



Future Generation Art Prize 2014



Third edition of the world-wide art prize of \$100,000

Open to all artists up to the age of 35

Online application from

13 January till 12 April 2014

www.futuregenerationartprize.org

PinchukArtCentre
pinchukartcentre.org

PAC

JAN | APR 2014

Jan Fabre

Tribute to Hiëronymus Bosch in Congo (2011–2013)
Tribute to Belgian Congo (2010–2013)

Where There's a Will, There's a Way

(De-)Construction Reality & Fiction
Pierre Huyghe, Diana Thater, Christian Marclay

PinchukArtCentre
pinchukartcentre.org

Future Generation Art Prize@London at Serpentine Sackler Gallery during Frieze Art Fair



Exhibitions

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 Closed Mondays
 Admission is free

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ALL NEW

Launch of the third edition of the **FUTURE GENERATION ART PRIZE 2014** during Frieze Art Fair at Serpentine Sackler Gallery, London:

Julia Peyton-Jones and Eckhard Schneider opening the ceremony (top)

Video message from Jeff Koons, Mentor Artist for the FGAP (middle left)

Artists Ziad Antar and FGAP 2010 Special Prize winner Mircea Nicolae (centre)

Hans Ulrich Obrist, Olafur Eliasson and Eckhard Schneider (middle right)

Guests at the launch ceremony (bottom)

2014 is a year of renewal for PinchukArtCentre. From now on, PAC will be offering not only a new programme, but also a new floor structure with more flexibility. And with the Architectural Platform we start a completely new and innovative programme line.

The following scheme gives an overview of the programme for 2014:

Floor 5	COLLECTION PLATFORM		
Floor 4	JAN FABRE	3 PAC PRIZE WINNERS	FUTURE GENERATION ART PRIZE 2014 3rd edition
Floor 3	IN SITU (DE-)CONSTRUCTION	ARCHITECTURAL PLATFORM	
Floor 2	ANTIAIDS	ARTISTS PROJECTS Eliasson / Ai Weiwei / Merz	GURSKY / HIRST / KOONS / MURAKAMI
	07.02.–27.04.2014	23.05.–05.10.2014	24.10.2014–04.01.2015

A real highlight is the Jan Fabre exhibition on the 4th floor. On the 3rd floor we start a new programme line with three video projections. And we are proud to be able to prolong the successful ANTIAIDS exhibition on the 2nd floor.

Jan Fabre is surely one of the most important artists of our time. Like all significant artists, he is infused with the restless struggle to expand the boundaries of his work. His manifold talents for working universally, a clear consciousness for taking artistic risks and the unflinching perpetuation of a certain visual canon serve as the foundation of his work, allowing him to believe in the significance of beauty and to place himself in its service.

For PinchukArtCentre Fabre has created a monumental new cycle of his mosaics. He again grapples with his country's colonial past artistically in two grand series – *Tribute to Belgian Congo* and *Tribute to Hiëronymus Bosch in Congo*. All works from both series impress by their large size, but above all by the use of millions upon millions of jewel beetle wings. Utilizing the various colour tones of this iridescent material, Fabre succeeds in starting a completely new chapter as a painter.

With this collection of mosaics, Jan Fabre has created a great epic on terror in beauty as a reflection of our own dark being. The works for PinchukArtCentre are saturated with history and many stories – of life and death and of never-ending beauty, revealed as a dazzling counterpoint to the terror of the crimes committed. This compellingly proves that here is the work of an artist who over time has achieved an artistic maturity enabling him to lucidly frame the idea of an almost perfect artistic image with the capacity to arouse our inner being.

Our thanks go to all those who have made this exhibition at PinchukArtCentre possible, the wonderful team from Jan Fabre's studio, especially Barbara De Coninck. And can there be any greater pleasure than to thank a friend and great artist like Jan Fabre for work and an exhibition that will open new dimensions in a setting so rich in highlights as the PinchukArtCentre?

ECKHARD SCHNEIDER

Jan Fabre

Tribute to Hiëronymus Bosch in Congo (2011–2013) Tribute to Belgian Congo (2010–2013)

In 1979 Jan Fabre started his artistic practice by erecting a tent-laboratory, called *de Neus* (the Nose), in the garden of his parents. Mesmerized by the insects' capacity for metamorphosis, he subjected them to intensive artistic research and experiments.

Insects continued to (re-)appear in Fabre's early drawings, performances and sculptures. Especially beetles, with their unique sense of survival, remained a source of inspiration for the artist, and in his oeuvre they have come to represent a way of dealing with mortality, beauty and suffering – three essential themes, which define Fabre's complex practice as an artist, theatre maker and writer.

