Future Generation Art Prize @ VENICE 2019
Foreword

The world changes faster than we can imagine. The future is a place with intelligent robots, people living to 200 years or more, billions of useless humans. Nothing old is secure. What is the capital of the world today can be forgotten in a few generations.

The new has a chance. Countries and people who were down can be at the top. We must shape our place in this future. Who do we want to be? If we do not answer this question and act accordingly, the dynamic of disruption, like a tsunami, leaves us dead or as drifting flotsam.

Many leaders today are afraid, or not capable, to think radically enough. Artists see the new better than analysts. They feel and explain the new better than politicians. With the Future Generation Art Prize, 10 years ago we stepped forward into the new world.

I hope we created a capital for the future in Kyiv. A capital for the newest contemporary art, with its summits in Kyiv every two years, with its own ambassadors and with its delegation to the global summit in Venice.

Artists from all over the world are free to think the new here every two years. Ukrainians are part of this crazy team. Of this wild capital.

The only thing that is forbidden in our capital is passivity and narrow-mindedness. The only task is to feel and see the new, to question, think and create. Without fear or limitations.

VICTOR PINCHUK

Monira Al Qadiri
Yu Araki
Korakrit Arunanondchai
Kasper Bosmans
Madison Bycroft
Alia Farid
Gabrielle Goliath
Rodrigo Hernández
Laura Huertas Millán
Marguerite Humeau
Eli Lundgaard
Taus Makhacheva
Toyin Ojih Odutola
Sondra Perry
Gala Porras-Kim
Emilija Škarnulytė
Jakob Steensen
Daniel Turner
Anna Zvyagintseva
Basel Abbas and
Ruanne Abou-Rahme
Cooking Sections
The Victor Pinchuk Foundation and PinchukArtCentre present Future Generation Art Prize@Venice 2019, showcasing the first global art prize with 21 artists from 17 countries. The exhibition is an official Collateral Event of the 58th International Art Exhibition – La Biennale di Venezia.

The biannual Future Generation Art Prize is the only prize for the young generation of artists which has a global dimension and is guided by an open, free and democratic online application process. Supported by an eminent board, distinguished jury and outstanding selection committee, the prize brings together the best of the art world to champion a new generation of artists.

The prize is a major contribution of the Victor Pinchuk Foundation to a young generation of artists for their development and the production of new works. The Main Prize of US$ 100,000 (US$ 60,000 cash and US$ 40,000 investment in new production) is awarded by an international jury. Within the framework of selecting the prize winner, the jury has the opportunity to additionally award Special Prizes to support young talents. With a network of over 60 partner platforms and 400 correspondents all over the world, the prize benefits from its unique partners who work as ambassadors and encourage artists to apply.

The Future Generation Art Prize 2019 marks the 10th anniversary of the prize’s founding.

Through its truly global and democratic format, the Future Generation Art Prize has been empowering artists from all over the world for over 10 years, with growing support from institutions and artist communities alike. Its unique concept guarantees that each edition presents a fresh perspective on a future generation of artists – and we are proud knowing that these cutting-edge artists work to challenge our world views, whilst proposing new models for tomorrow.

BJÖRN GELDHOF
Artistic Director of the PinchukArtCentre

CURATORIAL STATEMENT

Future Generation Art Prize@Venice 2019 brings together works by 21 shortlisted artists selected out of 5800 applications from all around the world. The exhibition showcases existing works along with new site-specific productions that engage in a direct conversation with the building of the Palazzo Ca’ Tron and its history.

Situated on the Canal Grande, this building has been owned by the Istituto Universitario di Architettura di Venezia since 1972. It is a hub for teaching and thinking mainly on the subject of urban planning. Dating back to the end of the 16th century, the palazzo carries the name of Tron, one of Venice’s most noble and powerful families. The collaboration between the university and the Future Generation Art Prize allows us to consolidate the mission shared by both institutions: to empower future generations.

