



Future Generation Art Prize



**Second edition
of the global art prize of \$100,000**

Open to all artists up to the age of 35

Shortlist exhibition October 2012 till January 2013

Award ceremony on 7 December 2012

www.futuregenerationartprize.org

VICTOR
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MAY | SEP 2012

PAC

Anish Kapoor

PinchukArtCentre
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Foreword

Anish Kapoor, **SHOOTING INTO THE CORNER**, 2008–2009 (detail), mixed media, dimensions variable. Photo: Nic Tenwiggenhorn. Courtesy the artist

Anish Kapoor's exhibition at the PinchukArtCentre opens a new brilliant chapter in our history. I am extremely glad and proud that our young museum has the wonderful opportunity to present, with this major summer exhibition, the masterworks of a leading artist of our time.

Having known and worked with Anish Kapoor for more than 20 years, I am always impressed how restless he is in his search for new challenges to expand his oeuvre beyond traditional artistic borders. Like no other living artist he has succeeded to balance the contradiction between the physical presence of the material and the sublime of the void. In his artworks, Anish Kapoor opens our eyes towards the miraculous and a spiritual experience of the invisible within the visible.

Especially in his mirror pieces, which can be seen as the main chapter of the exhibition, events in the visual work become the beholder's events, flowing and filled with the sublime dimensions of time and space. The imagined becomes a part of the real and the real part of the imagined. As the beholder confronts the work, the actuality of what can be seen, and the knowledge of what is concealed, combine into a complex truth that no longer needs concrete representation in the work. The beholder thus becomes the focal point of simultaneous seeing and experiencing, which allows him to draw on the surface (the seen) and the cognitive (the known) to establish, while confronting the work and experiencing its conceptual depth, a deep dimension of content beyond the real.

Born in Mumbai, Anish Kapoor has lived and worked in London for over 30 years. His work combines the spiritual traditions of his native country and notions of the Sublime from the Western art tradition. Since his first sculptures – simple forms covered with coloured pigments and arranged on the floor – Kapoor has developed a multi-faceted body of works, using such diverse materials as stone, steel, concrete or vaseline. In his objects and forms, the border between painting and sculpture becomes blurred. In the creation of three-dimensional bodies his way of working is typical of a sculptor, but his themes – emptiness, absence, transformation and immateriality – derive from painting. Kapoor's intention is to create sculptures that don't just deal with questions of form, but also address the themes of belief, spirituality, passion or experiences beyond material concerns.

The current comprehensive exhibition at PinchukArtCentre is the first major show of Anish Kapoor's art in Eastern Europe. The exhibition provides an opportunity to experience a special selection of his most iconic works together with new ones Anish Kapoor has conceived especially for the PinchukArtCentre.

Combined with the presentation of collection highlights at the Collection Platform, the Anish Kapoor exhibition shows the long-term commitment of the Victor Pinchuk Foundation to establish the PinchukArtCentre as a worldwide leading centre for contemporary art. In this context we have to also remind of highlights such as *Reflections* (2007), the Damien Hirst retrospective *Requiem* (2009), *Sexuality and Transcendence* and the *Future Generation Art Prize* (2010) as well as Olafur Eliasson's *Your emotional future* (2011).

We are glad to present Anish Kapoor's exhibition to our Ukrainian audience as well as all international guests, particularly those who are coming for the UEFA Euro 2012 championship during the summer.

ECKHARD SCHNEIDER



Anish Kapoor

Anish Kapoor was born in Mumbai in 1954. He moved to London in 1973 where he studied at the Hornsey College of Art and Chelsea School of Art. He quickly gained international attention and acclaim, representing Britain at the Venice Biennale in 1990, where he was awarded the Premio Duemila, and winning the Turner Prize in the following year. These successes launched his career and he has since become one of the most influential artists working today.

Is it my role as an artist to say something, to express, to be expressive? I think it's my role as an artist to bring to expression; it's not my role to be expressive. I've got nothing particular to say, I don't have any message to give anyone. But it is my role to bring to expression, let's say, to define means that allow phenomenological and other perceptions which one might use, one might work with, and then move towards a poetic existence.
(Anish Kapoor)

Anish Kapoor has developed a multifaceted body of works using materials which range widely from stone, steel and wax to concrete, resin and pigment. His influences have included artists such as Joseph Beuys,



WHEN I AM PREGNANT, 1992, mixed media, dimensions variable. Photo: Nic Tenwiggenhorn. Courtesy the artist and Lisson Gallery (left)

SHOOTING INTO THE CORNER, 2008–2009, mixed media, dimensions variable. Installation view Royal Academy of Arts, London 2009. Photo: Dave Morgan. Courtesy the artist (right)



CLOUD GATE MODEL, 2001. Photo: Dave Morgan (left)

NON-OBJECT (PLANE), 2010, stainless steel, 487.6 x 219 x 46 cm. Photo: Dave Morgan. Courtesy the artist (right)

Barnett Newman, Mark Rothko and Yves Klein. A central issue in his work is to explore the relationship between material and object, between void and form. A perfect circle on the wall (or in an earlier version hollowed into the floor), *The Earth* (1992) creates a negative form, a void. It balances on the idea of mystery, drawing the onlooker inside, suggesting absence and the emptiness of an indefinable space. *The Earth* becomes a hybrid between sculpture and painting, using pure colour as “plastic material”, as the skin of the sculpture.

