

HK: *You deal with artists from countries that are often in a state of political instability. What type of works are you allowed to import? Are there restrictions?*

PM: The biggest problems we've had have been with Myanmar due to the severe restrictions and permits necessary, not to mention high censorship. To allow seven burning scales together with strings found on the street, and the video of the political performance by Aung Ko (for which he was arrested three times) was extremely difficult. In most of these territories it isn't easy to organize transport and complete all the necessary paperwork. The costs are substantial, and you don't know if you'll make a profit at the end. It's complex, risky and difficult work that we do, but it's absolutely worth it.

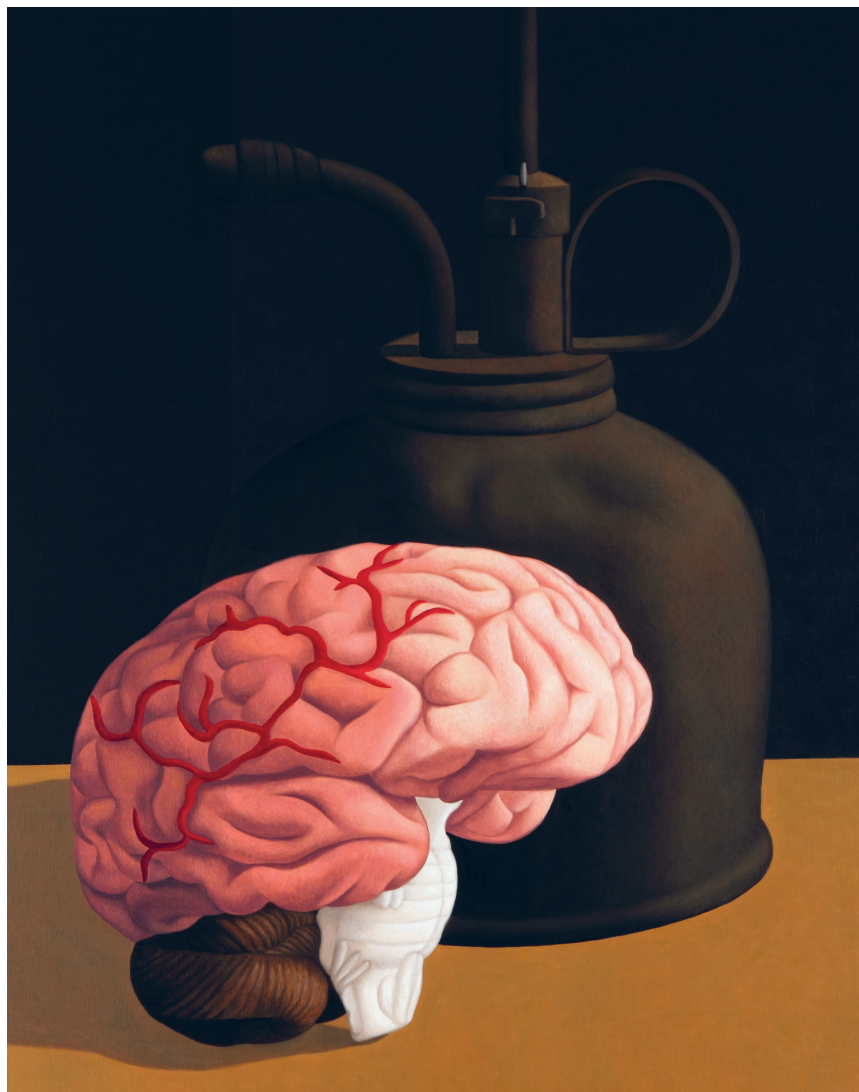
Kiev

2ND FUTURE GENERATION ART PRIZE

by LESYA PROKOPENKO

The results of the second edition of the Future Generation Art Prize were made known at the Kiev Planetarium in December 2012. After a short webcam introduction by jury members Massimiliano Gioni and Hans Ulrich Obrist, Carolyn Christov-Bakargiev and Agnaldo Farias announced five Special Prize winners: Marwa Arsanios, Rayyane Tabet, Micol Assaël, Jonathas de Andrade and Ahmet Ögüt. In the end, Victor Pinchuk generously declared that the sum of the Special Prize was to be slightly increased because of the number of winners. He followed up with a genuine gender-bending joke to congratulate the earlier announced Main Prize winner, artist and writer Lynette Yiadom-Boakye.

Lynette's vivid paintings presented an especially poetic and political challenge within the project. Significantly, the exhibition gives the impression of structure and integrity, and does not seem to be collaged together, a feat considering that works by 21 shortlisted artists from 16 countries were brought together in one space. This indicates not only the unified selection process of the jury and the rigorous



Natee Utarit, *The absence*, 2011. Oil on linen, 100 x 80 cm. Courtesy Primo Marella, Milan.
Yan Xing, *Super-Modernist*, 2012. Installation, performance. Produced by Pinchuk Art Centre. Courtesy the artist and Pinchuk Art Center, Kiev.

curatorial work of Bjorn Geldhof, but also supports some general expectations about what “artists under 35 years of age” are currently pursuing in their work.

