



55. Esposizione
Internazionale
d'Arte

Eventi collaterali

Future Generation Art Prize @VENICE 2013

PinchukArtCentre
pinchukartcentre.org

Future Generation Art Prize 2012

futuregenerationartprize.org

Jonathas de Andrade

Meris Angioletti

Marwa Arsanios

Micol Assaël

Abigail DeVille

Aurelien Froment

Mykyta Kadan

Meiro Koizumi

André Komatsu

Eva Kotatkova

Tala Madani

Basim Magdy

Ahmet Ögüt

Amalia Pica

Agnieszka Polska

Emily Roysdon

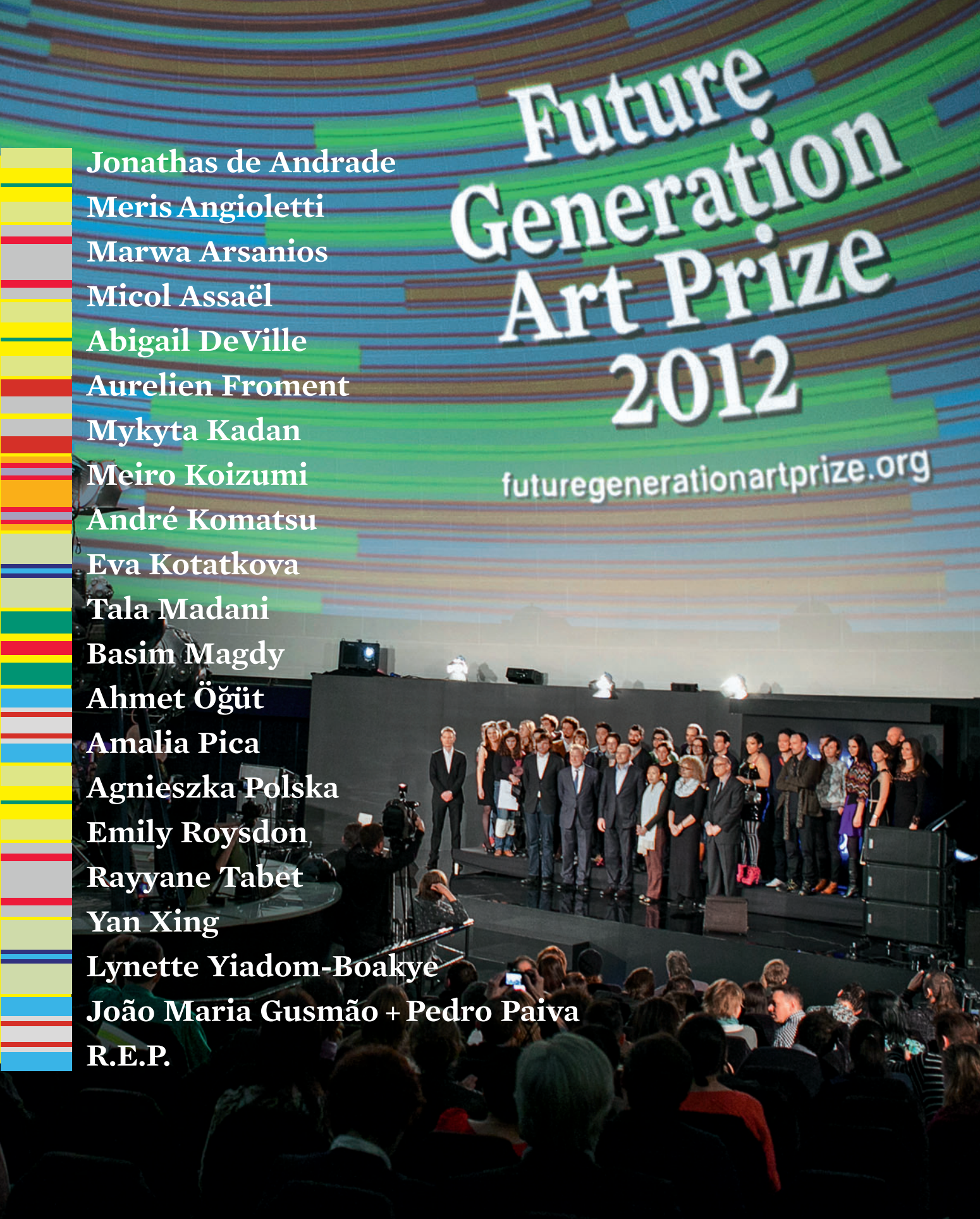
Rayyane Tabet

Yan Xing

Lynette Yiadom-Boakye

João Maria Gusmão + Pedro Paiva

R.E.P.



Our tradition is the future

The Founder, Jury and Nominees for the FGAP 2012 with the PAC team during the award ceremony at the Kyiv Planetarium, 7 December 2012. Photo Sergey Illin (left)

Anna Somers Cocks, Founding Editor of *The Art Newspaper*; Victor Pinchuk, Founder of the Future Generation Art Prize; Eckhard Schneider, General Director of the PinchukArtCentre. Photo Sergey Illin (bottom)

The Venice Biennale has always been, and surely the 55th edition will prove to be again, a highlight for the whole art world to come together. We are glad and proud to present, for the second time after 2011, our global art prize in this significant international context.

With the Future Generation Art Prize, the Victor Pinchuk Foundation has established the first global art prize to discover, recognize and give sustainable support to a new generation of artists. This could only be realized through free access to global cultural networking, based on an open and democratic application procedure via Internet, through the commitment of outstanding artists of our time and not least through the competence of the PinchukArtCentre itself, which has quickly become the leading international centre for contemporary art in Eastern Europe.

With the *Future Generation Art Prize@Venice 2013* we are presenting all 21 shortlisted artists including all award recipients for the first time at the Palazzo Contarini Polignac. This marvellous Palazzo has never been used for a contemporary art exhibition before and with its grandezza, piano nobiles and a special private atmosphere it presents an amazing challenge for all artists to create new works, most of them in situ.

For the Victor Pinchuk Foundation and the PinchukArtCentre, the *Future Generation Art Prize@Venice 2013* is again a highlight in the long-term commitment to art and culture, especially to the future generations all over the world.

ECKHARD SCHNEIDER



Future Generation Art Prize@Venice 2



The PinchukArtCentre presents the *Future Generation Art Prize@Venice 2013*, an exhibition featuring the second edition of this first global art prize with 21 artists from 16 different countries of different continents. Twenty-one independent artists' statements, including those of the winners Lynette Yiadom-Boakye (Main Prize), Jonathas de Andrade, Marwa Arsanios, Ahmet Öğüt and Rayyane Tabet (Special Prizes), offer a rich scope of artistic positions, mapping and discovering groundbreaking tendencies of a new generation of artists.

Live Stream Launch of the Future Generation Art Prize 2012 (left)

The Founder, Jury and Nominees for the FGAP 2012 with the PAC team at the award ceremony, 7 December 2012. Photo Sergey Illin (right)

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 artistic quality, sustained fostering of emerging talent, broad worldwide artistic and cultural exposure and in particular the commitment of outstanding mentor artists: Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami. Through a democratic application procedure via Internet, the biannual prize invites all artists worldwide up to the age of 35, without any restrictions concerning gender, nationality, race or artistic medium. The shortlisted artists are chosen by a distinguished selection committee.

