Future Generation Art Prize
21 Shortlisted Artists

Foreword

The world is changing more rapidly than ever before. A new global order poses unheard-of challenges to mankind. We can succeed only if we think different, in a new way, beyond the usual.
A great intellectual revolution is sweeping the globe. If it fails, mankind has little to hope for. However, we have some task forces that think and act different, in a new way, beyond the usual. They are pushing us forward. Alongside physicists, biologists, medical scientists and nanotechnologists, and often even ahead of them, contemporary artists are in the forefront.
Today, I believe one can see the most interesting and promising platoon of the artistic task force. They are the youngest among the best. Or the best among the youngest. They accept no limits set by “not allowed” or “impossible.”
This is the principle of our prize: no limits but age. Freedom. Equality. Creative support from the most renowned contemporary artists who are the patrons of the Prize.
This Prize is for those who do not separate art from their life. For those able and willing to create. With or without an art degree, recognized in academic circles or not, but with talent and ambition. Willing to dedicate their lives to art.
I believe that our main prize will go to the best one. And that this Future Generation Art Prize will be only one of the first awards for a future great master, to be followed by many others.
I also believe that those not awarded a Prize today will not stop but will move on.
I believe none of them will leave us undisturbed and allow us to remain unchanged. Because that would mean to remain in the past.

VICTOR PINCHUK

Ziad Antar
Fikret Atay
Cao Fei
Keren Cytter
Nathalie Djurberg
Simon Fujiwara
Nicholas Hlobo
Clemens Hollerer
Runo Lagomarsino
Cinthia Marcelle
Nicolae Mircea
Gareth Moore
Ruben Ochoa
Wilfredo Prieto Garcia
Kateřina Šedá
Guido van der Werve
Nico Vascellari
Jorinde Voigt
Artem Volokytin
Emily Wardill
Hector Zamora
ZIAD ANTAR was born 1978 in Saida, Lebanon. He currently lives and works in Paris and Beirut. After receiving a degree in agricultural engineering in 2001, he began working with photography and video. In 2002 Antar directed his first documentary on the French photographer Jean-Luc Moulène and he has since filmed several documentaries for the Arabic news station al-Arabiya. Without becoming overtly political, Antar often investigates a world marked by war and violence.

Through film and photography Antar depicts Lebanon today. The cultural, political and economical shifts are the central theme in his work, showing the void, which has remained after the recent war. In Terres de pomme de terre, Antar reflects on the globalized economical movements that define regional identities through an investigation of the potato industry in Lebanon in comparison to the European situation. He uses a visual language closely linked to the documentary genre, where the focus is not on individuals and their stories but on general subjects that allow the viewer to reflect on the subject in a more abstract way.
FIKRET ATAY was born 1976 in Batman, Turkey. He graduated from the Fine Arts Faculty of Dicle University, Turkey. His videos offer short vignettes of life in his hometown Batman, a Kurdish city near the border between Turkey and Iraq. Atay’s work has been included in the Biennale of Sydney (2006), the Istanbul Biennial (2007), the Alexandria Biennale (2009) and the Biennale de Lyon (2009).

The films of Fikret Atay are made with a handheld camera, showing in a simple and honest way, using only natural light, scenes closely linked to the life in Batman, a Kurdish city in Turkey close to the Iraq border. A central theme in Atay’s video and photography work is the idea of a void – the emptiness of existence in the periphery of the Turkish state, the complete lack of future, ideals and of identity for the young Kurdish population. His work deals both with a metaphysical void and a political, economical void which is linked to the structural problem of the Kurdish minority.
Cao Fei

Cao Fei was born in 1978 in Guangzhou, China. She graduated from the Guangzhou Academy of Fine Arts in 2001 and has since become known for her multimedia installations and videos. Cao Fei is acknowledged as one of the key artists of a new generation emerging from mainland China. She lives and works in Beijing. Her work has been shown at the Biennale di Venezia (2003, 2007), the Shanghai Biennale (2004), the Istanbul Biennial (2007) and the Biennale de Lyon (2007). Her recent project RMB City (2008–) has been exhibited at the Deutsche Guggenheim, Berlin (2010). Cao Fei won the 2006 Best Young Artist Award by CCAA (Chinese Contemporary Art Award) and is a finalist of the Hugo Boss Prize 2010.

Cao Fei creates a special multilayered installation for PAC, bringing all different dimensions of her work together for the first time. It presents a real physical space with video documentation, sculpture, lights, furniture and everyday objects, to let the audience experience their connection to an online existence.