In 2002, Jan Fabre was commissioned – as the first artist since Auguste Rodin – to create a work at the Royal Palace of Belgium in Brussels. He made a monumental ceiling work for the Mirror Room, covering its entire surface and the chandeliers with millions of beetle wings, resulting in a monumental painting he called *Heaven of Delight*.

Construction of the Mirror Room had been started by King Leopold II and was devoted to the Congo Free State, which Leopold had confiscated in 1884. He personally owned the Congo as a “private garden” more than 70 times the size of Belgium. It was a time characterized by atrocities and violence, considered a black page in the history of Belgium and the Royal Family, and described by David Van Ruysbrouck in his history of Congo as “hell on earth”. In 1908, a year before his death, Leopold was finally forced by the international community to hand the colony over to the state of Belgium.

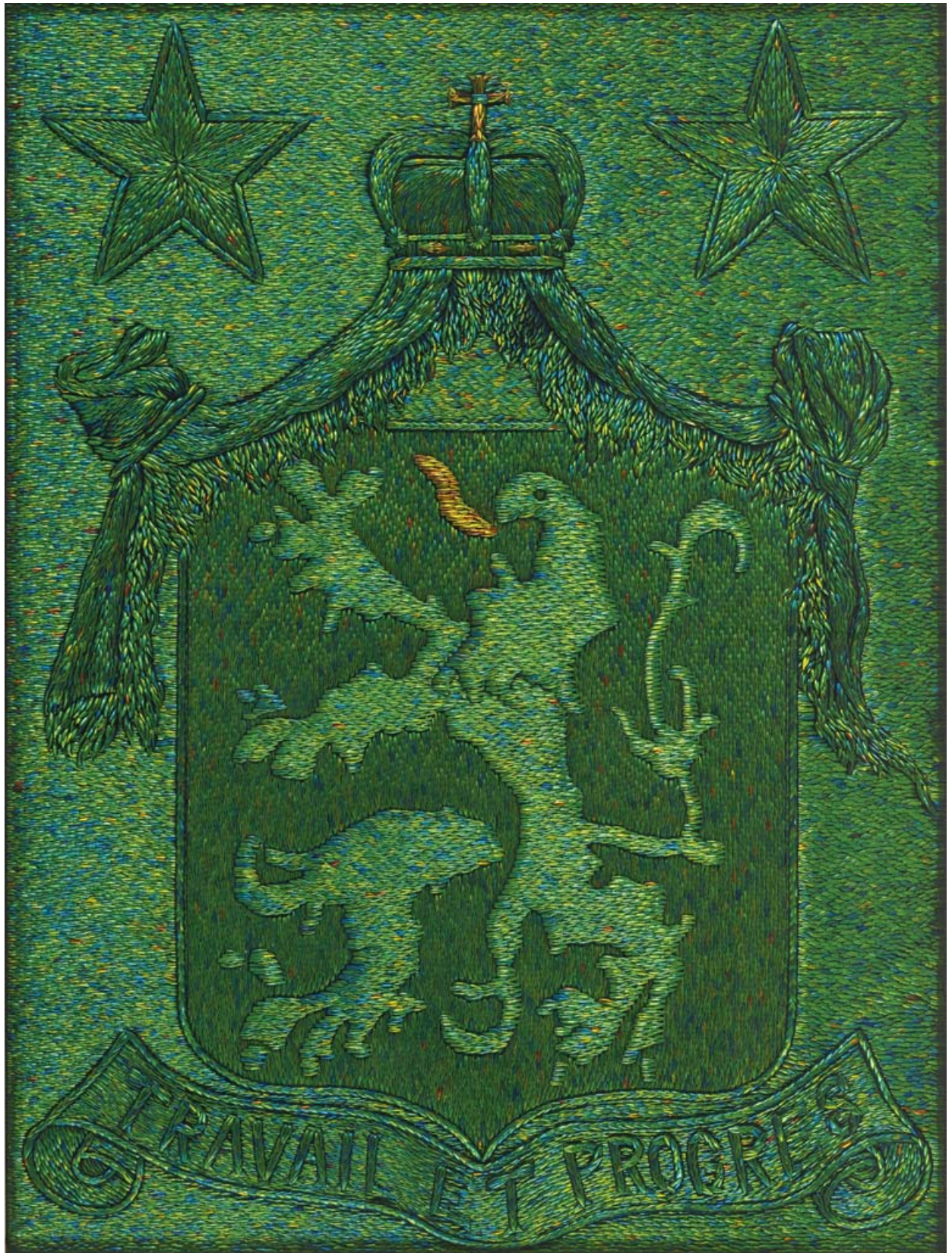
With the title *Heaven of Delight* Fabre references Hiëronymus Bosch's masterpiece *The Garden of Earthly Delights* (ca. 1500). Bosch's work is part of a triptych that depicts, when closed, a monochrome and placid image of the world, but once opened reveals an intriguing bright and colourful representation of paradise (left panel), hell (right panel) and a sensual garden of delight (central panel). By quoting Bosch, Fabre continues the tradition of depicting horror and beauty together, so often found in the Flemish primitives and in miniature painting. He highlights the socio-political impact of his own work and, like Bosch, he reflects critically through a sublimated form on the political realities of his time.

