

PAC

MAY | OCT 2013

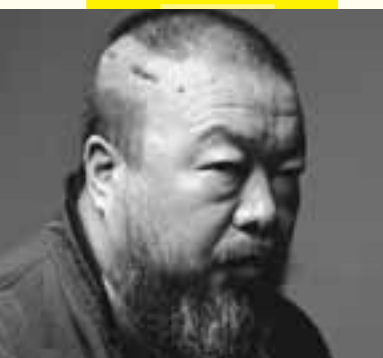
CHINA

INDIVIDUALITY ⇌ COLLECTIVE

PinchukArtCentre
pinchukartcentre.org

CHINA

AI WEIWEI CAO FEI CHEN ZHEN
SUN XUN SUN YUAN & PENG YU
XU ZHEN YAN XING YANG FUDONG
ZHANG HUAN ZHAO YAO ZHAO ZHAO



CHINA CHINA

Portraits in reading order:

AI WEIWEI, 2010, photo Gao Yuan

CAO FEI, 2008, photo Judy Zhou

CHEN ZHEN working at the maquette
for *Zen Garden*, Paris, 2000, photo
Ela Bialkowska

SUN XUN, photo Tang Bohua

SUN YUAN & PENG YU, photo the artists

XU ZHEN, courtesy the artist

YAN XING, photo Sergey Illin

YANG FUDONG, courtesy the artist and
ShanghART Gallery

ZHANG HUAN, courtesy Zhang Huan Studio

ZHAO YAO, courtesy Pace London

ZHAO ZHAO, courtesy the artist and
Chambers Fine Art

China China follows in the tradition of large-scale themed exhibitions at PinchukArtCentre, such as *Russia* (2008) or *Sexuality and Transcendence* (2010).

China China is a new, highly focused look at an art scene in which amazing developments have occurred over recent decades. Its earlier practice of adapting western styles of art is now history. Numerous individual positions have long been established, as much within the older as the younger generation, producing art that traces the history of their nation while being firmly located within the networks of the international art world, freely and independently employing current international art practices.

For many artists the investigation of their own historically motivated identity appears to have been the key moment in the development of individual artistic strategies. It is a search for answers to the question of how, after the bizarre shock of the Cultural Revolution, a new balance can be achieved between the desire for more individuality and freedom and the dictate of conformism that a historically determined collective thinking still exerts. This critical conflict, particularly fruitful for artists, is also the result of the growing pressures on a society in transition, one increasingly forged by economic factors and a philosophy of consumerism.

As part of the framework of increasing globalization these pressures mean that China too is being overwhelmed by worldwide socio-cultural phenomena, such as environmental hazards, the desire for more individuality, the uprooting of rural populations and the accompanying growth of urbanization factors in the megalopolis. It is within this development, not typical only of China, that artists find their grand themes, as *China China* demonstrates in its impressive works by outstanding artists of both the older and younger generation.

China China is much more than the usual group exhibition of Chinese artists; instead it is tightly focused on the tensions between individuality and collective thinking, a phenomenon of our time that is of significance to us all.

China is a great nation in transition whose great artists are also in transition – this is an exciting moment indeed for PinchukArtCentre to present *China China*.

Come and see to share your emotions and thoughts with us!

ECKHARD SCHNEIDER





The tension between individuality and collective thinking is the focus of the major group exhibition CHINA CHINA, featuring the work of twelve Chinese artists of different generations. A subject that has not only defined Chinese history, but continues to shape contemporary society – and one that is also gaining equal importance in the West.

China China is an exhibition about two different Chinas: about the present and the past, and about choices for the future. Exploring both the ongoing search for historical truth and the contemporary reality that is shifting from a local to a global context, the exhibition highlights the different approaches taken by the generation of artists who lived through the Cultural Revolution (who find their subject by researching the past while dealing with the present) and the new generation (who engage with an uprooted society and are moving forwards into a new socio-cultural future).

With eleven artist-devoted spaces, PinchukArtCentre presents a detailed overview of the way in which this theme has been developed by the different generations of contemporary Chinese artists.





AI WEIWEI

In 2007, Ai Weiwei (born 1958) conquered the art world with *Fairytale*. In cooperation with Documenta 12, Ai realized a historical project that involved 1001 Chinese citizens travelling to Kassel by sea. They represented Chinese society in all its diversity, including delegates from the different ethnic minorities. A single photographic portrait was made of each individual.

Fairytale is a compilation of thousands of unique stories told through a tapestry of these simple black-and-white portraits. The work combines the idea of the masses with that of individuality, and the presence of the individual is visible in the total: 1000 is the “mass” and 1 is “the individual”. The work is symbolic of Ai’s kinship with his fellow Chinese citizens.

Ai Weiwei, **FOREVER BICYCLES**, 2011, 1200 bicycles, 2628 x 957 cm. Installation view, Taipei Fine Arts Museum, Taipei. Photo Ai Weiwei (left)

Ai Weiwei, **ROOTED UPON**, 2009, 100 pieces of tree trunks, 640 x 3500 x 1100 cm; **SOFT GROUND**, 2009, wool, 3560 x 1060 cm; **FAIRYTALE**, 2007, wallpaper from digital photographs. Installation view, *So Sorry*, Haus der Kunst, München 2009. Photo Ai Weiwei (right)

At PAC, this work is shown in conjunction with another iconic installation, *Rooted Upon* (2009), for which Ai Weiwei has gathered together tree stumps from all over China. The uprooted stumps have a strange physicality as a result of their unique shapes and through their representation of death (since the moment the trees were dug up their death warrant was signed). The physical pulling-up of the trees symbolizes the uprooted society of China – by losing its past and by rewriting recent events, China can no longer grasp its own history. Lastly, digging up the roots can also be read as an archaeological act within the framework of the search for an own history.