The works in the exhibition question the interpretation of knowledge, often leading towards the suggestion of a future archaeology and/or an archaeology of the future. How will the present day be perceived a hundred or thousand years from now? What might humanity look like? How will the world be experienced and perceived?

Whereas many of those questions project concerns and proposals for tomorrow, other works engage with urgent unresolved dilemmas of today’s world. What place can local cultural traditions have in a globalized world? How do values that seem old-fashioned survive through an age of technology that sweeps away any sense of our own roots? And how do we identify in an age where nationalistic models seem to be at odds with globalized communities?

BJÖRN GELDHOF & TATIANA KOCHUBINSKA
Curators, Future Generation Art Prize@Venice 2019
BOARD
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Richard Armstrong, Director, Solomon R. Guggenheim Foundation and Museum, New York, USA
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Andreas Gursky, Patron Artist, Germany
Damié Hirst, Patron Artist, UK
Dakis Joannou, Founder, DESTE Foundation for Contemporary Art, Greece
Sir Elton John, Founder, Elton John AIDS Foundation and Sir Elton John Photography Collection, UK
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Muccio Prada, Founder, Fondazione Prada, Italy

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Bjorn Geldhof, Artistic director, PinchukArtCentre, Kyiv
Gabí Njogo, Curator, 10th Berlin Biennale 2018
Tim Marlow, Artistic director, Royal Academy of Arts, London
Hoor Al Qasimi, Executive Director, Sharjah Art Museum

SELECTION COMMITTEE
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Julie Boukobza, Director, Luma Arles residency programme and #Plus residency at the Lab of the Google Cultural Institute, Paris
Tatiana Kochubinska, Curator, Research Platform at the PinchukArtCentre, Kyiv
Tumelto Mosaka, Artistic Director, Investec Cape Town Art Fair
Zeynep Öz, Curator, Turkish Pavilion at the Venice Biennale 2019, Istanbul

Richard Riley, Independent curator and Chair of the Gilbert & George Centre, London
Erin Christovale and Meg Onli, Assistant Curators at the Institute of Contemporary Art, Philadelphia

AFRICA
32° East: Uganda, Kampala ugandamuseumtrust.org
Aria – Art Residency in Algiers: Algeria, Algiers artarias.org
Aleksej Oborinov: Morocco, Casablanca atoborinov.com
Bag Factory: South Africa, Johannesburg bagfactorytrust.org
Beyond Entropy Africa: South Africa, Cape Town beyondentropy.org
Centre for Contemporary Art: Nigeria, Lagos cca.org
Dou’Art: Cameroon, Douala dou’art.org
First Floor Gallery Harare: Zimbabwe, Harare firstfloorgalleryharare.com
Green Olive Arts: Morocco, Tlemcen greenolivearts.org
Henry Tayal Visual Arts Center: Zambia, Lusaka henrytayalplastigallery.wordpress.com
La Cubo: Mozambique, Maputo lacubo-art.com
National Art Space: Tanzania, Dar es Salaam nationartspaco.org
Tinerehautze Gallery: Eguia, Carre thetineresauartgallery.com
Vista Art Network for Nigeria: Nigeria, Lagos vanlago.org
Visual Arts Network of South Africa: South Africa, Johannesburg vanza.co.za

ASIA
Arts Initiative Tokyo (AIT): Japan, Tokyo ait.org
Brito Arts Trust: Bangladesh, Dhaka britrota.org

Clare House Initiative: India, Mumbai clarehouseinitiative.org
Art Group 705: Bangladesh, Dhaka artgroup705.org
HypeArts: Cambodia, Phnom Penh hypearts.org
KHOJ: India, New Delhi khoj.org
Kyoto Art Center: Japan, Kyoto kac.or.jp
Nha San Collective: Vietnam, Hanoi san.vn
paPAże: Mauritius, Flic en Flac partageafricain.wordpress.com
Samudri Art Foundation: Bangladesh, Dhaka samudriartfoundation.org
The Book Society: South Korea, Seoul thebooksociety.org
Tape Contemporary Art Center: Taiwan, Taipei tape.tw