Fabre further emphasized his critique in 2008 with *I had to demolish a part of the ceiling of the Royal Palace because there was something growing out of it*. For this work he made a copy of a part of the ceiling, then turned it upside down and placed it on the floor. He added a black naked figure covered with whipping scars who appeared to have grown through the

ESCUTCHEON OF THE CONGO
FREE STATE, 2012 (from the series *Tribute to Belgian Congo*), jewel beetle wing-cases on wood, 227.5 x 173 x 8.1 cm. Photo Lieven Herrema, © Angelos bvba (right)

HEAVEN OF DELIGHT, 2002, wing-cases of buprestids on ceiling, installation view Hall of Mirrors, Royal Palace, Brussels. Photo Dirk Pauwels, © Angelos bvba (bottom)







ATOMIC CLOUD, 2012 (from the series *Tribute to Belgian Congo*), jewel beetle wing-cases on wood, 227.5 x 173 x 8.1 cm. Photo Lieven Herreman, © Angelos bvba (left)

I HAD TO DEMOLISH A PART OF THE CEILING OF THE ROYAL PALACE BECAUSE THERE WAS SOMETHING GROWING OUT OF IT, 2008, oak, plaster, metal, armour of jewel beetle wing-cases, silicone, 5.6 x 9.6 x 10.4 m, installation view, Kunsthau Bregenz 2008. Photo Markus Tretter, © Jan Fabre/VBK, Wien (right)

SLAVE SHITS PEARLS, 2011 (from the series *Tribute to Hiëronymus Bosch in Congo*), jewel beetle wing-cases on wood, 227.5 x 173 x 8.1 cm. Photo Pat Verbruggen, © Angelos bvba (bottom left)

JUSTICE - PEACE - WORK, 2012 (from the series *Tribute to Hiëronymus Bosch in Congo*), jewel beetle wing-cases on wood, 227.5 x 173 x 8.1 cm. Photo Pat Verbruggen, © Angelos bvba (bottom right)

ceiling. Here Fabre revealed the full horror of Belgium's colonial past in a very direct way, and connected the wealth of the Belgian Royal family to the suffering of millions of Congolese.

With the exhibition at the PinchukArtCentre Fabre presents his, for now, final step in dealing with Belgium's colonial past. In two chapters he presents 23 single mosaics and one triptych, elaborating his critical reflections on the history of Belgian Congo.

The first chapter is inspired by the enslavement of millions of Congolese and the atrocities committed against them as well as the greed of the colonialists, who stole as much as possible of the natural riches the country had to offer. Fabre depicts the brand logos and products of companies that co-organized the horrors in the name of profit, the whole pride of Belgian industrialists of the late 19th century.

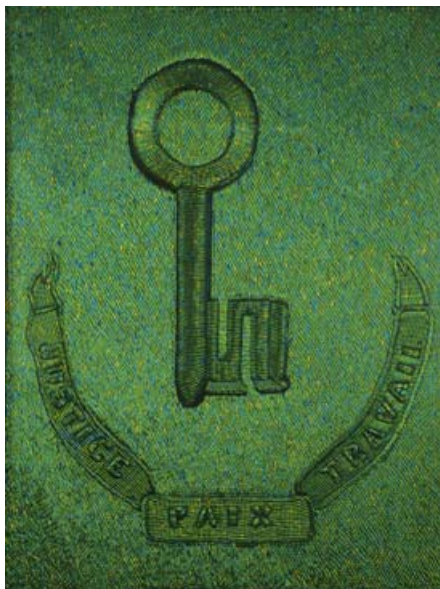
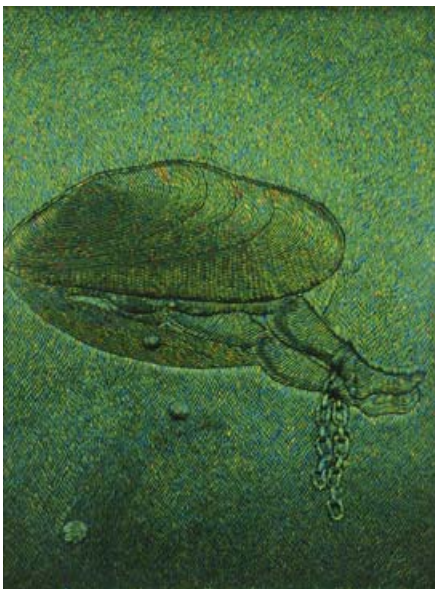
The second chapter of the exhibition, called *Tribute to Hiëronymus Bosch in Congo*, deals with the absurdity and horror of what happened in the country in a more symbolical way, using both the iconography and imagery of paintings by Hiëronymus Bosch. The works give artistic form to evil deeds and stand as an arresting critique of the folly that ensues when men lose their bearings in life.