In this light, *Rooted Upon* is related to other works by Ai Weiwei, in which he makes use of antique furniture and wood from ancient temples.

* Ai Weiwei in conversation with Hanno Rauterberg, 2009, <http://www.signandsight.com/features/1954.html>

“I love Duchamp,” says Ai Weiwei, “I love his humour, his lack of boundaries. He taught me that not only an antique chair can be a readymade, but also the Chinese constitution can be a readymade.”*

CAO FEI

Cao Fei (born 1978) creates an oasis of rest within the heart of the exhibition. It becomes a venue where the visitor is invited to “take time” (only two viewers can enter at once) to discover miniature scenes that refer to recent history and to daily life in China.

Cao Fei continues these stories from the everyday inside the hidden labels of second-hand clothes that are displayed inside her *Body-Bookstore* (2013). They are fictional tales of the individual, written by the artist herself. Placing these stories inside the tags and translating them into English, Cao Fei doesn’t just tell an individual narrative but turns it into a global history. The notion of “taking time” is associated



Cao Fei, **TWILIGHT**, 2011, C-print, 90 x 120 cm, from the photo series PostGarden-SPY. Courtesy the artist and Vitamin Creative Space & Lombard-Freid Projects (top left)

Cao Fei, **THE ORCHID PAVILION**, 2012, Wide Open School at Hayward Gallery, London (bottom left)

with reading, an introverted closed action in which a person is focused entirely upon him- or herself while at the same time discovering someone else's life story, an act that results in recognition and self-identification.

The *Body-Bookstore* is a stylish contemporary space specifically designed by Cao Fei to tell stories of contemporary Chinese society. Her work reflects upon the ways in which single strands get lost within the greater purpose of the masses and it deals, in a fundamental way, with the need to make time for the individual. It is an essential revolt against the values that lead to the sacrifice of individuality for the "greater good".

In this piece Cao Fei comes clearly into focus as a writer for the first time. With it, her artistic language shifts radically from the digital to an analogue connectivity characterized by simplicity.

CHEN ZHEN

The *Purification Room* of Chen Zhen (1955–2000) is a work from the last series the artist realized before his untimely death. In it, he shows himself deeply influenced by the Cultural Revolution on one hand and Buddhism on the other.

In an inverted archeological exploration, Chen Zhen collects modern useful objects which he slowly but surely allows to be covered by the natural process of earth accumulation. During that process, once moving things and animate beings become part of a completely covered still landscape encrusted with earth, forming a monochrome tomb.

Chen Zhen, **PURIFICATION ROOM**, 2000, found objects, clay, 350 x 800 x 600 cm. Photo Ela Bialkowska (below)





For Chen Zhen, earth is an element capable of purifying the world and the installation is, in a way, a preservation of the present for the future to come: “The natural materials I use in my works (water, sand, earth, ash etc.) – images of the essence, of birth, of the source from which objects come, but also the place they return to after having circulated in society – are purifying elements for sacrificing these same objects... The natural materials are there to purify the objects after their use, for sublimating a latent spirit and for provoking a new destiny at the fatal end of these objects.”*

Chen Zhen, **PURIFICATION ROOM**, 2000, found objects, clay, 350 x 800 x 600 cm. Photo Ela Bialkowska (top left)

Sun Xun, **UNDEFINED REVOLUTION**, 2012, installation view, Collective Gallery, Edinburgh. Photo Sun Xun and Wang Zhenbo (top right)

Sun Xun, **THE PARALLEL WORLD**, 2012, installation view, A4 Contemporary Arts Centre, Chengdu. Photo Li Jie, Liu Zhiwei and Miao Rui (bottom right)

* Press release for the exhibition Chen Zhen: Purification Room, Galleria Continua, San Gimignano 2010

** Chris Dercon in *2010 Chinese Contemporary Art Awards. Best Young Artist: Sun Xun*, CCAA, Beijing 2010

SUN XUN

In a quasi-expressionistic way, Sun Xun (born 1980) deals with topics such as revolution, history and human nature. He does this through animation films that have been presented at leading international festivals (such as the Berlin Film Festival) and in site-specific art installations, where he uses traditional techniques like calligraphy, carving and printing.

Sun Xun reflects upon the social and political context of China in his work and creates an endless collage of collective memories from fictional and real documents, playing with strategies of falsification and distortion. His work is a survey of historiography, in particular of the way Chinese history is invariably adjusted. It is also a form of protest against the uprooting of traditions, accelerated industrialization and the loss of the artisanal, individual work within China. Sun is searching for connections with long-lost iconographies and traditions. He intertwines these with iconic socialist-realist images and the new visual language of capitalism as “a remedy against erasure and forgetfulness”.**

Sun Xun’s installations are like a theatre of images that has been sculpted around broken narratives. In an emotional and instinctive way, they try to understand the radical and rapid change of the Cultural Revolution, of industrialization and urbanization. For Sun, history is mythology in the making.

SUN YUAN & PENG YU

With their two-part installation-performance *Teenager Teenager* (2011), Sun Yuan (born 1972) and Peng Yu (born 1974) express the fundamental rupture between different generations.

The first part of the work presents a sculptural ensemble comprised of six adult figures. The men and women are partially seated in an old English Chesterfield sofa, dressed immaculately in suits and evening gowns while oversized rocks have replaced their heads. They are positioned as if gazing in the direction of two playing children. These children are the teenagers of the title, they perform inside of a cardboard box equipped with a boar whistle, their play hovering between hide and seek and hunting. Within this work Sun Yuan and Peng Yu reflect upon two generations that exist in the same world but seem to live independently from each other, incapable of communication. The sculpture on one hand represents an establishment, characterized by blindness, with no awareness of, or interest in, what happens around.