EUROPE
Art and Cultural Studies Laboratory: Armenia, Yerevan info@acs.am
BAHAR – previously named SPOT: Turkey, Istanbul baharart.org
CASCO: Netherlands, Utrecht casco.art
Chto De?atel: Russia, St. Petersburg chortalat.org
Defesa Foundation: UK, London defesafoundation.org
East Side Projects: UK, Birmingham eastsideprojects.org
Gasworks: UK, London gasworks.org.uk
GeoAIR: Georgia, Tbilisi geoorientalproject.com
Hi Can’t Dance: Netherlands, Amsterdam icdfance.org
Karahalle Lissadon: Portugal, Lisbon karahalle-lissadon.org
LGCA: Latvia, Riga lgca.lv
NGCA: Russia, Moscow ngca.ru
Office for Contemporary Art: Norway, Oslo, oca.no
Open School East: UK, London openschooleast.com
Pages Magazine: Netherlands, Rotterdam pagesmagazine.net
Palladium Projects: Ireland, Dublin palladiumprojects.org
The Common Guild: UK, Glasgow thecommonguild.org.uk
The Showroom: UK, London theshowroom.org
Via Farini: Italy, Milan, vafarini.org

MIDDLE EAST
ArtAffairs: Iraq, Erbil, artaffairs.org
CASCO: Netherlands, Utrecht casco.net
Downtown Beirut: Lebanon, Beirut downtowbeirut.com

OCEANIA
Institute of Modern Art: Australia, Brisbane ima.org.au

NORTH AMERICA
Contemporary Jewish Museum: USA, San Francisco cjm.org

Partners Platforms
Emilija Škarnulytė investigates the shifting boundaries between documentary and fiction, between ecological and cosmic forces, feeling out all kinds of non-human and post-human scales, in the depths of space and time.

Continues that topic of post-human mythology in a fictional visual meditation about contemporary science from the perspective of a future archaeology. The title refers to the symbol for “half-life”, a term commonly used in nuclear physics to describe radioactive decay. Presented as a large-scale video installation, the work shows architecture envisioned by the artist through remote-sensing 3D scans and a mirrored ceiling, traversing an epic landscape of geography.

Škarnulytė, performing as a siren herself, links the past and future by exploring the memory of Etruscan cemeteries, a nuclear power plant in Lithuania – twin sister of the Chernobyl AES –, the Super-Kamiokande neutrino observatory in Japan, the Antimatter Factory, the Large Hadron Collider at CERN, Duga radar and a Cold-War submarine base above the Arctic Circle. Encounters all that is larger than us and larger than life – a looming climate catastrophe, natural phenomena, ideological constructions, massive scientific structures, recent geopolitical processes and what we know as human knowledge. All have left scars on planet Earth.

Jury statement: “Emilija Škarnulytė’s work $t_{1/2}$ stems from deep and extensive research which has been translated in a coherent and confident way. The jury found its scale, rhythm and pace mesmerizing alongside its capacity to deal with vast expanses of time in a precise manner. Her use of video expands into a multi-dimensional experience, confronting many of the major issues facing humanity, which are often left unspoken. Without being overtly didactic, the work stays open-ended and poetic while raising fundamental questions about where we come from, who we are and where we might end up.”
Gabrielle Goliath
Born 1983 | South Africa

Gabrielle Goliath situates her practice within contexts marked by the traces, disparities and as-of-yet unreconciled traumas of colonialism and apartheid, as well as socially entrenched structures of patriarchal power and rape culture. Conscious of how the violence enacted upon black, brown, female and queer bodies is routinely perpetuated through forms of representation, she draws on performance, sound and ritual gesture to enable more effectively and ethically involved responses to lived experiences of trauma.

“When language fails us, when conventional therapy fails us, art allows for a different kind of encounter, a more human encounter, perhaps. One in which the differences that mark our experiences of the world become – in all their discomfort, hurt and contradiction – the grounds of our mutual acknowledgement and care.”

