

## ***PREANALOGUE / POSTDIGITAL***

**(1989 -2024) excerpts**

Andrij Bojarov's work can be identified as media-art in the sense that the artist employs the tools, peculiar for this art form: photography, video, photocopy, etc; and works with related phenomena - mass-produced images, which turn into an endless media stream. Since the late 1980s the artist has been using the strategy of appropriating mass media-produced images, which were frequently intended to stop the "stream of media consciousness," stabilizing it and offering a selective representation. This selectivity, however, exhibit a component of contingency and justified imperfection. An important aspect of Andrij Bojarov's work in this regard is his attempt to sense reality, which is constantly realized in the reconstruction of the past and the premonition of the present; a reality that flows (like a media stream) or exists (like a picture album or a book) in the beholder's time. Since our memory (as a container of recollections-images-phantasies) precludes us from realizing reality, the documentation of the flow of time (through a media stream) gains an aesthetic dimension. Bojarov's art has an affinity with the aesthetics of the Fluxus, with the new visuality in photography, and transavantgarde/„picture generation". The attribute of new visuality is the complicated image, which transgresses the boundaries of traditional forms and genres of technical art, and carries multiple meanings, while entering the complex semantic field of visuality.

**Bohdan Shumylovych, art critic, curator of "Media-Depo"**

Творчість Андрія Боярова можна ідентифікувати із медіа-мистецтвом в тому сенсі, що він використовує характерні для цього мистецтва інструменти: фото, відео, ксеро та ін., та працює з відповідними феноменами - тиражованими образами, які перетворюються у безкінечний медіа-потік. Від кінця 1980-х років художник використовує стратегію привласнення медіа-тиражованих образів, які часто мають на меті зупинити потік "медійної свідомості", стабілізувати його, те селективно репрезентувати. Щоправда ця селективність має елемент випадковості та вмотивованої недосконалості. Тут важливим аспектом творчості Боярова є спроба відчуття реальності, яка постійно реалізується у реконструюванні минулого і передчутті майбутнього, реальності, яка протікає (як медійний потік) чи перебуває (як фото-альбом чи книга) в часі спостерігаючого. Оскільки наша пам'ять заважає нам реалізувати реальність, будучи вмістилищем спогадів-образів-фанзій то документація потоку часу (через медійний потік) набуває естетичного виміру. Ідейно мистецтво Боярова близьке естетиці Флюксуса, новій візуальності у фотографії та трансавангарду/ „picture generation". Ознаками нової візуальності є ускладнена картинка, яка виходить за межі традиційних форм і жанрів технічного мистецтва і має багато смислів входячи в складне семантичне поле візуальності.