Sun Yuan & Peng Yu, **OPEN SESAME**, 2012, toy gun, M-200 sniper gun, MG42 7.92mm general-purpose machine gun, II War MG42 7.92mm general-purpose machine gun tripod. Courtesy Taipei Contemporary Art Center, Taipei (below)







Sun Yuan & Peng Yu, **TEENAGER**
TEENAGER, 2011, sculptural
installation with performance.
Courtesy Arario Gallery, Seoul
(top left)

Sun Yuan & Peng Yu, **THE WORLD
IS A FINE PLACE FOR YOU TO
FIGHT FOR**, 2011, video, 89 min
20 sec. Courtesy Galleria Continua,
San Gimignano/Beijing/Le Moulin
(bottom left)

The figures are ossified, or literally petrified, with rocks for their heads. Opposed to the adults the children are the future, they are alive and actively playing and searching.

The second work displays a closed metal cage, a weapon arsenal containing more than 250 assault rifles where 18 men in everyday clothes are standing at a table blindfolded, dismantling and re-assembling their AK-47 rifles. Viewers surround the closed cage watching the repetitive handling of tools for violent change that represent the reality of armed conflict today. The men inside the cage embody a dynamic of energy and a promise. Their action of dismantling and assembling the guns while blindfolded becomes an abstracted motion representing.

XU ZHEN

Movement Field (2013) by Xu Zhen (born 1977) consists of a garden complex in which landscaped paths wind through a series of photo monuments, sculptures and paintings. The network of paths is derived from protest march routes that have led through different cities.

The title, *Movement Field*, refers to the idea of movement at large and the desire to constantly keep moving as a reflection on the complexity of human consciousness. It also refers to the state of permanent unrest and protest within contemporary society. This idea is in stark contrast with the garden complex: a utopian symbol of total peace and harmony. The work also functions as a quasi-memorial in which notions of revolution, movement, spirituality and nature intermingle in a surreal way.

The images in the garden complex comprise photographs appropriated from the Internet, action paintings, works from the *True Image* series and the artist's *Revolution Castings*. The photographs in the *True Image* series are the only surviving record of objects that were created by the artist but which have since been destroyed. "Just



Xu Zhen, **DEMOCRACY IS
OUR GOAL, BUT THE COUNTRY
MUST REMAIN STABLE**,
2010, spring steel, granite,
1000 x 500 x 500 cm. C-print
on dibond, 182.2 cm x 120 cm.
Courtesy the artist (top right)

Xu Zhen, **THE FEELING OF HUMILI-
ATION IS NOTHING BUT THE
FEELING OF BEING AN OBJECT**,
2012, horse, sunny-side-up egg.
C-print on dibond, 150 cm x 190 cm.
Courtesy the artist (bottom right)





Xu Zhen, **REVOLUTION CASTINGS**, 2012, concrete, dimensions variable (left)

as time is an object, so all produced objects can be considered as crystallized time,” Xu Zhen has said. The *Revolution Castings* are symbolic revolutionary objects, copies of stones thrown in demonstrations made using traditional casting methods. When seen as an ensemble, these pieces form a “continued movement of a movement, proposing an interpretation on rebellious instinct in Human History”.*

* Statement for *Revolution Castings* by MadeIn Company, 2012, www.madeincompany.com

YAN XING

The latest performance installation by Yan Xing (born 1986) starts out from mock-archaic phallic objects that can be read as archetypes of gay sexuality. The complete cycle of the performance lasts for one week and consists of five sporadic moments during which interchangeable performers activate Yan’s installation. One by one, they build up their self-contained and sublimated acts into a form of continuous suggestion, in which humour and playfulness occupy a central role. This results in an archaeology of homosexuality, an animated discourse and a pseudoscientific analysis of the objects themselves.

During the performance, Yan Xing develops a dual relationship with the spectator, who at times is cast in the role of a voyeur, while at others he is actively involved in the spectacle. Central to the performance is the idea of individual emancipation and empowerment through sexuality. With a confrontational openness and a fundamental lack of self-censorship, Yan Xing positions homosexuality within cultural history – from the earliest human images to Greek antiquity, which lies at the root of Western tradition.

Yan Xing’s performance installation is characterized by several things: a strong sense of aesthetics, the weaving of an autobiographical narrative (his own homosexuality) with a search for meaning within a personal (Chinese) cultural tradition and a quest to find a connection with Western cultural history.

YANG FUDONG

Seven Intellectuals in Bamboo Forest (2003–2007) by Yang Fudong (born 1971) is based on the story of seven renowned intellectuals who in the third century escaped from the political power games then taking place in China. During this time, the Jin Dynasty, which preached Confucianism, rose to power, while the seven were Taoists whose philosophical and religious traditions focused on harmony between body, spirit and nature.

Yan Xing, **MODERNIST, SUPER-MODERNIST**, 2012, installation view, PinchukArtCentre, Kyiv. Photo Sergey Illin (top right)

Yan Xing, **REALISM**, 2011, installation view, Galerie Urs Meile, Beijing. Courtesy the artist and Galerie Urs Meile, Beijing-Lucerne (bottom right)





Yang Fudong, **SEVEN INTELLECTUALS IN BAMBOO FOREST, PART III**, 2006, 35mm b/w film transferred to DVD, 53 min, edition of 7. Courtesy the artist and ShanghART Gallery, Shanghai (top left)

Yang Fudong, **SEVEN INTELLECTUALS IN BAMBOO FOREST, PART V**, 2007, 35mm b/w film transferred to DVD, 91 min 41 sec, edition of 7. Courtesy the artist and ShanghART Gallery, Shanghai (bottom left)

Their Taoist poems cast the establishment as the enemy and their work criticized the foundations of the prevailing ideology. As dissidents, they had few opportunities to defend their political position and this led them to withdraw from political life. The seven fled to the countryside where they could focus in freedom on music, poetry, love and the pleasures of the flesh.