The **Prize** is a major contribution of the Victor Pinchuk Foundation to a young generation of artists for their development and the new production of works. The Main Prize of US\$ 100,000 (US\$ 60,000 cash, 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. These prizes are not bound to a financial reward 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 up to 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 through studio residencies with renowned international artists, residencies with galleries and museums or working visits to companies specializing in the fabrication of art.

A distinguished Board oversees the Future Generation Art Prize, with Victor Pinchuk as chairman, the four mentor artists, the collectors Eli Broad, Dakis Joannou, Sir Elton John, Miuccia Prada and the museum directors Richard Armstrong (Solomon R. Guggenheim Foundation and Museum), Glenn D. Lowry (The Museum of Modern Art) and Alfred Pacquement (Musée nationale d'art moderne, Centre Georges Pompidou).

After the launch in 2009 in New York and the exhibition in 2010 at the PinchukArtCentre, we are glad to present this challenging new generation now in the context of the 55th Art Exhibition of La Biennale de Venezia. *The Future Generation Art Prize@Venice 2013* gains its strength and innovative profile from exactly this kind of constellation. The beautiful Palazzo Contarini Polignac with its deep historical and cultural roots is an idyllic space for a complex and dynamic view on a new generation of artists, which represents the permanent changes of the cultural context in a globalized world.

Palazzo Contarini Polignac,
location of The Future Generation
Art Prize@Venice 2013, an official
collateral event of the 55th Venice
Biennale, 31 May – 1 September 2013
(left)

Future Generation Art Prize 2012

BOARD

The Board is the administrative body of the Future Generation Art Prize consisting of renowned experts on contemporary art, artists and collectors. The Board ensures continuity and development of the Prize.

Victor Pinchuk. Chairman

Richard Armstrong. Director of the Solomon R. Guggenheim Foundation and Museum, New York, USA

Eli Broad. Founder, The Broad Foundations, USA

Andreas Gursky. Mentor Artist, Germany

Damien Hirst. Mentor 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

Jeff Koons. Mentor Artist, USA

Glenn D. Lowry. Director of the Museum of Modern Art, New York, USA

Takashi Murakami. Mentor Artist, Japan

Alfred Pacquement. Director of the Musée national d'art moderne, Centre Georges Pompidou, France

Miuccia Prada. Founder, Fondazione Prada, Italy

INTERNATIONAL JURY

An International Jury judging the works by 21 shortlisted artists to award one Main Prize and up to five Special Prizes.

Carolyn Christov-Bakargiev, Germany. Artistic director of the Documenta 13

Agnaldo Farias, Brazil. Independent curator and Director of the 29th Biennial of São Paulo

Massimiliano Gioni, USA. Associate Director of the New Museum, New York, and Director of the 55th Venice Biennial in 2013

Carol Yinghua Lu, China. Art critic and independent curator

Hans Ulrich Obrist, UK. Co-director of the Serpentine Gallery, London

Eckhard Schneider, Ukraine. General Director of the PinchukArtCentre

Nancy Spector, USA. Deputy Director and Chief Curator of the Solomon R. Guggenheim Foundation

SELECTION COMMITTEE

The Selection Committee reviewed the applications and selected over 20 artists for the exhibition. The Committee consists of seven experts on contemporary art proposed by the members of the International Jury.

Nathalie Bell, USA, independent curator and critic. Proposed by Massimiliano Gioni

Suzanne Cotter, USA, Solomon R. Guggenheim Foundation Curator for the Guggenheim Abu Dhabi Project. Proposed by Nancy Spector

Jacopo Crivelli Visconti, Brazil, independent curator and writer. Proposed by Agnaldo Farias

Björn Geldhof, Ukraine, Artistic Manager of the PinchukArtCentre. Proposed by Eckhard Schneider

Sally Lai, UK, Director of the Chinese Arts Centre. Proposed by Carol Yinghua Lu

Eva Scharrer, Germany, curatorial researcher and writer for Documenta 13. Proposed by Carolyn Christov-Bakargiev

Polly Staple, UK, Director of Chisenhale Gallery. Proposed by Hans Ulrich Obrist



Members of the FGAP 2012 Selection Committee

Lynette Yiadom-Boakye

| Born 1977 | United Kingdom

Lynette Yiadom-Boakye in conversation with Björn Geldhof

If a painting of yours is not finished within a day, it gets rejected. How did you start to define your work as an act limited in time?

Initially it was a practical consideration because of the way I wanted to work. To leave the painting unfinished and come back to it was difficult due to the application of paint itself. Part of the work would dry and form a skin which was hard to get back into. But even more than that the fast process suits the way I think. If something isn't working, I reject it quickly and move on. I'm quite restless and impatient when it comes to action of any kind. I like to make a decision and stick with it. When I'm indecisive, the work tends to go wrong. Also I like to think of one work leading

to another, setting up a dialogue of sorts between paintings. I don't like to get too precious about one work, but rather to think and read across a body or series or sub-grouping of works.

This logically brings us to the fact that your paintings need not necessarily be seen as individual works but rather gain meaning when taken as a series or part of a flow.

Exactly, I didn't like the idea of trying to imbue one painting with everything. My head is filled with any number of preoccupations when I'm working. All of these things affect the work, many of these things are difficult to describe, intuition if you will. Other things are easy to describe but not particularly useful reference points to anyone but me. I think that is how most artists think: with their heads, their senses, their hands and a few other body parts. My thoughts are better organized in the manner of writing, words make up a sentence, sentences make up a paragraph etc. There isn't always a lot of information in one painting, so the narrative is unclear.

One of the things often discussed in connection to your work is a sort of often unspoken narrative which still is present in the combination of different paintings.

Yes, the narrative in my very early work, when I was in college about twelve years ago, was always very clear. It



A PASSION LIKE NO OTHER, 2012, oil on canvas, 80 x 75 cm

Jury statement: "The jury has awarded the Main Prize to Lynette Yiadom-Boakye for her extraordinary paintings where darkness and light are articulated together, recognizing the quality of the paintings and the social concerns that emerge from them. Furthermore, the jury awards the prize for her complex practice, which extends far beyond painting. Indeed, she is also active in literature as a writer of short stories and is currently working on a novel."



PROSPECT FOR CRUDE, 2010,
oil on canvas, 250 x 300 cm (left)

**THE WORLD IN AGREEMENT
WITH**, 2011, oil on canvas,
160.5 x 180.5 cm (below). Photos
Sergey Illin

was very much about story-telling in a very literal sense. There were things happening and it was very obvious what was happening. Now I try to spread that narrative across works. Subjects, themes and ideas recur, both in terms of what is painted and how it is painted.





Is there a political context playing a role in your work?

Always. But I think that's the case for almost everyone in one way or another. For me, painting itself is politicized, but it is normally the fact that there are black figures in the work which leads to questions about politics. I can understand that, though I don't necessarily embrace it. Black people aren't exotic or strange to me. Quite the opposite, actually. The politics that concern me have much more to do with that than anything else.



Jonathas de Andrade

| Born 1982 | Brazil

These ,
these macro morgues,
inspired and fostered by the ,
are condemning men
that live the  from within
to a grim –involuntary– ,
from much needed nature and poetry.