The matrix of Cao Fei's work is found in Second Life, a digital reality where users/players create their virtual alter egos. Fei has built her own world on that and called it RMB City, a metropolis in constant construction, based on a contemporary Chinese city. Cao's world reflects on ideology and the volatile social structures of a rapidly changing China. She investigates reality (as a social situation), which is no longer found in the real (the physical world), but in its virtual counterpart. RMB City is a manifesto of the challenges of a new generation, both in a communal and artistic sense. Cao has made a platform for creative exchange and discovery, inviting the art community to play an active part in the development and interpretation of online art and culture.
KEREN CYTTER was born 1977 in Tel Aviv, Israel. In 1997–1999 she studied at the Avni Institute in Tel Aviv and in 2002–2004 at De Ateliers in Amsterdam. She lives and works in Berlin, Germany. She received the Baloise Art Prize Basel in 2006, and in 2008 the Ars Viva Preis für Bildende Kunst des Kulturrates der deutschen Wirtschaft, Berlin. In 2009 she was awarded the Absolut Art Award and shortlisted for the Preis der Nationalgalerie für junge Kunst Berlin. Her work has been exhibited at the Biennale di Venezia (2009).

In recent years, Keren Cytter has developed a large body of films where the use of a (nonlinear) narrative is central. She continuously plays with the notion of the real and the fictitious, using nonprofessional actors and often handheld cameras. Her films are deconstructing the modern principles of cinema, balancing between performance, theatre and film. The use of language has a central place in her work and mostly follows a nonrealistic poetical style. The subjects are related to existential questions of love, hate and the human condition in general; they are a dark and sometimes comical reflection on today's society.
NATHALIE DJURBERG was born 1978 in Lysekil, Sweden, and received her master’s degree from Malmö Art Academy. Today Djurberg and her partner, Hans Berg, live and work in Berlin, Germany. Her work was featured in the 2009 Biennale di Venezia and she has had exhibitions at Tate Modern, London; Solomon R. Guggenheim Museum, New York; and Hamburger Bahnhof, Berlin. In 2010 and 2011, her work will be the focus of exhibitions at Kestnergesellschaft, Hannover, Camden Arts Centre, London, and Walker Art Center, Minneapolis. She was awarded the Carnegie Art Award, Scholarship for a Young Artist in 2008 and the Silver Lion for a Promising Young Artist at the Biennale di Venezia in 2009.

Using plasticine to design her landscapes, buildings and figures, Nathalie Djurberg creates sculptural installations and stop-motion films. The films follow a narrative, which always starts out from an idyllic innocence turning into dark destruction. Djurberg investigates human nature in her “fairy tales” about madness, fear, obsession, lust and violence. All her filmworks are accompanied by music composed by Hans Berg.
Simon Fujiwara was born in 1982 in the United Kingdom. He studied architecture at Cambridge University and fine art at the Städelschule in Frankfurt am Main, Germany. He currently lives and works in Berlin. His selected recent exhibitions include the Biennale di Venezia (2009), Bienal de São Paulo (2010) and Manifesta 8 (2010). He is this year’s recipient of the Cartier Award and the Baloise Art Prize.

Simon Fujiwara collects physical remainders through a pseudo-scientific process of archaeology, anthropology and historical research. These traces form a pattern which opens a flow of narrative possibilities intertwined in a process of personal identification, resulting in a narrative story, performed by Fujiwara himself. The stories, which form the core of his later sculptural work, are formed by a strategy of falsification, creating heroes and anti-heroes, referring to his own sexual identity. In the end, Fujiwara’s work is a narrative – and performative – sculptural installation that functions itself as a memory and a trace of a complex research into identity and cultural heritage.

At PAC, Fujiwara shows an enhanced version of his most recent work, Welcome to the Hotel Munber, developing a new layer of complexity. He will perform twice during the exhibition, on the day of the opening and on 10 December.

Welcome to the Hotel Munber, 2010, mixed media, installation size
Courtesy of the artist and Neue Alte Brücke, Frankfurt am Main

Simon Fujiwara collects physical remainders through a pseudo-scientific process of archaeology, anthropology and historical research. These traces form a pattern which opens a flow of narrative possibilities intertwined in a process of personal identification, resulting in a narrative story, performed by Fujiwara himself. The stories, which form the core of his later sculptural work, are formed by a strategy of falsification, creating heroes and anti-heroes, referring to his own sexual identity. In the end, Fujiwara’s work is a narrative – and performative – sculptural installation that functions itself as a memory and a trace of a complex research into identity and cultural heritage.
Nicholas Hlobo was born in 1975 in Cape Town, South Africa. He graduated from the Witwatersrand Technikon with a Bachelor of Technology degree in 2002. In 2008, Hlobo had solo exhibitions at the Level 2 Gallery at Tate Modern, London, and the ICA in Boston as part of the Momentum series. As the winner of the Standard Bank Young Artist Award for Visual Art 2009, he had a solo exhibition touring South Africa’s major cities until August 2010. He is included in the 2010 Liverpool Biennial.

