

# 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](http://www.futuregenerationartprize.org)

**PinchukArtCentre**  
[pinchukartcentre.org](http://pinchukartcentre.org)

# PAC

NOV 2013 | JAN 2014

# PINCHUK ART CENTRE

# PRIZE 2013

20 Shortlisted  
Artists

Lynette **Yiadam-Boakye**

**Pinchuk Art Centre**  
[pinchukartcentre.org](http://pinchukartcentre.org)



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# Keep On Going...

Visitors of the **PAC MUSEUM NIGHT** (left)  
Damien Hirst and the winner of the **PINCHUKARTCENTRE PRIZE 2009**, Artem Volokitin (right)  
**PINCHUKARTCENTRE PRIZE 2011** winners and jury members at the press conference (bottom)

We are already celebrating the third edition of the PinchukArtCentre Prize. It all began in the autumn of 2009, with the prize for young Ukrainian artists up to 35 years old, which in the meantime has achieved a significant profile. The best young artists in our country can apply, but at the same time, because it is an open competition, new discoveries are always being made. Now, in 2013, it is apparent how important Victor Pinchuk's endowment of the prize has been, and how important it is to continue a long-term and sustainable investment in the younger generation.

If at the beginning the focus was mainly on the art scene in Kyiv, there now are applications from all regions of the country. A new generation is rapidly establishing itself, developing its own artistic language at the borders between national identity and international challenges.

The PinchukArtCentre has meanwhile become the important partner for this young generation. We have developed a complex framework to provide them with support. It includes regular meetings at PAC with artists from the regions and advice on art projects, in particular for those artists nominated for the prize. In brief, PAC carries out an intensive dialogue with artists throughout the year, even investing in new productions. It should also be mentioned that the winner of the PinchukArtCentre Prize is automatically nominated for the Future Generation Art Prize. Only recently the presentation *Future Generation Art Prize@Venice 2013* has again demonstrated how important and challenging such a link is for the young art scene in Ukraine.

Another wide-ranging annual programme is now approaching its end; it has included important solo exhibitions by Tony Oursler and Jake and Dinos Chapman, the ongoing *Collection Platforms* and the impressive thematic exhibition *China China*, which have been accompanied by a multitude of parallel projects. Additionally, there has also been a fully developed Education Programme, in cooperation with numerous local and international partners, demonstrating that PinchukArtCentre *speaks* to artists and the public more intensely than ever before.



**ECKHARD SCHNEIDER**



Yevgenia Beloruset  
Anatoliy Belov  
Daniil Galkin  
Oleg Gryshchenko  
Andriy Hir  
Dobrynya Ivanov  
Zhanna Kadyrova  
Olesia Khomenko  
Alina Kopitsya  
Mariia Kulykivska  
Oleksandr Kurmaz  
Roman Minin  
Lada Nakonechna  
Mykola Ridnyi  
Ivan Svitlychnyi  
Volodymyr Vorotniiov  
Anna Zvyagintseva  
Melnychuk-Burlaka Group  
Open Group  
Synchrodogs

# 20 Shortlisted Artists

**The PinchukArtCentre Prize**, now in its third edition, is the first national contemporary art prize to discover, recognize and give long-term support to a new generation of Ukrainian artists. It has proved to be an important contribution to the open participation of younger artists in the dynamic development of Ukraine. Founded in 2009 by the Victor Pinchuk Foundation, the prize is dedicated to all emerging artists up to the age of 35. The relevant key aspects are:

- a national dimension
- the focus on a young generation of artists
- an open democratic application procedure
- a high level of artistic expertise
- the commitment of international artists
- a distinguished jury and selection committee.

An independent pre-selection committee has selected 20 shortlisted artists who are now showing their work at the PinchukArtCentre.

An international jury will award one main prize and three special prizes. The winners will receive a cash award of 100,000 Hryvnya (12,100 US dollars) for the main prize and 25,000 Hryvnya (3,000 US dollars) for each special prize, all winners will also be awarded residencies in the studios of internationally renowned artists. The main prize winner will automatically be selected as a shortlisted artist for the Future Generation Art Prize 2014.

## Jury of the PinchukArtCentre Prize 2013

**ELLEN BLUMENSTEIN**, chief curator at Kunst Werke Institute for Contemporary Art, Berlin, Germany

**ILYA CHICHKAN**, artist, Kyiv, Ukraine

**ISABELLE GAUDEFROY**, Director of Programming and Artistic Projects, Fondation Cartier pour l'Art contemporain, Paris, France

**DIMITRI OZERKOV**, Director of the Contemporary Art Department, The State Hermitage Museum, St Petersburg, Russia

**THIERRY RASPAIL**, Director of the Museum of Contemporary Art and Artistic Director of the Biennale de Lyon, France

**ECKHARD SCHNEIDER**, General Director of the PinchukArtCentre, Kyiv, Ukraine

**CATHERINE WOOD**, Curator of Contemporary Art and Performance, Tate Modern, London, UK



# Yevgenia Belorusets

**YEVGENIA BELORUSETS** was born 1980 in Kyiv, Ukraine. She lives and works in Kyiv and Berlin. Belorusets received a master's degree in literature from Kyiv National Linguistic University, a diploma in documentary photography from the Viktor Marushchenko Photography School and completed a PhD seminar group at Vienna University. Belorusets founded the journal for literature and art *Prostory* in 2008 and became a member of the curatorial group Hudrada in 2009.



**MIRELLA AT THE MIRROR**, Mizhhirya village, 2013, "Ukrainian Beauty" project, photograph, (top left)

**PUBLIC HOLIDAY**, Iza village, 2013, "Ukrainian Beauty" project, photograph (top right)

**SCHOOL GIRL**, Monastyrts village, 2013, "Ukrainian Beauty" project, photograph, (bottom left)

**AMANDA WITH FRIEND**, Mizhhirya village, 2013, "Ukrainian Beauty" project, photograph (bottom right)

Using the strategies of investigative journalism, Yevgenia Belorusets deeply infiltrates her chosen subjects, creating highly selective documentary reports of real-life topics. Her photographs are narrative, semi-composed images, which reflect and represent hidden social realities and complex social structures.

For PAC, Belorusets has made multiple trips into the Carpathians, a mountain region known for its unspoiled natural beauty and traditional way of life. Her project developed into an intriguing photographic journey enriched with textual elements: a portrait of life in this part of Ukraine that reveals an unexpected hardness. The people portrayed seem in danger of being deprived of their pride and dignity, imprisoned by folkloric traditions.



# Anatoliy Belov

**ANATOLIY BELOV** was born 1977 in Kyiv, Ukraine, where he currently lives and works. He received degrees from the Republican Taras Shevchenko Art School and the National Technical University of Ukraine. He has been a member of the artists groups R.E.P., Penoplast and Emblika Quali. Belov participated in residencies of the Centre for Contemporary Art founded by George Soros in Kyiv (2005) and the Rotor association for contemporary art in Graz (2009).