“Nostalgia, a Class Sentiment consists of a reproduction of the panels of a modern tropical house in real size, where the tiles are transformed into fibreglass pieces of the same modulation. Themselves approaching the constitution of ruin, the panel pieces are taken apart and start substituting words of a manifesto about issues of architecture, living, mankind, history and humanity’s role in civilization. These substitutions remove what’s contextual in the text’s objective and reveal an activist political structure and an utopian breath from another time. Ruin and utopia today feed a nostalgic relation with the past, in which History and Modernism are consumed as class goods.” – Jonathas de Andrade



NOSTALGIA, A CLASS SENTIMENT,
2012, installation views, PinchukArt-
Centre. Photos Sergey Illin

Jury statement: “The jury awards a special prize to Jonathas de Andrade for the way he fills the blank between art and ideology. Tracing back to modernist motifs used in the architectural and mural traditions of Brazil which risk vanishing from the collective memory, his conceptual installations translate and reveal the contradiction between poverty and prosperity and failed attempts of social changes.”

Marwa Arsanios

| Born 1978 | Lebanon

“The script for the performance *“Have You Ever Killed a Bear?”* or *Becoming Jamila* departs from my reading of *Al-Hilal* magazine from the 1950s, and slowly transforms into a literary tale where each reader embodies iconic characters, such as Jamila, who inhabited the magazine and haunted the epoch.” – Marwa Arsanios



Jury statement: “The jury awards Marwa Arsanios a special prize for the experimental nature of her installation and performative lecture. This project which involved the creation of an artist-book based on a popular Egyptian journal of the late 1960s questions the passage from decolonization to the myths of the space race while underlining the continuity of gender and justice towards women. Her work places the viewer/listener in a position of intimacy with the reader/performer, which instantiates the visitor an important material of the artwork.”

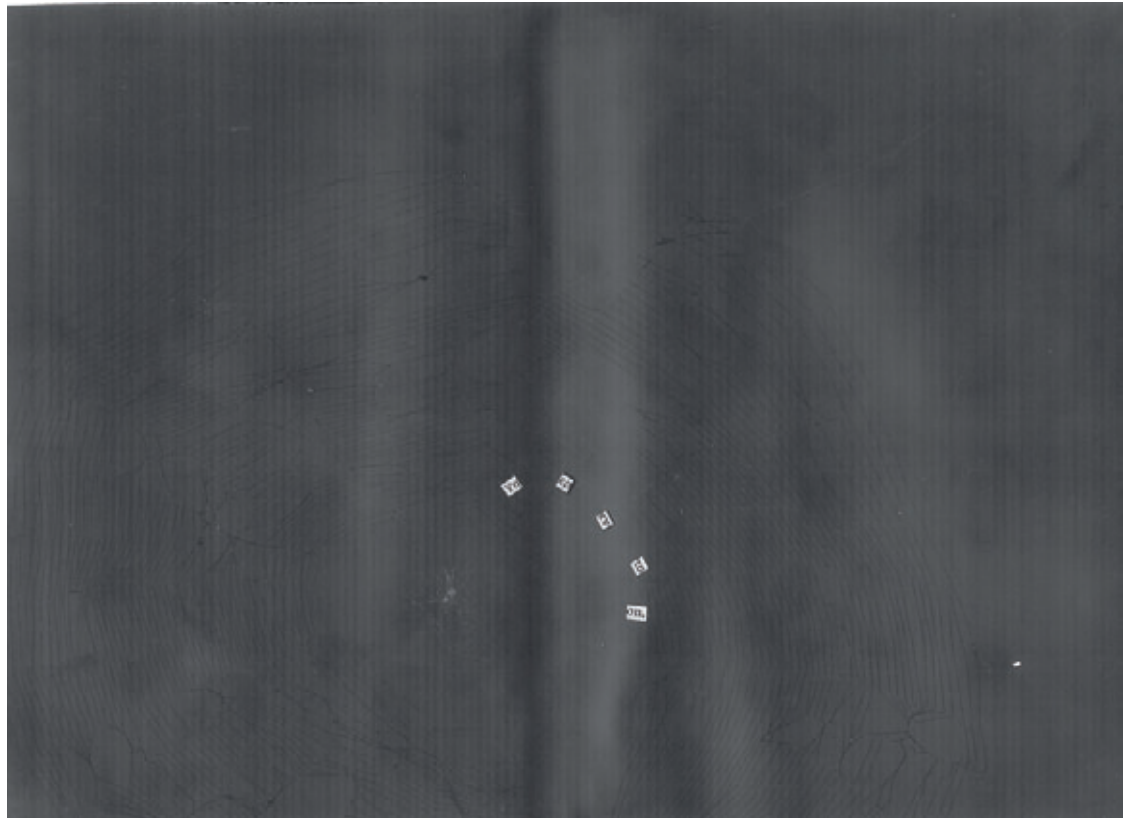
**“HAVE YOU EVER KILLED A BEAR?”
OR BECOMING JAMILA**, 2012,
performance, PinchukArtCentre (top)

**WORDS AS SOUNDS LANGUAGE
AS RHYMES**, 2012, installation view,
PinchukArtCentre (bottom). Photos
Sergey Illin

Micol Assaël

| Born 1979 | Italy

“ACCELERATION AIR CABIN COINCIDENCE CONTACT CURVE DECELERATION DEW DIRECTION DISTANCE EDGE FLIGHT FOCUSING FREQUENCY GAUGING GLASS GROUND HEAT HORIZON IMPACT INSULATION INTERFERENCE LAG LANDING LEAK LIMIT LOAD MULTIPATH PEAK PERIODICITY PRESSURE ROAD SATURATION SHIELD STARTING STREAM SUN SYNCHRONY TRAP TUNING TURBULENCE VELOCITY VISCOSITY VOLTAGE ZENITH ZONE” – Micol Assaël



COLLAGE, 2013. Courtesy the artist (right)

OVERSTRAIN, 2012, video installation, sound (below)



Jury statement: “The jury awards Micol Assaël a special prize for her construction of an environment through her video in which the viewer is exposed to both the sensuality and anxiety of being in a specific physical situation of precariousness, such as a barren landscape with swarming bees. This audio surround and video work marks a continuity and also a shift from her recognized practice in installation and sculpture, where the lens of the camera is materialized and identified with the gaze of the fragile, yet observing subject.”

Ahmet Ögüt

| Born 1981 | Turkey

“EyeWriter is a fascinating example of free distribution of knowledge, information and affordable technology accessible for everyone. Being inspired by that, I wanted to expand the message and function of it using the prize money as a tool for a parallel distribution of the idea and investment.” – Ahmet Ögüt



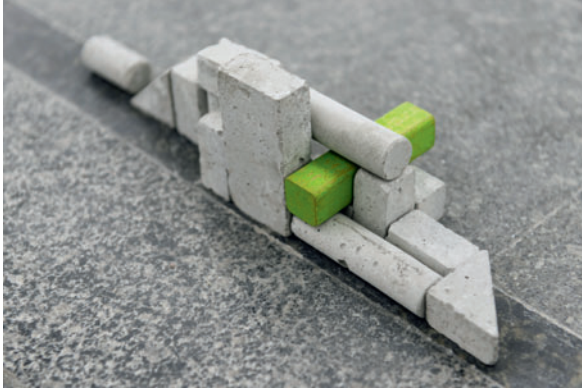
EYEWRIter/DIY/ARBAKIR:
CHAPTER TWO, 2012–2013,
installation and two-channel video,
parallel distribution of an open
source device and money, locations
Diyarbakir and Los Angeles. Com-
missioned by PinchukArtCentre,
photos the artist

Jury statement: “The jury awards Ahmet Ögüt a special prize for his extraordinary ability to escape the limits of the art institution and the notion of the art award through the distribution of money, and the parallel distribution and sharing of knowledge that lies at the core of *EyeWriter/DIY/Arbakir*. Focusing his energy and time on writing the web address of a project based on empowering the disabled onto one dollar bills, and subsequently dedicating his time to the joyful participation in five weddings in a small town in Turkey, he acknowledges that artistic practice can be redirected towards the production of emancipation.”