Hlobo creates large-scale sculptures using rubber as his main material, depicting phalli, internal organs or scenes deeply connected to a gay underground scene. His main themes include industrialization, gender and sexuality. Colourful ribbons, which are stitched and woven through the rubber, refer to the balance between male and female. By appropriating his native heritage, the Xhosa culture, and combining it with the journey of his own homosexuality, Hlobo finds his way through a rapidly changing society in which the traditional and the modern often are uncombinable. Hlobo’s work balances between the hidden and the public in his sculptural language and through the titles, which remain a secret to us as they are in Xhosa.
Clemens Hollerer was born 1975 in Bruck an der Mur, Austria. After studying photography at the Euregio College of Fine Art Photography in Kefermarkt, he enrolled in the postgraduate programme of the HISK, the Higher Institute of Fine Arts in Antwerp, from 2006 to 2008. At the HISK he got involved with painting, installation and sculpture. He lives and works in Graz, Austria. His work has been exhibited nationally and internationally, including shows in Australia, New Zealand, the United States and numerous locations in Europe.

Clemens Hollerer

Hollerer creates a special in-situ installation for PAC, deconstructing the situation he has found there as his main strategy to fully reconstruct the space in the art centre.

The installations of Clemens Hollerer are based on “found situations” that have become dysfunctional, elements that are disturbing the functional urban space and form the basis for Hollerer’s strategy of site-specific reflection on the found situation in the gallery. He deconstructs the outside to bring it inside, disrupting the gallery space, making the space itself part of his quasi-architectural installation. By always reacting on the exhibition space and using a clear colour scheme, Hollerer maps the spaces, constructing them through de-construction.
Runo Lagomarsino

Runo Lagomarsino’s oeuvre consists of documentary elements that develop thought around our historical, political and geographical context, which he himself continuously recontextualizes. His interest in the New and Old is driven by a certain relativism, creating a conceptual narrative that allows him artistic and philosophical reflection on historical facts. In his installation for PAC, Lagomarsino combines different elements which all relate to the same central theme, the Horizon: “To return to the Horizon is to remind ourselves of the fact that we cannot make worlds, we cannot imagine a better future, we cannot create a ‘new image of the human’, until we have come to terms with the irrepressible demands of the world we have already created.”

Casi Quasi Cinema, 2006, single slide projection, foam, latex and wooden trestles, 122 x 100 cm, 5 x 42 cm (top)

Horizon (Southern Sun Drawing), 2010, sun-drawing on newsprint, series of 90 drawings, each 10 x 18 cm (middle)

Las Casas Is Not a Home, 2008–2010, mixed media (far left)

We All Laughed at Christopher Columbus, 2003, single slide projection on cart, 45 x 28,5 x 42,5 cm (left)
Future Generation Art Prize

With 21 shortlisted artists from all continents and 19 different countries, the Future Generation Art Prize opens an exciting view on a new generation of artists. The overwhelming participation is a consequence of the vision of Victor Pinchuk to create the first global art prize, based on the commitment of outstanding patron artists, a distinguished board and an international jury and selection committee.

The Future Generation Art Prize is a worldwide contemporary art prize to discover, recognize and give long-term support to a future generation of artists. It is an important contribution to the open participation of younger artists in the dynamic cultural development of societies in global transition. The Prize emphasizes the strong commitment of leading international artists for the next generation of artists and the future of art. With their commitment, their work on the various administrative bodies and their participation in the exhibition of shortlisted artists, they represent the special artist- and art-orientated value of the prize.

We are glad that Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami have accepted to be patron artists for a new emerging generation of artists. To each exhibition of shortlisted artists one of them makes a distinctive contribution. This year, for the first edition, Takashi Murakami will present statements specially produced for the occasion at PAC.

The Main Prize of the Future Generation Art Prize will be awarded to one artist who will receive the amount of US$ 100,000 by an international jury within the context of this exhibition. The prize is split in US$ 60,000 in cash and US$ 40,000 for the investment in a new production. Therefore the prize is ranked comparably with the leading international art prizes. The high prize money of the award emphasizes the seriousness of the support given to the artists. To bind one part of the prize to a new production reinforces the idea of investing in artistic development.

Within the framework of selecting the prize winner, the jury has the opportunity to additionally award up to five Special Prizes to support young talents. The prizes are not bound to a financial award but rather serve above all to support the further development of the artists in form of residencies in different art contexts. Up to US$ 20,000 can be divided for about five Special Prizes.

The benefits of these awards will be in both the technical and artistic know-how gained in relation to production and presentation of works. For example in the form of studio residencies with renowned international artists, residencies with galleries and museums or working visits to companies specializing in the fabrication of art. The public will award a prize via Internet voting. This prize will not be endowed and will be awarded at the end of the exhibition.

After the international launch of the Prize in December 2009 in New York – by the founder of the Prize, Victor Pinchuk, members of the board, patron artists and participants of the international art scene – the application procedure started worldwide in January 2010 for four months. All artists up to the age of 35 could apply with their work, without any restrictions concerning gender, nationality, race or artistic medium. Every artist was able to apply through an open call via Internet. Additionally, more than 100 correspondents, art experts from all over the world, nominated a minimum of two and a maximum of five candidates. The experts were curators, artists, critics and tutors at art colleges and academies. The selection committee, consisting of experts on contemporary art, reviewed the applications and came to a selection of 21 artists, presented here in the exhibition.