**Богдан Шумилович, історик мистецтва, куратор «Медіа-Депо»**



*A Kiss.* c-print, 30x40 1992





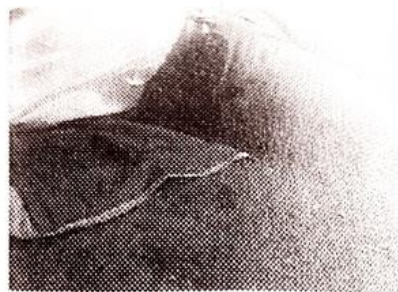
*Ladies only*, 21x122cm.videoprint.1993



*No title (Light-in)*, 21 x 95cm.videoprint.1993



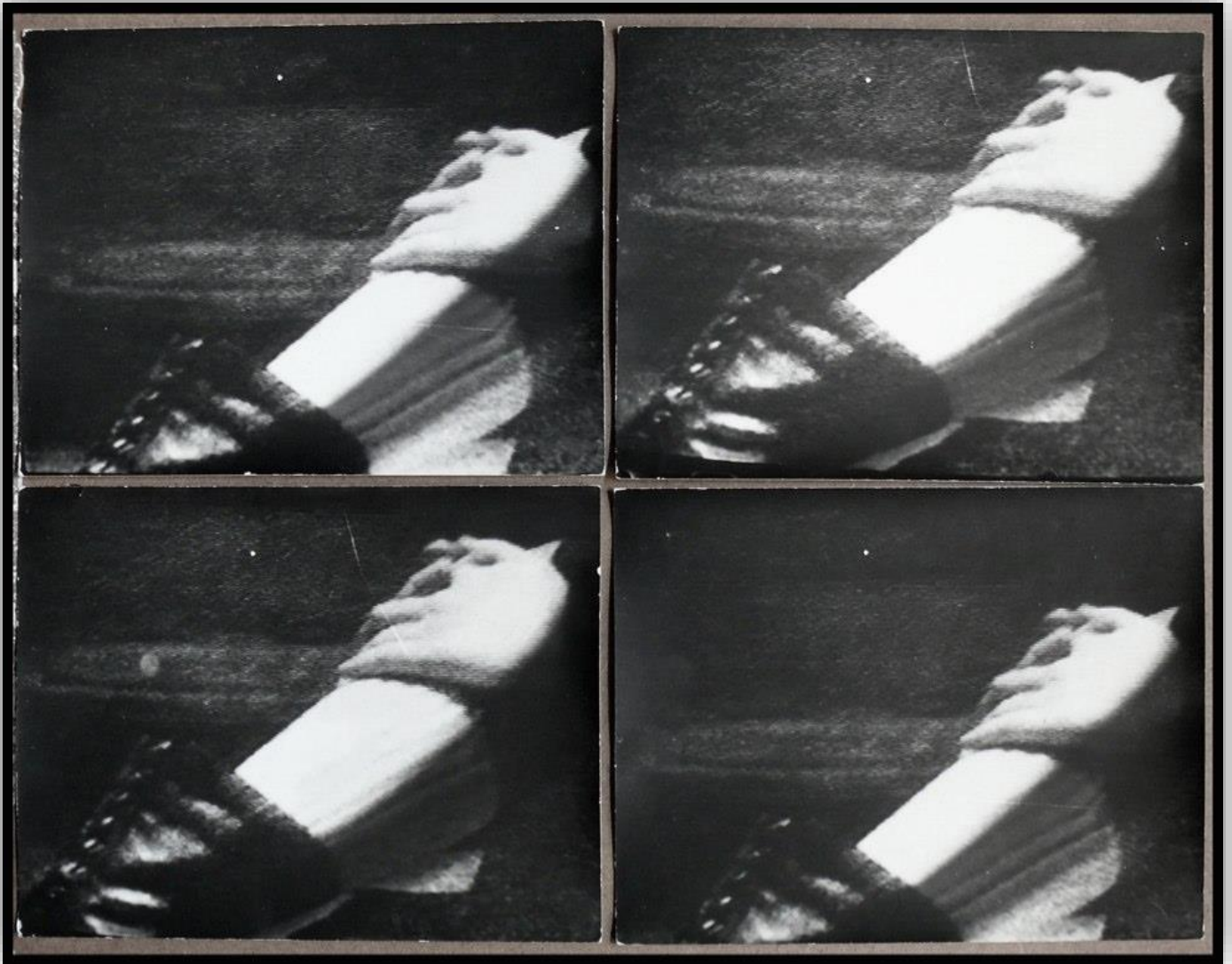
W południe bezpieczniej



| będzie przenieść się w cień



*Midday*, 21x76cm.videoprint.1993



*Restless (II-II)*, s-print, 40x60. 1990

*Restless*.video (1990)

<https://www.youtube.com/watch?v=WSSIVjA--Sw>

YouTube channel: Andrij Bojarov

*A road to a midday ferry*. video (2013)

<https://www.youtube.com/watch?v=P2lEKmwybY0>

*a tribute to the MuslimeGauze*. video (2002)

<https://www.youtube.com/watch?v=MbKsEqSnWr8>





*hole&cut - Famos.40x60cm.2001*

**Bohdan Shumylovych:** Technical reproducibility is seen as a traditional advantage of photography. This technical reproducibility stands for objectivity; however the very objectivity, dictated as it is by the geometrical perspective of the optical lense, is far from the truth of the eye, which can think (it is important to note that humans see with their brains, not their eyes - which is why the photocamera does not convey «objective» reality in the human sense). An important aspect of modern visuality is the conflation of time and space in a single visual unit. The temporal aspect is multidimensional - it can be personal, social, historical, it may relate to the time of an event (its happening, or the fixation thereof), or the time of experiencing an event, etc. Thus, time in a photograph, can be a significant aspect of the concept of constructed photographic reality, serving either as a historical aspect, or a structural/chaotic meaning-making aspect of an art work. And this way I'm able to stop time, consciously, or accidentally, accelerate it, or concentrate it in a series of works.