SPECIAL PRIZE WINNERS OF THE FUTURE GENERATION ART PRIZE 2012

Rayyane Tabet

| Born 1983 | Lebanon



“My approach to sculpture is that of an architect. Through tools developed for and materials dictated by a practice that created our urban environment, I try to introduce personal or collective narratives which not only exist within the private accounts of people but find their way into built forms.” – Rayyane Tabet



ARCHITECTURE LESSONS,
PART OF FIVE DISTANT MEMORIES:
THE SUITCASE, THE ROOM, THE
TOYS, THE BOAT AND MARADONA,
2012, concrete, dimensions variable.
Installation views, PinchukArtCentre.
Photos Sergey Illin

Jury statement: “The jury awards Rayyane Tabet a special prize for his close examination and intelligent articulation of the complex social and historical context of his home in Lebanon. Referencing architectural languages, Tabet succeeds in transforming and communicating an intimate and personal experience to a wider public, by multiplying an original wooden toy set to become a field of 34,000 concrete sculptural copies of its parts, an abstract and urban landscape of models.”

Applications | Future Generation Art I



Prize 2012

★ Partner Platforms, more information see page 26



Meris Angioletti

| Born 1977 | Italy

“Two voices speak the imaginary language in a structure of an ancient Greek ritual related to the birth of tragedy. I’m interested not only in language itself, but also in language as a form of music, of the vibration it creates, and in the abstract level of language. The aim is to discover the origin of language which is nothing but the core representation of thoughts.” – Meris Angioletti



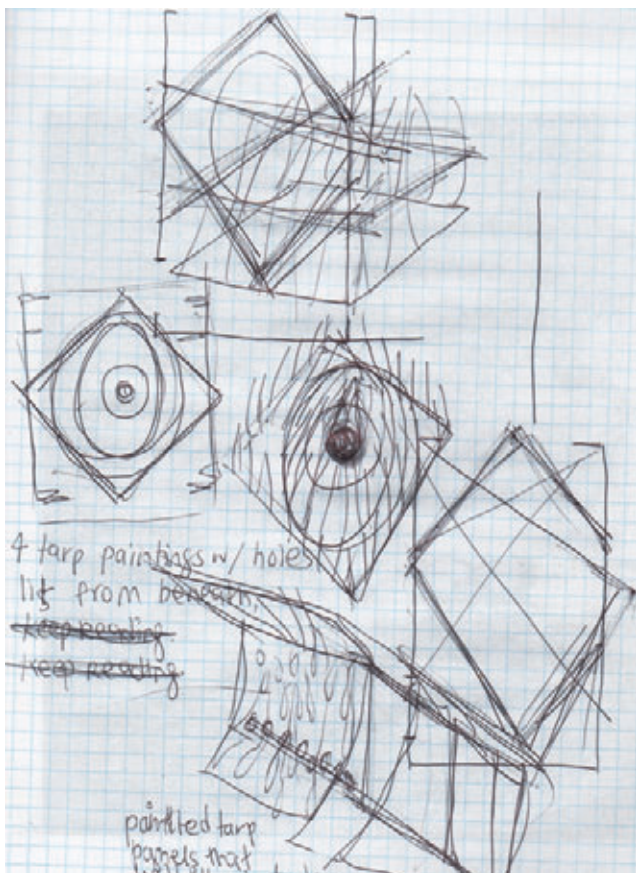
Meris Angioletti, **DIT DES TROIS VIFS ET DES TROIS MORTS**, 2012, 3-channel sound installation, 11 min, tapestries 200 x 150 cm, b/w video Super8 transferred to DVD. Photo the artist

Aurelien Froment

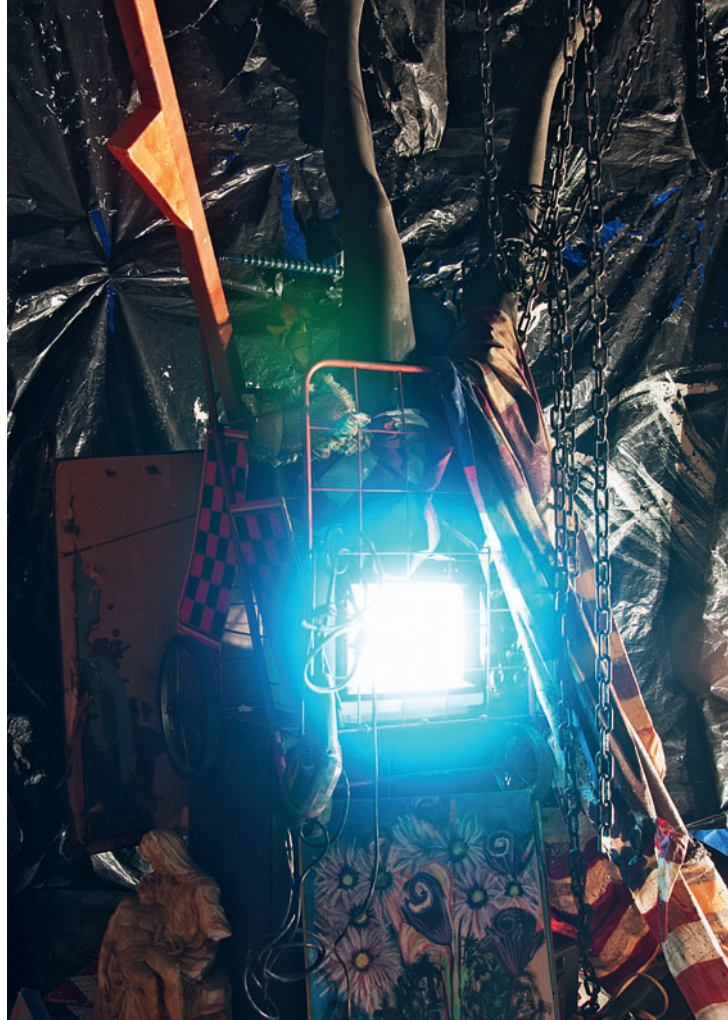
| Born 1976 | France

In *Pulmo Marina*, Aurelien Froment creates a network of associations and juxtapositions which analyze the archaeology of the jellyfish, revealing its trajectory in time and space. He is using the structure and sound of language to develop an interaction of meanings and connections with the image of the jellyfish, subjecting it to a continuous flux of interpretation.





