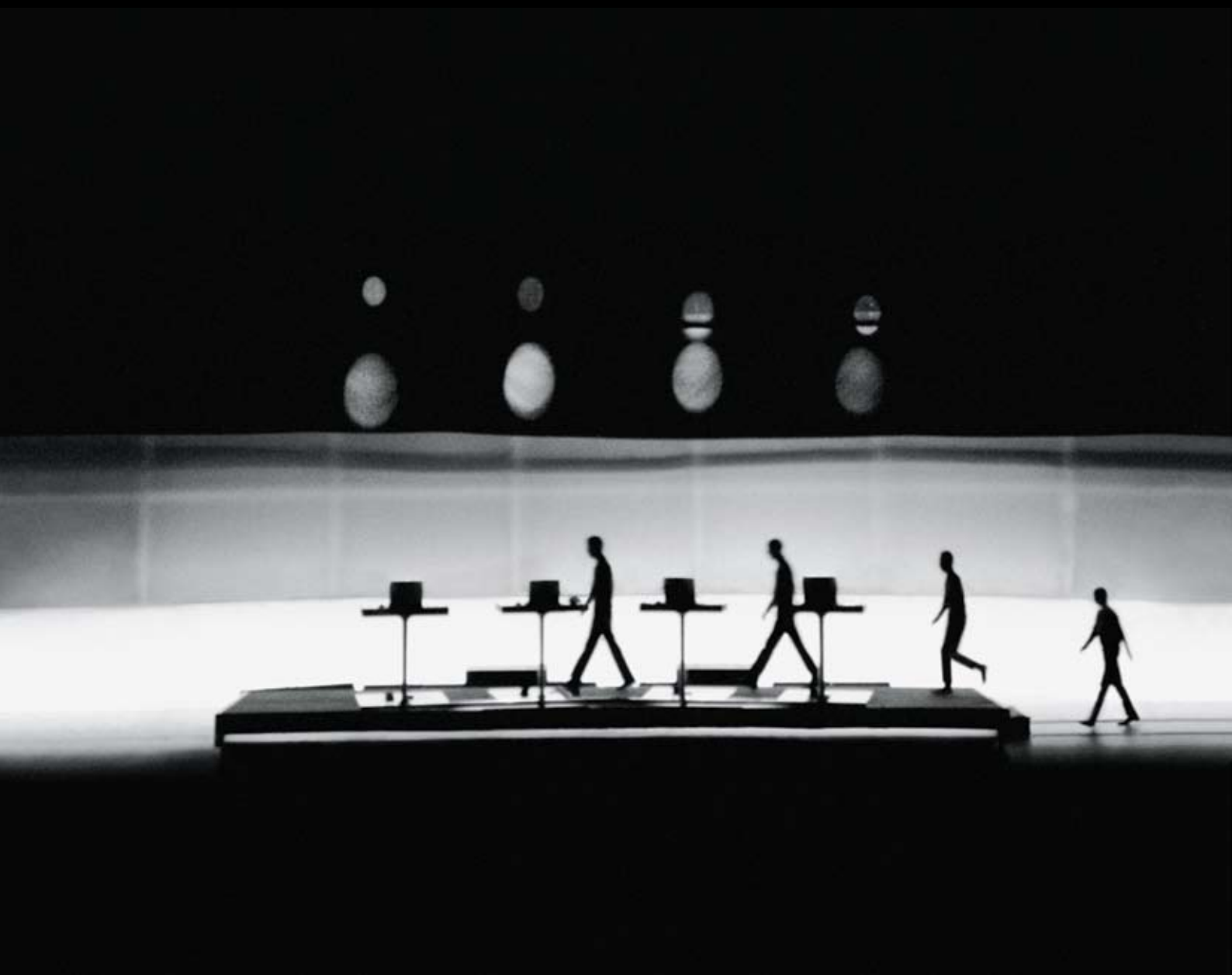


RHINE ON THE DNI PRO

**JULIA STOSCHEK
COLLECTION/
ANDREAS GURSKY**





INTRO

The idea of the exhibition, Rhine on the Dnipro - Julia Stoschek Collection/Andreas Gursky, has its origins with Victor Pinchuk's extreme enthusiasm and dedication towards contemporary art. When the German Embassy in Kyiv began preparing for Deutsche Kulturwochen in der Ukraine 2008 (German cultural weeks in Ukraine 2008) we were both independently invited to participate. Being a couple in our private life, we were thrilled with the idea of organising dual exhibitions at the PinchukArtCentre.