They have been a source of inspiration for Chinese artists in search of personal and artistic freedom ever since. Yang Fudong's five individual films are all inspired by the story. Central to each film is the idea of a quest: a search for the individual, for a group to belong to and for nature.

The actors are not professionals but younger friends of the artist. Yang Fudong thus shifts the emphasis to the new generation. He not only expresses his doubtful feelings about the fundamental quest for individuality and personal freedom through his choice of subject matter, but also via the "unmasked" acting.

ZHANG HUAN

In May 2008, an earthquake claimed the lives of more than 60,000 people in China's Sichuan Province. Thousands of people and animals were trapped under rubble for days on end. A pig, later christened Zhu Gangqiang, survived for forty-nine days. The significance of this number relates to the Buddhist belief that once someone has died, the soul remains on earth for forty-nine days before transmigrating.

Zhang Huan (born 1965) adopted the pig after his liberation and it became an icon and symbol in his work for qualities such as persistence and forbearance. In his installation *Zhu Gangqiang* (2009), the pig takes the place of



Zhang Huan, **ZHU GANGQIANG NO. 12**, 2009, ash on linen, 110 x 150 cm. Courtesy White Cube (right)



the performer and, as a result, takes over the position of artist Zhang Huan, whose uncompromising and provocative performances have created a furore since the 1990s.

Zhu Gangqiang is also the subject of the *Ash Paintings*, in which the pig is cast as a national hero and becomes part of the collective memory of a nation where so many died in the earthquake disaster. Zhang Huan sees the canvas as an extension of his own body, and his paintings as an outgrowth of his early performative work. They develop the core themes in his oeuvre: the battle between individuality and collective memory and the relationship between identity, history and spirituality.

Ash as a material has cultural and historical significance. Zhang Huan uses the ash that is left behind after burning incense, a choice of material full of metaphysical associations which relate to spirituality and a belief in the power of transformation.

ZHAO YAO

The formalist paintings of Zhao Yao (born 1981) are based on abstract geometrical shapes painted on pieces of denim cut out from jeans. Zhao took these works on a 4000-kilometre car trip from Beijing to Tibet in 2012. During the journey they were subjected to the harsh conditions of the road. Once in Tibet, a “living Buddha” blessed the works (according to Buddhist tradition the living Buddha is a reincarnation of Buddha himself).

Zhao Yao, **SPIRIT ABOVE ALL**, 2012.
Installation view, Pace London.
© Zhao Yao, courtesy Pace London
(right)

Zhang Huan, **DIVISION MEETING**,
2009, ash on linen, 250 x 400 cm.
Courtesy White Cube (left)

Zhao's work stands at the cradle of Chinese conceptualism. It questions the value of the image/icon and departs from meaningless formalism in order to create meaningful form. The artist's journey is, in that sense, a step on the path towards meaning and a physical expression of his search for tradition and spirituality.

For Zhao Yao, the position of the viewer plays a central role in terms of the completeness of the work. His or her reading starts from an individual history and a collective understanding of images and traditions. The visitor is invited to find his own meanings within the context that Zhao Yao formulates.

ZHAO ZHAO

In 2008, Zhao Zhao (born 1982) stood in Tiananmen Square, dressed from head to toe in the uniform worn by military officers responsible for the security and surveillance of one of the most important places in Chinese history. Having collected all of the details of this uniform clandestinely, Zhao Zhao was committing a political crime by impersonating an official policeman.

Zhao is one of the most promising of a younger generation of artists who think critically about politics in their work. He was an assistant to Ai Weiwei for seven years. After the arrest of Ai in 2011, Zhao made *Officer*, an 8-metre-long sculptural self-portrait based on the image of himself as an officer in Tiananmen Square and





Zhao Yao, **SPIRIT ABOVE**
ALL I-781, 2012, acrylic on denim,
 200 x 200 x 8 cm (left)

executed in a traditional socialist-realist style. Critical subversion can be found in the details: the identification number on the officer's chest is the date of Ai's arrest.

The sculpture lies on the ground, broken into pieces as if fallen from its pedestal. The form of the work is a reference to certain events in our collective memory: the overthrow of dictatorships and the simultaneous destruction of visual representations of the authoritarian regimes. At the same time, the work is also symbolic of a resistance that has been broken. The "artist as a hero" has failed. His position as an anti-hero is confirmed. It is an image of impotence and a reference to those artists who take on a quixotical role in contemporary society.

The sculpture also contains references to iconoclasm, linked both to the destructive actions that took place during the Cultural Revolution in China as well as to a reflection upon the state's current policy of silencing artists who dare to think critically. In Zhao Zhao's work, the artist's power is best seen in his depictions of his powerlessness.

