

EVGENIY PAVLOV



Violin 2, 1972



Violin 4, 1972



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Evgeniy Pavlov took his first steps in art in the late 1960s and, by 1971, along with his friend Jury Rupin, had already established *Vremia* (*Time*), a group of avant-garde Kharkiv photographers (Boris Mikhailov, Oleh Maliovany, Anatolii Makiienko, Oleksandr Sytnychenko, Oleksandr Suprun, and Hennadii Tubalev). The group's arrival marked the beginning of the phenomenon of the Kharkiv school of photography, known for its *blow theory*. For a long time, it was the only active center of the photo avant-garde in Ukraine.

Only in the context of these years, when defeminization and demasculinization were imposed by the Soviet regime, can the cult of the naked body, which dominated *Vremia's* photos, be understood as one of the fundamental positions of their *blow theory*. Pavlov's Violin series, shot in 1972, was its manifestation, organically embodying the ideas of the nonconformism of those years. It is also perceived in the context of the Soviet hippie movement and the triumphant march of the music culture of the Beatles in the late 1960s–early 1970s. The main innovation of the work, significant for the general cultural space of unaffiliated art in the USSR, was the massive shot of the naked male model, which was done as an artistic project. This work with the group of hippie youths became the prototype of happenings and events shot as film stills.

Even dignified by the instrument, this transgression of the erotic subject was perceived as an attempt at the moral foundations of Soviet society. But thanks to the violin's presence, the performance «with musical instruments» invoked high art, bringing to mind connotations with classics of visual art.

Tatyana Pavlova

BIO

Evgeniy Pavlov (1949, Kharkiv) — one of the founders of the Kharkiv school of photography. In 1967-1972 studied at the department of Economy at the O.M. Gorky Kharkiv State University (the V.N. Karazin Kharkiv National University today). As a student, became a participant of the regional photo club at the Trade Unions' Amateur Arts House, where met authors with whom in the early 1970s founded the Vremia photographic group (Oleg Maliovany, Boris Mikhailov, Oleksandr Sitnichenko, Oleksandr Suprun, Gennadiy Tublaev, later—Anatoliy Makiyenko). Created The “Violin” (1972) — one of the seminal series for the group. After completing his military service, studied for cinema operators at the Kyiv State Theater Karpenko-Kary University (1974-1979). Experimented with a wide range of techniques—from color slides and overlays to collages and hand-coloring in the late 1980s – early 1990s. Cooperation with a painter Volodymyr Shaposhnykov was an important episode in his creative career: it resulted in several series of handcoloured photographs— “Common Field” (1996), “Parnography” (1998), “Another Heaven” (2007). Currently he is the senior lecturer at the department of Television at the Kharkiv State Academy of Culture.