



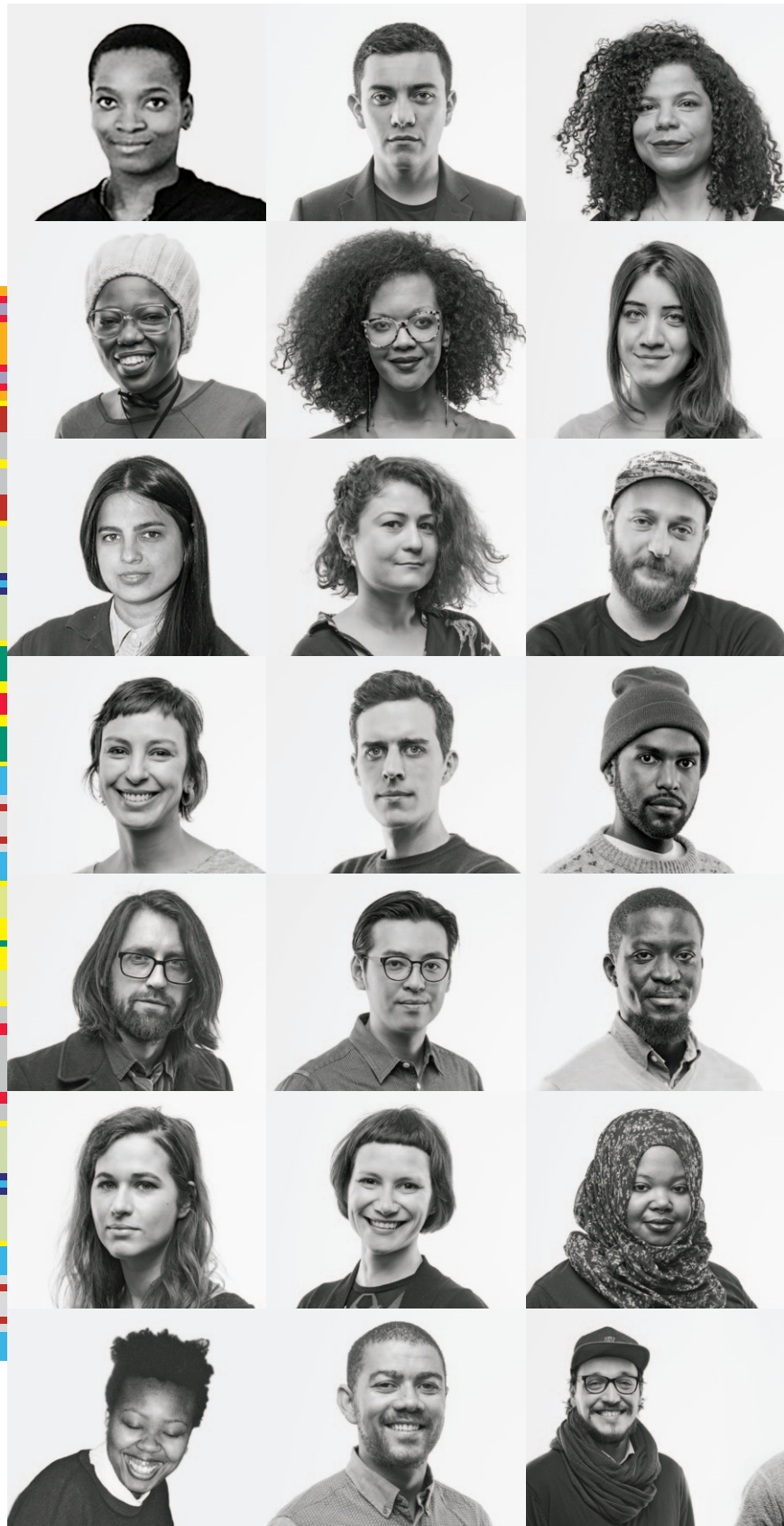
la Biennale di Venezia

57. Esposizione
Internazionale
d'Arte

Eventi Collaterali

Future Generation Art Prize @VENICE 2017

PinchukArtCentre
pinchukartcentre.org



Njideka Akunyili Crosby

Iván Argote

Firelei Báez

Dineo Seshee Bopape

Phoebe Boswell

Vivian Caccuri

Sol Calero

Asli Çavuşoğlu

Vajiko Chachkhiani

Carla Chaim

Christian Falsnaes

EJ Hill

Andy Holden

Li Ran

Ibrahim Mahama

Rebecca Moss

Sasha Pirogova

Kameelah Janan Rasheed

Martine Syms

Kemang Wa Lehulere

Open Group

Foreword

Unleash the power of contemporary art as a force for change! This is why we created the Future Generation Art Prize in 2009.