Zhao Zhao, **HAPPENING**, 2007,
 C-print, 100 x 150 cm. Courtesy
 the artist (top right)

Zhao Zhao, **OFFICER**, 2011,
 limestone, 860 x 180 x 180 cm
 (standing figure). Courtesy the
 artist and Chambers Fine Art
 (bottom right)



Collection 4

PLATFORM

EMOTION & TECHNOLOGY

Xavier Veilhan, **LE COUCOU**, 2005, sculptural installation, 240 x 530 x 40 cm (left)

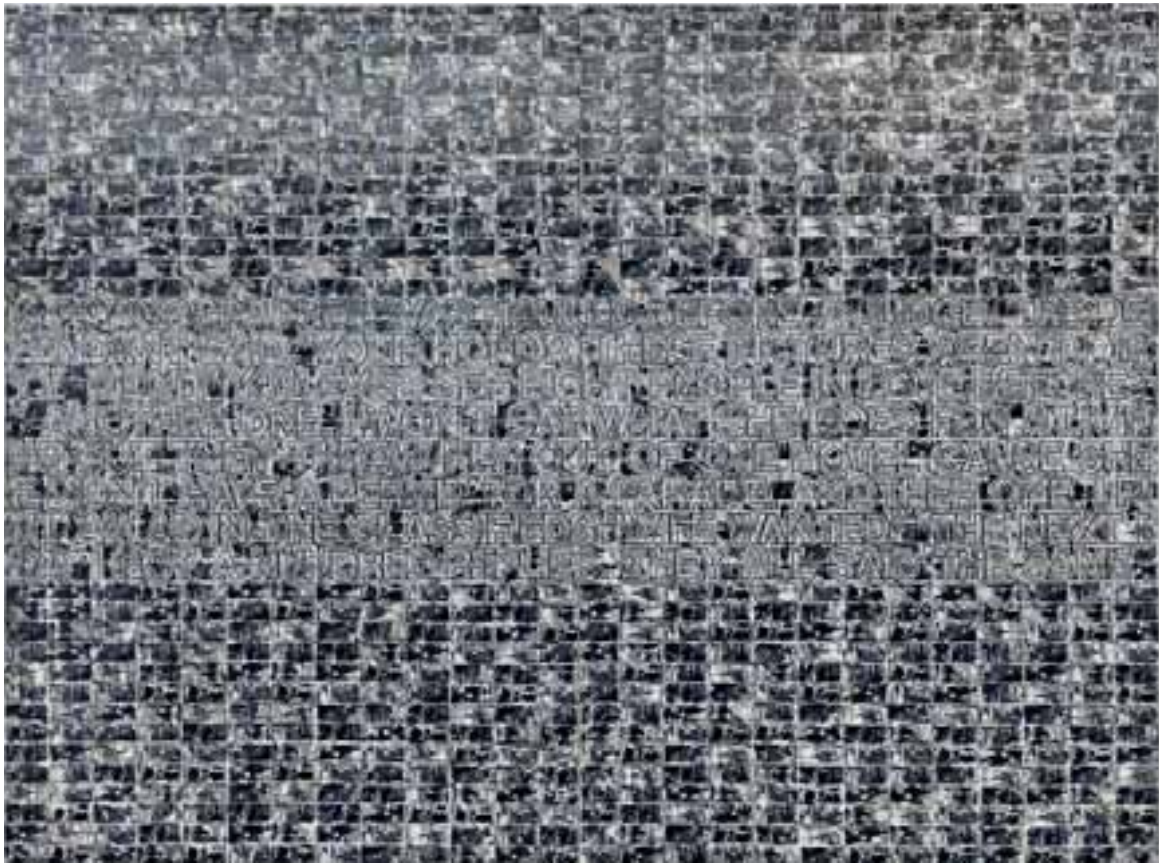
Richard Prince, **PEOPLE IN LOVE**, 2007, collage and acrylic on canvas, 2 parts, each 304.8 x 200 cm (top right)

Ilya Chichkan, **ATOMIC LOVE**, 2003, video, 7 min 45 sec. Photo prints each 100 x 100 cm (bottom right)

Collection Platform 4 is a group exhibition offering a selective view on two central and sometimes opposed notions in our lives: emotion and technology.

The exhibition includes works from Sergiy Bratkov, Ilya Chichkan, Gregory Crewdson, Olafur Eliasson, Andreas Gursky, Damien Hirst, Carsten Höller, Martin Kobe, Jeff Koons, Oleg Kulik, Julie Mehretu, Carsten Nicolai, Richard Prince, Marc Quinn, Thomas Ruff, Jürgen Teller and Xavier Veilhan.







PAC Educational Programme

Education is at the core of PAC activities. It is an open platform for our audience and in a wider sense for the whole society to get access to the world of art, to gain experience and competence. Based on its international orientation, our programme offers a wide range of different views. PAC Education invites children and families, schools and universities, students and artists to participate in an open discourse, guided activities, workshops and discussions on contemporary art and the exhibitions at PAC.

PAC Guided Tours

Daily, PAC invites the art centre visitors to join a free tour led by trained guides. **Tuesday and Thursday at 19:00, Wednesday and Friday at 14:00 and 19:00.**

Special tours are organized for pupils and students from Ukrainian schools and universities. Please reserve in advance by mailing info@pinchukartcentre.org or phoning **+38 (044) 590 08 58**. Tours are available in English, Ukrainian and Russian.

PAC Collection Tours

Twice on weekends, PAC invites the art centre visitors to take a special guided tour through the Collection Platform.

Saturday and Sunday at 14:00 and 19:00.

PAC Theme Tours

On weekends, PAC invites visitors to a focused dialogue on three to five works of art introduced through careful viewing, discussions and activities that centre on the artist's voice and practice.

Saturday and Sunday at 17:00.

For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar.

PAC Family Sundays

Weekly on Sundays at 14:00, PAC welcomes families to join artist-led workshops in the video lounge on the 6th floor. Children will be given a short guided tour through parts of the exhibition and participate in a theme-based workshop in the gallery space. Using a range of specially developed teaching materials, children will discuss questions such as how to look at art, what kind of questions artists ask and what one can expect in a museum.

Please notice that groups have strict age limitations of **4 to 6** and **7 to 9 years** bi-weekly. To check age schedule and reserve in advance please contact **+38 (044) 590 08 58** or info@pinchukartcentre.org.