**SEX, MEDICAL, ROCK 'N' ROLL.**  
2012, acrylic and ink on canvas,  
110 x 150 cm

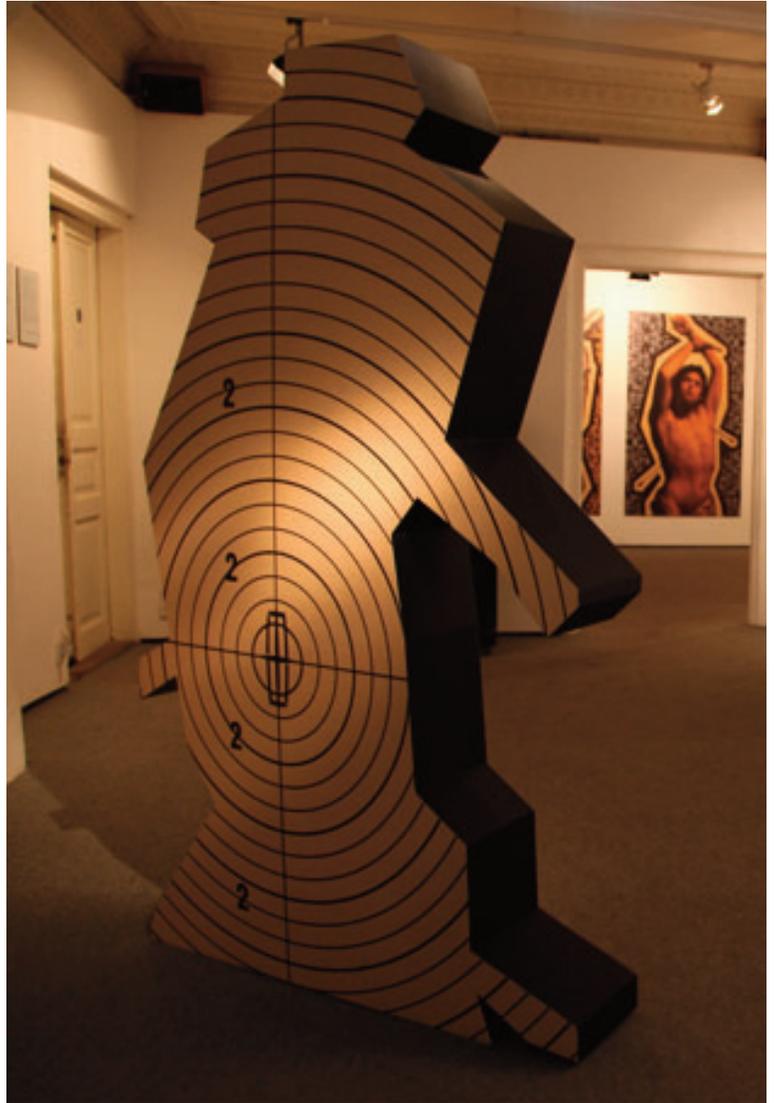
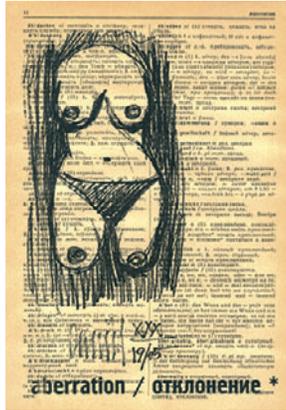
Through his drawings and paintings, Anatoliy Belov reveals an uncensored freedom of fictional and autobiographical narratives, developing a world of unbridled sexual exploration. Using the artistic medium as a weapon in the personal struggle of a homosexual within a closed homophobic society, Belov appears as a lost romantic dreaming of freedom and love.

With a new work produced by PAC, Belov makes a leap in his artistic oeuvre, combining for the first time his practices as a writer, musician and visual artist into a “short-film musical”. This film, a romantic story of love and failure, becomes the poetic expression of an existing underground subculture loaded with emotional and political awareness.



# Daniil Galkin

**DANIIL GALKIN** was born 1985 in Dnepropetrovsk, Ukraine, where he currently lives and works. After receiving a degree from the Theatre-Arts College and Academy of Construction and Architecture, he has been working as the 2222 experimental art group, which was nominated for the Kandinsky Award in 2013. Galkin is a winner of the Grand Prix of MUHI-2011 and has been nominated for PinchukArtCentre Prize in 2011 and the Kuryokhin Award in 2012.



**RED BOOK REGISTRATION OF ENDANGERED INVALIDS**, 2011, book, prints on paper, 25.2 x 16.5 cm each (top left)

**VIVISECTION OF PERSONALITY**, 2011, mixed media, dimensions variable, Mystetskiy Arsenal, Kyiv (bottom left)

**QUEER TIME**, 2012, mixed media, dimensions variable, Karas Gallery, Kyiv (right)

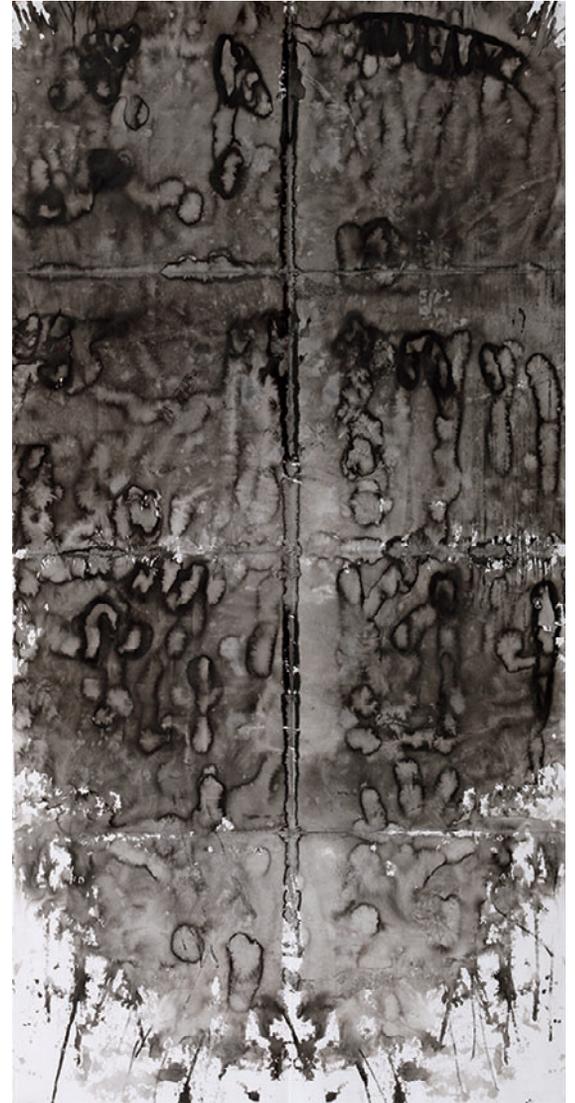
Daniil Galkin has founded the one-man collective 2222 to represent his general artistic practice. Each 2 is standing for a ministry (Ministry of Peace, Spirituality, Health and Love), which he translates into a series of installations, videos or interventions.

At PAC Galkin shows *Touniquette*, a new, site-specific work built from a multitude of turnstiles to force the public into a passage grid. Visitors are subjected to a regulated direction of traffic, with a defined speed limit, allowing one person at a time to pass through. In this way, Galkin creates a useless systematic carousel, related to Franz Kafka's masterwork *The Trial*.



# Oleg Gryshchenko

**OLEG GRYSHCENKO** was born 1985 in Zhitomir, Ukraine. He lives and works in Kyiv. Gryshenko received a degree in monumental painting from the Kosiv College of Applied and Decorative Arts and a Master of Fine Art from the National Academy of Fine Art and Architecture in Kyiv. He is a lecturer at the National Academy of Fine Arts and Architecture's department of graphics and a co-founder of the art group VAL.



**VELYKYI PEREVIZ**, 2012, National Art Museum, Kyiv  
**VELYKYI PEREVIZ. FIRST DAY**, 2012, ink on paper, 300 x 150 cm (right)

As a printmaker, Oleg Gryshchenko continues a language rooted within traditional Ukrainian decorative arts and transforms it through the use of fragmented texts and sometimes by exposing his prints to nature, laying them outside for a restricted period of time.

For PAC, Gryshchenko creates a project called *The Great Ukrainian Wall*, a large-scale woodcut print matrix, combined with 4200 printed sheets from the 200 prints forming the original woodcut, which the audience is invited to take home. The overall image of *Great Ukrainian Wall* combines a study of Ukrainian traditions, literature, landscapes and personal memories. It could be a metaphor for the challenge that faces Ukraine, to re-discover and preserve a national heritage without holding back social, cultural and political change.



# Andriy Hir

**ANDRIY HIR** was born 1988 in Uzhorod, Ukraine. He lives and works in Lviv. Hir received a diploma in architecture from the Lviv Polytechnic National University. From 2005 onward, he has participated in solo and group exhibitions such as the Neofolk project at the Gogolfest in Kyiv and the Art Moscow (both in 2012). Hir works in painting, street art, folklore, poetry and design.