The young will build a new world. We must empower them to build it as open and free as possible, go new ways and not be held back by the old. Empowering and emboldening the young to build the future has been at the core of the work of our foundation since its inception over ten years ago. Contemporary art, one of the most revolutionary forces in the world to change people's thinking, is an extremely powerful instrument for this.

This is true all over the world, and very much true in my country, Ukraine, a country that has incredible possibilities and potential, and a country that needed, and needs, transformation, opening up, building the future. This is why we created a global prize for the best young artists worldwide – based in Kyiv. The *Future Generation Art Prize 2017* allows 21 wild and free artists to let their minds loose on the world. It gives them a platform and resources and inspiration to implement their dreams.

This, we hope, creates a continuous source of positive energy and insights from those who feel the world today and tomorrow.

Showing their works at the PinchukArtCentre in Kyiv, we hope to have given those young Ukrainians who fight every day to change our country a great input. This spring alone, over 70,000 young Ukrainians visited in under two months. We also are proud to again have put Kyiv on the international map as a hub of contemporary art. This is part of our long-term strategy to connect Ukraine to the world – as a fascinating, vibrant, strong European country.

Today there is a danger that Ukraine drops off the radar and is treated as a minor problem and object of negotiation amongst others. This must not happen. Now we are very proud to give some of the best young artists from all over the world international exposure here in Venice, in an extraordinary exhibition hosted by a Ukrainian institution.

I hope you will feel the energy, and I hope this exhibition will give our artists additional fuel to continue on their trajectory for their work all over the globe. I welcome you here, and hopefully soon at the PinchukArtCentre in Ukraine's capital Kyiv: to harness the power of contemporary art to challenge the status quo, push forward and build the future.

See you soon,

VICTOR PINCHUK

Victor Pinchuk, Founder of the Future Generation Art Prize



Future Generation Art Prize@Venice 2017



The **PinchukArtCentre** and the **Victor Pinchuk Foundation** present *Future Generation Art Prize@Venice 2017*, an exhibition featuring the fourth edition of the first global art prize with 21 artists from 16 different countries. Twenty-one independent positions, including those of the winners Dineo Seshee Bopape (Main Prize) and Phoebe Boswell (Special Prize), offer a rich scope of artistic statements, mapping and discovering groundbreaking tendencies of a new generation of artists.

The **Future Generation Art Prize** is a worldwide contemporary art prize, created to discover, recognize and give long-

term support to a future generation of artists. It is an important contribution to the open participation of younger artists in the dynamic cultural development of societies in global transition. The prize emphasizes artistic quality, sustained fostering of emerging talent, broad worldwide artistic and cultural exposure and in particular the commitment of outstanding patron artists: Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami. Through a democratic application procedure via Internet, the biannual prize invites all artists worldwide up to the age of 35, without any restrictions concerning gender, nationality, race or artistic medium. The shortlisted artists are chosen by a distinguished selection committee.

The **Prize** is a major input of the Victor Pinchuk Foundation to a young generation of artists for their development and new production of works. The Main Prize of US\$ 100,000 (US\$ 60,000 cash, US\$ 40,000 investment in new production) is awarded by an international jury. Up to US\$ 20,000 can be divided for up to five Special Prizes. These prizes are not bound to a financial reward but rather serve above all to support further development of artists in form of residencies in different art contexts.

A **distinguished Board** oversees the Future Generation Art Prize, with Victor Pinchuk as chairman, the four mentor artists, the collectors Eli Broad, Dakis Joannou, Sir Elton John, Miuccia Prada and the museum directors Richard Armstrong (Solomon R. Guggenheim Foundation and Museum), Glenn D. Lowry (The Museum of Modern Art) and Alfred Pacquement (Former director of the Musée Nationale d'Art Moderne, Centre Georges Pompidou).