PAC Walking-Talking

Weekly on Saturdays at 14:00, PAC invites young visitors **10 to 12 years old** to join a walking tour for children aimed at a deeper discussion and understanding of artworks through a dialogue between the children and an art educator.

Please reserve in advance by contacting **+38 (044) 590 08 58** or info@pinchukartcentre.org.

PAC Saturday Talks

Weekly on Saturdays at 15:00, a meeting with an invited guest is held. Each Saturday Talk is dedicated to a particular aspect of one of the exhibitions on display, providing new perspectives from different backgrounds.

PAC Collection Lectures

PAC provides a theoretical discourse through public lectures aimed at investigating artists and artworks represented within the Collection Platform and connecting them to a wider context. The programme clarifies and exposes artists' perspectives, involving visitors in the intellectual, emotional and corporeal aspects of contemporary art. Lectures are held monthly by Eckhard Schneider or Björn Geldhof in the video lounge on the 6th floor.



Audience at the **PAC TALK** "Food for Thought: Shock as Artistic Strategy" (left)
Children at a **PAC FAMILY SUNDAY** art class (right)



PAC Collection Talks

Each lecture is followed by an open dialogue between the Curatorial Platform and the public, focusing on one of the works from the Collection Platform discussed in the lecture. These meetings are aimed to help the participants to gain new insights and make the works more relevant to them.

PAC Literature Readings

PAC holds Literature Readings that are presentations of texts selected or specially written for the occasion, related to the projects and artists on display.

PAC Special Events

Once an exhibition, PAC holds a special event curated by an invited guest suggesting cross-curricular interventions and new experiences within an exhibition visit.

For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar.

PAC-Talk: Food for Thought

This joint venture of PAC and Foundation CCA is aimed to create a thought-provoking exchange between a diverse range of participants and facilitators providing insight into the Ukrainian art context and the global art scene. The discussions offer a reflection on subjects originating from PAC exhibitions and are closely related to actual questions in society.

Björn Geldhof and participants of **PAC MEETS ACADEMIES** (top)
Children at a **PAC WALKING-TALKING** tour through the **TONY OURSLER** exhibition (bottom)

PAC Film Programme

Our summer programme of screenings is aimed to contextualize the exhibitions on display and together with the Lecture Programme is aimed to create a framework for the art.

For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar.

PAC Understanding the Museum Teens' Edition

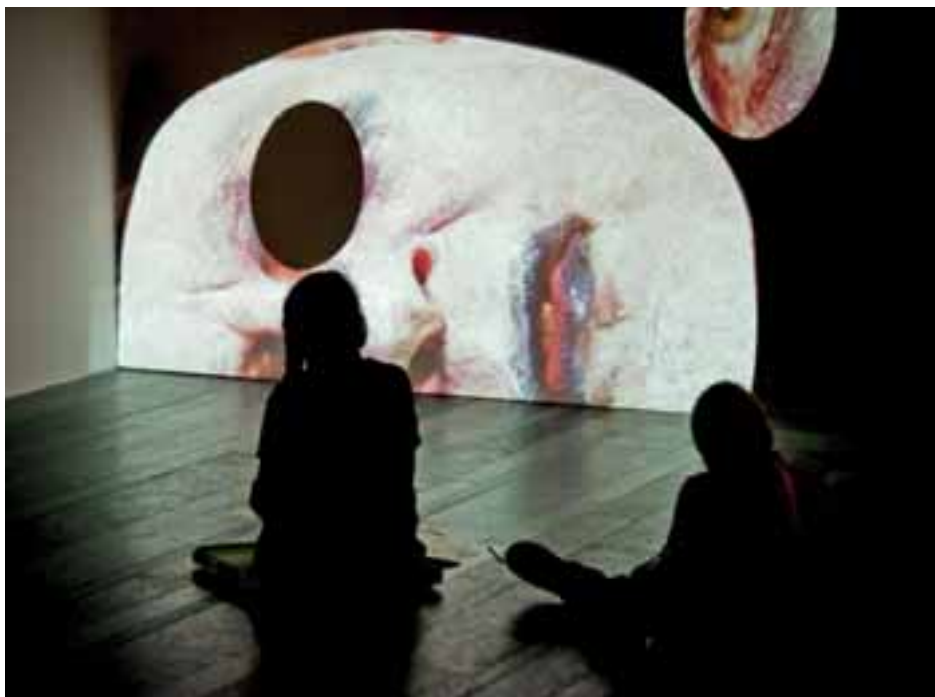
PAC offers a special after-school course for High School pupils **aged 14 to 16**, designed to create the critical and creative thinkers of tomorrow. Arranged as a series of visits, talks and activities held by an art educator at PAC, teens will focus on the exploration of a current exhibition, their reflection and reading of artworks. Understanding the Museum provides practical ways which foster a deeper appreciation of concepts and ideas explored during the visits and activities.

PAC Understanding the Museum Teachers' Preview

PAC invites teachers to join an early preview programme, offering a specially designed overview of the exhibitions and a collaborative workshop providing practical models for engaging with artworks on display through discussion, reflection and drawing.

PAC Understanding the Museum Teachers' Edition

PAC offers a specially developed summer programme for teachers to explore the art centre as an alternative learning environment, to stimulate creative and critical response, drawing cross-curricular connections within the specific subject focus of an exhibition. The sessions with artists and art educators are aimed to affect change in





Visitors of the **JAKE & DINOS CHAPMAN** exhibition

what we see and how we learn, creating a meaningful experience in a gallery environment and establishing consequent platforms for collaboration.