We - Julia Stoschek and Andreas Gursky - feel extremely honoured to be invited to bring contemporary art from Düsseldorf on the Rhine to Kyiv on the Dnipro. It is also a pleasure for us to support this cultural evolution taking place in Ukraine, transforming Kyiv into an influential cultural capital in Europe. The cultural development in Ukraine, supported by the energy of the PinchukArtCenter, which is pushing the boundaries of contemporary art in Ukraine and Eastern Europe, is surprising and remarkable.

The amazing dialogue between Victor Pinchuk and ourselves made it possible that not only was the Stoschek Collection able to work with this international institution for the first time, or Andreas Gursky having his first major exhibition in Ukraine, but it also developed into a bespoke cultural project with the

legendary music group Kraftwerk taking part with one of their outstanding concert performances.

This internationally unique avantgarde cultural project - Julia Stoschek Collection/ Andreas Gursky/Kraftwerk - was only possible through the energy and the commitment of Victor Pinchuk. We would like to thank him for his support and his generosity. Furthermore, we would like to thank Kraftwerk for their cooperation.

Julia Stoschek and Andreas Gursky - would like to thank the German Embassy, especially Cultural Attache, Jean Pierre Froehly, for their support. We also wish to express our thanks to the staff of the PinchukArtCentre, particularly to Peter Doroshenko and Claire Staebler.

Andreas Gursky would like to thank his galleries, Monika Sprüth Philomene Magers, Matthew Marks and White Cube.

Julia Stoschek and her team would like to thank the Eidotech team from Berlin for the project's technical realisation. It is a great honour to have been given this opportunity to present new media art in Kyiv.

Julia Stoschek, Andreas Gursky

Andreas Gursky
Dubai II, 2007

C-Print

Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008

Courtesy: Erez Daleyot Family Collection, Belgium

JULIA STOSCHEK COLLECTION

DESTROY, SHE SAID

The Julia Stoschek Collection is a private collection of contemporary art focused on new media art - video, installations and photography. Moving into its new premises in the summer of 2007, the Julia Stoschek Collection is now housed in a former factory building in Düsseldorf. Its opening exhibition entitled, *Destroy, She Said*, comprised of art works from international artists on the topics of construction/deconstruction and interior/exterior. A focus on video art from that seminal exhibition is presented here at the PinchukArtCentre - video art is a type of art that relies on moving pictures and is comprised of video and/or audio data (It should not however be confused with television or experimental cinema). Video art came into existence during the 1960s and 1970s and has given rise to the widespread use of video installations.

Some may recognise the title *Destroy, She Said* from the novel of the same name by Marguerite Duras (Détruire, dit elle). However, the exhibition's title actually owes more to the two-part video installation, *Destroy She Said* by Monica Bonvicini from 1998, which examines the role of women through their portrayal in film using auteur films of the 1950s to 1970s in a compilation of selected excerpts.

The video work *The Onion* (1996) by Marina Abramovic, *Main Squeeze* (2006) by Kate Gilmore and also Klara Liden's *Paralyzed* (2003) examine unusual spatial, psychological and interpersonal situations using similar techniques.

The destruction of interiors and structures was the central theme behind works such as *Shades of Destructors* (2005) by Mark Leckey, *Shulmantoni* (2004) by Manuel Graf, *Burn* (2002) by the artist duo Reynold Reynolds and Patrick

Jolley and *Mathilde* (2000) and *Suicide Bomb* (2000) both by Mathilde ter Heijne.

In the four-channel video installation *Xanadu* (2006), Robert Boyd focuses on the self-destructive impulses that characterise our society by condensing different elements of mass culture like news bites, documentaries, comics and pop music videos into a sequence of split-second images. In the aesthetics of a video clip these images create a media reality where the boundaries between entertainment, information and horror have been virtually erased.

The exhibition context is further expanded under the thematic banner *Circular Moves*, featuring a series of collected works that explore the idea of circular movement.

These include historical pieces such as Bruce Nauman's *Stamping in the Studio* (1968), *Spiral Jetty* (1970) by Robert Smithson and Gordon Matta-Clark's *Conical Intersect* (1974). In Anthony McCall's *Line Describing a Cone* (1973), McCall uses a 16mm film projector to direct light at a black surface; with the help of a smoke machine, the beam gradually becomes visible as a perfect cone of light. The space and the projection itself become a kind of sculpture that breaks down the traditional relationship between cinema viewers and the film projector.

Together, these videos not only document the strength of the Julia Stoschek Collection, but reveal much about the collecting interests of the collector, and how it has advanced Julia Stoschek's commitment to the field of video and new media. These art works celebrate the extraordinary achievements of contemporary artists and the diversity and richness of art.