Jury statement: “We admired her handling of such difficult and important subject matter in a touching yet sharp manner in the work This Song Is for... 2019, engaging with performative projects, video and sound installations, dedication songs a cappella by survivors of rape, experienced by collaborating, women led musical ensembles. Collaborating musicians: Dope Saint Jude & BŪJIN; Jacobi de Villiers & Erik Dippenaar; Msaki with Lebogang Ledwaba & Thembinkosi Mavimbela; Nonku Phiri & Dion Monti.

What is above is what is below, 2018. Installation views, Manifesta 12, Palermo

CLIMAVORE: For the Rights of the Soil Not to Be Exhausted, 2019, site-specific installation: opening of Room 31 in Bessarabka market underground cellar; archival display of photographs, replica memorabilia, maps, clay figurines, chernozem soil; red/blue lighting; six performative public discussions; site-responsive bread recipes and public tastings; legal draft granting the soil the rights not to be exhausted. Installation view, Bessarabka market, Kyiv

Special thanks to Goodman Gallery, Natalie Haarhof, The Magic Lightbox Company, 14 10th and Dion Monti.

Cooking Sections
Daniel Fernández Peiró & Alon Schwabe | Both born 1984

Cooking Sections (established in 2013) is a duo of spatial practitioners based out of London. It was founded to critically explore the systems that organize the world through food. Using installation, performance, mapping and video, their research-based practice explores the overlapping boundaries between visual arts, architecture and geopolitics. Since 2015, they have been working on multiple iterations of the long-term site-specific CLIMAVORE project, exploring how to eat in a world where climates change and we change climates.

“For us, CLIMAVORE became quite an operative way to observe environmental degradation and the role of food systems in man-induced transformations. Over the years, several projects helped us develop a critical approach to the construction of spaces of food production and consumption. As our work evolves, we have become more and more interested in how critical thinking can also develop into critical propositions by exploring practices that enable alternative social, environmental and political platforms to emerge.”

Jury statement: “We have a deep respect for artistic practice that engages with serious issues. Through the work CLIMAVORE: For the Rights of the Soil Not to Be Exhausted, Cooking Sections proposes a better future and successfully engages a broader public to increase awareness of such issues.”

This Song Is for..., 2019, long-term performative project, video and sound installations, dedication songs a cappella by survivors of rape, performed by collaborating, women led musical ensembles. Collaborating musicians: Dope Saint Jude & BŪJIN; Jacobi de Villiers & Erik Dippenaar; Msaki with Lebogang Ledwaba & Thembinkosi Mavimbela; Nonku Phiri & Dion Monti. Installation view, PinchukArtCentre.

Special thanks to Goodman Gallery, Natalie Haarhof, The Magic Lightbox Company, 14 10th and Dion Monti.
Monira Al Qadiri  |  Born 1983  |  Kuwait

Monira Al Qadiri’s recent projects investigate the implications of the oil industry for the countries of the Arabian Gulf region, and the precarity of their imminent future. The artist enquires what will be left to commemorate once this transient era of petroleum is over.

“I find myself preoccupied with history these days, and how not knowing it affects our future. There is a physical impossibility of experiencing the past fully, yet as people we make the most sincere effort to relive it somehow. My work reflects on time as a place and a way of thought.”

Yu Araki  |  Born 1985  |  Japan

The works of Yu Araki are highly influenced by his travels, striving to comprehend the puzzling cultural and socio-political differences between destinations. He creates a distinguishedly visual filmic language, in which he intertwines fiction and real-life stories, inviting the viewer to trans-cultural journeys.

“I find inspiration from the surrounding context, and an artwork is a way for me to re-interpret, re-play or re-make my sense of it. Being fascinated by the interconnectedness of things, my interest lies in finding a thread to interweave these various elements that I refer to.”
Korakrit Arunanondchai | Born 1986 | Thailand

A visual artist, filmmaker and storyteller, Korakrit Arunanondchai employs his versatile practice to tell stories embedded in cultural transplantation and hybridity. His body of work merges fiction with poetry and offers synesthetic experiences engaged in a multitude of subjects primarily based on the lives of family, friends and colleagues as much as on local myths. No mere solitary artist, Arunanondchai is an avid collaborator who has worked on videos, performances and music together with an extensive list of people.