The **Future Generation Art Prize** is widely acknowledged as a springboard for emerging talent. Lynette Yiadom Boakye won the Prize in 2012, before going on to be shortlisted for the Turner Prize and having a highly successful solo show at the Serpentine Gallery in London. The winner of the first edition of the Prize, Cinthia Marcelle, will represent Brazil at the 57th International Art Exhibition of La Biennale di Venezia. Carlos Motta, winner of the Prize in 2014, has been the subject of solo exhibitions at MoMA P.S.1 and the New Museum of Contemporary Art in New York and The Tanks, Tate Modern, in London. The other

Dineo Seshee Bopape, winner of the Main Prize (on video screen)

Björn Geldhof, Victor Pinchuk, Phoebe Boswell and Nicholas Baume

recipient of the Main Prize in 2014, Nástio Mosquito, had solo shows in the Museum of Modern Art and The Tanks, Tate Modern; his works were also presented at the 29th São Paulo Biennial as well as the 52nd and 56th Venice Biennales.

After the launch in 2009 in New York, after four editions of the Future Generation Art Prize and previous successful exhibitions at the PinchukArtCentre and in Venice, we are glad to present this challenging new generation in the context of the 57th International Art Exhibition of La Biennale di Venezia, *VIVA ARTE VIVA*, dedicated to an open dialogue between artists, and between artists and the public. *Future Generation Art Prize@Venice 2017* engages with the complexities of the contemporary world and investigates the possibilities of art within it. Balancing between the personal and collective, the imaginary and real, the familiar and uncanny, the show proposes a captivating journey through parallel realities where idiosyncratic experiences and global phenomena intersect. The beautiful Palazzo Contarini Polignac with its deep historical and cultural roots is an idyllic space for a complex and dynamic view on a new generation of artists, which represents the permanent changes of the cultural context in a globalized world.



The Founder, Jury, Curators and Nominees for the Future Generation Art Prize 2017 during the award ceremony in Kyiv, 16 March 2017

Phoebe Boswell, winner of the Special Prize



Future Generation Art Prize 2017

BOARD

Victor Pinchuk. Chairman

Richard Armstrong. Director, Solomon R. Guggenheim Foundation and Museum, New York, USA

Eli Broad. Founder, The Broad Foundations, USA

Andreas Gursky. Patron Artist, Germany

Damien Hirst. Patron Artist, UK

Dakis Joannou. Founder, DESTE Foundation for Contemporary Art, Greece

Sir Elton John. Founder, Elton John AIDS Foundation and Sir Elton John Photography Collection, UK

Jeff Koons. Patron Artist, USA

Glenn D. Lowry. Director of the Museum of Modern Art, New York, USA

Takashi Murakami. Patron Artist, Japan

Alfred Pacquement. Former director of the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France

Miuccia Prada. Founder, Fondazione Prada, Italy

INTERNATIONAL JURY

An International Jury judged the works by 21 shortlisted artists to award one Main Prize and up to five Special Prizes.

Nicholas Baume. Director and Chief Curator, Public Art Fund, New York

Iwona Blazwick. Director, Whitechapel Art Gallery, London

Björn Geldhof. Artistic Director, Pinchuk-ArtCentre, Kyiv, and YARAT, Baku

Mami Kataoka. Chief Curator, Mori Art Museum, Tokyo, and Curator, 21st Biennale of Sydney 2018

Koyo Kouoh. Founding Artistic Director, Raw Material Company, Dakar

Jochen Volz. Curator of the 32nd São Paulo Biennial and General Director of Pinacoteca, São Paulo

Jérôme Sans. Co-Founder, Palais de Tokyo, Paris, and Artistic Director, Perfect Crossovers, Paris-Beijing

SELECTION COMMITTEE

The Selection Committee reviewed and selected out of all applications 20 shortlisted artists for the exhibition.