**UNTITLED**, 2011, with Azo, acrylic, spray paint, 300 x 450 cm. Photo Andriy Hir (top left)

**OLEKSA DOVBUSH – NATIONAL REVENGER**, 2012, with Yayoi, acrylic, spray paint, 200 x 300 cm. Photo Andriy Hir (middle left)

**UNTITLED**, 2011, acrylic, spray paint, 300 x 600 cm. Photo 3M (bottom left)

**UNTITLED**, 2011, with MN, acrylic, spray paint, 450 x 300 cm. Photo MN (right)

Andriy Hir's wall paintings draw from spiritual narratives, which he researches to trace them back past their known origin. He then transforms them according to his personal beliefs and morals into abstracted paintings populated by strange, unearthly creatures.

For PAC, Hir creates a new mural originating from the biblical story of Noah's Ark. Following his special artistic practice, he transforms this story into an iconic image in which unidentifiable creatures represent metaphors for what might be the world of today, the past or the future.



# Dobrinya Ivanov

**DOBRINYA IVANOV** was born 1987 in Kyiv, Ukraine, where he currently lives and works. He studied at the studio of painter Alexander Babak, but ended up mostly making sculptures and installations. Since 2009 he is a participant of the Genofond programme for young Ukrainian art organized by Ya Gallery in Kyiv. In 2011, he took part in the Genofond Pinakothek at the Titanikas Exhibition Halls of the Vilnius Academy of Arts and other exhibitions. In 2013 he was nominated for the Henkel Art.Award and became artist in residence at Kyiv Air.



**DISPOSABLE PEOPLE**, 2010, mixed media, dimensions variable (top)  
**TOUCH**, 2010–2012, wood, screws, 100 x 40 x 40 cm (bottom left)  
**NEW**, 2013, installation, bed, video projection, dimensions variable (bottom right)

Dobrinya Ivanov collects both real and fictive narratives that are connected to found objects. In combining the objects, he develops a storyline that is dealing with the idea of “true” and “false”. In his current artistic practice these “true and false narratives” become a part of questioning his own artistic approach.

**At PAC, Ivanov will present a special project where he collects and creates objects after a series of conversations that will continue throughout the exhibition, reflecting on his methodology as an artist.**



# Zhanna Kadyrova

**ZHANNA KADYROVA** was born 1981 in Brovary in the Kyiv region, Ukraine. She lives and works in Kyiv. Kadyrova graduated from Taras Shevchenko State Art School and received the Kazimir Malevich Artist Award, the Sergey Kuryokhin Modern Art Award for Public Art, the Grand Prix of the Kyiv Sculpture Project (all 2012) as well as a PinchukArtCentre Special Prize (2011). Her works have been extensively exhibited worldwide, recently at the 55th Venice Biennale, the Moscow Biennale and the Palais de Tokyo, Paris (all 2013).



**PRESERVES**, 2012, with Denis Ruban, fragments of SS20 rocket transport capsules, acrylic, 330 x 330 x 243 cm. Created during the international contemporary art symposium "Biryuchi012"

Zhanna Kadyrova has developed a distinctive sculptural language for mapping spaces (in the broadest sense of the word). The materials she works with emphasize the fractured nature of her objects, which are related to and reflect upon the social context of the everyday.

For **PAC** Kadyrova takes a new step in her artistic practice, resuming the lost tradition of mosaics, which can be found in public spaces all over the former Soviet Union. Those mosaics had an educational use, advocating morals and values. Adopting the same material and artistic language, Kadyrova transforms them by bringing them inside the gallery. Her work reflects critically on the changed use of images inside the public space and the decaying heritage of former soviet traditions.



# Olesia Khomenko

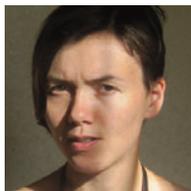
**OLESIA KHOMENKO** was born 1980 in Kyiv, Ukraine, where she currently lives and works. She graduated from the National Academy of Fine Arts and Architecture of Ukraine, then was a resident at the Centre for Contemporary Art at the National University of Kyiv-Mohyla Academy (2005–2006) and the Leipzig International Art Programme (2008). Khomenko is co-founder and member of the R.E.P. artist group and the Hudrada curatorial association. She was nominated for PinchukArtCentre Prize in 2009 and 2011, the Future Generation Art Prize and the Kazimir Malevich Artist Award (both 2012).



**PERSONAL VOCATION SERIES,**  
2010, acrylic on canvas,  
160 x120 cm each

The paintings of Olesia Khomenko are narrative reflections on subjects such as the proletarian hero and post-soviet space, landscape and architecture.

For her project at PAC, Khomenko takes a new step in her artistic practice, presenting an animation video made from her paintings. The video shows the face of a mother who pretends falling asleep over her child. Khomenko places the viewer in the role of the child by projecting the animation onto the single large-scale canvas used to paint the faces. Through the canvas, she maintains the memory of painting and gives a physical depth to the projected animation.



# Alina Kopitsya

**ALINA KOPITSYA** was born 1983 in Poliske in the Kyiv region, Ukraine. She lives and works in Boyarka in the Kyiv region. Kopitsya received her diploma in graphic arts from the National Kyiv Polytechnic Institute. Since 2008 she has been working in upcycling art and participated in the International Recycling Art Festival of Catalonia, Barcelona, and the On the Street festival in Istanbul.



**MULTISEX INHABITANTS OF OTHER PLANET**, 2013, textiles, two parts, 30 x 17 cm each (left)  
**"INSERT IT"**, 2013, series of photographs, silicone straps, dimensions variable. Photo Daniel Oswald (right)



Gender relations, sexual behaviour and fetishism are subjects of the textiles, sculptures and performances of Alina Kopitsya. With an uncomplicated, humoristic approach her provocative work addresses social taboos, unveiling the possibility of a passionate sexual drive free from gender-political relations and social expectations.

**Kopitsya's project at the PAC presents a new erotic sculpture, a black silicon sphinx, together with a performance that invites the audience into a sublimated sexual game. The installation deals with the possible innocence and playfulness of sexuality, its infiltration of our daily life in daily encounters and its underlying liberating capacity.**



# Mariia Kulykivska

**MARIIA KULYKIVSKA** was born 1988 in Kerch, Ukraine. She lives and works in Kyiv. Kulykivska received a master's degree of architecture from the National Academy of Art and Architecture, Kyiv. She was the winner of several contests such as the RutaRuna Project for young artists from Ukraine and Sweden (2013), In Search of Spaces of Negotiation by Foundation CSM (2012), the Swiss non-profit organization AKKU (2011–2012), MUHI-2010 at the Bottega Gallery in Kyiv and many others. She currently teaches the visual culture of contemporary art to children at the PinchukArtCentre.



**HOMO BULLA**, 2012, soap,  
175 x 90 x 45 cm (left)  
**SWEET/SS LIFE**, 2012, milk fat  
the form of Swiss building bricks,  
250 x 500 x 250 cm (right)



The nucleus of Mariia Kulykivska's work is her own body, its perpetuation, its transformation and its decay. Throughout her young oeuvre the idea of her body has transformed into architectural structures made from natural materials, such as salt, milk or sugar, dealing with ideas of production, construction and de-construction.

**For PAC, Kulykivska creates a new sculpture made of self-produced salt bricks she uses to construct a landscape of 25 pillars, which by the very nature of the material and production will be in continuous decay.**



# Oleksandr Kurmaz

**OLEKSANDR KURMAZ** was born 1986 in Poltava, Ukraine. He lives and works in Kyiv. Kurmaz graduated from the design department at the Ukrainian State Academy of Art in Kyiv. He was a finalist of the Kazimir Malevich Award, artist in residence of the Izolyatsia foundation, Donetsk, and the Artitude Kunstverein, Berlin. He had a solo exhibition in Warsaw in 2010, and participated in the RutaRuna Project for young artists from Ukraine and Sweden and the Must Art campaign in Minsk (both 2013).