In the project «Pre-analogue/Post-digital» Bojarov intend to continue study the relationship between the real manifestation of time/the present, and the artistic time as a temporary scale of the artistic work itself; and look at how this relationship defines the artwork as an already read sign of the sign of time, its striving, slipping, manifestation from the here-and-now to the past, and back; from «accidental» photography to future (almost eternal) recreation. Photography is attractive in contemporary art precisely for its capacity to create countless meaning-visual-aesthetic transformations of reality, which sometimes flow into the adjacent fields of art, entering new worlds, and new situations of incipient mythological systems. As the product of contemporary art, photography is plastic and pliable, allowing for the creation of new experiments with «new visuality,» with the image that transgresses the boundaries of clear-cut, definite interpretation,



As Seen on TV, FF gallery, Łódź feb 2014 (with Krzysztof Wojciechowski)



*Powidoki/Afterimages*



*If I could reach the border, then I would step across,*



WM Gallery, Amsterdam 2013 (with Jan Dziaczkowski)





*Site-specific/Kohaspetsiifika* at Ludwik Zamenhoff Centre, Białystok/Poland as opening show of Interphoto Festival 2017



*site-specific/kohaspetsiifika* at Ukrainian Catholic University, Modern Art Gallery, Lviv 2015

2021 - Muzeum Etnografii, Rzeszow/PL

<http://fototapeta.art.pl/2015/abo.php>



<https://krytyka.com/ua/community/blogs/indyviduatsiya-hlyadacha-pro-vystavku-andriya-boyarova-sitespecifickohaspetsiifika>

**Main solo exhibitions:** *Nemad/Them* at the Estonian National Library, Tallinn, Estonia (1996), *Site Specific* solo exhibition - Tallinn Municipal Gallery/Estonia (1997), *Recycling for Popular Use* exhibits in public spaces in Ukraine /Kyiv, Lviv, Odessa (1997-2007), *1991-Photoproject (1989-93)* photo-and videoworks at Gary Bowman Gallery, Lviv/Ukraine (2011), *Places* - Center for Urban History of East-Central Europe, Lviv/Ukraine (2011), *Sites* - BWA, Rzeszow/Poland (2011), *Biały Orzeł and others* - 5x5 Gallery Lviv/Ukraine (2012), *Scopic Regimes* - Efremova 26 Gallery, Lviv/Ukraine (2013), *Powidoki / Afterimages* with Krzysztof Wojciechowski, Galeria Fundacji Atelier, Warsaw/Poland (2013), *If I Could Reach the Border...* with Jan Dziaczkowski, WM Gallery, Amsterdam/Netherlands (2013), *Emptiness / Pustoty* with Andrij Sahajdakowski, National Art Gallery, Lviv/Ukraine (2013), *As Seen on TV* - Galeria FF(with Krzysztof Wojciechowski), Lodz/Poland (2014), *Gra w miasta:/City Name Game: Debora Vogel* Centre for Urban History of East-Central Europe, Lviv/Ukraine (2014), *Site-specific/Kohaspetsiifika* - Closer Gallery, Kyiv/UA (2015), Modern Art Gallery of Ukrainian Catholic University, Lviv/UA (2015), *No title / Sacral Spaces* - National Scientific Library Art Department, Lviv/UA (2016), *Site-specific/Kohaspetsiifika* - Centrum Ludwika Zamenhofs (within Interphoto festival), Białystok/PL (2017), Museum of Ethnography, Rzeszów/PL (2021), *Koło i Kula / Коло і Куля / Circle and Bullet*, Artion Foundation, Warsaw/PL (2022)

**Main group exhibitions:** *DeNovo* International Art Symposium - Pidhirzi Castle/Ukraine (1998), *One Man History Museum* - Lviv' Ethnography Museum/Ukraine (2001), *Uncertainty / Nepevnist* (with K. Wojciechowski, Jonas Mekas, ProtoNorse, Oleg Chorny) Lviv/Ukraine (2012), *5x5 Gallery* - NocKultury, Lublin/Poland (2012), *Collection of Poznan University of Arts, 5th edition* Poznań /Poland (2013-14), *Kinoproby / Castings* HudPromoGallery, IFF Odessa/UA (2014) , *Insight the Maidan (with Oleg Perkovsky)* KulturForum Cottbus/DE.(2014), *Verticals of Power. Arcades of Veneer* - Ministry of Foreign Affairs, Kyiv/UA (2014) , *Improper use of the premises* - Hudrada curatorial group project, Kyiv/UA (2014), *Kształty przestrzeni / Space Forms*- University of Fine Arts, Poznań/PL (2015) , *Tribute to Jerzy Lewczyński* - Asymetria Gallery, within Warsaw Gallery Weekend, Warsaw/PL (2015) , *Horyzont podij / Event Horizon* - Arsenal Art Centre, Kyiv/UA (2016), *ART/WORK* - Art Arsenal, Kyiv/UA, Galeria Miejska, BWA, Wrocław/PL (2017), *In short: Almost a Fairy Tale* - Scotty Enterprises, Berlin/DE - within Berlin Art Week (2017), *FlashBack - Ukrainian media-art of the 1990-s*, Art-Arsenal, Kyiv/UA (2018), *Only happiness is real life. Zuzanna Ginczanka*, Centre of Urban History of East-Central Europe (2019), *Chutlyvist'/Sensitivity. Contemporary Ukrainian Photography*, Art-Arsenal, Kyiv/UA (2021), *Kaleidoscope of (Hi)stories. Ukrainian Art 1912-2023*, Albertinum, Dresden/DE (2023) / Museum De Fundatie, Zwolle/NL (2023-24)