ANDREAS GURSKY

Andreas Gursky is always on the look out for whatever pushes the limits of space and time. Gursky's work is the product of a refined mix of deliberations. Producing visually large, yet seemingly normal situations, he offers only that which is already embedded in our memory, like a reference point of what is lost or a temporal experience of an eternal recurrence, Gursky's works arise from unique observations from issues concerning present time.

Like a film director, Andreas Gursky composes his works carefully to create a compelling narrative. At first glance, his works seem to be decisive moments in a larger story, captured and frozen, but the surrounding story remains exclusive to the viewer. By fabricating and staging his own reality in a single work, Gursky takes complete control, contrasting banal situations and a subliminal world of physical space. His imagery ranges from anonymous skyscraper facades, open plan office lobbies, stock exchanges, interiors of large, public gathers spaces and outdoor concerts.

Born in 1955 in Leipzig, Andreas Gursky grew up in Düsseldorf, where he was introduced to photography at a young age by his father, a successful commercial photographer. In the early 1980s, he studied at the Kunstakademie in Düsseldorf, which became an extremely formative period. In the late 1980s, Gursky began to devise his unique mode of creating large-scale colour photographs which further separated his work from other artists of that time.

In the 1990s, Gursky started incorporating digital manipulation into his working methods. He used the computer at first

only as a retouching tool, but soon began to alter the raw material of his negatives with new creative insights. The imposing symmetry of pictures such as *Shanghai* (2000) and *Düsseldorf* (1997) are the product of an inventive merger of straightforward description and digital invention. His large format landscapes also contain strong and enhanced detail, such as *Rhein II* (1999), *Greenley* (2003), along with the *Bahrain* (I and II, 2007) and *Dubai* (I and II, 2007) series. Nevertheless, these works are entirely connected with others such as *Seilbahn* (1987), *Aletschgletscher* (1993), *Engadin I* (1995), *Turner* (1995), *Los Angeles* (1998) in which the digital manipulation is minimal or completely missing.

Interior architectural spaces such as *Kathedrale I* (2007), the *ohne Titel* (XV and XVI, 2008) series, *Frankfurt* (2007), *Cocoon* (2007) and *Kuwait Stock Exchange* (2007) play off the visual spectacle, placing viewers as actors in front of vast psychological stage sets. *F1, Boxenstopp* (I, II and III, 2007) and the *Pyongyang* (II and III, 2007) series accentuate timelessness, where all motion has been suspended in a cinematic manner. That lack of resolution entices the viewer to long for another scene from these narratives, but unlike a series of film stills, the next image never appears.

In many different ways, Andreas Gursky puts the spectator in the position of realizing a tranquil calm and a peaceful atmosphere. The negativity from everyday life – which is caused by an accumulation of time and denial of the present – are missing. The photographs create a state of mental consciousness totally free of anxiety, stress, regret and sadness. These photographs are not about the past or the future, but are about today – the now.

JULIA STOSCHEK COLLECTION

DESTROY, SHE SAID



Doug Aitken

Blow Debris, 2000

Videoinstallation, color, sound, filmstills

Courtesy of Eva Presenhuber, Zürich and 303 Gallery, New York



Monica Bonvicini

Destroy She Said, 1998

2-channel videoinstallation, color, sound, filmstills

Courtesy of the artist and Galleria Emi Fontana, Milano



Robert Boyd

Xanadu, 2006

4-channel videoinstallation, color, sound, filmstills

Courtesy of the artist and Participant Inc., New York



Kate Gilmore

Main Squeeze, 2006

Video, color, no sound, filmstills

Courtesy of the artist and Pierogi, New York



Manuel Graf

Shulmantonioni, 2004

Digital video, color, sound, filmstills

Courtesy of the artist and VAN HORN, Düsseldorf und Johann König, Berlin



Christian Jankowski

16-mm Mystery, 2004

35mm film transferred to DVD, color, sound, filmstills

Courtesy of Klosterfelde, Berlin



Mark Leckey

Shades of Destructors, 2005

Video, Farbe, Ton, Filmstills

Courtesy of Galerie Daniel Buchholz, Köln



Klara Liden

Paralyzed, 2003

Video, color, sound, filmstills

Courtesy of Reena Spauldings Fine Art, New York



Gordon Matta-Clark
Conical Intersect, 1974

16mm film transferred to video, color, no sound, filmstills
 Courtesy Electronic Arts Intermix (EAI), New York



Anthony McCall
Line Describing a Cone, 1973

16 mm-Filminstallation, s/w, ohne Ton
 Installationsansicht Julia Stoschek Collection, Duesseldorf, Germany
 Photo: © Achim Kukulies, Duesseldorf