Through their scale, the mosaics in the exhibition refer to traditional history paintings. But since they are still much smaller than the large-scale installations previously described, they allow Fabre to show the



virtuosity of his technique which brings the material itself to life. With a great sense of plasticity, Fabre paints with light, using the prismatic quality of the jewel beetle's wing shields to break up the spectrum. The colours continually change, ranging from an intense dark green to a deep blue, creating depths and reliefs inside each single piece.

Jan Fabre (born Antwerp, 1958) first attained international recognition with works such as *The Hour Blue* (1977-1992) and his 1980 performance *Ilad of the Bic-Art*. Over the last thirty-five years, he has occupied a leading international position as a groundbreaking visual artist, theatre maker and author. Fabre has shown worldwide in solo and group exhibitions at leading institutions, among them a large-scale retrospective at the Louvre in Paris 2008.



(De-)Construction

Reality & Fiction – Pierre Huyghe, Diana Thater, Christian Marclay



Pierre Huyghe, **THE HOST AND THE CLOUD**, 2009–2010, HD video, colour, 5.1 surround sound, 122 min

(De-)Construction presents three video works that share the theme of constructing or deconstructing culturally defined concepts. The works of Pierre Huyghe, Diana Thater and Christian Marclay establish a tension between reality and fiction, challenging the viewers' relations towards these notions.

Christian Marclay, **CROSSFIRE**, 2007, 4-channel video projection, 8:27 min looped

***The host and the cloud* (2010) by Pierre Huyghe** is the result of a yearlong experiment and a series of events the artist organized at the former building of the National Museum of Folk Art in Paris. Huyghe hired 15 actors to take the positions of the museum's personnel and then placed them under diverse conditions and influences, inviting another group of actors to act out different scenes in improvisation (magicians doing tricks, a couple having sex, the re-enactment of a trial and much more). As a result, the 15 original actors were not merely acting but honestly reacting to the different situations presented. *The host and the cloud* offers a journey through the documented experiments during which Huyghe created conditions that forced his performers and (invited) witnesses to deal with the frictions between reality and fiction, between original incident and re-enactment.





Diana Thater, **CHERNOBYL**, 2011, video installation for: 6 projectors, 6 media players and Lee filters, installation view Hauser & Wirth, London. Photo Alex Delfanne

Chernobyl (2011) by Diana Thater is a six-screen monumental video projection depicting the destroyed, still completely unrepaired situation in the nuclear disaster zone of Chernobyl. The installation constructs an all-around impression, surrounding us from each side with projections disrupted only by the viewers' shadows. The images of a post-apocalyptic landscape remind us that human life is still impossible where the life of animals and plants already takes over the land.

Chernobyl premiered in the destroyed gallery space of David Zwirner two weeks after hurricane Sandy had hit the US. Thater commented: "A hurricane is not the same thing as a global nuclear disaster, but I do believe like many others that they are both man-made – that the massive hurricanes and tsunamis we're having are due to global warming."



Crossfire (2007) by Christian Marclay is a four-channel video of different people handling their guns. It is a collage of images derived from American westerns and war movies structured into three parts: first there is the preparation for the shot, expressing the excitement of anticipation. Then the images show the moment directly before the shot, with the characters pointing the barrels of their guns directly at the camera and with that at the viewers, creating an inescapable feeling of anxiety. The last part releases the tension into an explosion of gunfire, a celebration of the act of violence.

The audio-visual composition of *Crossfire* de-constructs the act of shooting, allowing us, as viewers, to rationalize our emotional and physical response, emphasizing our fascination for, and fear of, violence.

Where There's a Will, There's a Way



Elena Pinchuk Foundation

In 1996 Félix González-Torres died of AIDS. He was only one of many artists who became infected by this destructive disease. Robert Mapplethorpe (†1989), Keith Haring (†1990), Vito Russo (†1990), David Wojnarowicz (†1992) and many others had passed away as a consequence of HIV. The art world was struck in its heart and many artists responded with works that related directly and indirectly to AIDS.