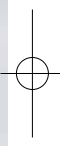
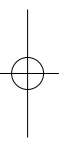
*The void is not silent. I have always thought of it more as a transitional space, an in-between space. It's very much to do with time. I have always been interested as an artist in how one can somehow “look again” for that “very first moment” of creativity where everything is possible and nothing has actually happened. It's a space of becoming... “something” that dwells in the presence of the work.*¹ (Anish Kapoor)

When I Am Pregnant (1992) is described by the artist as a form that is both present and not present, a work in the state of becoming. It is a non-object, simultaneously present and absent. It only becomes a real object when we look at it from certain positions – like a mirage it appears and disappears, sliding itself into visibility.

The exhibition at PinchukArtCentre begins on the second floor with *Between Shit and Architecture* (2011). These mounds of cement are the most recent works by the artist and are the outcome of more than two years of continuous experimentation in his studio. They are made from cement generated by the use of a new and specially developed technological process. Kapoor's initial geometrical designs were fed into a computer programme, which was connected to a cement mixer. This in turn was attached to a three-dimensional printer linked up to a machine. It was this machine that excreted the cement. By making use of technology and industrial processes, Kapoor distances artistic intention from the act and form of art itself.

Overleaf: **S-CURVE**, 2006, stainless steel, 216.5 x 975.4 x 121.9 cm. Installation view Regen Projects, Los Angeles 2006. Photo: Joshua White. Courtesy the artist and Regen Projects (page 8)

NON-OBJECT (DOOR), 2008, stainless steel, 281.3 x 118.1 x 118.1 cm. Installation view Mehboob Studios, Mumbai 2010. Photo: Dave Morgan. Courtesy the artist and Gladstone Gallery (page 9)









UNTITLED, 1992, sandstone and pigment, 230 x 122 x 103 cm.
Photo: Dave Morgan. Courtesy the artist

The raw material and seemingly random forms of these sculptures become a counterpoint to the perfect surface of the mirror works which dominate the fourth floor of the PinchukArtCentre. *Non-Object (Plane)* (2010), a monumental piece of curved stainless steel, leans effortlessly against the wall. The reflective surface distorts the space and constructs a dynamic interaction between the work, the architecture and the viewer who, depending on their position, is compressed, expanded, fragmented or inverted. The physical experience contains an existentialist idea of our own bodily experiences, representing Kapoor's research of the body in relation to space and things within the space. The sculpture connects the significance of an object to its immaterial counterpoint: *"It also has to do with the sense that at the heart of the matter, an object is only of real significance when it has an immaterial counterpoint. It's the materiality and beyond."*² At the same time, works like *Non-Object (Plane)* and *Between Shit and Architecture*, and also the much older *1000 Names*, are not only to be seen as individual pieces, but as a series that receives meaning in a "lateral process of repetition with other objects in the series, rather than in a vertical or transcendental dimension that emanates from the autonomy and unity of the object itself" (Homi K Bhabha).

On the third floor, the PinchukArtCentre is transformed by Kapoor's installation *Shooting into the Corner* (2009). A cannon shoots projectiles of red wax into the corner of the gallery space. This is perhaps the most

BETWEEN SHIT AND ARCHITECTURE, 2011, concrete, dimensions variable. Installation view Chapelle des Petits-Augustins de l'École nationale supérieure des beaux-arts, Paris, 2011. Photo: Fabrice Seixas. Courtesy the artist and Kamel Mennour, Paris

dramatic work of the exhibition, where the form of the work evolves continually through the accumulation of the wax, spreading across the walls and floor through the repeated, performative gesture of the shooting cannon. The cannon, amongst its many associations, conjures up an entire history of war and violence, the red wax, to more visceral associations: to the body, its interior and to unstable matter. At the same time the work can be seen as a reference to the history of painting, with its associations to the abstract expressionism of Jackson Pollock, the Vienna Actionists and the history of architecture... *“The corner has all kinds of symbolic attributions that slowly began to reveal themselves as I worked through the process of this work. The corner, of course, is a fundament of architecture. Without the corner there is no architecture and by extension, no culture. So that seemed to be a kind of logical progression. And then... especially in view of this work, there’s a kind of Duchampian masculine-feminine thing going on which had run through my work in many ways from the beginning.”*³

Where concrete, steel and wax forms are at the heart of the exhibition, 26 architectural models give a different view of Kapoor, not as an artist working in gallery spaces but as an artist who is deeply engaged in the public realm. Models for projects such as *Cloud Gate* (2004) or *Naples Subway* (2004–2006) offer a unique insight into this area of work and allow an understanding of Kapoor’s approach to space on an architectural scale. The models offer an exceptional opportunity to see sculptures from different viewpoints and explore how a work changes depending on its context. The combination of models, and project documentation emphasizes Kapoor’s studio-based practice: *“I’m very much studio-based. The studio is all. Every problem, every*





UNTITLED, 2012, stainless steel and gold, 144 x 144 x 23 cm. Photo: Dave Morgan. Courtesy the artist (left)

THE EARTH, 1991, fibreglass and pigment, dimensions variable. Photo: Gareth Winters, London. Courtesy the artist (right)

*issue is here, you forget that at your peril. I can't solve them in my head or while sitting on a plane and I don't believe that an intellectual practice is enough."*⁴

One of the focal points of this exhibition is a new work made from steel. Kapoor built this work to fit the architecture of the space, using the scale of the work as its essence. It divides the gallery, forcing the viewer to "find" the other side. *"Scale is not just a matter of size, it is a matter of meaning,"* Kapoor suggests. The work doesn't allow being viewed in its entirety from a single angle, and thus engages the viewer in a performative and complex process of discovering. Two different realities are suggested: the outside and the inside. The outside has sculptural, monumental proportions, the inside can only be seen through an aperture in the wall, a viewpoint that also references and alludes to painting.