The Future Generation Art Prize concentrates on art as a social tool — in the most open and productive way this can be implemented. For instance, a smartly discreet installation by Yan Xing, followed within the same hall by André Komatsu’s *Construção de Valores* (*Construction of Values*, 2012) offers a sophisticated rebellion against cultural conventions. And rebellion here does not become yet another artistic cliché.

Still, the return of aesthetics is evident when we think about the first edition of the Future Generation Art Prize, the international shortlist of which included no paintings whatsoever. The only oil on canvas pieces belonged to Artem Volokitin, who holds the PinchukArtCentre Prize for Ukraine-based artists (the winner of which automatically joins the shortlist for the worldwide prize the following year).

The shortlist bravely showcases unconventional beauty, irony and conceptual sophistication in a variety of formats — whether an objet trouvé installation by Abigail DeVille, in Tala Madani’s works on the verge of mockery, in a minimal and reflexive series by Emily Roysdon, or in videos by the recipient of the People’s Choice award, Meiro Koizumi, who adroitly plays with cultural sentiments.

Mumbai

ZEGNART PUBLIC

GEA POLITI talks to ANNA ZEGNA about the ZegnArt Public upcoming project in India



Gea Politi: *ZegnArt Public is a project that is based on an exchange with emerging countries. How did this develop?*

Anna Zegna: ZegnArt was founded with the belief that creating a bridge to different worlds is a prerequisite for the creation of new thoughts, new relationships. It is an occasion for dialogue with our new shareholders. ZegnArt is a platform for various cultural interventions. It is structured in three main areas: “Public,” “Art in Global Stories” and “Special Projects.” We want to create opportunities for direct involvement with institutions, artists and curators. For “Public,” every year Zegna selects a country with which to establish a partnership. We provide support on two fronts: first is the realization of a public artwork commissioned by a mid-career artist from the guest country, in collaboration with an internationally recognized local institution where the work will eventually be donated; second is the funding of a study residency in Italy for a young artist in that country. India is the first protagonist, followed by Turkey (September 2013) and then Brazil (2014). On March 2 we will have the opening of our first public artwork at the Dr Bhau Daji Lad Museum in Mumbai. It is the oldest museum in the city, with a collection that documents both the applied arts and daily life in Mumbai from the 19th century through to contemporary art projects. On the façade of the museum, for two weeks, the work of Reena Kallat (Delhi, 1973) will be displayed. In collaboration with the MACRO Museum of Contemporary Art of Rome, from August to December 2013, young Indian artist Sahej Rahal will undertake a residency in Italy.

GP: *What is your and Gildo Zegna’s role in the project?*

AZ: The decision to give life to a contemporary art project was originally my brother Gildo’s. We both wanted to project the culture of our time, the values of which our company has shared for the last 100 years. Ermenegildo Zegna is still a family business, and for four generations we have placed importance on social responsibility and had a desire to always enhance the dialogue between ethics and aesthetics. The uniqueness of ZegnArt is that it is an international project that is carried out with the direct participation of the company and works in parallel with the activities of the Fondazione Zegna, which is committed to focusing on contemporary art in the territory of Trivero, the home of our original factory.

GP: *What was the selection criteria for curators and cultural institutions?*

AZ: We chose a young and very competent curatorial team, Cecilia Canziani and Simone Menegoi, who work together with

Andrea Zegna as the project coordinator. The team works in close collaboration with the company and with the curator of the cultural institution in the selected location.

GP: *If Zegna started out from Trivero (IT) to conquer the world, is it now returning to its roots with all the expertise accumulated over the years?*

AZ: Zegna started from Trivero and has always been characterized by a long-term vision and pioneering spirit, both in business and culture. Our experience, history and innovation are intertwined and mutually enriching.

Busan

SPEAKING ARTISTS

by TAMMY KO ROBINSON

“Speaking Artists,” curated by Lóránd Hegyi at the Busan Museum of Art, South Korea (December 12, 2012 - March 20, 2013), focuses on a range of vocabularies that artists have honed to speak about art. If Trinh T. Minh-ha would have us consider the challenge of “speaking nearby,” culling “an attitude in life, a way of positioning oneself in relation to the world,” then Hegyi’s exhibition takes this charge further in a layout that appears to anticipate an approach in parallax.

Along one corridor of the exhibition, we are permitted discrete encounters with speech acts that find their echo elsewhere in the show. For instance, William Kentridge’s film *Zeno Writing* (2002), from Italo Svevo’s 1923 novel *Confessions of Zeno* (*La coscienza di Zeno*), offers an assemblage that reveals not just the banality of everyday life that Zeno will never enjoy, but also how the remnants of unfulfilled promises erased by the conditions of war appear as the stuff of dreams. Like Zeno, other figures in the exhibition appear in an inexorable procession, all seeing through a haze at the edge of various historical projects with shifting poetics, including Jan Fabre’s *Lancelot* (2004) and Gloria Friedmann’s *Les Contemporains* (2007).

Around the corner there are groupings of works in which displacement is inevitable. For example, a color print from Marina Abramovic and Ulay’s performance piece *Pieta* (1983) shares a site line with four of Orhan’s self-por-