“The stable ground is at times gently vibrating and at other times abruptly exploding. The only stable thing left in a world could be the recognition of your own breath. I would like to think that this recognition will exist past the point where you could breathe, when your body no longer exists.”

Kasper Bosmans | Born in 1990 | Belgium

In his interdisciplinary and often playful works, Kasper Bosmans investigates histories of traditions and objects creating new narratives to offer a critical view on cultural and political relics. Leaning on his research into European political and cultural history, Bosmans implicitly critiques the mechanisms of authority and power by rendering them as aesthetic objects.

“No History in a Room Filled with People with Funny Names 5, 2018, multimedia installation, 30’44’’. Installation view, PinchukArtCentre, Kyiv. Courtesy of Carlos/Ishikawa, London

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“By using these farfetched and sometimes eccentric examples, I attempt to prevent any contemporary activistic interpretation, but that doesn’t mean they cannot keep us vigilant. Vigilance is enough.”
Madison Bycroft

Madison Bycroft creates systematic disfunctionalities. Recognizable forms are brought into relation with things which cannot be determined. Breaking comfortable and predictable patterns, Bycroft combines strange costumes, surreal scripts, awkward forms or moments of excess which might disrupt a cohesive narrative that gives the viewer an estranging experience.

“I work in an associative manner – this thing is like this thing which feels like this other thing. But I am interested in the forms of association in which it is not always easy to articulate a commonality – where a mutuality is illegible, outside language or logic. Following on from this, it is important to ask myself how to relate across difference, without homogenizing something into a comfort zone. Like an intransitive verb, how can I act in a way that does not take an object? ‘About’, here, does not pin something down or reveal it, but moves around it, is to the side of it, or in the key of pathos, invites it to move through me.”

Alia Farid

Alia Farid lives and works in Kuwait and Puerto Rico, both her home countries, whose complex colonial histories she reveals through drawings, objects, spatial installations and film. Her work presented at the PinchukArtCentre, titled Vault, is an artistic response to the failed processes of modernization and issues surrounding representation. Often fragmented display combines symbols from the past and present that speak of the dissipation of Arab polytheism with the advent of Islam, and the rise of a new materialism with the advent of oil.

Vault, 2019, light box, metal frame, faux stone, clay, digital prints.
Installation view, PinchukArtCentre, Kyiv. Produced by PinchukArtCentre and Galerie Imane Farès.
Applications | Future Generation Art Prize 2019

TOTAL APPLICATIONS: 5,810
- Individual: 5,696
- Collective: 114
- Male: 49.16%
- Female: 49.63%
- Other: 1.21%
- Age:
  - 18–20: 6.76%
  - 21–25: 22.21%
  - 26–30: 33.67%
  - 31–35: 37.36%

TOTAL COUNTRIES: 138
- Europe: 35.88%
- Asia: 26.97%
- North America: 14.17%
- South America: 8.87%
- Africa: 12.46%
- Australia and Oceania: 1.65%

TOTAL PARTNERS: 9
- PinchukArtCentre
- Future Generation Art Prize @ Venice 2019
- pinchukartcentre.org

Partner Platforms, more information see page 5

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**Rodrigo Hernández**  |  Born 1983  |  Mexico

Rodrigo Hernández is interested in the constitutive process of art and image-making. In his practice he deconstructs and merges ancient iconography, art history as well as everyday imagery to develop a formal vocabulary that is all his own. Driven by the idea of the ambiguity of images, the artist proceeds by following his imagination and personal associations, suggesting that these can be crucial instincts to navigate through today’s world.

“For me, it was important to give shape to short-living moments through this specific technique and with metal, because I need to put a real imprint of my own body and force in the work. The metaphor of a hand that attempts and fails to grasp, requiring my own hand to make a mark that renders it visible, is a contradiction I still see keeping the work alive.”