We are glad to present with this exhibition the first global art prize which allows the artists and the public a complex view on the permanent changes of cultural context in a globalized world. We are very grateful to understand that all nominated artists accepted and committed themselves to produce new work groups or to create special installations showing most individual and very contemporary artistic statements.

ECKHARD SCHNEIDER

The Future Generation Art Prize is the best platform to discover the strongest emerging artists up to 35. There is no other forum that in such a professional and sincere way supports young artists and enables them to produce new work. It was enormously difficult to make a final selection for the shortlist given the high calibre of works the jury looked at but I feel we selected some of the most talented artists working around the world today and I look forward seeing the exhibition.

JENS HOFFMANN, member of the Selection Committee

The level of contributions was astonishing. In the beginning it was not easy, because of the amount of strong work. But in the end it became possible to get a very clear picture. I am happy about the result so far. And I am thrilled to see the show and who will be the winner.

PETER PAKESCH, chairman of the Selection Committee
Cinthia Marcelle was born in 1974 in Brazil. She graduated in fine arts from the Universidade Federal de Minas Gerais and lives and works in Belo Horizonte. Her work has been commissioned for significant group exhibitions including the Biennal de la Habana, Cuba (2006), Biennale de Lyon (2007), Panorama da Arte Brasileira in São Paulo (2007) and Madrid (2008). She was awarded the International Prize for Performance in Trento, Italy (2006), and the annual TRAIN artist in residency award at Gasworks, London (2009).

Cinthia Marcelle makes films, photographs and installations. Her work is strongly performance-related and uses repetition as an artistic strategy. The endlessly repeated actions in her work are absurd and futile until they end up in geometrical forms, like abstract manifestos. Marcelle's manifestos are as political as they are economical, reflecting subversively on social behaviour and social structures.

For the exhibition, Marcelle brings together the three films of a trilogy she has just finished. The newest of these films has its premiere at PAC.
NICOLAE MIRCEA was born 1980 in Romania. He studied at the University of Bucharest, where he earned a degree in European Cultural Studies from the Department of Literature, with a final thesis on the House of the People. Afterwards, he enrolled into an MA on the Anthropology of Space within the Ion Mincu Institute for Architecture, Bucharest. Nicolae currently lives and works in Bucharest.

Nicolae Mircea has developed a distinctive body of work researching the economical and socio-political structure of Bucharest through anonymous interventions in public space. He reflects on the social consequences of consumption, urban legislation and architectural production. In his latest work, Mircea continues this strategy, but investigates the urban identity of a city in constant cultural and economical shift by bringing the outside public space inside the museum institution.
GARETH MOORE was born 1975 in Matsqui, Canada. He studied at the Ontario College of Art and Design, Toronto (1999–2000), and the Emily Carr Institute, Vancouver (2001–2004). He currently lives and works in Berlin, Germany. Moore’s work has been exhibited nationally and internationally and was chosen for the Tate Modern collection in 2009.

Throughout his journeys, Gareth Moore collects traces of his physical path, his thinking and his actions. These traces, which form the core of the mythology inside Moore’s oeuvre, each carry a hidden story. The objects he assembles seem subversive by nature as they refuse to be objects by themselves, instead becoming a crucial part of the open narrative Moore creates.

For his statement at PAC, Moore is bringing together some older pieces with completely new works that continuously develop the open narrative of his art.
Ruben Ochoa was born 1974 in Oceanside, California. He studied at the Parsons School of Art and Design, New York, the Otis College of Art and Design, Los Angeles (BFA, 1997), and the University of California, Irvine (MFA, 2003). He currently lives and works in Los Angeles. Ochoa was included in the 2004 California Biennial at the Orange County Museum of Art, Newport Beach, and the 2008 Whitney Biennial at the Whitney Museum of American Art, New York. In 2005 he was awarded a Creative Capital Grant for his Fwy Wall Extraction project and in 2008 he was recipient of a John Simon Guggenheim Memorial Foundation Fellowship.

Ruben Ochoa

Combining new drawings with two new monumental sculptural works, Ochoa creates a special work group, radically disrupting the spaces of PAC.