Abigail DeVille, **INSTALLATION SKETCH**, 2013. Courtesy the artist (above). **INVISIBLE MEN: BEYOND THE VEIL**, 2012, accumulated debris, family heirlooms, plastic tarps, TV, dimensions variable. Photo Elizabeth Lamb (right)



Abigail DeVille | Born 1981 | USA

“I’ve illuminated the blackness of my invisibility – and vice versa.” – Ralph Ellison, *Invisible Man*

Abigail DeVille creates archaeological constructs full of cultural and historical references. Her dark sculptural installations steeped in “destruction” and “decay” are a reflection on social repression, racial identity and discrimination in the ruinous decadence of the big city. For this she uses building waste and rubbish from the streets, which she incorporates as found objects and “intergenerational debris”.

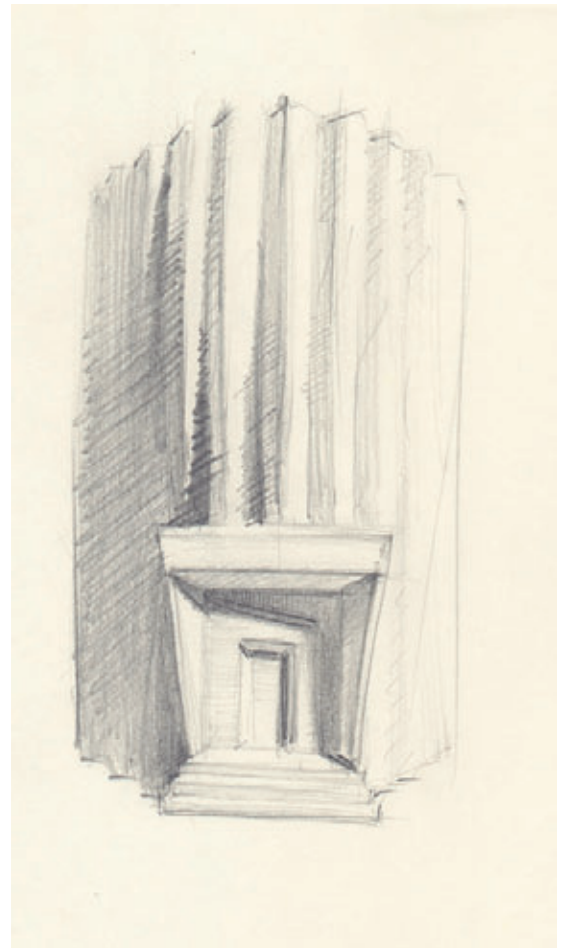
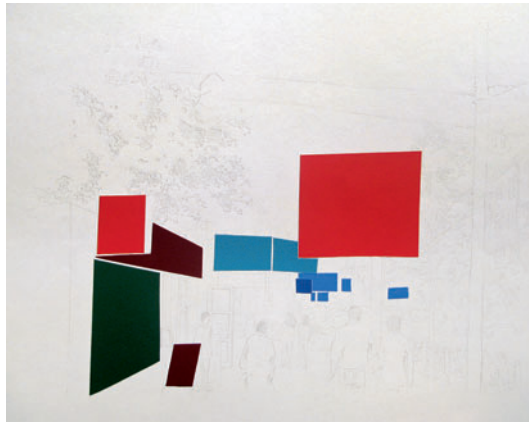


Aurelien Froment, **PULMO MARINA**, 2010, HD-video with sound, transferred to Blu-Ray, 5 min 10 sec. Photo the artist, courtesy the artist, Motive Gallery and Marcelle Alix

Mykyta Kadan

| Born 1982 | Ukraine

“To the senior citizens, dependants, outcasts who are barely tolerated in the celebration of our parting with history, to those intimidated, dependent, who cast a vote in exchange for food packages and electoral allowances for retiring pension, who make stocks for a ‘rainy day’ and who mind the ‘firm hand’ of the authorities, to the creators of non-capitalist modernization, the last mediums of historical consciousness. Those who became the burial, the alive mausoleum of the idea of social protection and ascetic (environmentally conscious, non-consumer) life.” Mykyta Kadan



Mykyta Kadan, **PEDESTAL. THE PRACTICE OF EXCLUSION**, 2009–2011, installation, 700 x 400 x 400 cm (left). **THE SURFACES**, 2010, drawing and collage on paper, 10 drawings, each 30 x 52 cm (middle). **BABOOSHKA (ENSURING MAUSOLEUM)**, 2013, installation sketch (right). Courtesy the artist

Meiro Koizumi

| Born 1976 | Japan

“Since I came back to Japan in 2007, I have been questioning myself what it means to be ‘a Japanese’. Through this process of questioning, I have made works on the subject of Kamikaze. *Portrait of a Young Samurai* and *The Double Projection* are two examples of that.” – Meiro Koizumi



Meiro Koizumi, **PORTRAIT OF A YOUNG SAMURAI**, 2009, video installation, 9 min. Courtesy of the artist and Annet Gelink Gallery (above). **THE DOUBLE PROJECTION**, 2013, 2-channel video installation, 15 min 40 sec. Courtesy the artist and Annet Gelink Gallery (right page)



André Komatsu, **CONSTRUÇÃO DE VALORES**, 2012, installation view, PinchukArtCentre. Photo Sergey Illin

André Komatsu | Born 1978 | Brazil

“Usually in my artwork I try to deconstruct and change the established conceptions and rules to create another view of the same model. Using the same mechanism to create a kind of corruption to rethink it.” – André Komatsu



Eva Kotatkova

Born 1982 | Czech Republic

“The *Theatre of Speaking Objects* is turned upside down: people no longer want to use objects as mediators for speech, communication, interaction with the surrounding (as in my previous works) but rather become passive objects themselves using their bodies to form the shapes, bodies, silhouettes of the objects and communicate non-verbally – forming their own sign language or discovering the hidden, secret language of objects.” – Eva Kotatkova



Eva Kotatkova, **THEATRE OF SPEAKING OBJECTS**, 2012, mixed-media installation with interactive sections, dimensions variable. Courtesy the artist and Meyer Riegger Gallery



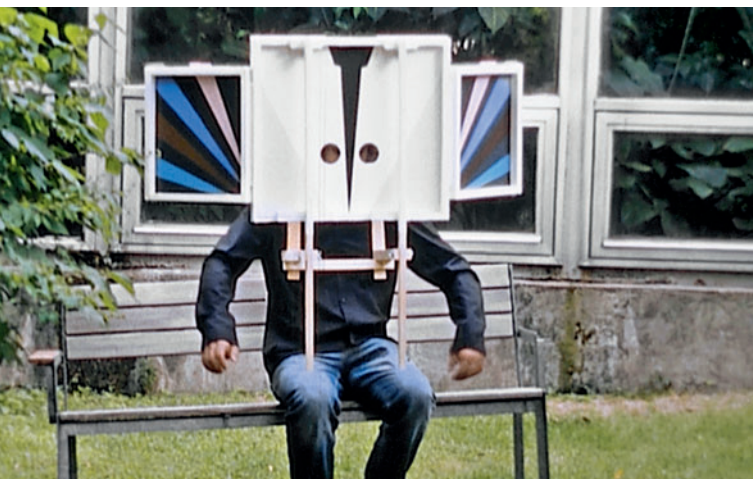
Tala Madani

| Born 1981 | Iran

“The two diptychs I am painting for the Venice exhibition will show different men with flashlights in their mouth; the light travels through their body and is projected out of the anus. Each figure has a different projection coming out of his body. Some have modern shits, some have old-fashioned shits. There is a play with different styles of figuration, a shift in stylistic paradigm, while the shit stays constant.” – Tala Madani

