of coastal communities, particularly in the Florida Keys and the Gulf of Mexico. Samoylova’s work has been recognized in publications such as Bloomberg Businessweek, Wired, and Art Press. Her first monograph, FloodZone, was published in 2019 by Steidl in collaboration with the Museum of Contemporary Photography in Chicago. Samoylova has also published with renowned international photography publishers, including In-Between Editions, which released her second monograph, Dome House, in 2016.

Samoylova received her MA from Russian State University, Moscow, and her PhD from the Russian Academy of Arts, Moscow. She has been a recipient of the Smith Fund for Documentary Photography and has been awarded a grant for her ongoing project FloodZone by the George Eastman Museum, NY. She has been represented by Dot Fiftyone Gallery in Miami, Florida, and Galerie Caroline in Paris. In 2018, Samoylova was awarded two grants for her FloodZone project, which focuses on coastal communities in the Florida Keys and the Gulf of Mexico. The exhibition FloodZone // Anastasia Samoylova, running from January 17 to March 7, 2020, at the USF Contemporary Art Museum in Tampa, Florida, features a selection of Samoylova's photographs and installations, offering a comprehensive view of her work and its themes. The exhibition is supported by Oolite Arts, The Andy Warhol Foundation for the Visual Arts, and the Florida Council on Arts and Culture, and is part of the Resiliency Rising Above: Art and Climate Change initiative, which highlights the role of art in addressing climate change and its impacts on coastal communities.
Anastasia Samoylova’s ongoing photographic series, FloodZone, captures the precarious psychological and physical realities of day-to-day life in a sinking environment. Born and raised in Miami, Samoylova uses illusion and framing strategies from built and pictorial façades with watery reflections, and aerial perspectives composed of reflections, to stage disorienting perspectives that complicate perceptions of our environment. Shifting the terrain to suggest an underwater tableau, Samoylova presents an awareness of industry marketing, flooding, and geological changes from within an accessible context to encourage viewers to question the propriety of human development on the Miami coast. From draining the wetland marshes in order to reshape the waterflow of the Everglades, to the dredging of ports for economic interests, from sea level rise. Layering built and pictorial façades with watery reflections, Samoylova uses illusion and framing strategies to stem the creeping anxiety of daily life in an anthropogenic climate in crisis.

FloodZone examines the relationship among environmentalism, consumerism, and urban living in a changing climate. Faced with the impending threats to the natural and human-made built environments, FloodZone draws attention to the anxiety of when, where and how much water will come. Disorienting perspectives composed of reflections, aerial viewpoints, and the artificial barriers and low-quality construction on Normandy Shores (2018) portray the physical realities of day-to-day life in a sinking environment. By integrating these aesthetic sources, FloodZone presents an awareness of industry marketing, flooding, and geological changes from within an accessible context to encourage viewers to question the propriety of human development on the Miami coast. From draining the wetland marshes in order to reshape the waterflow of the Everglades, to the dredging of ports for economic interests, from sea level rise. Layering built and pictorial façades with watery reflections, Samoylova uses illusion and framing strategies to stem the creeping anxiety of daily life in an anthropogenic climate in crisis.