**UNTITLED**, 2012, city light banner, Kyiv (top left)

**UNTITLED**, 2010, street art, Kyiv (bottom left)

**UNTITLED**, 2012, street art, Rostov (right)

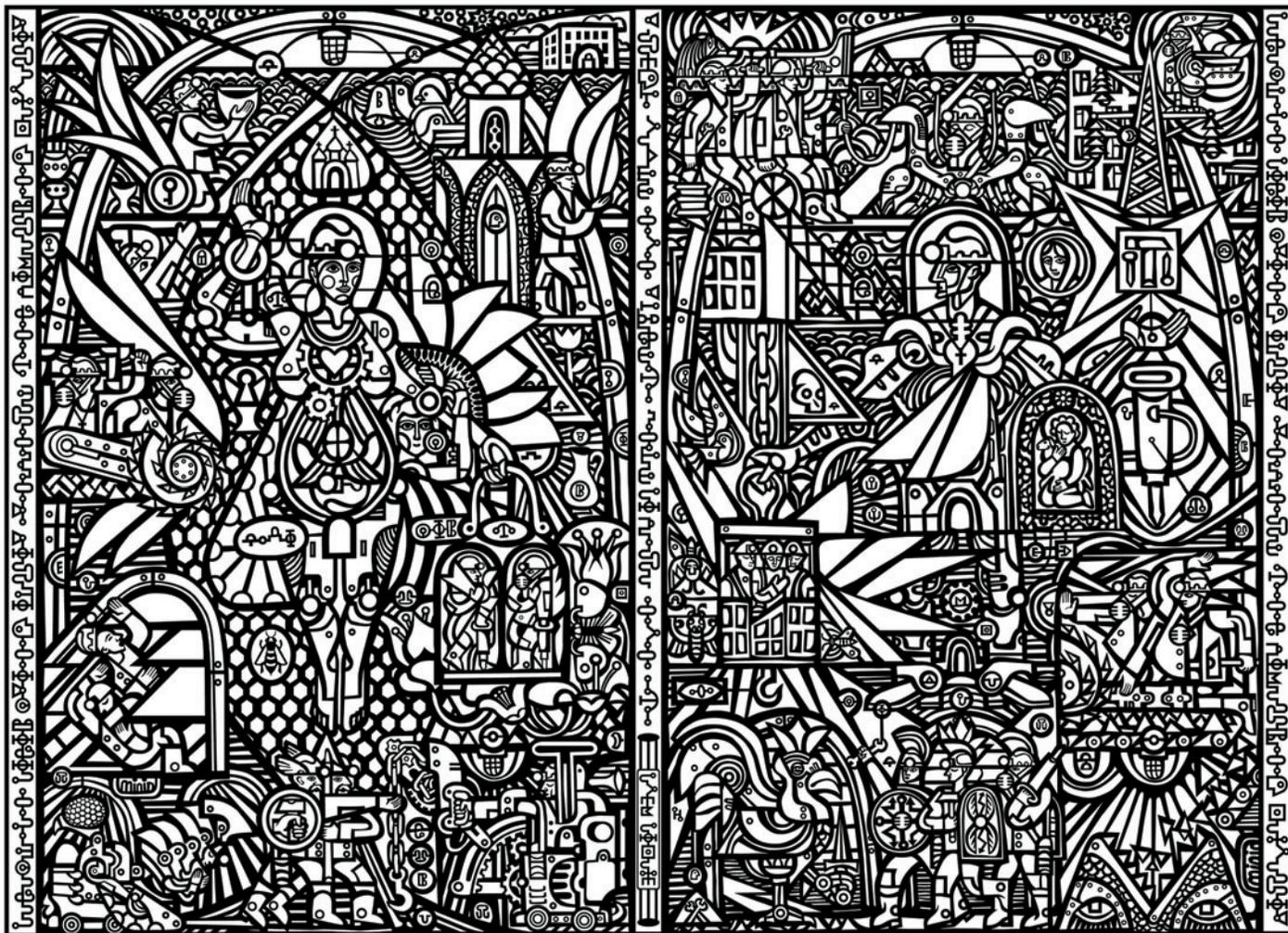
Oleksandr Kurmaz started his artistic practice as a graffiti artist. When he gradually left the medium behind, he kept public space as his main domain and continued to use underground strategies of hijacking public space branded by advertisement and private commercial messages. In most of his work he plays a game of de-powering power structures, using both humoristic and conceptual interventions.

**During the exhibition at PAC, Kurmaz claims both the exhibition venue and the Besarabska market hall and its surroundings. By a series of interventions, Kurmaz confuses the private and public space, cracking open the set expectations of the passer-by.**



# Roman Minin

**ROMAN MININ** was born 1981 in Dimitrov in the Donetsk region, Ukraine. He lives and works in Kharkiv. Minin graduated from the Kharkov Academy of Design and Arts in 2008. In 2009 he received the Talent and Vocation medal from the worldwide alliance Peacemaker. He has participated in many group exhibitions and festivals, organizes the Street Art Fest in Kharkov and was head of the programme *Isoliatsya in city space* in the Isoliatsya centre of the modern art in Donetsk 2012.



THE PLAN OF ESCAPE FROM THE DONETSK REGION, 2013, plaster-board, acrylic, 297 x 414 cm

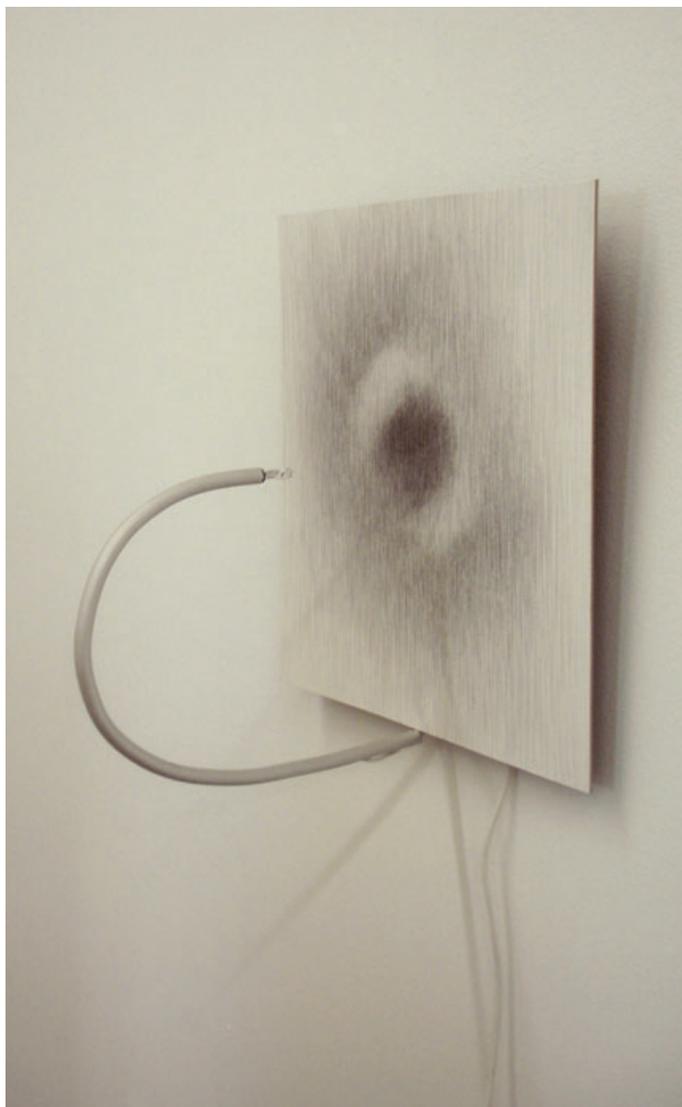
The Donetsk region, where Roman Minin was born, is identified by mining. For the people living there it is not only an industry but a way of life. Minin has taken that as the main subject of his paintings and stained-glass windows, a metaphor for a closed social system that allows no way out. With *The Plan of Escape from the Donetsk Region*, Minin created his own artistic escape route from that imprisonment.

The exhibition at PAC allows Minin to take an essential step in combining his artistic practice as painter with his social engagement. *The Plan of Escape from the Donetsk Region* will be combined with a specially commissioned work by children from the region. They will (for the first time in their lives) travel to Kyiv to paint their own plan of escape.