Tala Madani, **FEATHER FLIGHT**, 2010, oil on linen, 61 x 45.7 cm. **PROCESSION**, 2012, oil on linen, 217.9 x 193 cm (middle). **THE WHOLE**, 2011, oil on linen, 55.9 x 40.6 cm (far right). All images courtesy the artist and Pilar Corrias, London





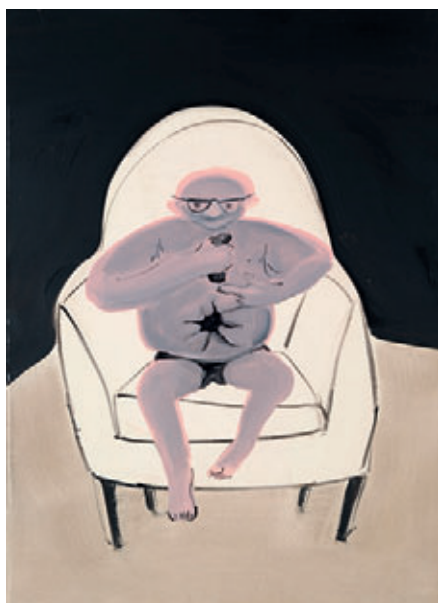
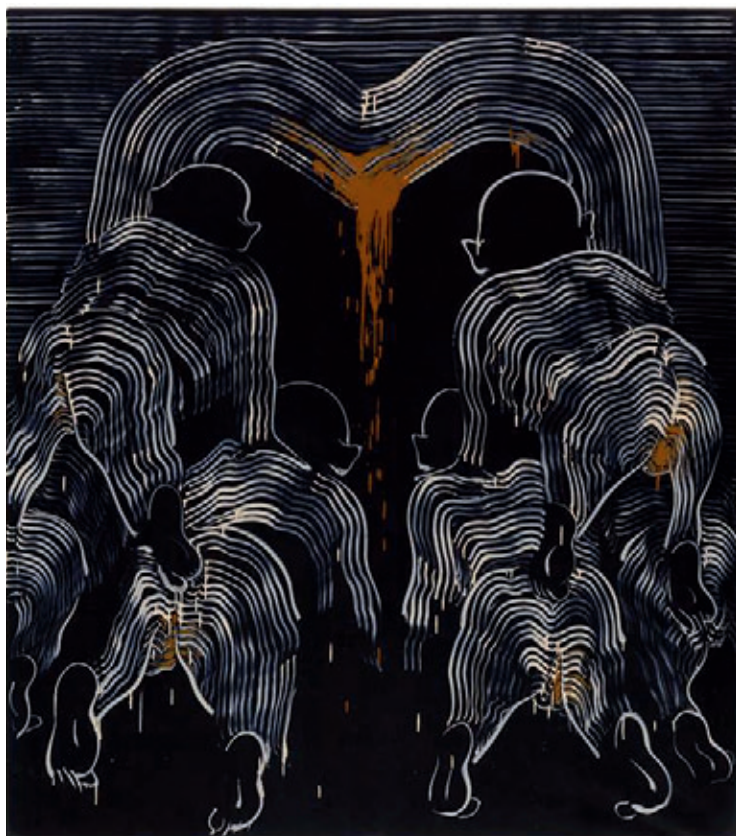
Basim Magdy, *TIME LAUGHS BACK AT YOU LIKE A SUNKEN SHIP*, 2012, Super8 film transferred to HD video, 9 min 31 sec. Courtesy Newman Popiashvili Gallery, New York



Basim Magdy

| Born 1977 | Egypt

"In Time Laughs Back at You Like a Sunken Ship time passes in its own shadow as reality and its representation merge. It lingers quietly in ancient ruins like a dancing ship on the horizon. Eventually, it consumes itself in its own darkness as tree branches swing back and forth." – Basim Magdy

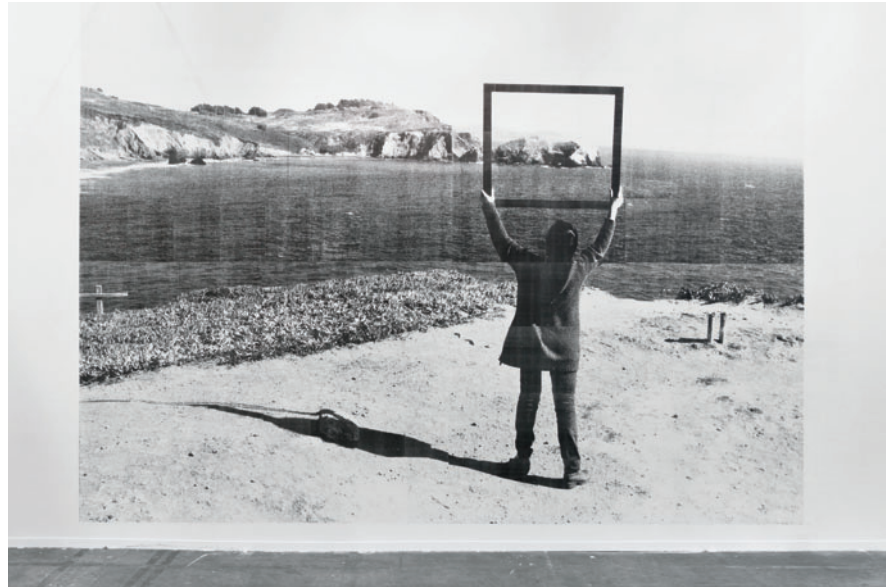




Amalia Pica

| Born 1978 | Argentina

Through a subtle suspense between viewer, the object and its suggestion, Amalia Pica's work bears resemblance to incomplete performances. It is a reflection on concepts of presence and absence, appearing and disappearing as a poetic visual translation of social and political systems.



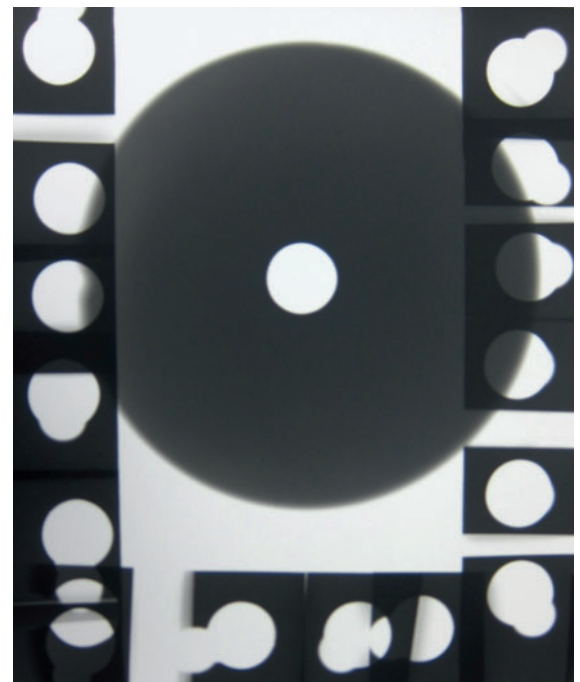
Amalia Pica, **CONSTRUCTED VIEW**, 2013, A3-photocopies, dimensions variable (above). **UNDER THE SPOTLIGHT**, 2010, spotlight on tripod activated by motion sense; watercolour on paper, 243 x 122 cm (top left). **ACOUSTIC RADAR IN CARDBOARD**, 2010–2012, cardboard, tape, 186 x 105 x 145 cm. Courtesy Herald St., London; Marc Foxx, Los Angeles; Diana Stigter, Amsterdam; Johann König, Berlin (left)