Sometimes this happens, 2009, intaglio with rust and graphite on paper, 61 x 102 x 3.8 cm (top)
Courtesy of Susanne Vielmetter Los Angeles Projects, photo: Gene Ogami

Grounded, 2010, concrete, rebar and dirt, 213 x 274 x 92 cm (right)
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, photo: Robert Wedemeyer

Get off me...I’m not on you!, 2009, details, concrete slab, rebar, dirt, 116 x 258 x 493 cm (below)
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, commissioned by SITE Santa Fe, photos: Bill Strieger

Portraits by Robert Wedemeyer

Ruben Ochoa's monumental sculptural interventions inside the gallery thematize the disruption of space. They entangle the viewer, dealing with the social, political and ecological dimensions of construction and urban development, through the use of rough construction materials such as metal, concrete and wood. Ochoa recontextualizes and deconstructs “ready-made materials” to invent a sculptural language with strong architectural awareness. His work continuously shows an involvement in the tension between natural landscape and built environment.
Wilfredo Prieto Garcia

Using absurdity as a strategy to entangle his viewer, Wilfredo Prieto Garcia disrupts the public space or gallery through objects and interventions, which combine humor with a critical reflection on the sociopolitical reality. He estranges the objects from their initial function or natural form by introducing them into a different context or transforming the object itself with a poetically minimalistic outlook. In all that, Prieto Garcia investigates humor as an artistic strategy, creating images that are light as they are funny or absurd and loaded with meaning as a subversive reflection on contemporary politics.
Applications to the Future Generation Art Prize

Total applications: Individual: 5919 | Collective: 162 | Total: 6081

Gender: Male: 53.08% | Female: 46.92%


Total countries of birth: 135
Art Prize

Partner Platforms

Via Farini
Milan, Italy
www.viafarini.org

BAIBAKOV art projects
Moscow, Russia
www.baibakovartprojects.com

Arthub
Shanghai, China
www.arthubasia.org

Artis – Contemporary Israeli Art Fund
New York, USA / Tel Aviv, Israel
www.artisrael.org

KHOJ International Artist’s Association
New Delhi, India
www.khojworkshop.org

Para/Site
Ho Chi Minh City, Vietnam
www.san-art.org

Gertrude Contemporary Art Spaces
Melbourne, Australia
www.gertrude.org.au
KATEŘINA ŠEDÁ was born 1977 in Brno, Czech Republic. She studied at the Academy of Fine Arts in Prague and the School of Applied Arts in Brno. Her projects are mostly carried out in the area where she lives (in the countryside or the city outskirts). Šedá has exhibited in numerous solo and group exhibitions, including the Berlin Biennale (2008), the Biennale de Lyon (2009) and others.

At PAC, Šedá presents her new project Mirror Hill, for which she has involved the community of Tükörhegy, a new quarter in the town of Törökbálint, 15 km from Budapest. Her project explores the new urban structure and how it defines its inhabitants, their perception and experience.

The changing society which loses its initial identity, or a new architecture which alienates its own inhabitants, these things engage Kateřina Šedá in creating “social games” which are artistic projects that investigate a micro-society by involving its individuals. This means her commitment is not limited to an artistic process, but that she seeks to engage in society itself by actively including social models, individuals or communities. Once the game is finalized, reimagining the documentation of the “social game” becomes the work, through which Šedá creates a dynamic installation.
Guido van der Werve was born in 1977 in Papendrecht, the Netherlands. He was raised playing classical piano, but finally, after studying music, industrial design, classical archaeology and Russian, he joined the Gerrit Rietveld Academie, Amsterdam, to study audiovisual arts. Van der Werve lives and works in Hassi, Finland, and Amsterdam, the Netherlands. He was a resident at the International Studio and Curatorial Program, New York. In 2005 he was nominated for the Prix de Rome, in 2008 he received a grant from the F.C.A., New York, and in 2010 he received the Prix International d’Art Contemporain of the Foundation Prince Pierre de Monaco.

Guido van der Werve is an artist-filmmaker, musician and composer drawn to the major themes of life. In his films he uses a visual language, which is steeped in the sense of the sublime, and his music accompanying the image is melancholic. The whole setting reminds us of the romantic period in art with its fascination with the infinite discovered when facing nature. The second theme in van der Werve’s work is found in direct confrontation with thought. The immeasurable possibilities of mathematics (and thus music and chess) are so vast that the idea itself renders time mute and shows the nothingness of man. Van der Werve’s work becomes a contemplative experience, in which ideas of solitude and utopian discoveries are always central.

At PAC, van der Werve is combining three films, including his most recent nummer 12, a complex work assembling different leading themes in his oeuvre.

Guido van der Werve is an artist-filmmaker, musician and composer drawn to the major themes of life. In his films he uses a visual language, which is steeped in the sense of the sublime, and his music accompanying the image is melancholic. The whole setting reminds us of the romantic period in art with its fascination with the infinite discovered when facing nature. The second theme in van der Werve’s work is found in direct confrontation with thought. The immeasurable possibilities of mathematics (and thus music and chess) are so vast that the idea itself renders time mute and shows the nothingness of man. Van der Werve’s work becomes a contemplative experience, in which ideas of solitude and utopian discoveries are always central.
NICO VASCELLARI was born 1976 in Vittorio Veneto, Italy. He is working with different media including performance, sculpture, video, sound and collage. Vascellari’s work has been included in prestigious exhibitions such as the Biennale di Venezia (2007), where he was awarded the Prize for Italian Art, the Manifesta (2008) and the Quadriennale di Roma (2008). He also presented a performance at Marina Abramovic Institute in 2010.