The exhibition at PAC continues an international career which has spanned the last 30 years. As well as numerous solo exhibitions, Kapoor has created major installations for Tate Modern's Turbine Hall as part of the Unilever Series and at the Grand Palais in Paris as part of Monumenta. He has created public sculptures, including *Cloud Gate* in Chicago's Millennium Park and a 10-metre *Sky Mirror* that was installed at the Rockefeller Center, New York, in 2006 and at Kensington Gardens in London in 2010. Also in 2010 *Temenos* was unveiled in Middlesbrough, the first of a series of large-scale works for Tees Valley. His monumental work *Orbit* will be inaugurated at the Olympic Games in London in May 2012.

¹ *Anish Kapoor*, Homi K. Bhabha, 1998. Conversation: Anish Kapoor and Homi K. Bhabha, p. 21

² "It's about memory and sculpture" A Studio Visit with Anish Kapoor, Deutsche Bank – ArtMag. (<http://dbartmag.com/en/52/feature/memory-and-sculpture---a-studio-visit-with-anish-kapoor/>)

³ http://www.guggenheim-bilbao.es/microsites/anish_kapoor/secciones/galeria_imagenes/galeria_imagenes_detalle.php?idioma=en&id_imagen=26

⁴ <http://www.db-artmag.com/en/51/feature/the-anti-architect---anish-kapoor-at-the-riba-in-london/>



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Collection PLATFORM 3 FOREVER NOW

Collection Platform 3: Forever Now combines a comprehensive selection of nine artists highlighting central work groups presented in a space devoted to each artist. A dynamic combination of leading artists of today together with the young generation, including the winner of the first edition of the PinchukArtCentre Prize and the winner of the Future Generation Art Prize: **Maurizio Cattelan, Olafur Eliasson, Andreas Gursky, Damien Hirst, Jeff Koons, Cinthia Marcelle, Boris Mikhailov, Takashi Murakami, Artem Volokytin.**

In Focus: Maurizio Cattelan, *Ave Maria*, 2007

Ave Maria shows three arms in brown suits sticking out from a wall in what is commonly known as the Roman salute, as performed by Italian fascists under Mussolini. Cattelan uses an image which is part of our collective memory and transforms it into a memorial. The image itself provokes, and with this almost pretentious gesture Cattelan transgresses social-political taboos. The aggravated viewer, confronted with the politically incorrect image, receives the second blow when seeing the title, *Ave Maria*. Here Cattelan in two words connects the history and practices of fascism with the Roman Catholic tradition.

This work, as many others in the artist's oeuvre, finds its roots in the soul of Italy, its history, culture, social-political reality and especially its unique relation with the Roman Catholic church. Cattelan reveals himself as a prankster whose work doesn't eschew controversial themes. He asks the viewer about the history of the church, the use of power, and confronts each of us with our responsibility in the role we play in this.

The installation is exemplary for Maurizio Cattelan's artistic practice: creating iconic images inspired by popular culture and our social-political history. With a strong sense of humour and (self-)irony, he creates hyper-realistic sculptures which reflect on the contradictions in contemporary society.

Maurizio Cattelan was born 1960 in Padua, Italy. He lives and works in New York and Milan. He has exhibited at Skulptur Projekte, Münster (1997), the Tate Gallery, London (1999), the Museum of Contemporary Art, Los Angeles (2003) and the Museum Ludwig, Cologne (2003), and participated in the Venice Biennale (1993, 1997, 1999 and 2002). In 2011 he concluded his artistic practice, announcing his retirement, with a strongly discussed solo exhibition at the Guggenheim Museum, New York.

Maurizio Cattelan, **AVE MARIA**, 2007, polyurethane with metallic parts and clothes, dimensions variable



Collection 3

PLATFORM

FOREVER NOW



Olafur Eliasson, **FIVEFOLD EYE**, 2000,
highgrade steel and mirror,
157.5 x 157.5 x 75 cm (top right)

Damien Hirst, **NOTHING MATTERS / THE EMPTY CHAIR**, 2008, oil on canvas, three panels,
each 251 x 175.5 x 11 cm framed (bottom)

Takashi Murakami, **LONESOME COWBOY**, 1998,
fibreglass, acrylic and steel,
254 x 117 x 91.5 cm (page 17)





PAC UA NEW UA PROJECTS 6

Pavlo Makov



PAC-UA offers a space for new projects created by Ukrainian artists in the context of the Collection Platform. PAC-UA 6 presents Pavlo Makov, born 1958 in St. Petersburg, who lives and works in Kharkiv.

Pavlo Makov in conversation with Björn Geldhof

Choosing paper as your material relates to an entire history as well as to an essential strategy that you are using as an artist: to collect images, to collect figures, to collect objects and to see them like a memory which you can put back on the paper. And if one sees your practice of collecting things, the different printing processes you are using, but also the figure-carving: your work has a vast range, we are talking about nature, architecture, figures, basically everything is there. So how does this process of collecting work for you?

The process of collecting is very close to the process of one's life. As an artist I would never remove my life from the work, as I'm first of all a human being. I draw and then I make engravings on drawings. What is important is that the process of making the plate and image is less essential than the creative process of joining them together, which starts when the image is already done. And since I'm not making editions in the manner of traditional printing, which is absolutely technical and boring, the process of printing is the most creative for me.