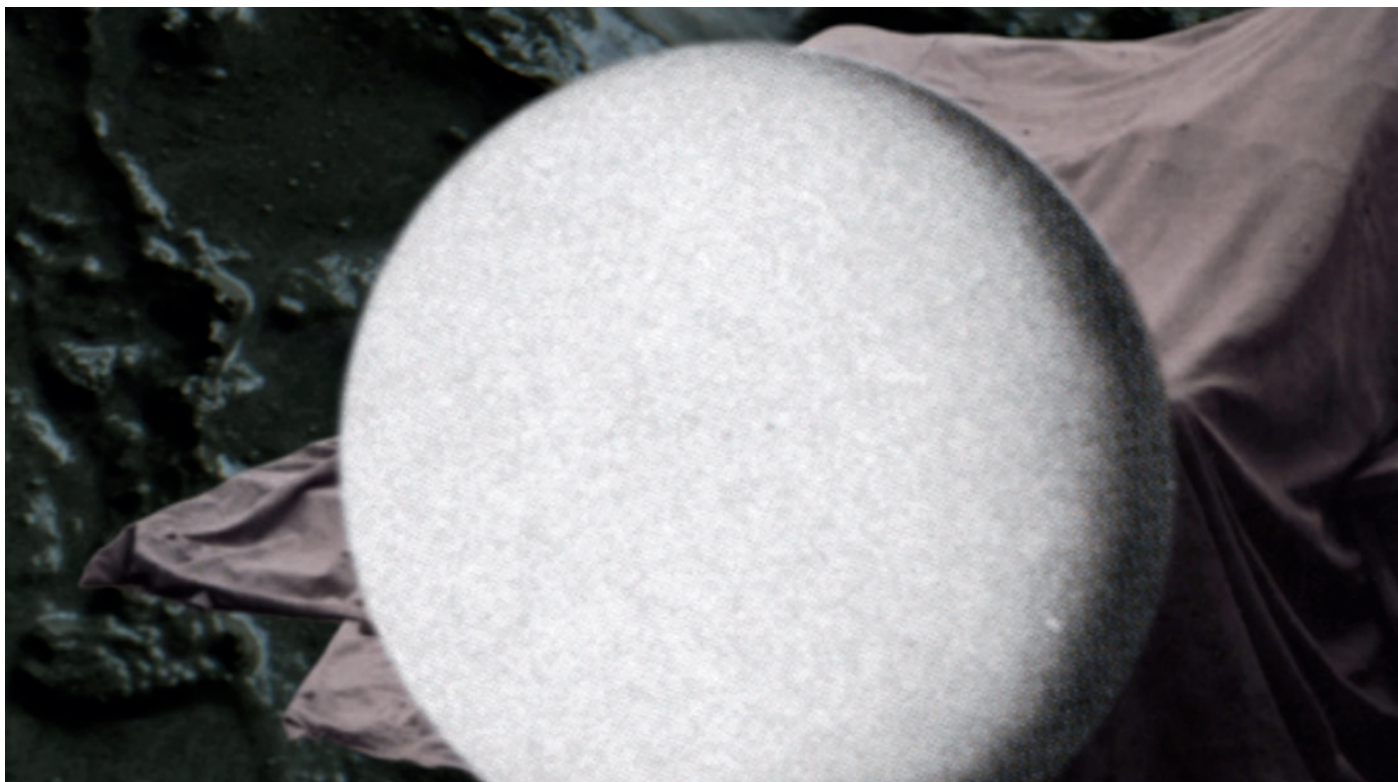
Emily Roysdon

| Born 1977 | USA

“Our Short Century uses abstraction to discompose time. Textual and calendric photograms name ‘a train, a chair, a butt plug and a sundial’ as dynamics of the body, time and capital (questioning scale, intimacy and activism). And a 10-minute video images the kinetic as the most real, ever-moving. The series sits within a larger project about the formal, social, experimental, aesthetic and political aspects of movement.” – Emily Roysdon

Emily Roysdon, **OUR SHORT CENTURY**, 2012, video, 10 min, and 23 photographs, photograms and silkscreens. Courtesy the artist





Agnieszka Polska, **MY FAVOURITE THINGS**, 2010, HD video, 6 min 6 sec. Courtesy Zak Branicka Galerie, Berlin

Agnieszka Polska | Born 1985 | Poland

“My practice is concerned with the processes of reshaping the past by present activities and productive potential of memory imperfections. The animation *My Favourite Things*, featuring toy-like models of famous works of art, recounts phenomena of the mutual influence of past and present. The creation of a substitute version of the past by the descendants leads to an inevitable deformation of the artworks’ meanings.” – Agnieszka Polska



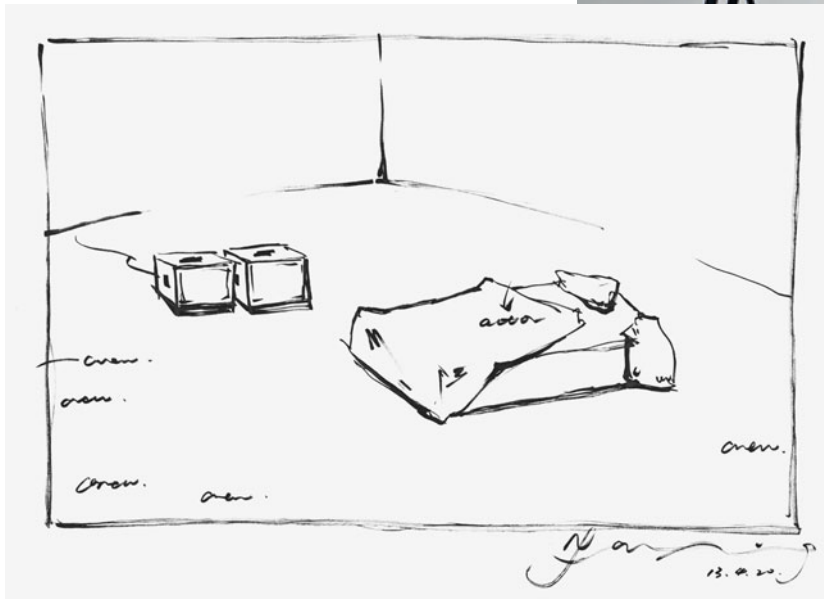
Yan Xing

| Born 1986 | China

"The Sex Comedy continues my exploration into the definition of 'scene'. A movie is a filmic moulding of the structure of a script. What is really sweet about this 'sweet' movie is that if, like that artist, you already have a firm understanding of 'modernity', you can enjoy as well as imagine everything within and outside this scene as if you were sucking a piece of candy." – Yan Xing



Yan Xing, **THE HISTORY OF RECEPTION**, performance, video installation, dimensions variable (above). **THE SEX COMEDY**, 2013, sketch for the installation (left). Courtesy the artist



Gusmão+Paiva

| Born 1979 + 1977 | Portugal

João Maria Gusmão and Pedro Paiva work between technological/scientific developments and the rediscovery of mysticism. They draw inspiration from the texts of René Daumal, the founder a fictional field of study called Abissology, which focuses on the idea of the abyss, the negative entity which defines perceivable forms. In their recent bronze sculptures, these forms are presented as excerpts from experimental set-ups or stage sets for philosophical problems.