# Lada Nakonechna

**LADA NAKONECHNA** was born 1981 in Dnepropetrovsk, Ukraine. She lives and works in Kyiv. Nakonechna graduated from the National Academy of Fine Art and Architecture in Kyiv and has exhibited extensively both in Ukraine and abroad. She is a member of the R.E.P. artist group and co-founder of ISTM (Art Workers' Self-Defence Initiative) and Hudrada groups. She was shortlisted for the PinchukArtCentre Prize 2009.



**INVESTIGATION OF MECHANISMS OF MANIPULATION #1**, 2009, cardboard, lamp, pencil drawing, 35 x 32 x 30 cm each

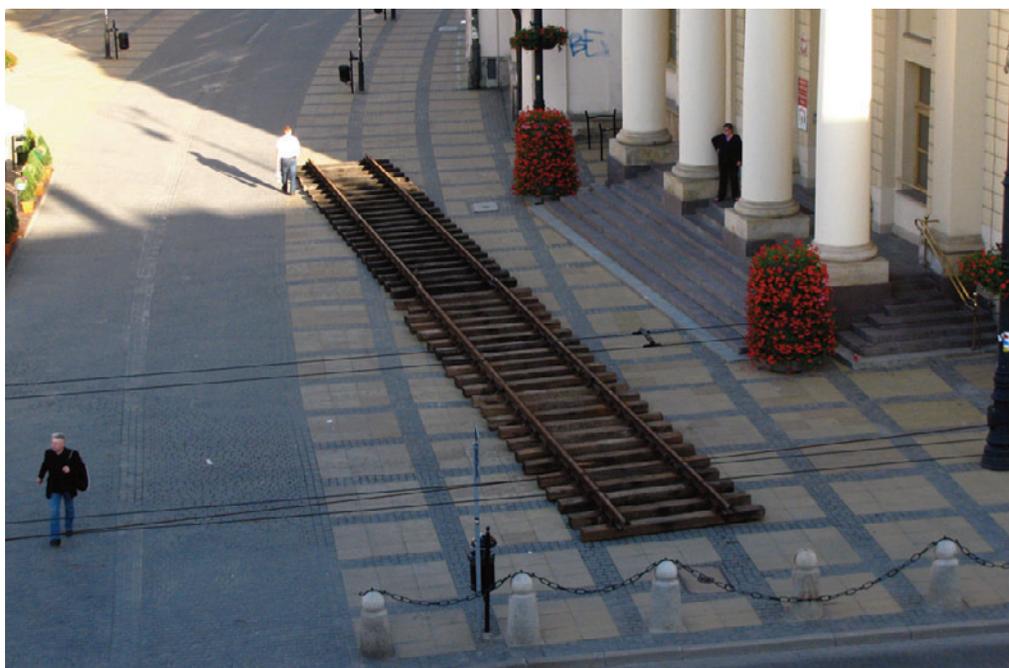
Lada Nakonechna's carefully crafted graphite pencil drawings construct meticulous and sometimes abstract landscapes that through their production process reflect on the physical context of the social environment each drawing is made in.

At PAC, Nakonechna builds a wall that touches neither the floor nor the ceiling. By the act of drawing on it she makes the wall visually disappear. In this work, Nakonechna points the attention of the viewer to the position of the artist as a manipulator of space and a regulator of perception. A photo of the manipulated space hangs inside adding complexity and confusion.



# Mykola Ridnyi

Mykola Ridnyi was born 1985 in Kharkiv, Ukraine, where he currently lives and works. He graduated from the Kharkiv State Academy of Design and Arts. In 2005 he became co-founder and curator of the gallery-laboratory SOSka, an artist-run space for developing the local culture sphere in Kharkiv. Ridnyi was shortlisted for the PinchukArtCentre Prize 2011.



**DIMA**, 2013, "Constant Dropping Wears away the Stone" cycle, video, 8 min. (left)

**THE AUTHORITIES**, 2010, object in public space, concrete. Supported by PERMM Contemporary Art Museum, Perm (top right)

**WRONG CONNECTION**, 2013, object in public space, rails, sleepers. Supported by Open City, Lublin (bottom right)

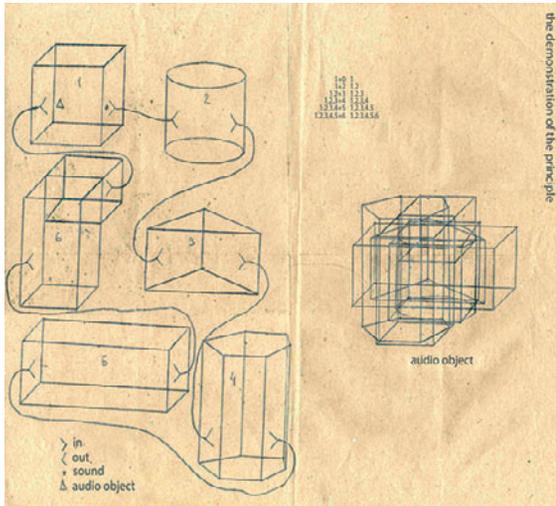
Through video, sculpture and installation, Mykola Ridnyi performs a critical reflection on the socio-political context of the post-soviet environment. His artistic statements are often constructed using a combination of documentary films with traditional figurative sculptures and found objects.

For PAC, Ridnyi creates a new installation dealing with the position of police authority and its power within Ukrainian society. The work balances between a critical representation of power structures and the personal narrative of a former policeman who now works as a sculptor. Sculptures of military boots are shown together with small videos of protest and a disarming interview with the former policeman.



# Ivan Svitlychnyi

**IVAN SVITLYCHNYI** was born 1988 in Kharkiv, Ukraine, where he currently lives and works. He graduated from the Kharkiv State Academy of Design and Arts in easel painting and monumental sculpture. He is a founder and curator of the art organization 01011101 and curator of the exhibitions of the TEC creative centre in Kharkiv. Svitlychnyi was nominated for the PinchukArtCentre Prize in 2011.



**SKETCH FOR THE PINCHUKART-CENTRE PRIZE PROJECT, 2013**  
(top left)

**TRIPTYCH 2, 2013**, "A Carnage about Minimal" series, glass, metal, wood, audio, 210 x 170 x 170 cm or 210 x 150 x 170 cm (bottom). Izolyatsia Foundation, Donetsk (top right)

In his work, Ivan Svitlychnyi researches sound as sculpture. During the first stages of a production, he experiments with objects and creates the basis for a sculptural sound through their form. Abstract physical sculptures define the travel of sound and the reception of the sound by the viewer. Continuing his research through performances and actions in specific spaces, Svitlychnyi now redefines the possibilities of this process to create sound as a sculptural experience.

**For PAC, Svitlychnyi creates a continually changing sculptural sound portrait of the twenty spaces where the shortlist exhibition takes place. The sound in each room is registered live, transformed by a sound matrix and played back into his exhibition space.**



# Volodymyr Vorotniiov

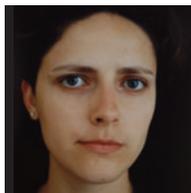
**VOLODYMYR VOROTNIIOV** was born 1979 in Chervonograd, Ukraine. He lives and works in Kyiv. Vorotniiov has shown his work in solo and group exhibitions since 2002. He has cooperated with fashion designer Ksenia Schneider and the Hakoline brand, participated in Fashion Scout Kiev 2013 and is the art director of the international street-art festival Muralissimo in Kyiv.



**PHOTOS FOR THE "WHITE CELEBRATION" SERIES, 2013, Kyiv** (top left and bottom right)  
**TRACES OF SPRAY, V9 Gallery, Warsaw 2011** (top right)  
**KYIV FENCE, 2013, photograph** from the "Spaces: Architecture of Common" project, Yunist factory, Kyiv (bottom left)

Volodymyr Vorotniiov started his artistic practice on the street using graffiti as his medium. His work is focussed on mapping and demarking spaces to emphasize existing aspects in the street and create abstract visual compositions.

In his research Vorotniiov explores what he calls "the language spoken by the street" and with his project for PAC he brings this language inside an institutional context. He creates a composed street situation inside the gallery space using a series of found street objects which are all partially painted white from the ground upwards. With this work he refers to the yearly Ukrainian tradition to paint trees and street borders white to welcome spring season and look forward to the summer.