Elise Atangana. Independent curator and producer, Paris

Daniela Castro. Independent curator and writer based in São Paulo (Chairwoman of the selection committee)

Björn Geldhof. Artistic Director, Pinchuk-ArtCentre, Kyiv, and YARAT, Baku

Shabbir Hussain Mustafa. Senior Curator, National Gallery Singapore

Diana Nawi. Associate Curator, Pérez Art Museum Miami

Anna Smolak. Curator, Future Generation Art Prize 2017

Gaia Tedone. Independent curator, PhD Candidate, Centre for the Study of the Networked Image, London South Bank University, London



International Jury of the Future Generation Art Prize 2017

THE MAIN PRIZE WINNER OF THE FUTURE GENERATION ART PRIZE 2017

Dineo Seshee Bopape

| Born 1981 | South Africa

Dineo Seshee Bopape's massive sculptures intervene in the space while they expand it. They are made of soil extracted locally, as well as hay and a palette of natural materials such as crystals, ash, healing herbs and clay objects. Bopape's work is a both intimate and spiritual investigation into the sphere of femininity and the self; it is visual on what the politics of *locus* stand for: sovereignty and possession, absence and recuperation that manifest themselves through blocks of fragmented and perforated soil, whilst the esoteric layer – subtle gestures of healing – offers an echo of the emotional: attachment and longing, love and grief, forgetfulness and remembrance.

Jury statement: “Some unexpected vegetation has been sprouting through the course of this show, a testament to the remarkable fertility of the rich black Ukrainian soil that has been arranged into a landscape and a platform for the raw and the cooked. This soft black plateau is a stage for the hand – digging in labour, open in a gesture of giving or clenched as a fist of protest – transformed from clay into a ceramic hand-cast.

Exploring this ‘land art’ installed at the top of this gallery, we discover minerals, crystals and ash extracted from the earth or arranged in ritualistic forms. We see voids lined with gold leaf. Each material or object is a metaphor for the land and for landlessness, for wealth and impoverishment, for new life and for mourning. Fronds of burnt herbs and crystals act as agents of healing and purification; and we are immersed in the sonic environment of the sea. For her formally inventive and politically symbolic sculpture, the 2017 Future Generation Art Prize is awarded to Dineo Seshee Bopape.”

Dineo Seshee Bopape, *mabu/mubu/ mmu*, 2017, soil, ceramics, herbs, crystals, coal, ash, sound. Installation view, PinchukArtCentre



(I am) using all those NOTHINGS

Nina Simone – who inspired your recent exhibition at Palais de Tokyo – during her performance at Montreux in 1976 commented on the song “Feelings”, which she performed at the time: “What a shame we have to write a song like that... I do not believe the conditions that produced a situation that demanded a song like that!” What are the conditions that demand us to produce art today?

Oh, so many... Recently I met someone who told me that next to her house (in one of the townships born of apartheid segregation policy) fragmented bodies of women were discovered. They had been kidnapped by a taxi driver, raped and killed. The government called for protest and anti-violence public marches instead of taking direct action against the perpetrator(s). I am thinking about all the victims of that situation – primarily the raped women, their families, the people who live in that area... (and who/whatever else)... I can’t understand why it would have happened... what conditions would allow for such an event to take place. How did one... the/a taxi driver... become a perpetrator of rape and murder? – what does it mean? The women were kidnapped from the city centre... The city of Johannesburg was founded after gold had been discovered in the area, which was followed by a gold rush... There are tunnels, holes and vacuums beneath the city – one wonders about those too... about the story of white supremacist hetero patriarchy monopoly capital... the intersection of physical things and experiences – and the metaphysical... what does it mean in the spirit too? (to each material and immaterial “body”).

We have not been taught those violent stories, they are marginalized and don’t become part of the official narratives. In your bio, you mention that you were born when “the Brixton riots took place; two people were injured when a bomb exploded in Durban shopping centre; Bobby Sands dies.” Why is it important for you to make a connection with this chain of events?

It’s something to do with simultaneity – co-occurrence. There are several events that don’t seem related – that occupy parallel time frames, like the launch of the Boeing 737 and the birth of a child. They multiply “conditions” or similarly a perspective of a history of a time and stories of people(s)... in a way also trying to imagine how those events affect an era/a generation/an individual/collective life stories. The stories of the events activate something... They are like a song, when a singer dies and the song circulates, people hear it on the radio and say: “I love this song!” And the song sends every listener to their own individual memories of it – but also to somewhere closer to something collective too...

And so you play the songs to the soil and apply healing practices to it. Why do you go back to primordial gestures towards your environment and your art: the esoteric, the healing, the meditation – once the work is formed?