*Event Horizon*, Art-Arsenal, Kyiv 2016 (installation in the collection of Art-Arsenal)







*COPY/PAST* project within ART/WORK Polish-Ukrainian exhibition in Art-Arsenal Kyiv/UA  
june 2017





Installation at Art-Arsenal, Kyiv within „FlashBack - Ukrainian media-art of the 1990-s” 2018



**7 portraits.video (1992)**

[https://www.youtube.com/watch?v=WOnXs\\_lq0qg](https://www.youtube.com/watch?v=WOnXs_lq0qg)





*No title/Memoria* within Чутливість /Sensitivity. Contemporary Ukrainian Photography, Art-Arsenal, Kyiv 2021



[https://www.youtube.com/watch?v=q\\_LAtGFMyXM](https://www.youtube.com/watch?v=q_LAtGFMyXM)

[Sensitivity. Contemporary Ukrainian photography | Mystetskyi Arsenal \(artarsenal.in.ua\)](https://artarsenal.in.ua)





*Event Horizon 2.0* within *Kaleidoscope of (Hi)stories: Art from Ukraine* , at Albertinum, Dresden 2023







*Das Heilige / A Kiss within Kaleidoscope of (Hi)stories: Art from Ukraine, Museum De Fundatie, Zwolle/NL, 2023-24*



<https://www.youtube.com/watch?v=c6vlyU4Crqg>

## **Andrij Bojarov**

**Visual artist, independent curator and researcher.** Trained as an architect, from the late 1980s/early 1990s was active as an artist. Initially worked with large-format painting, but turned to the field of conceptual photography becoming a pioneer of Ukrainian and Estonian video-art. He uses the strategy of appropriation to open new areas of interpretation and perception for the viewer by re-framing and multiplying images from the surrounding media-reality, both analogue and digital, to create surprising juxtapositions and extract unexpected meanings. Took part in group and individual exhibitions in Tallinn, Lviv, Warsaw, Lodz, Poznań, Kyiv, Berlin, Amsterdam etc. He lives and works in-between Ukraine, Poland and Estonia

From the early 2000s was active as an independent curator preparing solo-exhibitions of Polish photographers Krzysztof Wojciechowski, Tadeusz Rolke, Chris Niedenthal, Wojciech Prażmowski, Jacek Dziaczkowski. At the same time, he started expanding and blending his artist and curatorial work with research practices by focusing on exploring largely neglected local histories of avant-garde art in the Central-European context

The results included, among others, exhibitions:

***Knowns-Unknowns*** at the Zamenhof Center in Białystok, Interphoto Festival - 2017

***Montages. Debora Vogel and New Legend of the City*** at the Muzeum Sztuki in Łódź - 2017

***Experiment! Masters of Photography at the Beginning of 20th Century in Lviv and Their Polish and Ukrainian Continuers***, Imaginarium / Forum Fotografii Galleries, Łódź - 2018

***Домовроты / Повернення / Homing.*** Włodzimierz Puchalski, International Cultural Center, Kraków - 2022

***Маргіт, Йоланта та інші львів'янки / Margit, Jolanta and other women from Lviv***, National Art Museum of Ukraine, Kyiv, 2024

As a researcher he contributed to several major exhibitions in Poland and Ukraine. The results of his research practice appeared as articles in publications and catalogues that accompanied these exhibitions:

***Lviv. City, Architecture, Modernism.*** Museum of Architecture, Wrocław - 2016, ***Avant-garde and The State***, Muzeum Sztuki in Lodz - 2018,

***Grupa Krakowska / Cracow Group 1932-1937*** National Muzeum, Wrocław, - 2018 / National Museum Cracow - 2019,

***Футуромарення / Futuromarennia*** exhb. project on Ukrainian Futurism, Art-Arsenal, Kyiv - 2021 / KUMU, Tallinn - 2023 etc

Andrij Bojarov is also a translator and editor of updated Ukrainian edition of Piotr Łukaszewicz's ***Union of artists „artes” /1929-1935/ and other stories of Lviv modernism***, 2021 (Best Book Award at Lviv Book Forum). He edited a new Polish edition of the book, which was published in 2023 by Ossolineum in Wrocław and included his afterword