AIDS was back then a new and nameless disease that mainly infected homosexual men. Between 1981 and 1989, Ronald Reagan was president of the United States, and although the disease ravaged through the country, little to nothing was done in terms of awareness and prevention. The discussion was not medical but rather a moral discussion about whether or not the victims had got what they deserved. This context led to a strong critical response from artists who used not only traditional artistic media but also the tools and language of mass media, looking to engage the audience within public space. Especially Barbara Kruger and Jenny Holzer took this language to the streets.

The response of the artists gave voice to a different tone in the discussion about AIDS and essentially influenced its image and the awareness of the greater public. Artists made a difference! Especially the billboard project of the Gran Fury collective (started in 1988), criticizing the condom policy of the church during the 1991 Venice Biennale, reached global attention. The *Red Ribbon*, still now the international symbol for the fight against AIDS, was developed in 1991 by the artist collective Visual Aids Artists. In the same context, Nan Goldin had organized an exhibition directly dealing with HIV as a subject, *Witnesses: Against Our Vanishing* (1989). Then also the museums jumped in, they engaged in the discussion either with smaller projects or large-scale exhibitions that focussed public attention on AIDS.



Ilya Chichkan, Eckhard Schneider, Elena Pinchuk, Björn Geldhof and Sergiy Bratkov

Damien Hirst, **WHERE THERE'S A WILL, THERE'S A WAY**, 2007, AND **HIV AIDS DRUGS COMBINATION**, 2006, installation view PinchukArtCentre (bottom left)

Tony Oursler, **TRANSMISSION**, 2013, projection on the Pinchuk-ArtCentre building (bottom right)





Ai Weiwei, **UNTITLED**, 1988,
 Felix Gonzalez-Torres, **UNTITLED**,
 1991, Nan Goldin, **UNTITLED**,
 2013, installation view PinchukArt-
 Centre (top)

Sergiy Bratkov, **MOBY-DICK**, 2013,
 and Ai Weiwei, **SAFE SEX**, 1986,
 installation view PinchukArtCentre
 (bottom)

AIDS has since been subjected to serious research, both medical and social. Multiple programmes have been established to enlarge awareness and prevention in the USA. The battle was fought and public opinion changed.

Meanwhile, Ukraine became the country with the fastest-growing number of new cases of HIV in Europe. The ANTI/AIDS Foundation started to pick up the fight in Ukraine ten years ago and has since been responsible for multiple projects aimed at prevention and awareness. With the exhibition *Where There's a Will, There's a Way*, the ANTI/AIDS Foundation and PinchukArtCentre are joining forces for the first time, presenting an ambitious exhibition project that continues the long tradition which started in the late 1980s in New York.



Félix González-Torres, Nan Goldin, Ai Weiwei and Tony Oursler lived in New York in the 1980s and 1990s. They were part of the changing force that influenced awareness. And, together with Damien Hirst and Ukrainian artists Sergiy Bratkov and Ilya Chichkan, they understand the urgent necessity to make a change for Ukraine. This has resulted in the commitment by almost all of the artists to produce new works dealing with HIV as a theme in Ukrainian society. The exhibition extends into the city through a specially created large-scale projection by Tony Oursler and a series of billboards by Félix González-Torres.

Where There's a Will, There's a Way shows the shared commitment of the artists, the PinchukArtCentre and foremost the ANTI/AIDS Foundation to continue the battle and make a difference!

Jan Fabre. Tribute to Belgian Congo (2010–2013)



Jan Fabre, **THE BELGIAN BLACKS KNOW THE CLACK OF THE WHIP**, 2013 (from the series *Tribute to Belgian Congo*), jewel beetle wing-cases on wood, 3 parts each 227.5 x 173 x 8.1 cm.