This is something that I need myself – healing and continuous awareness of one’s connection with everything else... I treat the soil like a body... material and spirit... and a mirror/receptacle of sorts... Like the clumps of clay – they are a way to mark self-presence through the/a simple gesture. The soil is just dust, nothing. I am using all those “nothings” that are at the same time so easily available. And when you travel a lot, you pay attention to things that are present everywhere, like the herbs that heal and rejuvenate the spirit, crystals, ash. And perhaps the move towards the primordial gestures was also as a result of years of video editing... somehow a move away from the abstraction of video montage... towards a most basic thing...

Like the soil for which, however, there is no single word to describe it. You use mamu, mubu, mmu – the words in South African languages. What does “soil” mean to you?

It is like the word “mother” – everyone has a relationship with it: *mma, mme, mama*... mom, mum, mother. Perhaps there is a reference to a home, the host, the container, life cycle.

Dineo Seshee Bopape, *mabu/mubu/ mmu*, 2017 (details)



And it is also what home means. In the context of the African continent, it perhaps also reminds us of the borders created by the Berlin conference, borders that people have collectively believed in and then, after all, it is about territory...

Simon Njami wrote that “belonging to a territory and attempting to define contours should never cause us to lose sight of the fact that each territory is first a metaphor”. Both the maternal aspect of the soil as well as its political connotations are compounded with emotions.

Yes, there are elements in my work I see as political, emotional but also spiritual. I don’t remember if I told you the story about my mother. Her name is Matlakala. It means leaves. My grandmother kept having the children and several were dying – like leaves off a tree.

And you see, the name Matlakala has both negative and positive vibrations. It can be considered as dirt, almost nothing (in its negative connotation) and yet, there is also what it refers to – leaves. As a consequence of the South African land act from 1913 my grandmother moved to an area which was designated to the African people. The land there was less fertile and more arid than the land allocated to whites by the governing powers. This is where my mother grew up. And so you can see how the politics left a mark on her (my grandmother’s) life, her body... physically and metaphorically.

There are more stories like this... There was an apartheid engineer who tried to poison maize, which is a staple crop in the area, to make people infertile, in a way also through the soil. I often wonder about the co-occurrence of these events – and their meta implications...

You reproduce, redo your soil sculptures in different geographies and contexts, with different forms and titles. Do you draft continuities between them or are they autonomous entities?

A friend of mine, after I made the piece for a São Paulo Biennale, called it “when spirituality was a baby”, so I’ve been thinking about them all as falling under that title collectively – their family name is that... they feel like a work in progress... and are each part of an “unearthing” of a song... The title of each individual one is a sub-story/paragraph/footnote to the whole... ongoing...

It feels in fact as a self-directed practice, a form of therapy, perhaps?

Therapy, but also in one sense a prayer, a meditation, a form of activation.

What do you expect the viewer will encounter?

I would like to tickle something inside that I don’t have a word for. Depending where (space is the place) the viewer is, this would plant a seed of something – a memory, a tomorrow also, (a) timeless... perhaps there is still something outside/beyond the languages we currently have to describe a kind of metaphysical encounter.