Bruce Nauman
Stamping in the Studio, 1968

Video, b/w, sound, filmstills
 Courtesy Electronic Arts Intermix (EAI), New York



Reynold Reynolds & Patrick Jolley
Burn, 2002

Video, 16mm film transferred on DVD, color, sound, filmstills
 Courtesy of Galerie Alexandra Saheb, Berlin



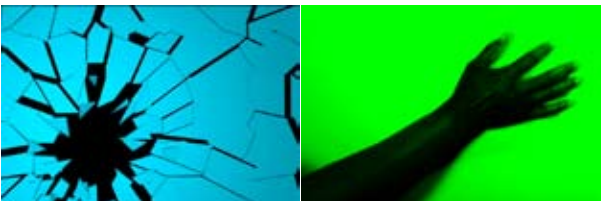
Robert Smithson
Spiral Jetty, 1970

Video, color, sound, filmstills
 Courtesy Electronic Arts Intermix (EAI), New York



Aaron Young
High Performance, 2000

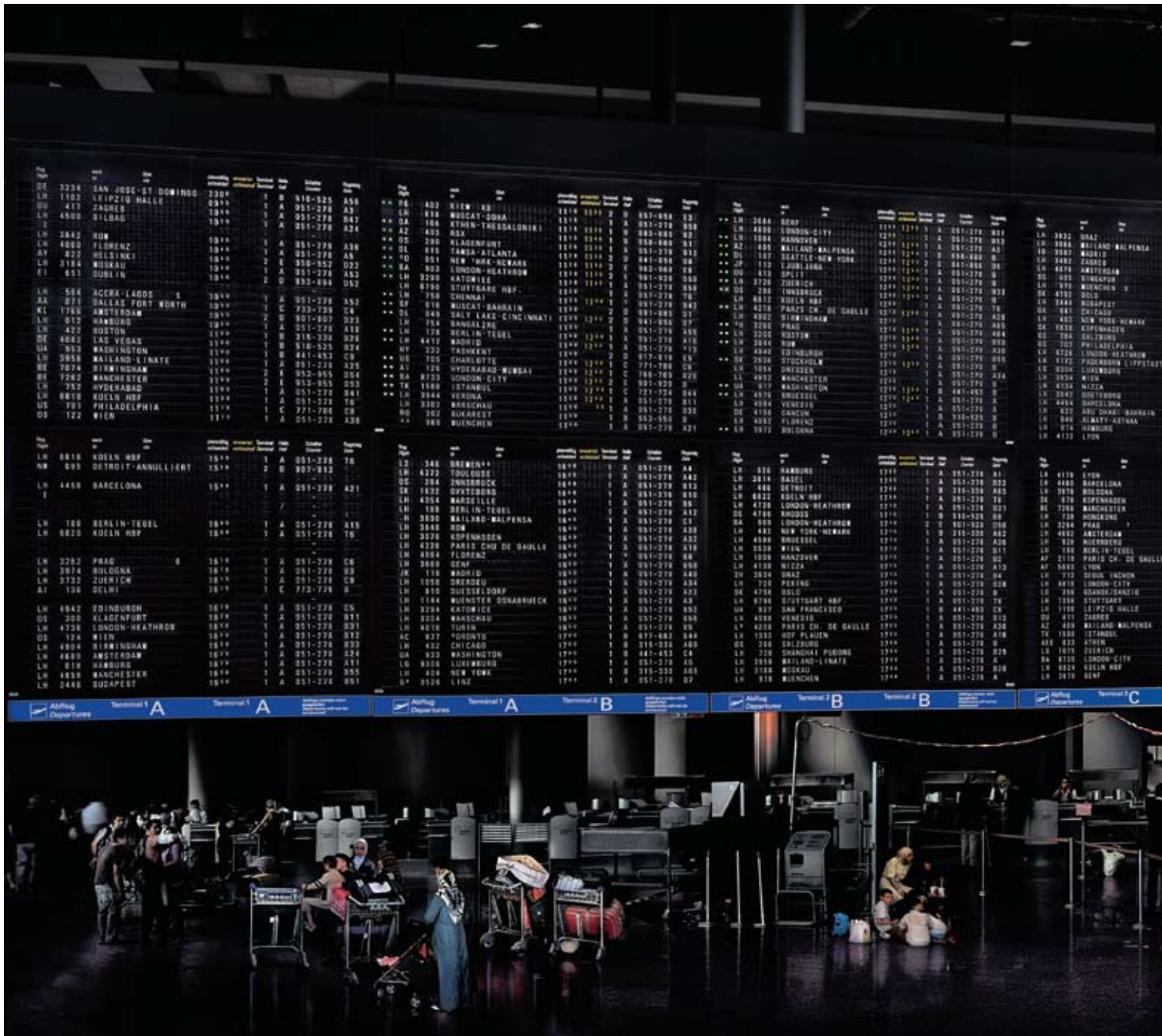
Video, color, sound, filmstills
 Courtesy of the artist and Harris Liebermann, New York