PAC Teachers' Tuesdays

PAC's Laboratory for Teachers suggests a set of practical and theoretical activities providing an exploration of physical, intellectual and emotional aspects of contemporary art shown at PAC. Bringing the education team and teachers together, PAC provides a bridge between the classroom and the gallery on a regular basis in order to identify strategies for engaging children in art.

Teachers' Tuesdays are held **monthly on Tuesdays at 14:00**.

For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar.

PAC Career Talks

Career Talks are a set of sessions designed and delivered by the PAC team for Art Academy students to discover an institution from backstage. Discussing the roles and functions of curatorial board, administrative body, communication and education departments, students get an opportunity to extend their understanding of the art institution, responsibilities and obligations within it, to analyze case

studies and discuss aspects they need to further develop in their professional life.

PAC Meets Academy

Within the exhibition format, PAC continues to develop its dialogue with art students and holds meetings between students-practitioners from Art Academies (Kyiv, Kharkiv, Lviv) and PAC curators. Artists under training get an opportunity to make an artistic statement, while the curators get a chance to meet the youngest generation.

PAC Info Centre

The Info Centre provides the visitor with information about exhibitions, artists and the programme, offering artist interviews, monographs, press publications, images of the works, interactive exhibition layouts and short films about the shows featuring the artists. It is situated on the second floor and equipped with eight computers and a video screen open to all visitors.

PAC Bookshop

The Taschen bookshop at PAC sells a wide selection of publications on international art and culture, including the history of art, architecture and artist's books.

The Victor Pinchuk Foundation

The Victor Pinchuk Foundation is an international, private and non-partisan philanthropic foundation based in Ukraine. It was established in 2006 by businessman and public figure Victor Pinchuk. Its goal is to empower future generations to become

the change-makers of tomorrow. To achieve this, projects are developed and partnerships are built in Ukraine and worldwide.

- in people, to boost human capital;
- in society, to promote social responsibility;
- in the world, to foster a more integrated world.

The projects of the Victor Pinchuk Foundation include, among others, the network of neonatal centers Cradles of Hope, the largest private scholarship programme in Ukraine, Zavtra.UA, the World-WideStudies scholarship programme for Ukrainian students studying abroad, the centre for contemporary art PinchukArtCentre with its biannual prizes Future Generation Art Prize and PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organized each year at the occasion of the Annual Meeting of the World Economic Forum and the international network YES (Yalta European Strategy) to support Ukraine's European integration, and an online platform for fostering philanthropy, the Philanthropic Marketplace. The Foundation is a member of the European Foundation Centre and the Ukrainian Grant-makers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics, the Peres Center for Peace, the Tony Blair Faith Foundation, and other nongovernmental organizations.

www.pinchukfund.org



Victor Pinchuk with the recipients of the **WORLDWIDESTUDIES SCHOLARSHIP**

The PinchukArtCentre

The PinchukArtCentre, founded in September 2006 in Kyiv by Victor Pinchuk, is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. As one of the projects of the Victor Pinchuk Foundation, it is dedicated to fostering artistic education, creation and appreciation in Ukraine. It provides a sustainable contribution to the cultural participation and emancipation of Ukrainian art and society. It gives a significant contribution to the cultural dialogue between East and West as well as between national identity and international challenges. From its opening up until March 2013, the PinchukArtCentre has hosted more than 30 exhibitions and numerous projects attracting over 1.9 million visitors. The art centre has exhibited works produced by top international and Ukrainian artists such as Sergiy Bratkov, the Chapman Brothers, Ilya Chichkan, Olafur Eliasson, Antony Gormley,

Andreas Gursky, Damien Hirst, Gary Hume, Anish Kapoor, Jeff Koons, Takashi Murakami, Tony Oursler, Arsen Savadov, Sam Taylor-Wood, Vasiliy Tsagolov, Jeff Wall and others.

Providing long-term support for new generations of artists as well as investing in new productions, the PinchukArtCentre has established the PinchukArtCentre Prize for young Ukrainian contemporary artists up to the age of 35 and the Future Generation Art Prize, the first global art prize for young international artists. In 2007 and 2009, PinchukArtCentre also officially organized the Ukrainian Pavilion at the 52nd and 53rd Biennales in Venice. In 2011 the art centre showcased the works of the FGAP 2010 nominees at the *Future Generation Art Prize@Venice* – a Ukrainian Collateral Event of the 54th Venice Biennale.

Find more information at www.pinchukartcentre.org.