**Laura Huertas Millán**  |  Born 1983  |  Colombia

Entwining ethnography, ecology, fiction and historical enquiries, Laura Huertas Millán’s moving images engage with strategies of survival, resistance and resilience against violence. Working on long-term inquiries, she has been developing a series of films around the coca plant in collaboration with Cristobal Gomez, a member of the Muina-Muruí community in the Colombian Amazon, since 2011. Their ongoing cinematographic conversation considers themes such as prohibition, the war on drugs, our broken relationship with nature and indigenous representation in Colombia and beyond. This particular film unfolds the fabrication of the mambe, an indigenous coca powder surrounded by specific cosmogenies, presenting a resistance that has been going on for centuries.

“Aesthetic miscegenation has been for me an important topic of reflection and research: from the cultural anthropophagy that inspired my previous films to ‘ethnographic fiction’. On the one hand, if one considers ethnography as an ensemble of narratives rooted in colonialism, it might be understandable as a form of fiction-making. On the other hand, some of the most interesting contemporary practices of ethnography have embraced a de-colonial turn, sometimes by integrating the fictional language tools within their own elaboration.”


Jíibe, 2019, HD film, 25’00”. Co-produced by Studio Arturo Lucia and PinchukArtCentre, with support from the Centre national des arts plastiques, Paris. Courtesy the artist
Marguerite Humeau  |  Born 1986  |  France

In her artistic practice, Marguerite Humeau weaves factual events into speculative narratives, enabling unknown, invisible, extinct forms of life to erupt in grandiose splendour. Combining prehistory, occult biology and science fiction in a disconcerting spectacle, the works resuscitate the past, confabulate subterranean and subcutaneous, all the while updating the genre of the quest for the information age.

“My works aim at reenacting, resuscitating, activating extinct, invisible, ancient and future ecosystems, voices, creatures and beings. Together with experts I speculate on what those worlds might be, might have been or might become. I formulate hypotheses that I then translate into physical experiences involving sound, sculpture, drawings and various other components and concoctions.”

Eli Lundgaard  |  Born 1989  |  Norway

The work of Eli Lundgaard delves into the human psyche and understanding. She explores how we produce meaning and how we make connections and relations between our inner and the outer world. She questions interaction and mutual influence between the subject and its surroundings. Lundgaard is interested in the way a body is being shaped by the environment and vice versa.

“I often explore spaces where meaning collapses, and when the boundary between something shifts or disappears. I aim to manipulate, deconstruct and reconstruct the world around me, to erase or blur common definitions and concepts and to look at what can neither be confirmed nor dismissed. In the space between fact and fiction, I want to turn the seemingly familiar into something strange and foreign.”

Thresholds, 2019, black ink pen on layout paper. Installation views, PinchukArtCentre, Kyiv.

Barbarian, 2019, video, loop 12’09”, ceramics. Installation views, PinchukArtCentre, Kyiv. Courtesy the artist.
The practice of Taus Makhacheva embraces a wide range of media including performance, video and installation, critically examining the results of different cultures and traditions meeting. Having grown up in Moscow with cultural origins in the Caucasus region of Dagestan, her artistic practice is informed by this personal connection with the co-existing worlds of pre- and post-Sovietization. Often humorous, her works attempt to test the resilience of images, objects and bodies in today’s world.

“No other field can give you the intellectual, emotional and psychological experience you receive when interacting with art. I want to do something of the kind. What matters is not a finished work as such, but rather the viewer’s experience, and her or his dialogue with the artwork.”

Toyin Ojih Odutola creates multimedia drawings on various surfaces, investigating formulaic representations and how such images can be unreliable, systemic and socially coded. Her most recent work explores this through the fictitious narrative of a Nigerian aristocratic family. The larger series, of which the exhibition showcases excerpts, attempts to illustrate the parameters of wealth and its perspectives, the adaptability of cultural history and suspicions around unquestionable status. It is a thought experiment where historically oppressed figures own their bodies and capital as opposed to the actuality of their bodies being capital. Odutola inquires whether seeing such figures in luxurious surroundings changes perceptions of self and capability. Ultimately, what is revealed is akin to any social construct and tool: they are only being seen because of an elevated regard; with or without it, their value as people is flattened.