Tony Oursler
Sixth, 2004-2007

Outdoor video installation, color, sound
 Courtesy of the artist and Lehmann Maupin Gallery, New York

ANDREAS GURSKY



Andreas Gursky
Frankfurt, 2007

C-Print

Copyright: Andreas Gursky/VG Bild-Kunst, Bonn 2008

Courtesy: Stedelijk Museum, Amsterdam and Monika Sprüth Philomene Magers,
Köln München London



Andreas Gursky

F1, Boxenstopp I, 2007

C-Print

Copyright: Andreas Gursky/VG Bild-Kunst, Bonn 2008

Courtesy: Pinchuk Art Centre, Kyiv





Andreas Gursky

Rhein II, 1999

C-Print

Copyright: Andreas Gursky/VG Bild-Kunst, Bonn 2008

Courtesy: Monika Sprüth Philomene Magers, Köln München London

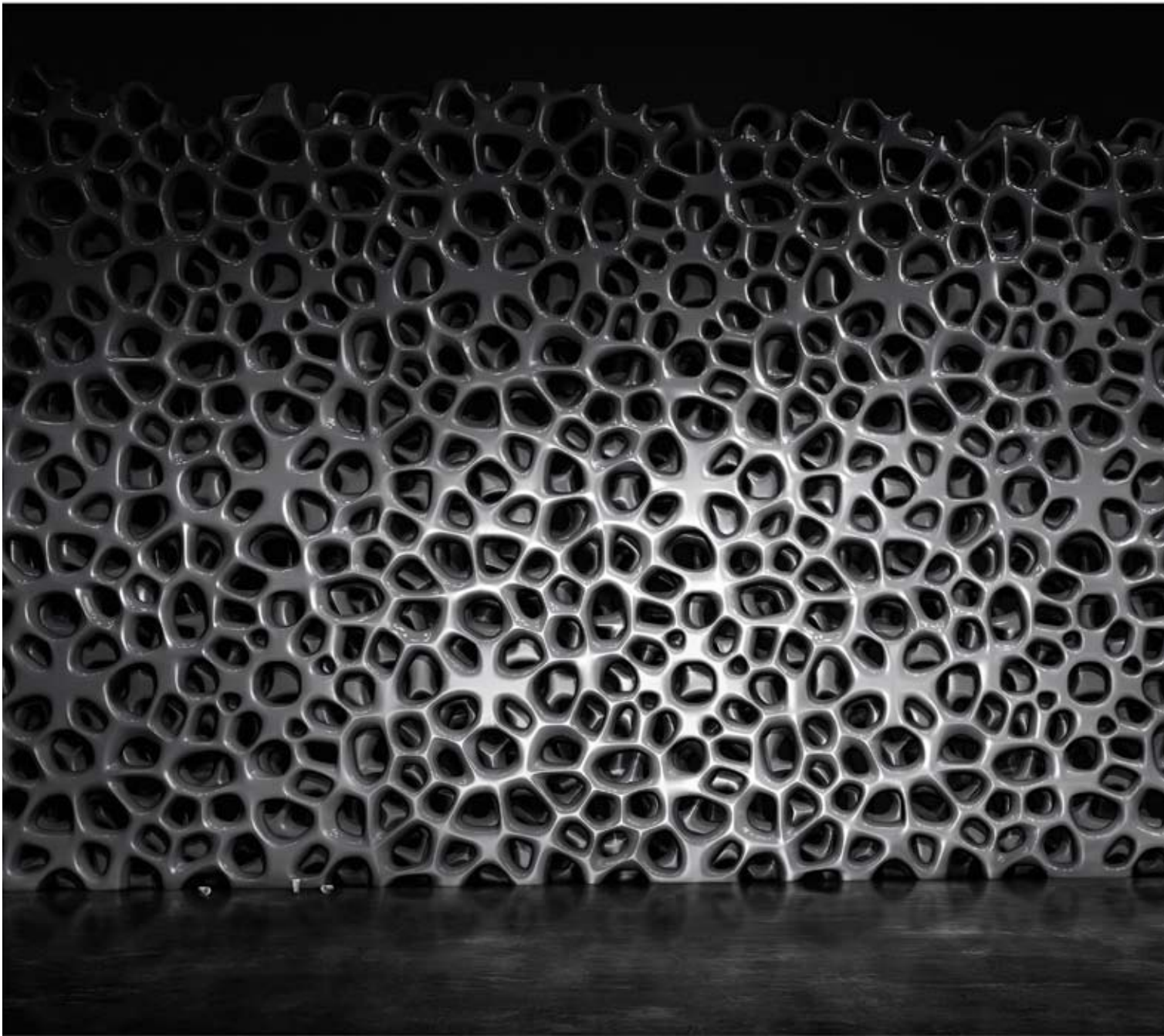


Andreas Gursky
Turner, 1995

C-Print

Copyright: Andreas Gursky/VG Bild-Kunst, Bonn 2008

Courtesy: Monika Sprüth Philomene Magers, Köln München London

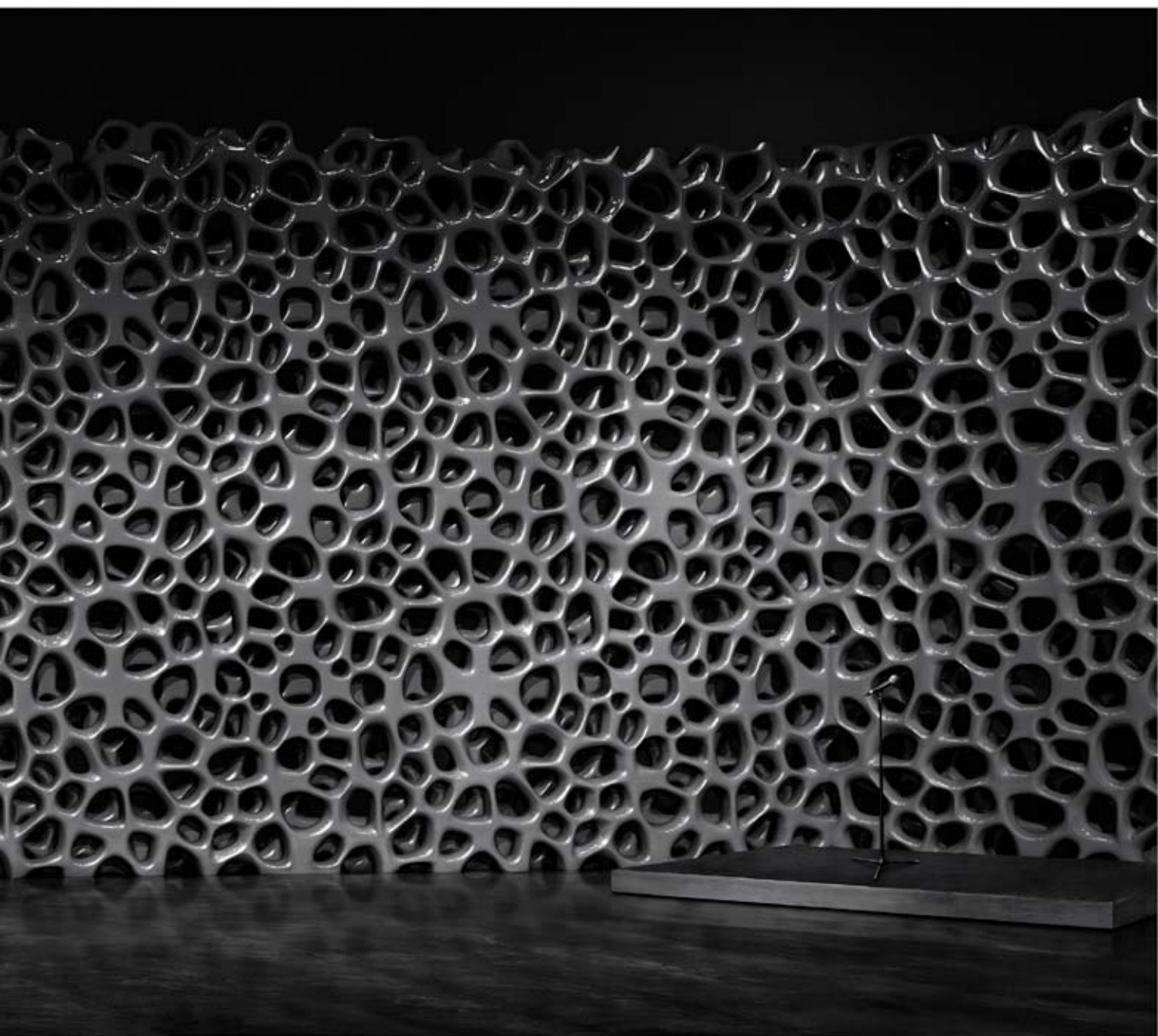


Andreas Gursky
ohne Titel XV, 2008

C-Print