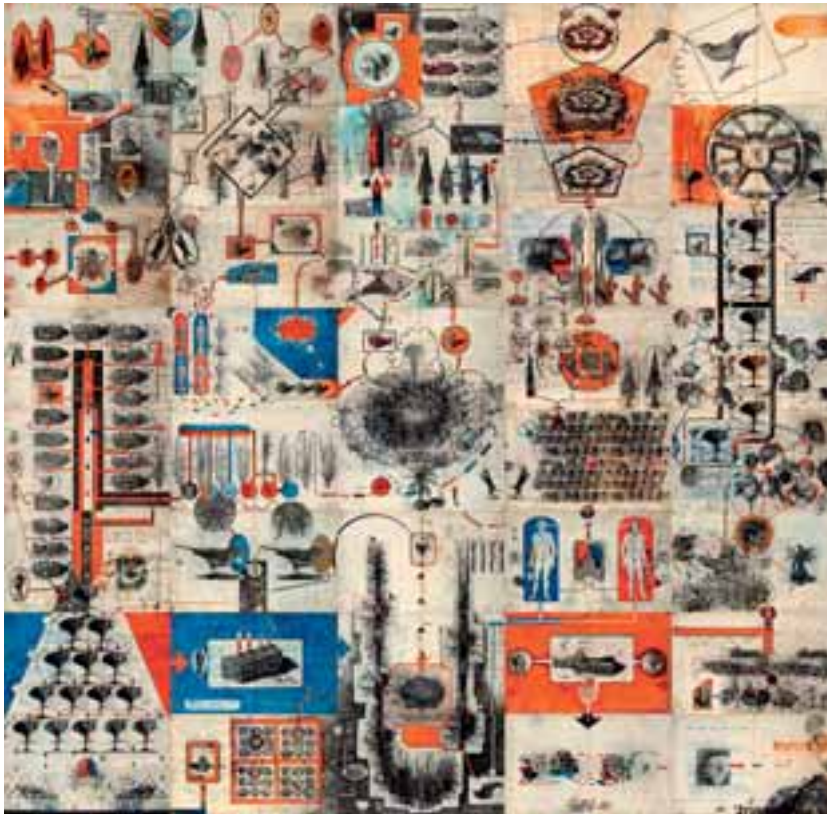
I find the strategy of repetition especially interesting, your're re-using certain copper plates again and again in your early works and then in some of the latest ones. So there are two questions related to this, and one of them is about the meaning, since these copperplates become more vague, the image vanishing away like a memory. The other thing is that it becomes a symbol. Do you consciously use it? Can we say that there is a conscious symbolic language in your work?

Yes, I agree with you. Because when I make a tree or a house, definitely such tree and such house exist. But for me it is much more a symbol of a certain kind of a house or a certain kind of a tree than the exact portrait of an individual tree.

Looking at your big-scale works, one can see two major elements: one is organic form like in a natural wild landscape, and then there are those gardens which are constructed landscapes with a clear structure, where the chaos and the organic elements are more inside the details and not part of the general structure of the image. How did you come to this?

PAVLO MAKOV received his artistic education at the Crimean Art College, Painting Department, Simferopol (1974–1979), Academy of Fine Arts, St. Petersburg (1977–1978), Kharkiv Art and Industrial Institute, Graphic Department, Kharkiv (1979–1984). He was awarded the Prix d'honneur, Concours du 3ème Millenaire (Chamalières), the Golden Book Prize, Scripta Mallet (Tallinn) and others.





GARDEN TO MISSIS M.,
2009–2010, from the graphic series
"Gardens", intaglio and drawing on
paper, 200 x 200 cm

DONROSA, 2008–2010, from
the graphic series "Gardens",
multiple intaglio (more than
50 copperplates), drawing and
acrylic on paper, 236 x 236 cm

In the last few years, when I was doing just one or two big works per year, they became more like conceptual statements for me and then the structure became very important. Sometimes structures resemble other structures, which happens totally unconsciously. My recent works such as *Latest Garden* (2012) and *Tower* (2012) are very structured. Maybe in the future I will come back to chaos, who knows. Maybe this is because the life around us is getting more and more structured also.

But when I look at your works, the whole process of printing and what becomes of it seems like writing to me.

You are absolutely right and I like that. My attitude towards the work is the one of a man living his diary. This diary is mostly visual, but it is basically written. And it's also because I like literature a lot. I like writing letters to my close friends. In the British Museum for example I saw wonderful books left from Mayan times, and all of them were made out of drawings. It had a serious influence on me.

Looking at the work that you are now producing for PinchukArtCentre and that we will present here, it is a unique project that combines essential forms and ideas of your work. What are you expecting from the exhibition that we will have here at PinchukArtCentre?

The suggestion of having an exhibition here in a way brought me to a new idea, as I had a few big projects in my mind which I always wanted to realize. One was *The Blanket of Memory* made of money, one was about small gardens, another was the project with towers, the other one was with crosses and finally the one with a fingerprint. And it struck me that I will never have enough time in my life to make all of them in the size I want, and I started thinking about concentrating them all in one project, bringing them together. They all will belong to one time and to one place, which is fantastic. Five projects in one.

And in a way these five projects define the central thoughts of your work: there is a memory, there is a garden, which is such a fundamental element for you, which has a long iconography and you said that one of the first moments that made you want to work with gardens was when you saw Versailles.