João Maria Gusmão + Pedro Paiva, **STUCK WHEEL**, 2013, bronze, 54 x 64 x 52 cm.
TRIANGLES AND SQUARES, 2013, bronze, 20 x 105 x 105 cm (middle).
PRESSURE COOKER, 2013, bronze, 46 x 35 x 32 cm (far right). Photos Achim Kukulies





R.E.P., **EURO-RENOVATION. WAYS TO IMPROVE**, 2010–2013, sketch for the Palazzo Contarini Polignac. Courtesy the artists

R.E.P. | (revolutionary experimental space) | Ukraine

Lack of long-term planning, work on the “facade”, disregard of society’s “foundations” and the construction of an “Europeanism” as a temporary decoration that hides the decline of society and the looting of common property – these are characteristic features of the “euro-renovated” culture researched by R.E.P. in the *Euro-renovation* project series. They use the elements of post-soviet interior design for creating metaphors of social processes.



Partner Platforms

AFRICA

Fondation Zinsou

Cotonou, Benin
www.fondationzinsou.org

Alexandria Contemporary Art Forum

Alexandria, Egypt
www.acafspace.org

Townhouse Gallery

Cairo, Egypt
www.thetownhousegallery.com

Nubuke Foundation

Accra, Ghana
www.nubukefoundation.org

Kuona Trust

Nairobi, Kenya
www.kuonatrust.org

L'Appartement 22

Rabat, Morocco
www.appartement22.com

Centre for Contemporary Art

Lagos, Nigeria
www.ccalagos.org

Video Art Network Lagos

Lagos, Nigeria
www.vanlagos.org

Bag Factory

Johannesburg, South Africa
www.bagfactoryart.org.za

ASIA

CCA Afghanistan

Kabul, Afghanistan
www.ccaa.org.af

Britto Art Trust

Dhaka, Bangladesh
www.brittoarts.org

Javaarts

Bhnom Penh, Cambodia
www.javaarts.org

Vitamin Creative Space

Beijing, China
www.vitamincreativespace.com

VASL Artist's Collective

Karachi/Islamabad, Pakistan
www.vasart.org

Green Papaya Art Project

Manila, Philippines
www.greenpapayaartprojects.org

P-10/Post Museum

Singapore, Singapore
www.post-museum.org

Gallery LOOP

Seoul, South Korea
www.galleryloop.com

Art Space Pool

Seoul, South Korea
www.altpool.org

San Art

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

EUROPE

Center for Contemporary Arts

Tallinn, Estonia
www.cca.ee

FRAC Ile-de-France/Le Plateau

Paris, France
www.fracidf-leplateau.com

La Galerie Centre d'art Contemporain

Noisy-le-Sec, France
www.dca-art.com

Next Visit

Berlin, Germany
www.nextvisit.de

Künstlerhaus Bethanien

Berlin, Germany
www.bethanien.de

Kunsthalle Athena

Athens, Greece
www.kunsthalleathena.org

XYZ Projects

Athens, Greece
www.xyzprojects.org

Kling & Bang

Reykjavik, Iceland
www.this.is/klingogbang

Pallas Projects

Dublin, Ireland
www.pallasprojects.org

Viafarini

Milan, Italy
www.viafarini.org

OCA

Oslo, Norway
www.oca.no

Baibakov Art Projects

Moscow, Russia
www.baibakovartprojects.com

La Conservera

Ceuti, Spain
www.laconservera.org

Latitudes

Barcelona, Spain
www.lttids.org

Delfina Foundation

London, United Kingdom
www.delfinafoundation.com

Gasworks

London, United Kingdom
www.gasworks.org.uk

Museum of Everything

London, United Kingdom
www.musevery.com

MIDDLE EAST

ArtRole

Erbil City, Iraq
www.artrole.org

ArtSchool Palestine

Ramallah, Palestine
www.artschoolpalestine.com

Israeli Center for Digital Art

Holon, Israel
www.digitalartlab.org.il

Center for Contemporary Art

Tel Aviv, Israel
www.cca.org.il

Makan

Amman, Jordan
www.makanhouse.net

NORTH AMERICA

Grand Arts

Kansas City, USA
www.grandarts.com

LAND

Los Angeles, USA
www.nomadicdivision.org

Ballroom

Marfa, USA
www.ballroommarfa.org

Artis Contemporary Israeli Art Fund

New York/Tel Aviv, USA/Israel
www.artisrael.org

Art in General

New York, USA
www.artingeneral.org

Toxico Cultura

Mexico City, Mexico
www.toxicocultura.com

La Miscelanea

Mexico City, Mexico
www.lamiscelanea.net

OCEANIA

Australian Centre for Contemporary Art

Melbourne, Australia
www.accaonline.org.au

Gertrude Contemporary

Melbourne, Australia
www.gertrude.org.au

Artspace Visual Art Centre

Sydney, Australia
www.artspace.org.au

Artspace

Auckland, New Zealand
www.artspace.org.nz

SOUTH AMERICA

La Ene

Buenos Aires, Argentina
www.laene.org

Atelie 397

São Paulo, Brazil
www.materias.atelie397.com

Taller Bloc

Santiago, Chile
www.tallerbloc.cl

La Agencia

Bogota, Colombia
www.laagencia.net

Lugar a Dudas

Cali, Colombia
www.lugaradudas.org

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 WorldWideStudies

scholarship programme for Ukrainian students studying abroad, the centre for contemporary art PinchukArtCentre with its biannual prizes Future Generation Art Prize and PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organized each year at the occasion of the Annual Meeting of the World Economic Forum, the international network YES (Yalta European Strategy) to support Ukraine's European integration and the online platform for fostering philanthropy, the Philanthropic Marketplace. 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, the Peres Center for Peace, the Tony Blair Faith Foundation and other nongovernmental organizations.

www.pinchukfund.org

The PinchukArtCentre

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

Anish Kapoor, Jeff Koons, Takashi Murakami, Tony Oursler, Arsen Savadov, Sam Taylor-Wood, Vasiliy Tsagolov and Jeff Wall.

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

Find more information at pinchukartcentre.org.

Future Generation Art Prize@Venice 2013

a collateral event of the 55th International Art Exhibition of La Biennale di Venezia
Established by Victor Pinchuk Foundation
www.futuregenerationartprize.org

Exhibition Location

Palazzo Contarini Polignac
874 Dorsoduro
30123 Venice
31 May – 1 September 2013

Commissioner: Eckhard Schneider
Curator: Björn Geldhof
Exhibition Coordinator: Alessandro Borgomainerio
Project Manager: Halyna Stakhurska
Project Assistant: Iryna Ivanushkina
Logistics: Olga Yurkevich

Organizing Institution

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tel.: +38 (044) 590 08 58
e-mail: info@pinchukartcentre.org
www.pinchukartcentre.org

PinchukArtCentre Staff

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

18 May – 6 October 2013

CHINA

INDIVIDUALITY \Rightarrow COLLECTIVE

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

PinchukArtCentre
pinchukartcentre.org