# Anna Zvyagintseva

**ANNA ZVYAGINTSEVA** was born 1986 in Dnipropetrovsk, Ukraine. She lives and works in Kyiv. Zvyagintseva studied at the National Academy of Fine Arts and Architecture, Kyiv. She was a finalist in the 2010 MUHI Young Ukrainian Artists Prize. She has been a member of the curatorial group Hudsrada since 2010, and in 2011 was co-founder of ISTM (Art Workers' Self-Defense Initiative).



**UNTITLED**, 2012, "Women's Workshop" series, drawings, 21 x 29.7 cm each

With a keen sense for drawing and for use of materials, Anna Zvyagintseva captures traces of daily life, encounters, coincidences or autobiographical facts in her sculptures, drawings and film works. Her young oeuvre takes the form of an intuitive diary preserving moments, ideas and actions, which otherwise would be lost.

For PAC, Zvyagintseva has chosen one of the hundreds of drawings she made of daily household labour such as washing dishes. She has selected a fragment of that drawing and transforms it into the monumental sculpture of a drawing, using iron rods for the pencil lines. Through this transformation, the banal act of washing dishes is abstracted, dealing with the idea of labour itself.



# Melnychuk-Burlaka Group

**IVAN MELNYCHUK AND OLEKSANDR BURLAKA** were both born 1982 in Kyiv, Ukraine, where they currently live and work. They are architects, members of the Grupa predmetiv group, who specialize in documenting and studying urban transformations. Burlaka is also a member of the Hudrada curatorial association and was a researcher for the exhibition project *Trespassing Modernities*, SALT Galata, Istanbul. Both artists are participants in the art programme Bergen Assembly 2013.



**CITY PORN**, 2011, installation, digital print, video (*Favorite Places*, 17:34 min.), Visual Culture Research Centre, Kyiv (top left)

**ISLAND**, 2013, mixed media, dimensions variable, Bergen Assembly, Bergen (bottom left)

**NEOFUNCTIONALISM**, 2013, site-specific installation, dimensions variable, Centre for Contemporary Art Ujazdowski Castle, Warsaw (right)

Ivan Melnychuk and Oleksandr Burlaka's practice is a critical reflection on how the architectural heritage and the urban context in the post-Soviet space are transformed in, and sometimes erased from, our collective memory. Trained as architects they question and study the role, ideology and responsibility of architects today.

**For PAC, Melnychuk and Burlaka present a number of real, unfinished or utopian architectural projects from the urban context of Kyiv. These projects aim to develop the city as a commercial space where architects abandon their responsibility and only function to execute the wish of the client. The complete work functions a manifest for the accountability of the architect towards the city as living environment and heritage.**



# Open Group

**OPEN GROUP** was founded in Lviv in 2012 by five Ukrainian artists: Yuriy Biley (born 1988 in Uzhgorod), Anton Varga (born 1989 in Uzhgorod), Pavlo Kovach (born 1987 in Uzhgorod), Yevgen Samborsky (born 1984 in Ivano-Frankivsk), Stanislav Turina (born 1988 in Makeevka in the Donetsk region). Over the past year, they have participated in several exhibitions including the Lviv Biennale and the Krendents festival in Vinogradiv.



**GALLERY ON ARSENALNA SQUARE,** 2012, "Open Gallery" project, three- and four-metre wood planks, dimensions variable, Kyiv (top left)

**GALLERY WITH A FOREST VIEW,** 2012, "Open Gallery" project, mixed media, 1000 x 2200 cm, Samiylchy (top right)

**GALLERY WITHIN,** 2013, mixed media, 800 x 250 x 170 cm, Popovychi (bottom)

In a process of building temporal, open "galleries" in public places, Open Group creates space, both physical and psychological, to engage artistic discourse and question the gallery as a curated and/or commercial space. Open Group consists of five founding members but continuously invites "anyone" to join the group and contribute to its artistic output.

**For PAC, Open Group will present a special project continuing their practice of an open and continuous discourse, questioning the position and relation between the viewer, the artist and the work.**



# Synchrodogs

**SYNCHRODOGS** (formed in 2008) is an artist group of the two Ukrainian photographers Tania Shcheglova (born 1989 in Ivano-Frankovsk) and Roman Noven (born 1984 in Lutsk). They were winners of Harper's Bazaar's art photography award for Ukraine (2011), the first prize in the Art Rebels x Canon photo contest, Denmark, and the FOAM Construct competition Netherlands (both 2012). They have extensively exhibited in solo and group shows worldwide.



**UNTITLED**, 2013, from the series "Animalism, Naturalism", photographs

Tania Shcheglova and Roman Noven travel around Ukraine, realizing different photographic series that deal with the presence of the human body within undisturbed nature. In their work they represent framed landscapes as abstracted and sublimated places disrupted by the introduction of a self-portrait into the image. These self-portraits are often reduced to a body with a continually transforming skin, strangely absorbed but alienated from its natural background.

For PAC, Synchrodogs have travelled to Iceland, continuing their practice of playful discovering, framing, disrupting and capturing sublime natural environments in their staged photographs.

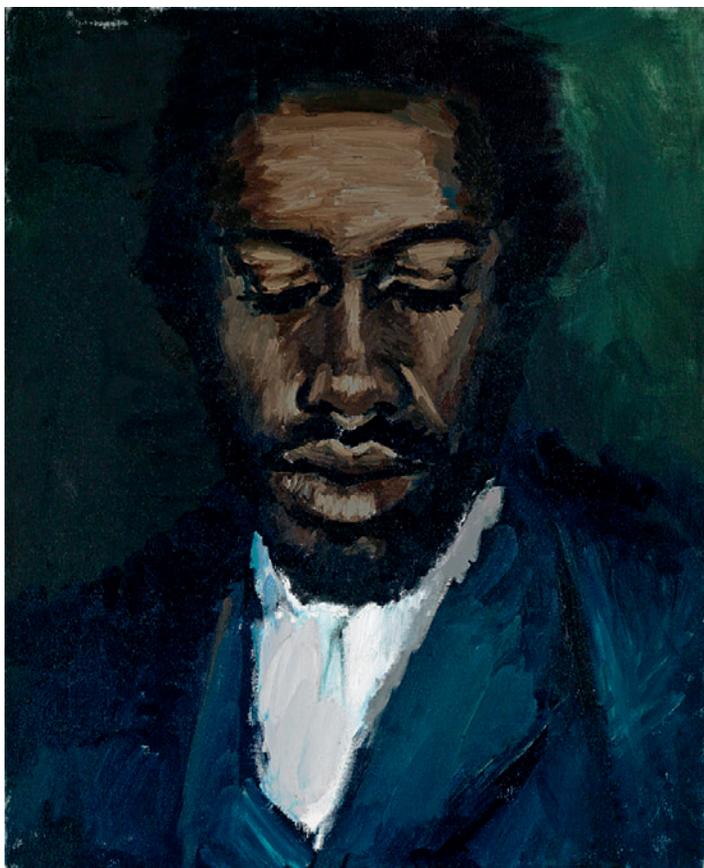
# Lynette Yiadom-Boakye

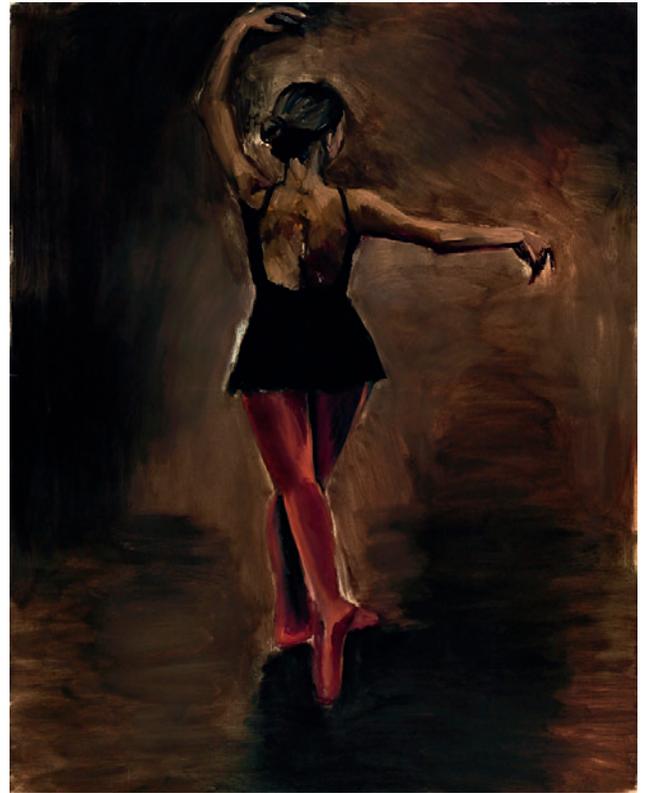
**Lynette Yiadom-Boakye** was awarded the main prize of the Future Generation Art Prize 2012 for her extraordinary paintings and her complex artistic practice, which extends far beyond painting. After showing her works in Kyiv and at the Venice Biennale 2013, she has now been selected for the Turner Prize, which opens in October. PinchukArtCentre is very proud to premiere a new series of Yiadom-Boakye's paintings in her first solo exhibition in Eastern Europe.