Yes, because I realized that Louis XIV spent all the money of the country just to create a garden. He ruined the economy of France by creating Versailles. And it seems to be a very controversial thing, because since then Versailles has become a symbol of the country and brought the country back to itself.

Another main element in your work is architecture.

This is mostly connected to the fact that I was born in a big city and the biggest part of my life is spent in big cities. I was born in St. Petersburg, I lived in Kyiv, Kharkiv, Moscow. I'm a city creature in a way. It is my memory. And of course the plans of these cities have always affected me. I like them and I collect them.

Finally, let me ask you as an influential person in the art scene: how do you see the young generation today?

I can only say that I'm very happy that they are. Some of those emerging at the beginning of the 2000s, they are around thirty now, they are different, but very talented.

PAC UA^{NEW UA PROJECTS 7}

Zhanna Kadyrova

ZHANNA KADYROVA graduated from Taras Shevchenko State Art School, Kyiv. She works in various media: photo, video, painting, drawing and sculpture. She is a member of the R.E.P. art group and Penoplast musical performance group. Nominated for the PinchukArtCentre Prize in 2009, she became the first Special Prize Winner of the PinchukArtCentre Prize in 2011. Her works were exhibited at De Appel Art Centre, Amsterdam (2008), Depo Contemporary Art Centre, Istanbul (2009) and ART Paris (2010).



PAC-UA offers a space for new projects created by Ukrainian artists in the context of the Collection Platform. PAC-UA 7 presents Zhanna Kadyrova, born 1981 in Brovary in the Kyiv region. She lives and works in Kyiv.

Zhanna Kadyrova in conversation with Björn Geldhof

When I look at your works, each one suggests an imaginative space, something which is behind the work or which is hidden by the work. The work is in a way a process of mapping: mapping spaces, mapping ideas, mapping objects. How consciously do you use this strategy in your work?

I work with reality and I only reveal things which have always existed. These are my observations, which I reveal afterwards. But it is always about the reality around us.

A reality which stays unnoticed. A good example is your recent work Non Explicit Forms (2011). A concrete element replaces the light or shadow which should be there. Something which is elusive suddenly materializes and occupies a physical space.

I would compare it with a Photoshop filter through which I see my reality. I just emphasize those things that are interesting to me. There are certain places outside which provoke me to fill them in with something.

Your most recognized trademark are fractured forms connected to a gesture of breaking, a performative action that seems a recurring element.

Yes, like the works from the *Shots. Gaps* project (2009–2010), which were made with a gun. First I thought to call them *Planets* and then I came to the idea that this was much more about the portrait of a gunshot.

Would you describe yourself as a social artist?

Of course I work within a social reality, but more than that I'm a realist and everything I do is all about our time, about our reality.



It's a beautiful description of yourself when you say "I'm a realist", it is a nice reflection of the work you have now presented and for which you were awarded a PinchukArtCentre Special Prize: the asphalt pieces, they are cut-out reality.

Yes, they are realistic painting.

And at the same time they have a narrative. They are paintings, but they are telling the social-political story.
Of course that was an essential part of the work for me. And the realist is allowed to make realistic paintings.



RE-DEVELOPMENT (MIAMI CITY, USA), 2011, coloured concrete and granite, 100 x 100 cm

You made a lot of public sculptures. There is a certain difference between a public space and a gallery space. How do you deal with it?

Everything started from Shargorod, the first time I went to the festival there. And the second time, when I suggested the idea of a monument to an unknown monument, that was 2007. I realized how much space influences the perception of a work. One and the same work can be placed in a way that it will be lost, becoming just an infantile park sculpture, or it can be put on a plinth in the middle of the square where it will become a leader and a hero. That was a discovery for me and I suggested thinking in this direction. When an artist shows a work in a white gallery box, there is nothing except what the artist created. When working outside, you have to think like an architect. And not only think about the sense of the work, but also about the environment.

You have to think about the story of the space, the history of the place where you are working, its reality.

Making the *Apple* (2012), which is in Perm, I was trying to include reality to the maximum. The brick fragments are not just bricks, but wall pieces of the destroyed houses, which were demolished. One building that was 120 years old was destroyed in front of my

eyes. Only because it was standing in the city centre, where the construction of a commercial building was planned, it was demolished instead of being restored.

Actually you are one of the few artists who succeed in bringing these social-historical elements to your work and completely transform them. It is there, and at the same time it is not. Is there a certain conscious strategy of always bringing that to your work?

I live here and now and of course I'm interested in what is happening around me. When I work with outside space, I want to combine these elements, as they are impossible to disconnect. But for example in a ray of light there is no social context. It is one thing when I work in the studio, but when I work on a street sculpture, each of them has their own story. My first serious work – not talking about *Benches. Graphics* (2009), which was also devoted to a crisis that hadn't happened yet, but just after I made them the crisis started – was the *Monument of the New Monument* (2007–2009). The idea came to me when I was suggested to create a monument to the founder of Shargorod. When I imagined myself making a man of the 16th century in an armour of tiles, that was very funny and I started thinking about what monuments are and what is their story. Even in our country we can read this story: when the Tsar was replaced by Lenin, Lenin was replaced by Shevchenko and so on. I wanted to create a constant new hero who is not yet discovered, always actual, an eternal monument, so to say.

MONUMENT OF THE NEW MONUMENT, 2007–2009, City of Shargorod, concrete, ceramic, stone and metal, 3500 x 200 cm

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, experience and competence. Based on the international challenge of our exhibition programme, it offers a wide range of different views. PAC Education invites children, students, families, schools, universities and artists to participate in an open discourse, guided activities and discussions on contemporary art and the exhibitions at PAC.