Venice – Johannesburg – Kyiv – Polokwane
March 2017



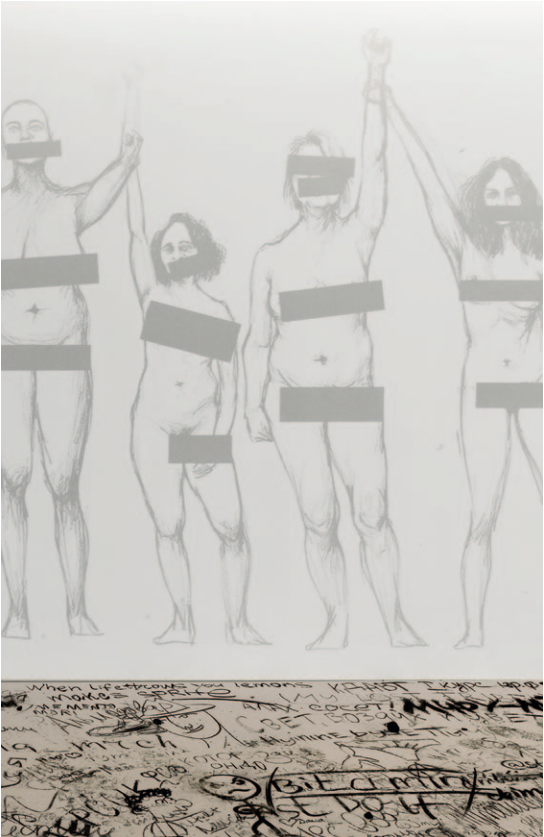
SPECIAL PRIZE WINNER OF THE FUTURE GENERATION ART PRIZE 2017

Phoebe Boswell

| Born 1982 | Kenya

Phoebe Boswell’s multi-sensory installation merges traditional draughtswomanship with digital technology, sound and interactivity. Evoking global examples such as the elderly Acholi women in Uganda who used their naked bodies as a weapon with which to resist land annexation, the women in Boswell’s piece stand in various emotional states of protest. The title *Mutumia*, which means “woman” in Kikuyu (the artist’s mother tongue) and can be translated more directly as “the one whose lips are sealed”, explores the capacity of language to reinforce societal perceptions of the female body, while the interactive features of the work entrust the viewer with the responsibility of enabling multiple voices of women of different backgrounds, nationalities and generations – a choir of voices – to be heard.

Jury statement: “In this exhibition we encounter a corridor of virtuoso life drawings, female figures, animated on an epic scale. These naked yet heroic protagonists have stories to tell and they are activated by our presence – we are also invited to contribute our own thoughts and statements. In recognition of the immersive and emotionally charged power of the installation titled *Mutumia*, a Special Prize is awarded to Phoebe Boswell.”



Phoebe Boswell, *Mutumia*, 2016, hand-drawn animation, looped projection, pressure sensors, Arduino, Mac Mini, interactive code, voice recordings, carpet, paint, charcoal, chalk, 29:55 min. Interactive installation originally commissioned by the Centre d’Art Contemporain Genève. Installation view, PinchukArtCentre, 2017



Njideka Akunyili Crosby

Born 1983 | Nigeria

In her large-scale drawings and collages Njideka Akunyili Crosby re-imagines and transforms her Nigerian experience through that of her adopted country – the USA. Interested in moments at which two cultures collide, she combines a range of motifs from family albums, popular magazines, commemorative portrait fabrics and architectural and natural environments in order to narrate the concept of the dual home of those living in diaspora. Formally borrowing from a variety of traditions, intimate in their spirit, the works reference colonial history and its impact on the recognition of the self.

Njideka Akunyili Crosby, *Cassava Garden*, 2015, acrylic, transfers, coloured pencils, charcoal, commemorative fabric on paper, 182.9 x 152.4 cm | BOTTOM: Iván Argote, *Ideologically Yours: On What We Feel, How We Feel It, and... the World*, 2014–2017, installation, mixed media. Installation view, PinchukArtCentre

Iván Argote

| Born 1985 | Colombia

Iván Argote deals with the way that man relates to the myriad changes that take place daily in the historical, economic, political and moral realms. His aim is to question the role of subjectivity in the revision of these concepts. Argote involves the body and its emotional states in the construction of his thinking, and he develops methods to generate reflexion about the way we construct certainty in politics and history. In his performances and interventions in the public space, which are sometimes extended in format to films and installations, the artist explores the city as a space of transformation.



Firelei Báez

| Born 1980 | Dominican Republic

Firelei Báez reimagines oft-overlooked violent or oppressed Caribbean histories, reframing and reclaiming them for a contemporary understanding. Fusing aspects of anthropology, science fiction, black female subjectivity and women’s work, her art explores the fantasies involved in self-made identities within diasporic societies. Utilizing cultural ambiguities, Báez investigates psychological and even metaphysical defenses against cultural invasions. For this exhibition Báez focuses on large-scale paintings of the mythic “trickster” figure known as La Ciguapa, one of the few beings in the pantheon of Hispaniola that is powerful, autonomous and female.



Firelei Báez, *Trust Memory over History (Seeking counsel with the Rada Loa)*, 2017, gouache, ink, gold foil, Chine-collé on 140 deaccessioned book pages. Installation view, PinchukArtCentre

Sol Calero

| Born 1982 | Venezuela

Drawing on the Western aesthetical preoccupation with the exoticization of cultures, Sol Calero creates playful installations and environments where questions of value, quality and authority are raised. In a volatile situation of conflicts and contradictions, her work *Casa de Cambio* favours a place for nostalgia, where the decorative, distracting and humorous become vital elements of daily activities, and where artistic stance and statement manifest themselves through collaboration and exchange.