"Born in London in 1977 from African Diaspora parents, Yiadom-Boakye bases her painting practice on specific rules of duration and activity. She creates one canvas per day and if not completed by the end of the day, the painting is discarded. Therefore, there is no nocturnal rethinking, no pentimenti possible in her activity. Her works are organized around groups of paintings that generally portray imaginary black characters in abstract landscapes. From the dark atmosphere, striking usages of white paint become present like piercing flashes of light from a striped t-shirt or from the eyes of a character.

**SAPPHIRES UNDER COTTON**, 2013,  
oil on canvas, 55 x 45 cm (left)  
**DIAMONDS**, 2013, oil on canvas,  
130 x 100 cm (right)

Her paintings do not emerge from a photographic imaginary but from the memory of figuration in the history of painting including realism with social consciousness and expressionism. Her works thus do not focus on the





unique artwork but provide a viewing experience based on a different temporality, and on the recognition of recurring motifs, figures and moods. Her work thus hovers between a suspended duration, on the one hand, and an acute sense of the painterly act embedded in the present, on the other interpretation.”

Future Generation Art Prize Jury Statement, 7 December, 2012 (Carolyn Christov-Bakargiev, Agnaldo Farias, Massimiliano Gioni, Carol Yunghua Lu, Hans Ulrich Obrist, Eckhard Schneider, Nancy Spector)

**GODLY GOVERNANCE**, 2013, oil on canvas, 150 x 140 cm (top left)  
**NOBLE AGGRESSIVES**, 2012, oil on canvas, 200 x 160 cm (top right)  
**METAPHYSIC**, 2012, oil on canvas, 200 x 250 cm (bottom)

### 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 come 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 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.*



**A LIFE TO DIE FOR**, 2012, oil on canvas, 200 x 250 cm



**ACCOMPANIED TO THE KINDNESS**, 2012, oil on canvas, 85 x 95 cm

All images courtesy Corvi-Mora, London, and Jack Shainman Gallery, New York. Copyright Lynette Yiadom-Boakye

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 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 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.



# Where There Is a Will, There Is a Way



*Elena Pinchuk Foundation*

At the occasion of the 10th anniversary of the **Elena Pinchuk ANTIAIDS Foundation**, the PinchukArtCentre and ANTIAIDS Foundation collaborate on a *Where There Is a Will, There Is a Way*, a special exhibition project that focuses on HIV/AIDS and contemporary art.

The exhibition at the PinchukArtCentre will include works by Ai Weiwei, Sergiy Bratkov, Ilya Chichkan, Nan Goldin, Félix González-Torres and Damien Hirst. Together with the exhibition, a special outside project will be launched throughout the city of Kyiv with a specially produced new outside projection by Tony Oursler and two billboard projects, one by Barbara Kruger and one by Félix González-Torres.



**Elena Pinchuk ANTIAIDS Foundation** is celebrating its 10th anniversary in 2013. The foundation is renowned both in Ukraine and internationally for its innovative and interactive projects which give voice to the fight against AIDS in Ukraine.

Since the first public television campaign, “Stop AIDS before it stops us” launched in 2003, more than 20 PSAs have been broadcast on leading Ukrainian TV channels with the estimated commercial value exceeding 80 million US dollars. Through these media campaigns, ANTIAIDS succeeded in reaching a maximal coverage of Ukrainian audiences all over the country, resulting in a dramatic attitude change towards AIDS and people living with HIV.

The most memorable awareness projects of the ANTIAIDS Foundation up to date have been the largest concerts in the history of Ukraine, all free of charge for the public, presenting Sir Elton John in Kyiv (2007), Queen and Paul Rodgers in Kharkov (2008) and Sir Elton John with Queen + Adam Lambert on the eve of EURO 2012 in Kyiv.

Félix González-Torres, **UNTITLED (PORTRAIT OF ROSS IN L.A.)**, 1991, multicoloured candies, individually wrapped in cellophane, ideal weight 175 lb., ca. 92 x 92 x 92 cm



**LIFE MUST GO ON** concert of Queen and Paul Rodgers in Kharkiv, 2008 (left)

Ai Weiwei, **SAFE SEX**, 1986, coat with a condom attached on a hanger, 162 x 124 x 11 cm (right)

Damien Hirst, HIV, AIDS, DRUGS COMBINATION, 2006, oil on canvas, 91.4 x 121.9 cm



Through these concerts Ukraine stood up against AIDS and the stigma and discrimination of people with HIV. All concerts gathered hundreds of thousands of people on the streets and millions watched the live broadcasts on Ukrainian TV channels.

Aside from this, the foundation provides assistance to medical entities, hospitals and orphanages where HIV-positive children live. Five mobile clinics that assist HIV-positive children in remote regions of Ukraine operate under the support of the foundation. During charity auctions, Fashion AID shows with Ukrainian designers and fundraising projects, more than 4 million dollars were raised to reconstruct two orphanages, an AIDS hospital and a maternity house, and to launch a mobile hospital project for HIV-positive children.

To bring the best international experience in the fight against AIDS to Ukraine, Elena Pinchuk ANTI-AIDS Foundation works with the Clinton Foundation on universal access for HIV/AIDS treatment, doctors' mentoring, access to testing and substitutions therapy. A joint project of ANTI-AIDS Foundation and the Elton John AIDS Foundation has found families for hundreds HIV-positive orphans, introduced models of diagnosis disclosure, trained thousands of teachers about HIV/AIDS and ways of transmission, helped thousands of families to deal with HIV and provided thousands of street girls with information and material aid.

According to the official data, in 2012 for the first time in the history of the AIDS epidemic in Ukraine, the number of new cases of HIV infection has dropped as a result of massive information campaigns conducted by the foundation and work of local and international partners and the government.

[www.antiaids.org](http://www.antiaids.org)



# Collection 4

PLATFORM

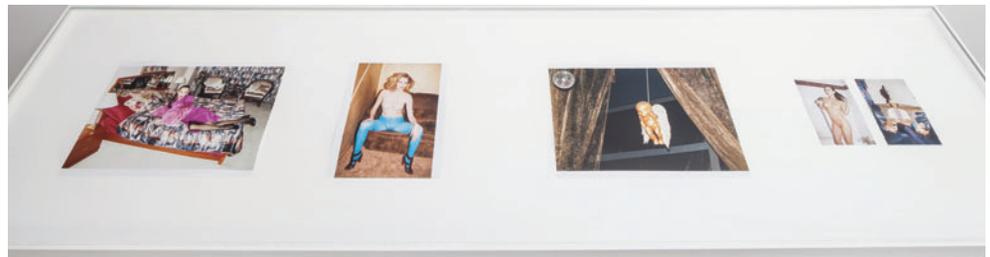
## EMOTION & TECHNOLOGY

**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, Carsten Nicolai, Richard Prince, Marc Quinn, Thomas Ruff, Juergen Teller and Xavier Veilhan.**