PAC Guided Tours

Twice a day, PAC invites the art centre visitors to take a free tour led by specially trained guides. Additionally, there are regular tours organized for pupils and students from Ukrainian schools and universities.

Tuesday–Friday at 14:00 and 19:00. You can order a private tour.

Please reserve in advance by mailing info@pinchukartcentre.org or phoning +38 (044) 590 08 58. Tours in English are available.

PAC Collection Tours

Twice a week, 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.

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





Participants of the **PAC-UA TALK** with Ukrainian artist Mykola Matsenko, 2011 (top)

PAC Family Sundays

Bi-weekly on Sundays at 14:00, PAC welcomes families in the video lounge on the 6th floor. Children will be given a short guided tour through parts of the exhibition and participate in a theme-based workshop in the gallery space. Using a range of specially developed teaching materials, children will discuss questions such as how to look at art, what kind of questions artists ask and what one can expect in a museum.

To check age schedule and reserve in advance please contact +38 (044) 590 08 58 or info@pinchukartcentre.org.

PAC Walking-Talking

Bi-weekly on Sundays 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 Saturday Talks

Every Saturday at 15:00 a meeting with an invited guest is held. Each Saturday Talk is dedicated to one artwork in the exhibition.

PAC Collection Talks

Every month PAC organizes a dialogue between Eckhard Schneider or Björn Geldhof and the public, focusing on one of the works from the Collection Platform. These meetings will help the participants to gain new insights and will make the works more relevant to them.

PinchukArtCentre presents a **LECTURE BY JEFF WALL**
at Taras Shevchenko National University, Kyiv 2011

In Transition

The Polish-Ukrainian Express 14 June – 30 September 2012

PAC presents a dynamic programme of new Polish art! Five solo exhibitions offer a new view on the young Polish scene. The combination of exhibitions with an intense series of lectures and artist talks fuels an exchange between the Polish art scene and the Ukrainian public.

PAC promotes and supports with this exchange programme the future generation of Ukrainian artists abroad, in collaboration with the Centre for Contemporary Art Ujazdowski Castle.

Five young Ukrainian artists and five Ukrainian speakers will be sent to Warsaw. *In Transition* will start in Warsaw from mid-June until mid-August, continuing in Kyiv mid-August until late September.

Collection Talks will take place on **31 May, 28 June, 19 July, 30 August and 13 September 2012**.

PAC Collection Lectures

PAC starts a theoretical discourse through public lectures aimed at investigating artists and artworks represented within the Collection Platform and connecting them to a wider context. The programme clarifies and exposes artists' perspectives, involving visitors in the intellectual, emotional and corporeal aspects of contemporary art. Lectures are held monthly by Eckhard Schneider or Björn Geldhof in the video lounge on the 6th floor.

Lectures will be held on **24 May, 13 June, 12 July, 27 September and 4 October 2012**.

PAC Literature Nights

PAC holds Literature Nights: readings of texts selected or specially written for the occasion, related to the projects and artists represented in PAC. Curated by Oleksandr Mykhed.

Literature Nights will be held on **8 June and 28 September 2012**.

PAC Meets Regions

PAC invites collaboration with regional partners and artists from the Kherson region. Within the meeting, artists get an opportunity to make an artistic statement, while the curators get an overview of the local art scene.

This time PAC Meets the Kherson Region on **2 October 2012**.

PAC-UA Talks

PAC invites you to take part in a dialogue with Pavlo Makov on **23 May** and Zhanna Kadyrova on **20 June 2012**, giving introductions to their exhibitions at PAC-UA.

PAC-Talk: Food for Thought

The 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 actual questions in society.

PAC Understanding the Museum – Teens Edition

PAC introduces 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 the visits and activities.

PAC Understanding the Museum – Open Evening of the Collaborative Laboratory with Teachers

PAC invites teachers to join a preview evening programme on **17 May 2012**, offering a specially designed overview of the exhibitions, response exchange and a collaborative workshop providing practical models for engaging with artworks on display through discussion, reflection and sketching. The session is aimed to effect change in what we see and how we learn, creating a meaningful experience in a gallery environment.

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, providing a bridge between the classroom and the gallery on a regular basis in order to identify strategies for engaging children in art.

Teachers' 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 Open Study Programme



PAC offers a new open academic programme realized in collaboration with the British Council and Shevchenko National University. The PAC Open Study Programme in the summer is based on the exhibition of Anish Kapoor, inviting the public to five open lectures given by leading speakers throughout the time of the exhibition.

For further information and schedule please check our webpage www.pinchukartcentre.org.

PAC Career

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, to analyze case studies and discuss aspects they need to do research and further develop their professional life.