For PAC, Vascellari will create two new works including a new performance on the day of the opening. He combines this with Hymn, an elaborate installation bringing together the complex diversity of themes in his work.

Hymn, 2008, video projection on broken mirrors and wooden 36 speakers, 36 audio tracks. Installation view at Manifesta 7, Principle Hope curated by Adam Budak, ex manifattura tabacchi, Rovereto.

Being both musician and artist, Nico Vascellari combines his sculptural installations with sound performances. Through his performances he investigates the relation between the viewer, the space and the action. He is drawn to cult figures connected to the music scene with whom he collaborates or to which he reacts in his work. Inspired by his fascination with rituals, spiritualism and cult, he reflects on the thought of destruction as a driving energy to the construction of things. This leads him into the idea of mapping spaces, energies, sounds and nature, all of which are central themes in his work, For PAC Vascellari will create a new work and a new performance on the day of the opening.

Jörinde Voigt has developed a scientific system of dogmatic limitations that forms the grid of her drawings. Each drawing series follows the same limitations. Her conceptual works are closely linked to the grammatical structure of languages and the notation of music. Using a scientific approach and precision, Voigt investigates drawing. Her work unveils dynamical structures that can be found all around, in our body, in social, political and architectural structures, in our own physical experiences. For her botanical garden work, she uses a strategy of objectifying her subjective experience, recreating it through a fixed system of registration and evaluation.
The International Jury will come to Kiev to award the main prize ($100,000) and up to five special prizes:

AI WEIWEI (China). Leading Chinese artist and co-founder of the art-group “Stars”, the first Chinese avant-garde movement

DANIEL BIRNBAUM (Sweden). Director of the Städelschule Art Academy, Frankfurt am Main; Director of the Biennale di Venezia 2009; from November 2010 Director of Moderna Museet, Stockholm

OKWUI ENWEZOR (Nigeria). Director of Documenta Xi; former Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute

YUKO HASEGAWA (Japan). Chief Curator of the Museum of Contemporary Art Tokyo (MOT); former Chief Curator of the 21st Century Museum of Contemporary Art, Kanazawa

IVO MESQUITA (Brazil). Chief Curator at the Pinacoteca do Estado de São Paulo; Curator of the 2008 São Paulo Biennial

ECKHARD SCHNEIDER (Germany). General Director of the PinchukArtCentre and former Director of the Kunsthaus Bregenz

ROBERT STORR (USA). Dean of the Yale University School of Art; Director of the Biennale di Venezia 2007

BOARD

VICTOR PINCHUK. Chairman
RICHARD ARMSTRONG. Director, Solomon R. Guggenheim Foundation and Museum, New York (USA)
ELI BROAD. Founder, The Broad Foundations (USA)
ANDREAS GURSKY. Patron artist (Germany)
DAMIEN HIRST. Patron artist (UK)
DAKIS JOANNOU. President, DESTE Foundation for Contemporary Art (Greece)
SIR ELTON JOHN. Founder, Elton John AIDS Foundation and Sir Elton John Photography Collection (UK)
JEFF KOONS. Patron artist (USA)
GLENN D. LOWRY. Director, The Museum of Modern Art, New York (USA)
TAKASHI MURAKAMI. Patron artist (Japan)
ALFRED PACHEQUEMENT. Director of Musée National d’Art Moderne/Centre Pompidou (France)
MIUCCIA PRADA. President, Fondazione Prada (Italy)
SIR NICHOLAS SEROTA. Director, Tate (UK)

SELECTION COMMITTEE

BJÖRN GELDHOF, artistic manager at the PinchukArtCentre (Kiev, Ukraine). Proposed by Eckhard Schneider
JENS HOFFMANN, director of the CCA Wattis Institute for Contemporary Art in San Francisco and co-curator of the 12th International Istanbul Biennial in 2011 (San Francisco, USA). Proposed by Okwui Enwezor
RANJIT HOSKOTE, cultural theorist and independent curator (Bombay, India). Proposed by Yuko Hasegawa
CHARLES MEDEWETHER, director of the Institute of Contemporary Art (Singapore). Proposed by Ai Weiwei
PETER MAKESCH, internant of the Universalmuseum Joanneum, Kunsthaus Graz (Graz, Austria). Proposed by Robert Storr
KIM WEST, art critic and translator. Editor of the magazines SITE and OEN, teaches art theory at Konstfack, University College of Arts, Crafts and Design (Stockholm, Sweden). Proposed by Daniel Birnbaum
CARLA ZACCAGNINI, artist, free-lance writer and independent curator (São Paulo, Brazil). Proposed by Ivo Mesquita
Artem Volokytin was born 1981 in Chuguiv, in the Kharkiv region of Ukraine. He graduated from Kharkiv State Academy for Design and Arts. In 2009, he won the main prize in the competition for the PinchukArtCentre Prize. He currently lives and works in Kharkiv.