Vivian Caccuri, *Oratório (Tidal Wave)*, 2017, subwoofers, tallow candles, microphone stands, sound amplifiers, iPod, mono audio. Installation view, PinchukArtCentre | BOTTOM: Sol Calero, *Casa de Cambio*, 2016, counter, paintings, office chairs, plants, vitrine, TVs, bill edition, jewellery, posters. Installation view, PinchukArtCentre, 2017. Courtesy of the artist and Laura Bartlett Gallery, London

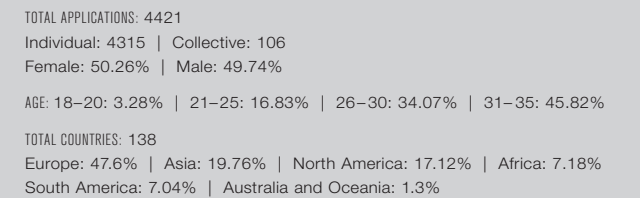
Vivian Caccuri

Born 1986 | Brazil

Vivian Caccuri’s *Oratório (Tidal Wave)* is a sound-based work using subwoofers and lit candles, their flames set in motion by deep rhythms. The ambiance is rooted in the Ambrosian hymn “Aeterne rerum conditor”, one of the first examples of chanting in Western history, practiced by Christian monks. Exploring architectural and musical forms in religion, the artist expands connections and meanings to consider the cultural interrelations between the use of bass with ritual and cult. As religious Christian music has historically distanced itself from percussion, drums and deep pulses in order to privilege the voice, wind instruments and strings, Caccuri’s musical interpretation seeks sonic forms in which the bass still performs as a vehicle for the mind through body and skin.



★ Partner Platforms, more information on page 25





Asli Çavușoğlu, *Future Tense*, 2017, newspaper, edition of 10,000, 16 pages. Installation view, PinchukArtCentre (right)

Asli Çavușoğlu

| Born 1982 | Turkey

Asli Çavușoğlu's *Future Tense* newspaper is a research-based work consisting of prophecies of fortune-tellers from Turkey, commissioned by the artist for 2017 and onwards. It reflects upon a variety of topics, including the global economy, politics and art. In an era of increased censorship and control imposed by the current Turkish government, the work discusses the ambiguous position of clairvoyants in contemporary Turkish society. It brings together opinions of different political positions and ethnic backgrounds, mixing propaganda, facts and fortune-telling in order to question social modes of receiving mass media information.



Carla Chaim, *Forced Fold* (foreground), 2017, graphite. Installation view, PinchukArtCentre

Carla Chaim

| Born 1983 | Brazil

Both in her works on paper as well as in her photographs and actions recorded on video, Carla Chaim seeks to go beyond the bounds of the traditional conception of drawing. More than a support for the development of an idea, or an initial sketch of a work to be created, drawing in her work appears essentially as a vestige of a body's action on a given material, a trace of its presence or the remnant of a gesture. Chaim works with the notion of control in her pieces, both through pre-established rules and in her physical movements. In making a drawing she is also thinking about a drawing as a space of conceptual discussion, exploring its physical and social limits.

Vajiko Chachkhiani

| Born 1985 | Georgia

Vajiko Chachkhiani's *Winter Which Was Not There* explores the relationship between the historical and the personal and its impact on the psychological formation of an individual. Set in sombre Georgian scenery, the film unfolds around a monumental statue resembling an archetypal historical figure (a poet or a politician), which in fact has similarities to its main character, a man with a dog. The statue is hoisted out of the sea and dragged behind a car through rural and urban landscapes, crumbling until it vanishes completely. There are subtle references to such cinematic genres as the road movie, as well as vague connections between the protagonist and the situations flashing past the car window along the way. On the one hand uncanny and surreal, on the other profoundly familiar, the film implies a process of liberation from the viewer's own history and historical circumstances while emphasizing the inner entanglement of the individual.