PAC MEETS REGIONS: Donetsk





Upcoming events within the PAC Educational Programme

| | | | | | |
|--------|-------|---|--------|-------|---|
| 17.05. | 16:00 | Education Open Evening | 19.07. | 19:00 | Collection Talk on Damien Hirst, <i>History of Pain</i> , with Björn Geldhof |
| 19.05. | 15:00 | Lecture by Anish Kapoor | 21.07. | 15:00 | Saturday Talk on Anish Kapoor, <i>S-Curve</i> |
| 20.05. | 14:00 | Walking-Talking | 22.07. | 14:00 | Family Sunday |
| 22.05. | 14:00 | Teachers' Tuesday | 28.07. | 15:00 | Saturday Talk on PAC-UA: Aleksey Salmanov |
| 23.05. | 19:00 | PAC-UA Talk with Pavlo Makov | 29.07. | 14:00 | Walking-Talking |
| 24.05. | 19:00 | Collection Lecture on Olafur Eliasson by Björn Geldhof | 04.08. | 15:00 | Saturday Talk on Media, Techniques and Concepts within contemporary sculpture |
| 26.05. | 15:00 | Saturday Talk on Anish Kapoor | 05.08. | 14:00 | Family Sunday |
| 27.05. | 14:00 | Family Sunday | 11.08. | 15:00 | Saturday Talk on Ukrainian photography |
| 31.05. | 19:00 | Collection Talk on Takashi Murakami, <i>My Lonesome Cowboy</i> , with Björn Geldhof | 12.08. | 14:00 | Walking-Talking |
| 02.06. | 15:00 | Saturday Talk on contemporary sculpture | 18.08. | 15:00 | Saturday Talk on young Polish art |
| 03.06. | 14:00 | Walking-Talking | 19.08. | 14:00 | Family Sunday |
| 08.06. | 19:00 | Literature Night | 21.08. | 14:00 | Teachers' Tuesday |
| 09.06. | 15:00 | Saturday Talk on PAC-UA: Pavlo Makov | 25.08. | 15:00 | Saturday Talk on Anish Kapoor, <i>Shooting into the Corner</i> |
| 10.06. | 14:00 | Family Sunday | 26.08. | 14:00 | Walking-Talking |
| 12.06. | 14:00 | Teachers' Tuesday | 30.08. | 19:00 | Collection Talk on Andreas Gursky, <i>99 Cent</i> , with Björn Geldhof |
| 13.06. | 19:00 | Collection Lecture on Jeff Koons by Eckhard Schneider | 01.09. | 15:00 | Saturday Talk on Anish Kapoor, <i>Non-Object</i> |
| 14.06. | 19:00 | Food for Talk | 02.09. | 14:00 | Family Sunday |
| 16.06. | 19:00 | Saturday Talk on Anish Kapoor, <i>When I Am Pregnant</i> | 08.09. | 15:00 | Saturday Talk on Polish art |
| 17.06. | 14:00 | Walking-Talking | 09.09. | 14:00 | Walking-Talking |
| 20.06. | 19:00 | PAC-UA Talk with Zhanna Kadyrova | 13.09. | 19:00 | Collection Talk on Cinthia Marcelle, <i>Cruzada</i> , with Björn Geldhof |
| 23.06. | 15:00 | Saturday Talk on PAC-UA: Zhanna Kadyrova | 15.09. | 15:00 | Saturday Talk on contemporary art practice in public space |
| 24.06. | 14:00 | Family Sunday | 16.09. | 14:00 | Family Sunday |
| 28.06. | 19:00 | Collection Talk on Artem Volokytin, <i>Monument</i> , with Björn Geldhof | 18.09. | 14:00 | Teachers' Tuesday |
| 30.06. | 15:00 | Saturday Talk on Ukrainian sculpture | 22.09. | 15:00 | Saturday Talk on art and architecture |
| 01.07. | 14:00 | Walking-Talking | 23.09. | 14:00 | Walking-Talking |
| 07.07. | 15:00 | Saturday Talk on Anish Kapoor, <i>Between Shit and Architecture</i> | 26.09. | 12:00 | PAC Meets Regions: Kherson |
| 08.07. | 14:00 | Family Sunday | 27.09. | 19:00 | Collection Lecture on Boris Mikhailov by Björn Geldhof |
| 10.07. | 14:00 | Teachers' Tuesday | 28.09. | 16:00 | Career Talk |
| 12.07. | 19:00 | Collection Lecture on Cinthia Marcelle by Björn Geldhof | 28.09. | 19:00 | Literature Night |
| 14.07. | 15:00 | Saturday Talk on PAC-UA: Zhanna Kadyrova | 29.09. | 15:00 | Saturday Talk on Polish art |
| 15.07. | 14:00 | Walking-Talking | 30.09. | 14:00 | Family Sunday |

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, amongst 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 Pinchuk-ArtCentre with its biannual prizes Future Generation Art Prize and PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organised annually 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. 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 organisations. www.pinchukfund.org



Victor Pinchuk with the winners of the **WORLDWIDESTUDIES SCHOLARSHIP 2011**

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. And 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 May 2012, the PinchukArtCentre has hosted more than 25 exhibitions and numerous projects attracting over 1.5 million visitors. The art centre has exhibited works produced by top international and Ukrainian artists, such as Sergey Bratkov, Ilya Chichkan, Olafur Eliasson,

Antony Gormley, Andreas Gursky, Damien Hirst, Gary Hume, Jeff Koons, Takashi Murakami, 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 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 www.pinchukartcentre.org.