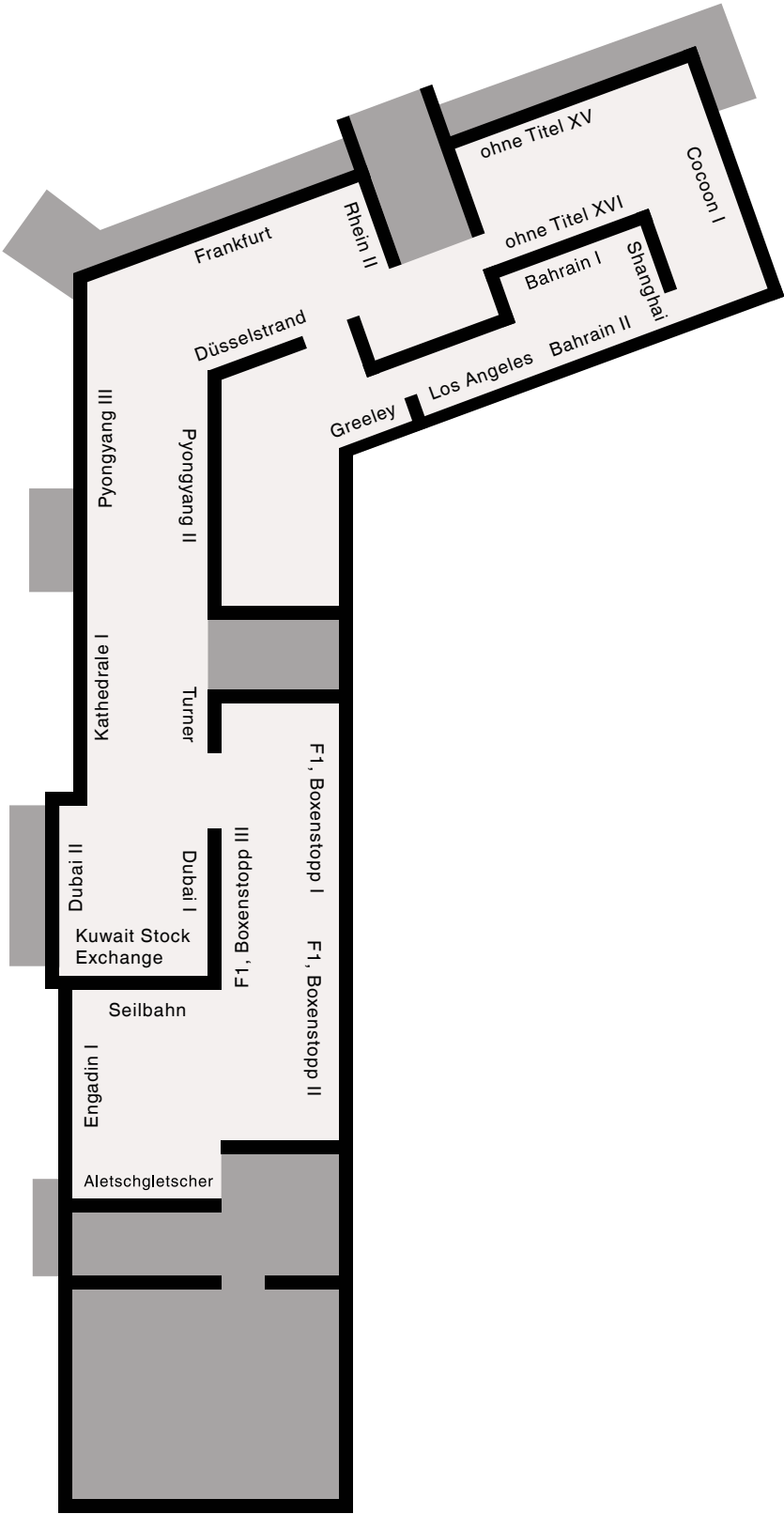
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn 2008

Courtesy: Monika Sprüth Philomene Magers, Köln München London



ANDREAS GURSKY

FLOOR 4

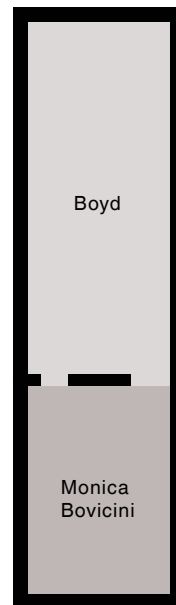


JULIA STOSCHEK COLLECTION

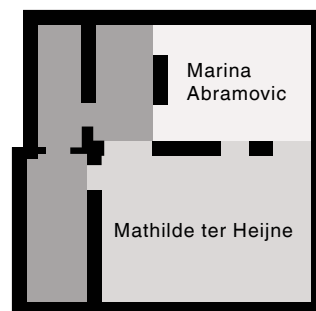
FLOOR 5



FLOOR 3



FLOOR 3+



ANDREAS GURSKY ART WORKS

Aletschgletscher, 1993

C-Print
277 x 223 cm
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Bahrain I, 2007