Artem Volokytin is a full-blooded painter who researches the body as a physical presence on canvas. His painting technique looks to create light through the paint. His work becomes an investigation of the human body as a monumental and spiritual hero. Volokytin disconnects his figures from the real by figurating them in a void. The emptiness of the background emphasizes the absence of context and increases the tension between a void and physicality, introducing a sense of sublime into the flesh.
EMILY WARDILL was born 1977 in Rugby, UK, and today lives and works in London. Wardill has exhibited extensively both in Britain and abroad. She is a Senior Lecturer at Central Saint Martins College of Art. In 2006 Wardill featured in the Art Now Lightbox programme at Tate Britain. Her films have also been screened at film festivals internationally, including Oberhausen, the New York Film Festival, and the London Film Festival. The most extensive exhibition of Wardill’s work to date, windows broken, break, broke together, opened at de Appel, Amsterdam, in 2010.

Emily Wardill has a strong interest in historical sources, philosophical texts and the history of theatre. These elements influence her film work, which uses a visual language that is always reflecting on cinematographic systems, giving added meaning to her narrative. Wardill thinks about the image as inseparable from its soundscape, using sound as an antipode to the image. She investigates her characters in specific social models analyzing the social games and interactions. Her films uncover language systems interwoven with political systems as well as the systematic defence each individual puts up in interaction with another. Wardill leads a psychological investigation on how human nature in a “risk society” creates illusions that come to be regarded as reality.

Wardill has made the radical choice to show sketches of an unfinished film project at PAC, opening a work in process to the public for the first time. She combines this with her most recent work, Game Keepers without Game.
HECTOR ZAMORA was born 1974 in Mexico City, where he graduated in graphic design from the UAM-X. He currently lives and works in São Paulo, Brazil. His work has been exhibited at the Bienal de São Paulo (2006), the Busan Biennale, South Korea (2006), the Encuentro Internacional Medellín, Colombia (2007), the Bienal de la Habana, Cuba (2007) and the Biennale di Venezia (2009).

To bring an ideological system to its absolutely emancipated form is rarely a successful experiment, as the system itself adapts to the reality of its surroundings, loses its purity or stops its growth. The reflection on these ideological structures, which have a historical, social, political or cultural origin, is the central theme of Hector Zamora’s sculptural installations. In PAC, Zamora introduces a boat that could not be finished since the physical space where the construction started proved too small. He reflects on the former political model of socialism and the marks it left on society. But the work reaches beyond that, as the boat itself has a complex symbolical and iconographical tradition, which transcends different cultural identities.
Floor Plans

2nd floor
- Infocentre
- Takashi Murakami
- Reception
- Taschen Bookshop

3rd floor
- Nicholas Hlobo
- Simon Fujiwara
- Cao Fei

4th floor
- Emily Wardill
- Hector Zamora
- Clemens Hollerer
- Nathalie Djurberg
- Gareth Moore
- Ruben Ochoa
- Jorinde Voigt
- Artem Volokytin
- Keren Cyttter

5th floor
- Ziad Antar
- Fikret Atilay
- Nico Vascellari
- Cinthia Marcelle
- Guido van der Werve
- Wilfredo Prieto García
- Nicolae Mircea
Education is at the core of the PAC activities. It serves as a platform for a continuous debate and exchange of views between art and society. There are regular lectures, discussions, round tables and seminars with artists, art critics, philosophers and representatives of different disciplines.

**PAC Guided Tours**

Two times every day, PAC invites the art centre visitors to take a tour led by specially trained guides. Each guide is fluent in at least one foreign language. Additionally, there are regular tours organized for pupils and students from Ukrainian schools and universities given by the PAC guides.

**PAC Saturday Talks**

Every Saturday at 14:00, PAC hosts a dialogue in front of and about one work in the exhibition between a representative of the PAC and prominent guests out of different culture contexts (literature, galleries, artists, TV hosts etc.).

**PAC Family Sundays**

Each week on Sunday, PAC welcomes families in the video lounge on the 6th floor. Children will be invited to create their own works inspired by the exhibition and will be given a short tour through parts of the exhibition.

**PAC Public Talk**

PAC organizes public discussions with a selected panel about different cultural themes. On the panel are guests connected to the culture scene, and each time the public is invited to an open discussion with the panel. The public talk on 7 November has the subject “Dreams to Keep: Past and future of Ukraine culture in context of ideology, tradition and revolution”.

**PAC Literature Programme**

PAC holds literature nights reading texts selected by shortlisted artists in front of their work. Curated by Alexander Miched.

