Future Generation Art Prize @VENICE 2013
Our tradition is the future

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
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 Ögüt and Rayyane Tabet (Special Prizes), offer a rich scope of artistic positions, mapping and discovering groundbreaking tendencies of a new generation of artists.

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.
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
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

**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.”
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.
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.”
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
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.”
Jury statement: “The jury awards Ahmet Öğüt 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.”
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.”
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

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 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”.

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

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
“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

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
“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.

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
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

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.
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.cca.org.af

Britto Art Trust
Dhaka, Bangladesh
www.brittoarts.org

Javaarts
Bhnom Penh, Cambodia
www.javaarts.org

Vitamin Creative Space
Beijing, China
www.vitamincreative.com

VASL Artist’s Collective
Karachi/Islamabad, Pakistan
www.vaslart.org

Green Papaya Art Project
Manila, Philippines
www.greenpapayaart.org

P-10/Post Museum
Singapore, Singapore
www.post-museum.org

Gallery LOOP
Seoul, South Korea
www.galleryleep.com

Art Space Pool
Seoul, South Korea
www.alppool.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.frac-idf-leplateau.com

La Galerie Centre d’art Contemporain
Noisy-le-Sec, France
www.lgca-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.th.is/klingbang

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
Ceutí, Spain
www.laconservera.org

Delfina Foundation
London, United Kingdom
www.delfinafoundation.com

Gasworks
London, United Kingdom
www.gasworks.org.uk

Museum of Everything
London, United Kingdom
www.museumofeverything.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

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

OCEANIA
Australian Centre for Contemporary Art
Melbourne, Australia
www.accacol.com.au

Gertrude Contemporary
Melbourne, Australia
www.gertrudem.com

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 hesitate 397.com

Taller Bloc
Santiago, Chile
www.tallerbloc.cl

La Agencia
Bogota, Colombia
www.lagencia.net

Lugar a Dudas
Cali, Colombia
www.lugaradudas.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

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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 PinchukArtCentre, a centre for contemporary art 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, Vasilii 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 54th Venice Biennale. In 2013, the PinchukArtCentre Prize was held.

Find more information at pinchukartcentre.org.
CHINA

INDIVIDUALITY ⇄ 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

18 May – 6 October 2013