

# Beetroot Revolution

Exhibition of shortlisted artists for the PinchukArtCentre Prize 2018, PinchukArtCentre



"Larion Lozovoy pays particular attention to ties between artistic and historical phenomena. In his Beetroot Revolution, he continues to develop his methodology of artistic study. He engages with the materials connected to the revolutionary processes of 1917 to construct an archive of an imaginary event. Long before the Bolshevik Coup, the February Democratic Revolution culminated from the hopes of millions citizens. And yet, it also demonstrated that the product of a revolutionary act can be appropriated by the forces inimical to the original emancipatory agenda. It provided examples of mass consumption of the revolutionary image commissioned by the new authority (the Provisional Government).



The commission was to be met by art communities trying to adapt to the changes. Under the conditions, the artistic avant-garde proved dependent on the goodwill of politicians and the big capital, and all criticism was defused by the context that produced it. Lozovyi's fictitious Beetroot Revolution is a metaphor of the phenomena defining our era, namely, the cultural industry and political populism. We can take a closer look at them by examining archival objects, edited video footage and audio guides to the hall".



# The Machine and the Garden

2-channel video, National Art Museum of Ukraine,  
2018

In this video installation, Larion Lozovoy reconsiders landscape painting as a depoliticized medium and the role of nature in modern representations of socialist realism. 1940s and 1950s are considered to be "the golden age of landscape painting, a genre that allowed artists to avoid ideological straightforwardness of thematic paintings" (from the description of the hall № 13, National Art Museum of Ukraine). However, even the most neutral landscape can conceal relations of power and be a conduit of ideological message. Using landscape shots from a series of Soviet collectivization films to expose relations of the nature and the hero, the Larion Lozovoy challenges widespread understanding of socialist realism. Thus focus shifts from the history of the hero – "the labor of the liberated man" to the history of nature – "the lifespan of the landscape in frame ", which turns out to be far from neutral.

абстрактний, невпізнаваний, взаємозамінний простір



ландшафт зведений до тла,  
котре герой проходить наскрізь





# Donbass Museum of Contemporary History

Public initiative, 2015-2018

Donbass Museum of Contemporary History is an attempt to create a participatory museum dedicated to the history of the region. It was initiated in 2015 by Anton Lapov and Larion Lozovoy in cooperation with a group of museum workers, artists and activists responding to the infrastructural crisis in museological field caused by the military conflict. DMCH is an alternative museological institution based on an expanded understanding of museum as a place of public discourse. It is designed to facilitate the collective comprehension of polarizing historical events and develop non-traditional representational forms.

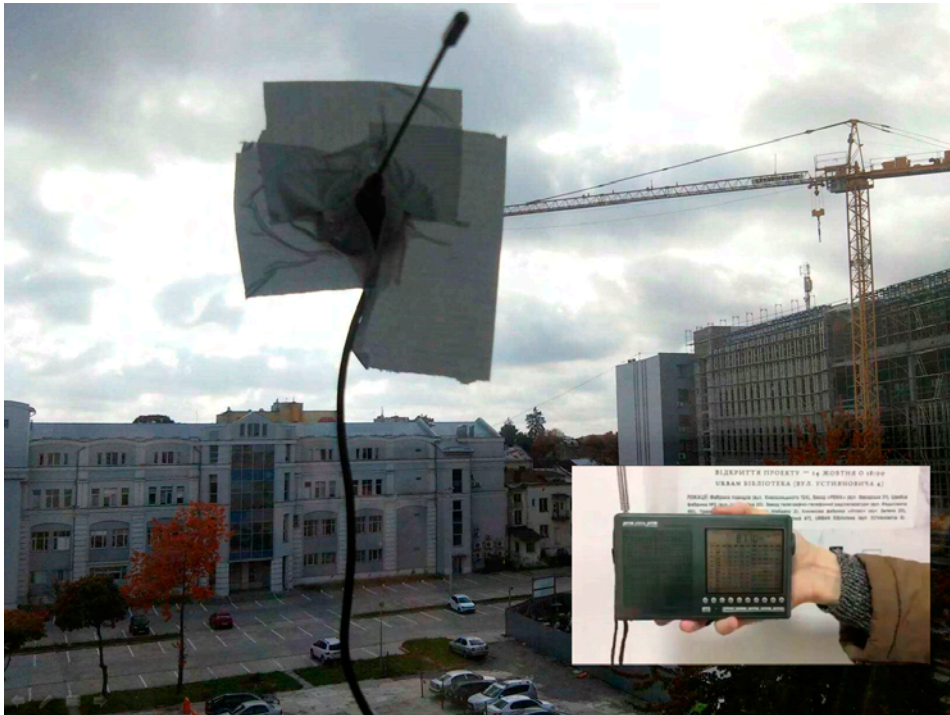
What constitutes a museum? How many people does it take to create one? The primary mode of DMCH activity is a group-based elaboration of potential forms of museum representation. By calling this yet-virtual initiative a museum, we have no ambition for creating an institution that reproduces any particular grand-narrative. Rather, reflecting on the nature of social production and preservation of knowledge, we initiate a communicative museological situation.

In 2017, DMCH was nominated for Visible Award:  
<http://www.visibleproject.org/blog/project/donbass-museum-of-contemporary-history-kyiv-severodonetsk-ukraine/>



## Towards the Radio Day

Audio message broadcast by a shortwave radio transmitter Festival of Audiovisual Art TETRAMATYKA, 2017



The project, carried out jointly with Pavel Khailo, is dedicated to the medium of radio, in particular the that silence plays in political rituals and production practices. Archival materials and field recordings collected by artists form a radio message, which is broadcast by a shortwave transmitter. The radio is installed in the office center located in the building of the telegraph equipment factory - an outstanding rudiment of industrial Lviv, this fading cultural-economic formation.

"Having learned to speak convincingly and coherently, the Soviet radio began to use not only speech, but also pauses, learnt to be silent. Gradually it became clear that silence and omission could exert an unusually powerful influence. Rituals that unite the body of the nation put silences into service. Minutes of silence, and the whole post-war cult of an unknown soldier, use negative values to formulate an ideological message. The silence that suddenly sets in after the loud rush of proclamation is disturbed only by the rustling of birds and the distant clangs of the city... "

More: <http://cargocollective.com/lozovoy/towards-the-Radio-Day>