C-Print
302.2 x 219.6
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

Bahrain II, 2007

C-Print
307 x 213.1
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Private Collection, Poznań, Poland

Cocoon I, 2007

C-Print
211.5 x 506
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

Dubai I, 2007

C-Print
307 x 223.3
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

Dubai II, 2007

C-Print
307 x 223.3
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Erez Daleyot Family Collection, Belgium

Düsseldorfstrand, 1997

C-Print
222.2 x 288.5
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Engadin I, 1995

C-Print
315 x 187
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Frankfurt, 2007

C-Print
237 x 504
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Stedelijk Museum, Amsterdam and Monika Sprüth Philomene Magers, Cologne
Munich London

F1, Boxenstopp I, 2007

C-Print
223.4 x 609
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

F1, Boxenstopp II, 2007

C-Print
223.4 x 609
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

F1, Boxenstopp III, 2007

C-Print
223.4 x 609
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

Greeley, 2003

C-Print
207.2 x 262.2
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Kathedrale I, 2007

C-Print
237 x 333
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

Kuwait Stock Exchange, 2007

C-Print
295.1 x 222
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

Los Angeles, 1998

C-Print
187 x 351
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: PinchukArtCentre Collection, Kyiv

ohne Titel XV, 2008

C-Print
237 x 506
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

ohne Titel XVI, 2008

C-Print
237 x 506
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Pyongyang II, 2007

C-Print
207 x 258.7
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: The Sir Elton John Photography Collection

Pyongyang III, 2007

C-Print
207 x 422
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Rhein II, 1999

C-Print
188 x 346
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Turner, 1995

C-Print
223 x 318
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Seilbahn, 1987

C-Print
207 x 259
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

Shanghai, 2000

C-Print
308 x 205
Copyright: Andreas Gursky/VG Bild-Kunst, Bonn, 2008
Courtesy: Monika Sprüth Philomene Magers, Cologne
Munich London

JULIA STOSCHEK COLLECTION ART WORKS

Marina Abramovic

The Onion, 1996

Video

00:20:00 min., colour, sound

Doug Aitken

Blow Debris, 2000

Video installation

00:20:27 min., colour, sound

Monica Bonvicini

Destroy She Said, 1998

Two-channel video installation

00:60:00 min., colour, sound

Robert Boyd

Xanadu, 2006

Four-channel video installation

00:22:00 min., colour, sound

Kate Gilmore

Main Squeeze, 2006

Video

00:04:59, color, sound

Manuel Graf

Shulmantonioni, 2004

Digital video

00:03:00 min., colour, sound

Christian Jankowski

16-mm Mystery, 2004

35mm film transferred to DVD

00:05:00 min, colour, sound

Mark Leckey

Shades of Destructors, 2005

Video

00:18:30 min., colour, sound

Klara Liden

Paralyzed, 2003

Video

00:03:00 min., colour, sound

Gordon Matta-Clark

Conical Intersect, 1974

16mm film transferred to video

00:18:40 min., colour, no sound

Anthony McCall

Line Describing a Cone, 1973

16 mm film installation

00:30:00 min., black & white, no sound

Bruce Nauman

Stamping in the Studio, 1968

Video

01:02:00 min., b/w, sound

Tony Oursler

Sixth, 2004-2007

Outdoor video installation

00:21:59, color, sound

Reynold Reynolds & Patrick Jolley

Burn, 2002

Video, 16mm film transferred to DVD

00:10:00 min., colour, sound

Robert Smithson

Spiral Jetty, 1970

Video

00:35:00 min., colour, sound

Mathilde ter Heijne

Mathilde, 2000

Video

00:04:29, colour, sound

Mathilde ter Heijne

Suicide Bomb, 2000

Video

00:04:57, colour, sound

Aaron Young

High Performance, 2000

Video

00:03:00 min., colour, sound

INFO

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www.pinchukartcentre.org

www.pinchukfund.org

12.00 - 21.00 Open daily, except Monday

Cover image: Kraftwerk

Peter Boettcher © Kling Klang Produkt

PinchukArtCentre

V I C T O R
P I N C H U K
F O U N D A T I O N