Photo Lieven Herreman, © Angelos bvba

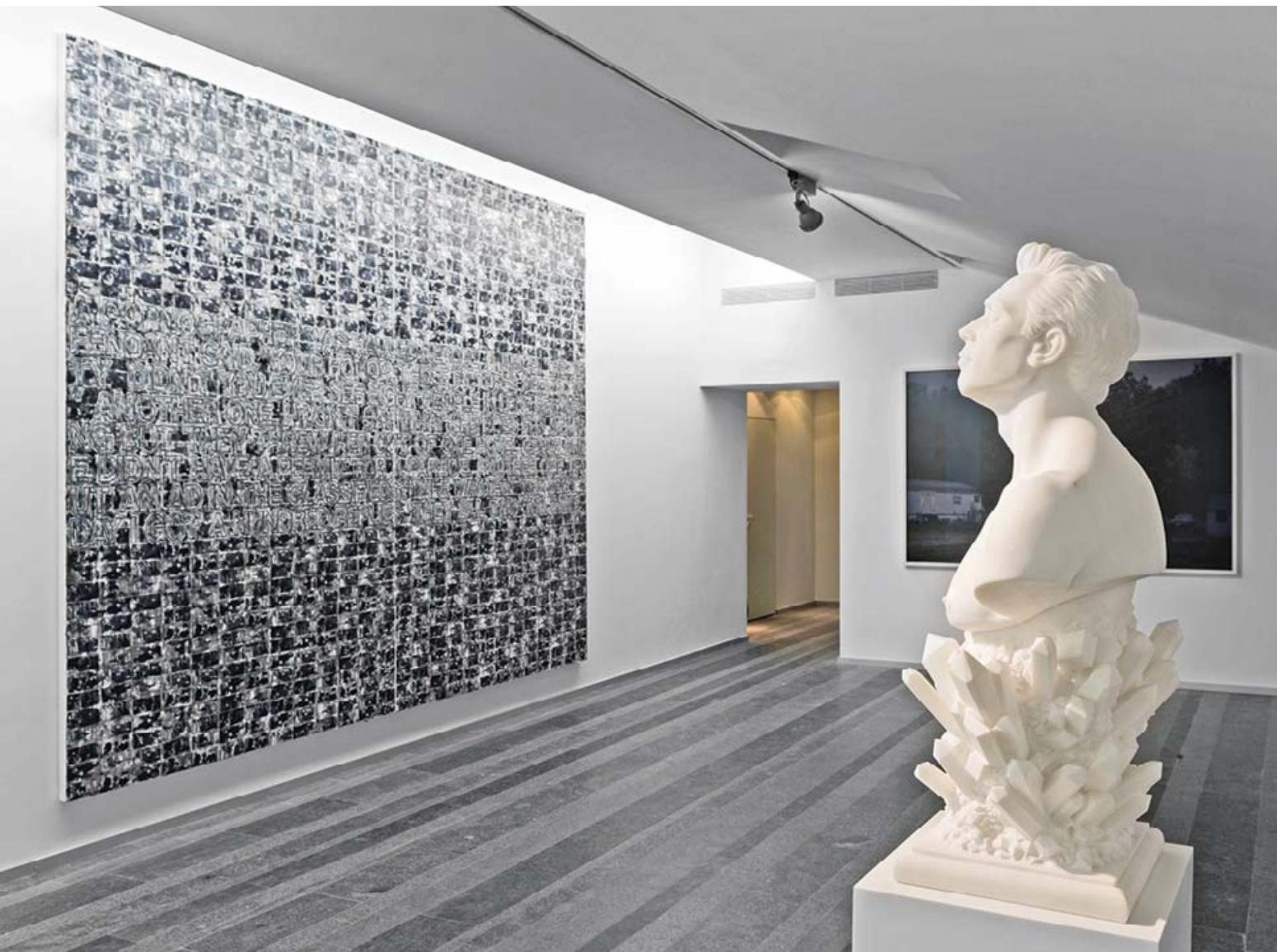
Collection 4

PLATFORM

EMOTION & TECHNOLOGY

Collection Platform 4 is a group exhibition offering a selective view on two central and sometimes opposed notions in our lives: emotion and technology.

The exhibition includes works from **Sergiy Bratkov, Ilya Chichkan, Gregory Crewdson, Olafur Eliasson, Andreas Gursky, Damien Hirst, Carsten Höller, Martin Kobe, Jeff Koons, Oleg Kulik, Julie Mehretu, Vik Muniz, Carsten Nicolai, Richard Prince, Marc Quinn, Thomas Ruff, Juergen Teller and Xavier Veilhan.**



Richard Prince, **PEOPLE IN LOVE**, 2007, Jeff Koons, **SELF-PORTRAIT**, 1991, Gregory Crewdson, **UNTITLED (TRAILER PARK)**, 2007 (partially concealed), installation view PinchukArtCentre

PAC Educational Programme

Education is at the core of PAC activities. It is an open platform for our audience and in a wider sense for the whole society to get access to the world of art and gain experience and competence. Based on an international orientation, our programme offers a wide range of different views. PAC Education invites children and families, schools and universities, students and artists to participate in an open discourse, guided activities, workshops and discussions on contemporary art and the exhibitions at PAC.

PAC GuidedTours

Daily at 14:00 and 19:00 PAC invites the art centre visitors to join a tour led by specially trained guides.

PAC Collection Tours

Twice a week on weekends, PAC invites the art centre visitors to take a special guided tour through the Collection Platform. Saturday and Sunday at 14:00 and 19:00.

PAC Theme Tours

On weekends, PAC invites visitors to a focused dialogue on three to five works of art which are introduced through careful viewing, discussions and activities that centre around the artist's voice and practice. Saturday and Sunday at 17:00.

All tours are available free of charge. For further information and schedule please check our webpage http://pinchukart-centre.org/ua/events_and_calendar.