“I think when people see wealth, they see status, when they see any sort of glamorous presentation, even if it is a people of colour. I’m trying to make people aware that the pictures they take for granted, these images of wealth and glamour, are, in fact, constructed the same way race is constructed, the same way gender presentation is a construct.”

Sondra Perry | Born 1986 | USA

Sondra Perry makes videos, performances and installations that foreground the tools of digital production as a way to critically reflect on new technologies of representation and to remobilize their potential.

Gala Porras-Kim | Born 1984 | Colombia

Gala Porras-Kim uses the social and political contexts that influence the representation of language and history to make art objects through the learning process. Her works come from research-based practice, including different methodologies in the fields of linguistics, history and conservation.

"Much of the work that I've made deals with historical artifacts that people might not have an idea what they were used for. I work a lot with historians and conservators and curators to ask: 'What do you think was the original function of this?' To find the discrepancy between the scientific method and the creative writing element, which I think is a more honest way of talking about history; to say 'I don't know'."

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Jakob Steensen
Born 1987 | Denmark

In his artistic practice, Jakob Steensen investigates future scenarios involving the hybridization of technology and nature. His spatial simulations are seemingly mystical virtual worlds composed of real-world digitized organic materials. He creates simulations of landscapes using 3D scanners, photogrammetry, satellite terrain data and photos of organic textures he creates through excursions and collaborations with field biologists, NGOs and artists from different disciplines. Real places and natural histories are transformed into mystical and vibrant digital ecosystems.

“I show my virtual environments within larger physical installations, which mimic the ambience and material of the digital worlds. I do not see my work as purely digital, but as installations of landscapes where organic materials from the past meet the present, in physical and virtual forms. I am interested in how organic materials and infrastructures weave into our lives, influencing how we sense and imagine our relationships to the world.”

Daniel Turner
Born 1983 | United States

Daniel Turner works primarily in sculpture involving the manipulation of materials, objects and environments into tactile or atmospheric forms. His works are characterized by a specific response to a site under a controlled set of processes. For Turner, form is a process of transformation. His choice of materials speaks to familiar, yet constrained environments, preserving a sensory link to geographical locations, cultural associations and human contact.

Founded in 1897, The Vinnitsa Regional Psychoneurological Hospital in Vinnitsa, Ukraine, is an active medical and prophylactic institution specializing in polyclinic medical care for psychiatry, neurology and neurosurgery. For the exhibition, Turner has produced two sculptures in response to this institution: through a calibrated processing of environment, the artist has identified, archived and recast one metric ton of the hospital’s steel bedding into two concentrated forms.

RE-ANIMATED, 2018–2019, multimedia installation: VR (15'00''), extinct Kaua‘i ‘Ō‘ō bird audio, 3D-scanned foliage, micro microphone, bug zapper, LED light, truss, custom built computers, mulch, videos Arrival (10'30''), Mating Call (2'32'') and Bug Zapper (5'40''). Installation views, PinchukArtCentre, Kyiv. Produced by PinchukArtCentre; originally produced with support from the Bikuben Foundation, the Danish Arts Council, Harvestworks and Mana Contemporary.

Vinnitsa Regional Psychoneurological Hospital, 2019, b/w photograph
In her artistic practice, Anna Zvyagintseva often makes manifest imperceptible, impalpable facets of our lives, showcasing their fragility and documenting elusive intangible moments. In her video *Declaration of Intent and Doubt* Zvyagintseva continues her research of drawing as an automatic trace. In this new work the stage replaces a piece of paper. Proposing film-based experience the artist underlines spatial interactions and conflicts between the characters and stresses on how archetypical roles can shift.