### In Focus: Juergen Teller, Kiev, 2007

“On arriving in Kyiv in 2007, London-based photographer Juergen Teller found the Ukrainian capital at its pre-recession best: posh cars, leggy girls and lust for money in the air next to vast social instability, shaggy outskirts and post-Soviet cultural amnesia. Focusing on questions of the objectification of women, he constructed an explosive narrative of documentary shots from Kyiv streets, pseudo-home erotica with first Ukrainian playmate of the year Alena Fisunenko and a trashy fashion shoot with Dutch top model Lara Stone. His heroines, despite being of diverse backgrounds and appearances, were equalized by the post-soviet neoliberal reality. As Ingeborg Harms has written: “The resulting photo not only uncovers the pubescent fantasma of luxury intoxication, but also morphs the glittering shine of Kiev into a quiet, oppressive clearing, where this Miss Ukraine is no more at home than an astronaut in space.” Maria Lanko



Juergen Teller, **KIEV**, 2007, C-prints, dimensions variable, edition 1 of 5 (right)  
**VICTOR PINCHUK**, founder of the Zavtra.UA forum with fellows, May 2013 (right page top)  
 PinchukArtCentre during **CHINA CHINA** exhibition, August 2013, Kyiv (right page bottom)

# The Victor Pinchuk Foundation

**The Victor Pinchuk Foundation** is an international, private and non-partisan philanthropic foundation based in Ukraine. It was established in 2006 by businessman and public figure Victor Pinchuk. Its goal is to empower future generations to become the change-makers of tomorrow. To achieve this, projects are developed and partnerships are built in Ukraine and worldwide.

The Foundation invests in three main directions:

- in people, to boost human capital;
- in society, to promote social responsibility;
- in the world, to foster a more integrated world.

The projects of the Victor Pinchuk Foundation include, among others, the network of neonatal centres Cradles of Hope, the largest private scholarship programme in Ukraine, Zavtra.UA, the WorldWideStudies scholarship programme for Ukrainian students studying abroad, the centre for contemporary art PinchukArtCentre with its biannual prizes Future Generation Art Prize and PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organized each year at the occasion of the Annual Meeting of the World Economic Forum, the international network YES (Yalta European Strategy) to support Ukraine's European integration, and an online



platform for fostering philanthropy, the Philanthropic Marketplace. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics, the Peres Center for Peace, the Tony Blair Faith Foundation and other nongovernmental organizations.

[www.pinchukfund.org](http://www.pinchukfund.org)

# The PinchukArtCentre

**The PinchukArtCentre**, founded in September 2006 in Kyiv by Victor Pinchuk, is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. As one of the projects of the Victor Pinchuk Foundation, it is dedicated to fostering artistic education, creation and appreciation in Ukraine. 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 the 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 *Future Generation Art Prize@Venice 2013* – a Ukrainian Collateral Event of the 55th Venice Biennale.

Find more information at [pinchukartcentre.org](http://pinchukartcentre.org)

# 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 competence and experience. 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, PAC invites the art centre visitors to join a free tour led by specially trained guides. **Tuesday and Thursday at 19:00; Wednesday and Friday at 14:00 and 19:00.**

Special tailor-made tours are organized for pupils and students from Ukrainian schools and universities. Please reserve in advance by mailing [info@pinchukartcentre.org](mailto:info@pinchukartcentre.org) or phoning **+38 (044) 590 08 58**. Tours are available in English, Ukrainian and Russian.

## 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.**

For further information and schedule please check our webpage [http://pinchukartcentre.org/ua/events\\_and\\_calendar](http://pinchukartcentre.org/ua/events_and_calendar).

## PAC Family Sundays

**Weekly on Sundays at 14:00**, PAC welcomes families to join artist-led workshops in the video lounge on the sixth 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.

Please notice that groups have strict age limitations, **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@pinchukartcentre.org](mailto:info@pinchukartcentre.org).

## 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](mailto:info@pinchukartcentre.org).

## PAC Saturday Event

**On Saturdays** PAC invites you to take part in an open dialogue with the shortlisted artists giving introductions to their projects and artistic approach.

For the schedule of events please check our webpage [http://pinchukartcentre.org/ua/events\\_and\\_calendar](http://pinchukartcentre.org/ua/events_and_calendar).

## PAC Marathon

For the exhibition PAC holds a special event featuring all artists that have taken part in all editions of the PinchukArtCentre Prize since its establishment in 2009. Within the night-long Marathon, artists are invited to contribute a time-limited performative action, reflecting their individual practices as well as responding to the format of the project. The event is curated by the Curatorial Platform.





### **PAC Literature Readings**

PAC continues its collaboration and co-production with the contemporary literature scene in literature readings that present texts selected or specially written for the occasion, related to the projects and artists on display.

### **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 actual questions in 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 the 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 providing 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 aimed to research the art centre as an alternative learning environment, stimulate creative and critical responses, offering cross-curricular connections and specific subject focus. The



sessions with artists and art educators are aimed to inspire change in what we see and how we learn, creating a meaningful experience in a gallery environment and establish 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](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, the students get an opportunity to extend their understanding of the art institution and the responsibilities and obligations within it, to analyze case studies and discuss aspects they need for research and for further development in their professional life.

## PAC Meets Academies

Within the present exhibition PAC continues to develop its dialogue with art students and holds meetings between students-practitioners from the art academies of Lviv and Kharkiv and PAC Curators. In this format artists under training get an opportunity to make an artistic statement while the curators get a chance to meet the youngest generation.

## PAC Info Centre

The Info Centre provides information about exhibitions, artists and the programme, offering visitors artist interviews, monographs, press



publications, images of the works, interactive exhibition layouts and short films about the shows featuring the artists. It is situated on the second floor and equipped with eight computers and a video screen open to all visitors.

## 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.

Poetry reading "The 300 Chinese Men" as part of the PAC exhibition **CHINA CHINA** (left page top)  
 Children attending a **PAC FAMILY SUNDAY** art class (left page bottom)  
 Participants of the artists' investigations during the first part of the **RUTARUNA PROJECT** (top and middle)  
 Children at a **PAC WALKING-TALKING** tour through the **CHINA CHINA** exhibition (bottom)

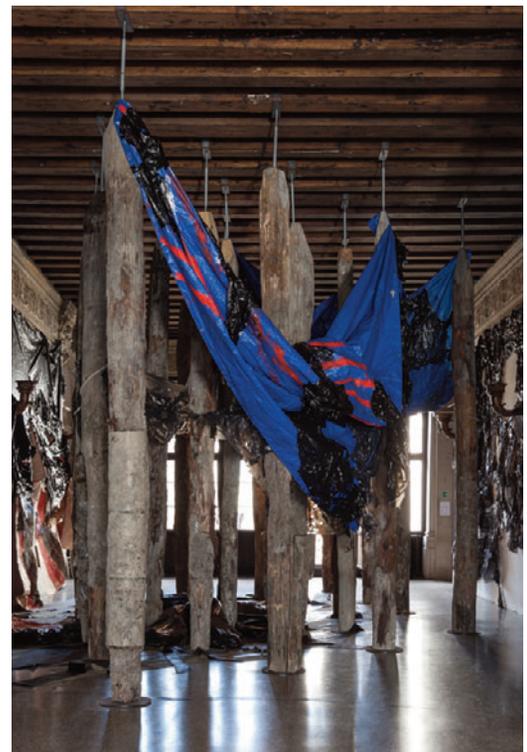
# Review China China



**“It is hardly surprising that such an impressive introduction to the Chinese art scene is not being displayed in Beijing. That it is to be found in Kiev, however, is perhaps equally unexpected. Eleven Chinese artists have provided installations for the exhibit at the PinchukArtCentre, with more than half of them presenting brand new works. Taken together, they are a striking journey through the cutting edge of contemporary Chinese art, proving it has a depth well beyond the well-known works of Ai Weiwei.”** Shaun Walker, *The Independent*



# Review FGAP@Venice



**“At a biennale, one often must go everywhere to find one good object. But here, the curator has grouped together really exciting works from different countries. This is a very diverse and important show.”** Rachel Campbell-Johnston quoted by Oksana Mamchenkova, *Korrespondent*

**“If I had to pick just one thing to see in Venice this year, it would be this show.”** Sarah Hyde, *Here and Elsewhere*