For schools and universities we offer special tours tailored according to the age and educational needs of the participants. To inscribe a group leader needs to fill in the form available online or at the reception. Please reserve in advance by mailing info@pinchukart-centre.org or phoning +38 (044) 590 08 58. Tours are available in English, Ukrainian and Russian.

PAC Colour Bubbles

PAC has launched **Colour Bubbles**, a new series of educational events for children aged 4 to 5. Within these classes, children will work on the concepts of colour, emotion, time and their associations and environment through careful study of the art works presented at PAC. The programme focuses on the visual language used by

the artists and promotes the development of expressive means and the vocabulary of the children.

Each course consists of six sessions held in the Education Room on the 5th floor on Saturdays at 12:00.

PAC Walking-Talking

Weekly on Saturdays at 14:00, PAC invites young visitors 10 to 12 years old to join a children walking tour aimed at a deeper discussion and understanding of artworks through a dialogue between the children and an art educator.

Please reserve in advance by contacting +38 (044) 590 08 58 or info@pinchukartcentre.org.

PAC Family Sundays

Weekly on Sundays at 12:00, PAC welcomes children to the Family Sundays – joint theoretical and practical workshops held in the Education Room on the 5th floor. Our young visitors will take a short guided tour through parts of the exhibition and participate in a theme-based workshop. Using a range of specially developed teaching materials, children will discuss topics such as how to look at art, what kind of questions artists ask and what one can expect in a museum.

Please notice that groups have strict age limitations of 4 to 6 and 7 to 9 years bi-weekly. To check age schedule and reserve in advance please contact +38 (044) 590 08 58 or info@pinchukart-centre.org.

PAC Drop-in Workshop

On Sundays at 15:00, PAC welcomes families to join artist-led workshops in the Education Room on the 5th floor. Each



POETRY READING "THE 300 CHINESE MEN" in the framework of the *China China* exhibition



event will be tailored for a joint participation of children and parents to initiate shared creative activities in the gallery space. Please notice that each workshop will be led by a different artist and a range of materials and techniques will be applied. Respectively events will have age limitations. For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar and for registration please contact +38 (044) 590 08 58 or info@pinchukartcentre.org.

PAC Saturday Talks

Weekly on Saturdays at 15:00, a meeting with an invited guest is held. Each Saturday Talk is dedicated to a particular aspect of the exhibitions on display and aimed to provide new perspectives from a different background. For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar.

PAC Literature Readings

PAC continues its collaboration and co-production with the contemporary literature scene holding Literature Readings: presentations of texts selected or specially written for the occasion, related to the projects and artists on display at PAC.

Audience at the **POETRY READING OF "BLACK SQUARE"** by Tadeusz Dąbrowski (top)
 Polish poet **TADEUSZ DĄBROWSKI** (bottom)
 Children at the **PAC COLOUR BUBBLES** (right page)

PAC-Talk: Food for Thought

This joint venture of PAC and Foundation CCA is aimed to create a thought-provoking exchange between a diverse range of participants and facilitators providing insight into the Ukrainian art context and the global art scene. The discussions offer a reflection on subjects originating from PAC exhibitions and are closely related to relevant questions in contemporary society.

PAC Understanding the Museum – Teens Edition

PAC offers a special after-school course for High School pupils **aged 14 to 16**, designed to create the critical and creative thinkers of tomorrow. Arranged as a series of visits, talks and activities held by an art educator at PAC, the teens will focus on the exploration of a current exhibition, their reading of artworks and reflections. Understanding the Museum provides practical ways which foster a deeper appreciation of concepts and ideas explored during visits and activities.

of a current exhibition, their reading of artworks and reflections. Understanding the Museum provides practical ways which foster a deeper appreciation of concepts and ideas explored during visits and activities.

PAC Understanding the Museum – Teachers' Preview

PAC invites teachers to join an early-bird preview programme, offering a specially designed overview of the exhibitions and a collaborative workshop that provides practical models for engaging with artworks on display through discussion, reflection and sketching.





PAC Understanding the Museum – Teachers’ Edition

Within the exhibition PAC suggests a specially developed summer programme for teachers to research the art centre as an alternative learning environment. Offering cross-curricular connections and specific subject focus the programme aims to stimulate creative and critical responses. Sessions with artists and art educators affect change in what we see and how we learn, creating a meaningful experience in a gallery environment and establishing consequent platforms for collaboration.

PAC Teachers’ Tuesdays

PAC’s Laboratory for Teachers suggests a set of practical and theoretical activities providing an exploration of physical, intellectual and emotional aspects of contemporary art shown at PAC. Bringing the education team and teachers together, PAC provides a bridge between the classroom and the gallery on a regular basis in order to identify strategies for engaging children in art.