**PAC Meets Regions**

PAC invites in collaboration with regional partners artists from the regions of Kharkov and Odessa for artists-statements about their work. The dates will be announced on the website [www.pinchukartcentre.org](http://www.pinchukartcentre.org)

**PAC Platform**

PAC connects 2 partner institutions of the FGAP with Ukrainian artists. Presentation and discussion. The dates will be announced on the website [www.pinchukartcentre.org](http://www.pinchukartcentre.org)

**PAC Infocentre**

The Infocentre provides information about exhibitions, artists and the programme, offering the visitor 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.

The Foundation invests in three main directions:
- 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 centres Cradles of Hope, the largest private scholarship programme in Ukraine, Zavtra.UA, the centre for contemporary art PinchukArtCentre and the international network YES (Yalta European Strategy) to support Ukraine's European integration. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics and other non-governmental organizations.

The PinchukArtCentre

The PinchukArtCentre is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. It is dedicated to fostering artistic education, creation and appreciation in Ukraine.

The PinchukArtCentre is a leading international centre for contemporary 21st-century art. It provides a sustainable contribution to the cultural participation and emancipation of Ukrainian art and society. And it gives a significant contribution to the cultural dialogue between East and West, and between national identity and international challenge.

We know the world changes but art is forever. Therefore we believe in its potential for the fostering of viewers’ individuality – and in its potential to contribute to the modernization of society. Our tradition is the future.

From its opening in September 2006 until September 2010, the PinchukArtCentre hosted 16 exhibitions and numerous projects attracting over 1,000,000 visitors. The PinchukArtCentre is open from 12:00 to 21:00 every day but Mondays. Admission is free. The exhibited works belong either to the private permanent collection or are borrowed in conjunction with temporary international exchanges. We exhibit works produced by top international and Ukrainian artists, such as Sergey Bratkov, Ilya Chichkan, Anthony Gormley, Andreas Gursky, Damien Hirst, Jeff Koons, Sarah Morris, Vik Muniz, Takashi Murakami, Arsen Savadov, Sam Taylor-Wood, Oleg Tistol, Vasiliy Tsagolov, Piotr Uklanski and others.

In 2009 the PinchukArtCentre hosted five major exhibitions and one project attracting almost 450,000 visitors. The PinchukArtCentre is proud to have become a central venue for world art and work groups by outstanding artists of our time who reflect and represent the complexity of the world and are transforming it into unique and new forms.

In 2009 the Victor Pinchuk Foundation awarded the first PinchukArtCentre Prize, a nationwide prize in contemporary art for young Ukrainian artists up to 35 years of age. The winner was selected from a show of 20 nominees shortlisted by an Expert Committee from 1100 applicants. Also in 2009, the Foundation launched the Future Generation Art Prize – the first global private art prize. The prize is awarded to new generations of artists worldwide focusing on artistic quality and the long-term development of emerging talent.
A Review

This international group exhibition with 19 leading artists of our time, devoted to sexuality and transcendence as a central theme in contemporary art, opened a new chapter in the programme of the PAC. More than 140,000 visitors took the chance to experience the complexity and diversity of this challenging theme. Major contributions of the artists and their new productions were a strong demonstration of the growing international role of the PinchukArtCentre. Sexuality and Transcendence kept a strong dynamic throughout the five months of exhibition (24 April – 19 September 2010), receiving multiple international group visits, weekly Saturday Talks, Family Sundays and other inviting events.
2ND EDITION
PINCHUK ART CENTRE PRIZE

Open for Ukrainian artists up to age 35

Application procedure
18 January until 18 April 2011
Online application on prize.pinchukartcentre.org

Exhibition October 2011 at the PinchukArtCentre

Copyright 2010 for the artworks, photographs and texts: the authors
Copyright 2010 for the newspaper: PinchukArt Centre, Kiev
Copyright 2010 for the artwork: Winnipeg Art Gallery, Canada

Future Generation Art Prize

Concept: Eckhard Schneider
Project Manager: Björn Geldhof
Project Assistant for partner platforms, correspondence and selection procedure: Cecilia Alemani

Exhibitions
by Eckhard Schneider, Björn Geldhof
Curator: Björn Geldhof
Project Manager: Halyna Stakhurska
Logistics: Olga Yurkevich
Technical/Manager: Andrey Ponomarev
Exhibition Manager: Evgeny Solonin

The PinchukArtCentre
General Director: Eckhard Schneider
Artistic Director: Björn Geldhof
Executive Director: Dmytri Logvyn

Communications Department
Head of Communications: Dennis Kasman
Assistant to the Communications Department: Natalia Mishkina
Press. Managers: Dmytro Ostroushko, Nadya Vatuliova

Newspaper
Texts: Eckhard Schneider, Björn Geldhof
Design: Hans Werner Holzwarth
Copy-editing: Lutz Kind

www.pinchukartcentre.org
www.futuregenerationartprize.org
www.pinchukartcentre.org

Press Office
tel.: (+38 (044) 494/11/48
e-mail: press@pinchukartcentre.org

Opening Hours
Tuesday through Sunday from 12:00 until 21:00
Closed Mondays
Admission is free