Review Jeff Wall



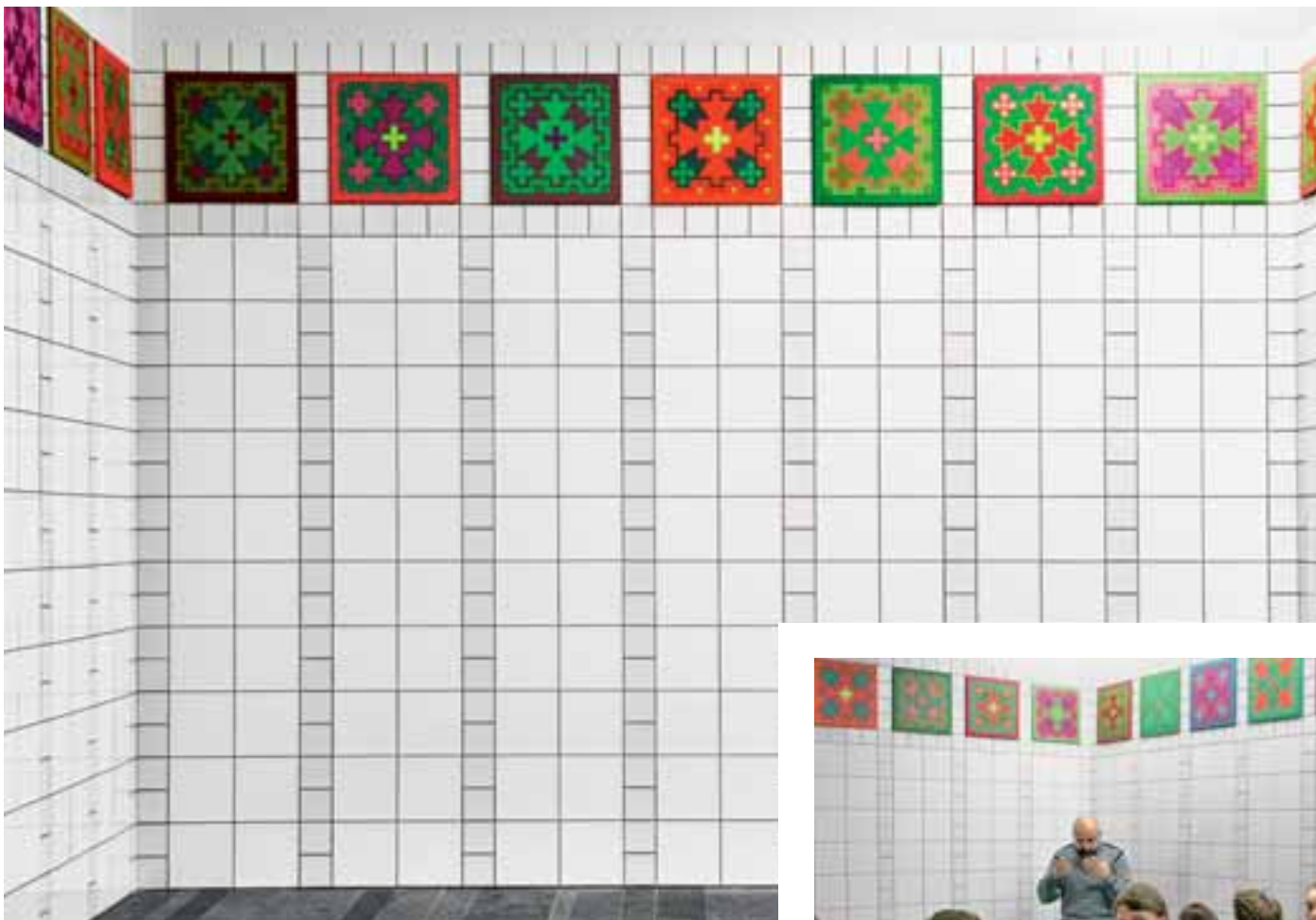
“Apart from a chance to see the body of his work, the exhibition offers to learn about his attitude to photography and the place he thinks it occupies in modern art.” Natalia Panafidina, *Ekonomicheskie Izvestiya*

Review Gary Hume



“There are more than 60 works by the artist, all presented under the title *Beauty*. And perhaps this is the first time there is no catch to it. Unlike his colleagues at the Young British Artists, Gary Hume does not shock the audience, on the contrary, he allows it to cool down, relax, indulge in contemplation and melancholy.” Natalia Panafidina, *Ekonomicheskije Izvestiya*

Review Mykola Matsenko



“Picturesqueness and conceptual framework united as one are the qualities that link the ‘neofolk’ of Mykola Matsenko – a living classic of Ukrainian contemporary art – to the projects by two Western artists. With his exhibition, Matsenko presents Ukrainian tradition, folklore and history through abstraction.” *uaculture.com*

Exhibitions

Eckhard Schneider, Björn Geldhof
 Curator: Björn Geldhof
 Project Manager Anish Kapoor:
 Halyna Stakhurska
 Project Manager Collection Platform:
 Iryna Ivanushkina
 Logistics: Olga Yurkevich
 Technical Manager and Building Chief
 Engineer: Igor Stefanovich

The PinchukArtCentre

General Director: Eckhard Schneider
 Artistic Manager: Björn Geldhof
 Executive Director: Dmytro Logvyn
 Project Managers: Halyna Stakhurska,
 Iryna Ivanushkina, Diana Kazakova
 Logistics: Olga Yurkevich

Educational Manager: Olga Tykhonova
 Assistant Administrator: Olga Tsymbaliuk
 Assistant to the GD: Natalia Mitrokhina
 Manager of Finance: Andriy Yankovoy
 Bookkeepers: Zoya Kalinchik, Liudmyla Stelia,
 Victoria Prokopenko
 Reception: Olesya Hdal,
 Anastasia Barakhvostova, Daria Obrevko
 Building Chief Engineer and Technical
 Manager: Igor Stefanovich
 Building Chief Technician:
 Konstantyn Scherbakov
 Technicians: Sergiy Zaychenko,
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