“Drawing is a very good topic: it is a topic, not only a tool. I often dissect the very idea of a drawing line as a thinking line, and I want to develop it further and further in my practice. For me, the idea of drawing is related to how a person thinks.”

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The practice of Basel Abbas and Ruanne Abou-Rahme is largely research-based and exists in the intersection of performativity, political imaginaries, virtuality, body, image and text. Across their works they probe a contemporary landscape marked by seemingly perpetual crisis and an endless “present”, one that is shaped by a politics of desire and disaster. In their projects, they find themselves excavating, activating and inventing incidental narratives, figures, gestures and sites as material for re-imagining the possibilities of the present.

“The erasure of entire communities is a violence enacted not just on the individual and communal body but also to places and things; lived structures, vegetation and land, not to mention lived history, community and memory. Ultimately, it is a violence enacted on our imaginary or any sense of futurity.”

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*Declaration of Intent and Doubt*, 2019, 3-channel video, 7’15”. Installation views, PinchukArtCentre, Kyiv

*Oh Shining Star Testify*, 2016–2019, 3-channel video, sound, wooden boards. Installation views, PinchukArtCentre, Kyiv
The Victor Pinchuk Foundation, an international, private and non-partisan philanthropic foundation based in Ukraine, was established in 2006 by businessman and philanthropist Victor Pinchuk. It empowers the young generation to change their country and the world. To this end it implements projects and builds partnerships in Ukraine and worldwide. Since 2006, the Foundation has invested over US$ 125 million to transform Ukraine.

The Victor Pinchuk Foundation’s projects include, amongst others: the all-Ukrainian network of neonatal centres, Cradles of Hope; the largest private scholarship program in Ukraine, Zavtra.UA; the World-WideStudies scholarship programme for Ukrainian students studying abroad; the Veteran Hub, the first open space in Ukraine for veterans and NGOs dealing with veteran affairs; and the PinchukArtCentre, the most dynamic art centre in Ukraine and the region, which gives free-of-charge access to contemporary art to inspire new thinking.

The Foundation supports the international network Yalta European Strategy (YES), a leading forum for discussing Ukraine's European future and global context.

The foundation supports a crowdfunding platform to foster giving in Ukrainian society, the Ukrainian Philanthropic Marketplace. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Atlantic Council, the Brookings Institution, the Tony Blair Institute for Global Change, the Amicus Europae Foundation and other nongovernmental organizations, as well as the ANTAIDS Foundation of Mr. Pinchuk’s wife, Elena Pinchuk, which implements projects to fight HIV/AIDS, in cooperation with programmes by the Clinton HIV/AIDS Initiative, the Elton John AIDS Foundation and others.

pinchukfund.org
The PinchukArtCentre was founded in September 2006 in Kyiv by Victor Pinchuk. Since the beginning, it has been one of the largest and most dynamic private contemporary art centres in Central and Eastern Europe. With now over 3 million visitors, the PinchukArtCentre is an international hub for contemporary art, developing the Ukrainian art scene while generating a critical public discourse for society as a whole.

For more than a decade, the PinchukArtCentre has brought works by over 250 international artists to Ukraine, providing free access to new ideas, perceptions and emotions. Its programme investigates national identity in the context of international challenges.

Simultaneously, the PinchukArtCentre invests in the next generation through the Future Generation Art Prize and the PinchukArtCentre Prize (an award for young Ukrainian contemporary artists aged 35 or younger). With these biennial prizes, the institution has become a leading centre for the best emerging artists worldwide, while empowering a new generation in Ukraine.

In 2016, the PinchukArtCentre launched its Research Platform as a pioneering project that aims to generate a living archive of Ukrainian art from the early 1980s through the present.
Boris Mikhailov
& the Forbidden Image

22 June 2019 – 5 January 2020

A homecoming exhibition dedicated to Boris Mikhailov, offering a new view of his work from photography to conceptual art and performance, showing his practice in the context of the “Kharkiv school of photography” and of the post-Soviet space.