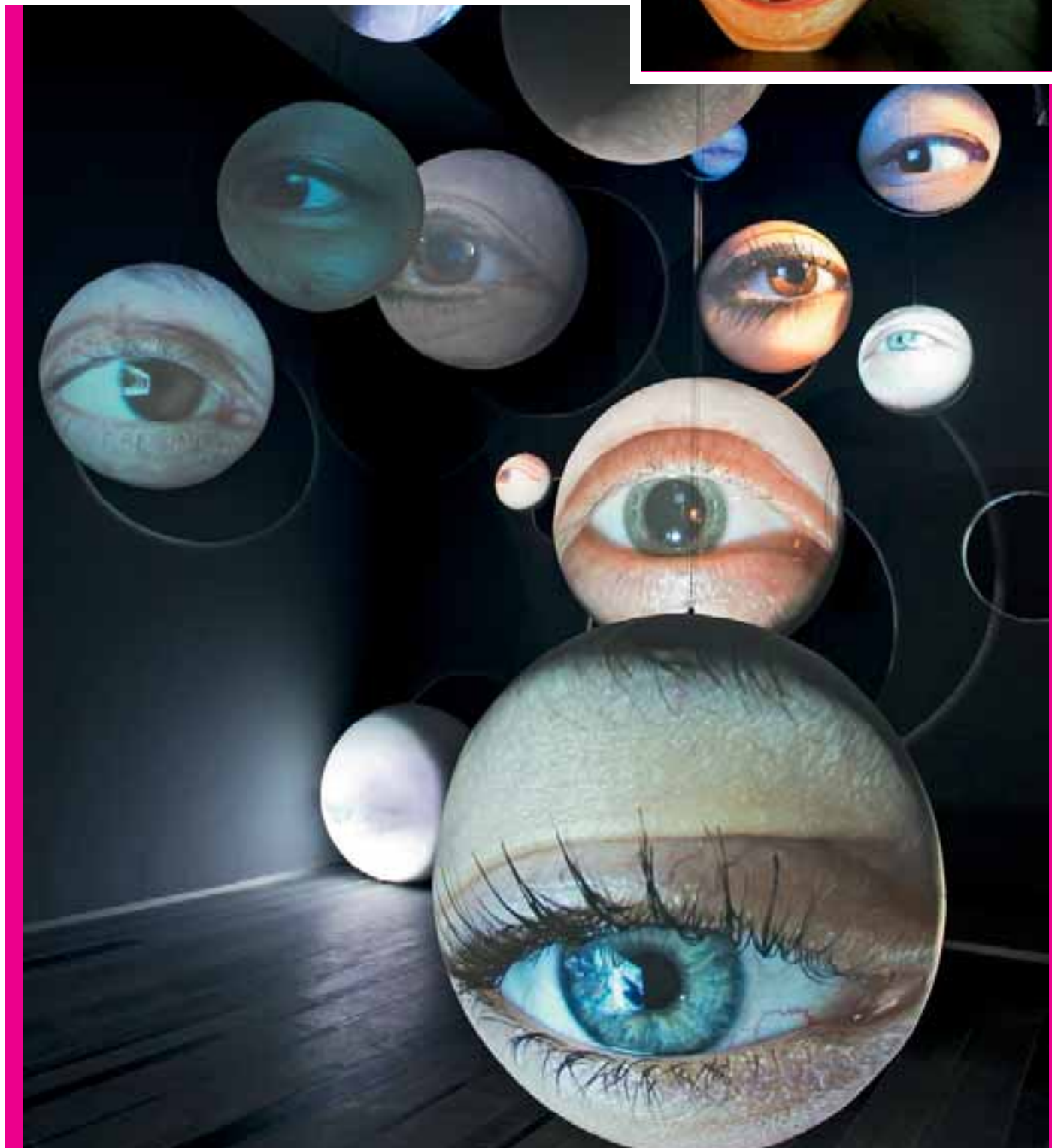
Review Jake & Dinos Chapman



“The modern museum aims not at ‘pulling in’ the viewer to indisputable masterpieces but rather at engaging them in discussion. And there are no holds barred for such dialogue, particularly in the calculated and rationed provocations of the Chapman Brothers.” Andriy Khoborov, Head of the Research and Education Department of the Bohdan and Varvara Khanenko Museum of Art Kyiv, *Svobodnaya Pressa*

Review Tony Oursler

"The *agentic iced etcetera* project by the New York-based artist Tony Oursler is a real breakthrough... The project has already been tagged as a 'labyrinth of feelings'." Halyna Tanay, Kyiv. Svidomo



Review Alexey Salmanyov

“Salmanov points out the place and ever-growing role of China on the economic and political map of the world. And he suggests that in our time the American ‘aggressor’ might well become the victim of such expansion; that even if history repeats as a farce, there is no guarantee that the farce won’t change to a tragedy.” Maryna Nikolaichuk, *Business*



Review Sergiy Bratkov



“This show by one of the most highly awarded Ukrainian artists evokes feelings of confusion and abandonment. Perhaps it is intended for big-city dwellers longing for solitude.” Taisia Bakhareva, *FAKTY*

Exhibition

Eckhard Schneider, Björn Geldhof
Curator: Björn Geldhof
Project Manager: Iryna Ivanushkina
Project Assistance: Olga Semenets, Lizaveta German, Tatiana Kochubinska, Maria Lanko
Chief Technical Manager: Igor Stefanovich
Technical Manager: Sergiy Diptan
Logistics: Olga Yurkevich
Special thanks to Galleria Continua

The PinchukArtCentre

General Director: Eckhard Schneider
Deputy Artistic Director: Björn Geldhof
Executive Director: Dmytro Logvyn
Project Managers: Halyna Stakhurska, Iryna Ivanushkina
Project Assistant: Olga Semenets

Logistics: Olga Yurkevich

Educational Manager: Olga Tykhonova
Curatorial Platform: Lizaveta German, Tatiana Kochubinska, Maria Lanko
Assistant to the GD: Natalia Mitrokhina
Manager of Finance: Andriy Yankovoy
Bookkeepers: Zoya Kalinchik, Liudmyla Stelia, Victoria Prokopenko
Reception: Lyudmila Bulanova, Anastasia Barakhvostova, Anna Davydenko
Building Chief Engineer: Igor Stefanovich
Chief Technician: Konstantyn Scherbakov
Technicians: Sergiy Zaychenko, Vitaliy Verezhak, Sergiy Diptan

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Admission is free

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la Biennale di Venezia

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Abigail DeVille

Aurelien Froment

Mykyta Kadan

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André Komatsu

Eva Kotatkova

Tala Madani

Basim Magdy

Ahmet Ögüt

Amalia Pica

Agnieszka Polska

Emily Roysdon

Rayyane Tabet

Yan Xing

Lynette Yiadom-Boakye

João Maria Gusmão + Pedro Paiva

R.E.P.

Future Generation Art Prize @VENICE 2013

31 May – 1 September 2013 Palazzo Contarini Polignac
874 Dorsoduro, Venice (near Accademia Bridge, alongside Canal Grande)

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