Teacher’s Tuesdays are held **monthly on Tuesdays at 14:00**.

For further information and schedule please check our webpage http://pinchukartcentre.org/ua/events_and_calendar.

PAC Career Talks

Career Talks are a set of sessions designed and delivered by the PAC team for Art Academy students to discover an institution from backstage. Discussing the roles and functions of curatorial board, administrative body, communication and education departments, students get an opportunity to extend their understanding of the art institution, responsibilities and obligations within it. They learn to analyze case studies and discuss aspects they need for research and for further development in their professional life.

PAC Goes Academy

Within the present exhibition, PAC continues to develop its dialogue with art students and holds a sequence of visits to the Art Academies of Kyiv, Lviv and Kharkiv. In such a format artists under training get an opportunity to make an artistic statement while the curators get a chance to meet the youngest generation.

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.



Participants of the **RUTARUNA PROJECT**, a collaboration of young Ukrainian and Swedish artists

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 and the international network YES (Yalta European Strategy) to support Ukraine's European integration, and an



ZAVTRA.UA FELLOWS at the annual Youth Forum 2013

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.

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 up until September 2013, the PinchukArtCentre has hosted more than 32 exhibitions and numerous projects attracting over 2 million visitors. The art centre has exhibited works produced by top international and Ukrainian artists such as Ai Weiwei, Sergiy Bratkov, Jake and Dinos Chapman, 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, Jeff Wall and others.

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 2013 the art centre showed the works of the FGAP 2012 nominees at the *Future Generation Art Prize@Venice 2013*, a Ukrainian Collateral Event of the 55th Venice Biennale.

pinchukartcentre.org

Review PinchukArtCentre Prize 2013

Main Prize Winner

Zhanna Kadyrova “We were impressed by the sophisticated way in which her work displaces styles and languages of representation from one context to another. We appreciate the way in which she uses a variety of different materials and styles to disturb our habits of seeing objects and images in the urban environment. The work questions the role of the viewer and notions of ‘good taste’. Her use of scale, colour and materials is well considered and formally strong.”



WORKS BY THE PRIZE WINNERS:

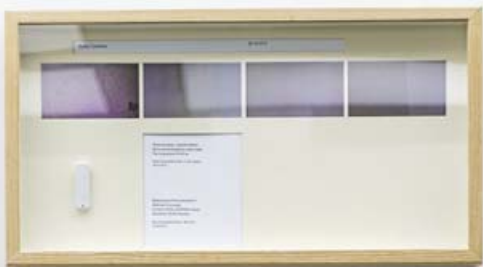
Zhanna Kadyrova, **MONUMENTAL PROPAGANDA**, 2013, Open Group, **ARS LONGA, VITA BREVIS**, 2013, Lada Nakonechna, **OBJECT LESSON OF MY PARTICIPATION**, 2013, Daniil Galkin, **TOURNIQUET**, 2013 (following pages)

Victor Pinchuk, Eckhard Schneider, Ellen Blumenstein, Dimitri Ozerkov, Leanne Sacramone, Thierry Raspail, Catherine Wood, Dennis Kazvan and participants at the **PINCHUKARTCENTRE PRIZE 2013 AWARD CEREMONY** (bottom)



Special Prize Winners

Open Group Lada Nakonechna Daniil Galkin



Open Group “We thought this work was incredibly strong because of the way in which their strategies of constant creativity encompass various points of view and redefine the space for art. The boundaries of the group represent a flexible territory that can be expanded to engage with broader society. Their work is both intimate and expansive.”



“We have greatly enjoyed learning about the work of these artists and look forward to paying attention to how the work will develop in the coming years. We hope the calibre of the work in this prize will also encourage artists of the upcoming generation.” Jury statement



Lada Nakonechna “We were intrigued by her application of the practice of drawing as a starting point for a triangular conversation with architecture and photography. The play with scale and illusion through modest means was convincing.”



Daniil Galkin “We were impressed by the work’s combination of formal simplicity of structure and complexity of physical and emotional experience. The work was strong in its occupation of the space and deals in an interesting manner with the politics of social choreography.”

Review Lynette Yiadom-Boakye



THE KNOWLEDGE OF THE EAST, 2013 (top left), EMERALDS, 2013 (bottom left), NO CANDIDATE, 2013 (right)

“The paintings of Lynette Yiadom-Boakye, the British artist who won the Future Generation Art Prize last year, are now also on display at PinchukArtCentre. In choosing her as the winner, the jury has shown great intuition: after her victory in Kyiv the artist was shortlisted for the Turner Prize, the UK’s most prestigious contemporary art award.”
Kommersant Weekend, Ukraine