Vajiko Chachkhiani, *Winter Which Was Not There*, 2017, video, 9 min

Christian Falsnaes

| Born 1980 | Denmark

Christian Falsnaes’ video installation and immersive performative environment centres group situations around rituals of submission and construction of power and authority. The interaction with individuals is focused on exposure, expression of the self and staged behaviour. This takes place within a precisely defined set of conditions: the organization of space, with language facilitating the action and an ongoing production of images where the artwork shapes and articulates itself. Playing with today’s general zest for visibility, attention and amusement, the artist creates a highly manipulative situation, a “show” within a show, inside which the questions of obedience and resistance are redirected towards the art system, revealing the unfolding social responses and types of behaviour.

Christian Falsnaes, *Feed*, 2017, performance, mirrors, curtain, lighting, live stream on HD screen, camera person, instructor, visitors. Realization at PinchukArtCentre

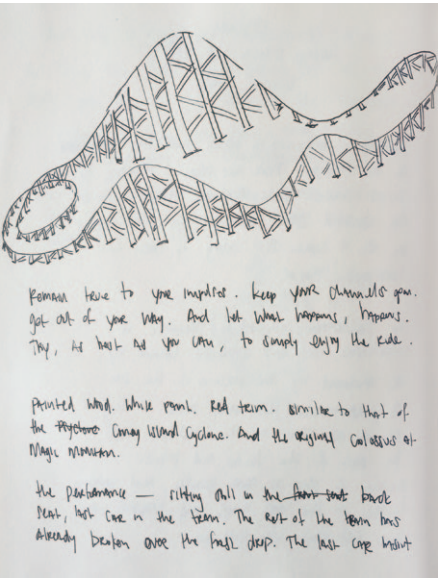


Andy Holden, *Laws of Motion in a Cartoon Landscape*, 2011–2016, digital animation and collage, 2-channel film, 60 min. Installation view, PinchukArtCentre, 2017

Andy Holden

| Born 1982 | United Kingdom

Andy Holden’s *Laws of Motion in a Cartoon Landscape* is a one-hour animated film, developed from an ongoing performative lecture, which explores the laws of physics and logic as they appear in cartoons. The artist probes the mechanics of cartoons from the 1920s to the 1950s as a possible premonition of today’s societies. He analyzes the physical world and how it is affected by the mental sphere. The work combines clips from cartoons of the Golden Era with found footage from YouTube and scientific research platforms, fusing the language of conspiracy and critical theories, historical facts and speculation. Divided into two screens, the work places the artist inside the cartoon as an animated version of himself, questioning his position in a world where anything seems to be possible yet certain laws still apply. For this presentation the film will be expanded to include new works which enforce Holden’s proposition that the world is now best understood as a cartoon.



EJ Hill, *Pillar*, 2017, installation sketch

EJ Hill

| Born 1985 | USA

EJ Hill practices endurance-based performance and incorporates painting, sculpture and writing to examine the many ways in which physical and ideological bodies may transcend their afflictions. His installations are simultaneously massive and fragile, abstruse and poetic. Inspired by predecessors of roller-coasters known in seventeenth-century Russia as “Russian Mountains” (and in modern times referred to as “American Mountains”), the work is an elaborate outcome of the artist’s research into complicated levels of physical and emotional states, including alienation, emancipation and exhaustion, and it evokes the seemingly uncomplicated relationship between control and surrender, absence and presence.

EJ Hill, *An Arrangement of Perpetuities*, 2017, wood, ice, soil, plants, inflatable vinyl pools, LEDs. Installation views, PinchukArtCentre



Li Ran

| Born 1986 | China

Li Ran’s *Retransformation of the Supporting Roles* is a staged confrontation of found footage from Chinese movies from the 1950s to the 1970s and scenes commissioned by the artist, featuring actors from the Uyghur, Kazakh and Muslim minorities who have been assigned to play multiple roles in stereotypical scenarios from various political eras. The video responds to a period of Chinese political enclosure and tense military international relations during which actors of more “western” appearance were hired to play the supporting roles of antagonists to fit the image of a foreign enemy in contrast with the national heroes – a propaganda mechanism which is still relevant today. In a broader sense the “supporting roles” refer to the condition of the art world today with themes of the Other, the centre versus the periphery, and the participant versus the observer, whereby every actor in the art world feels driven to become the “protagonist”.

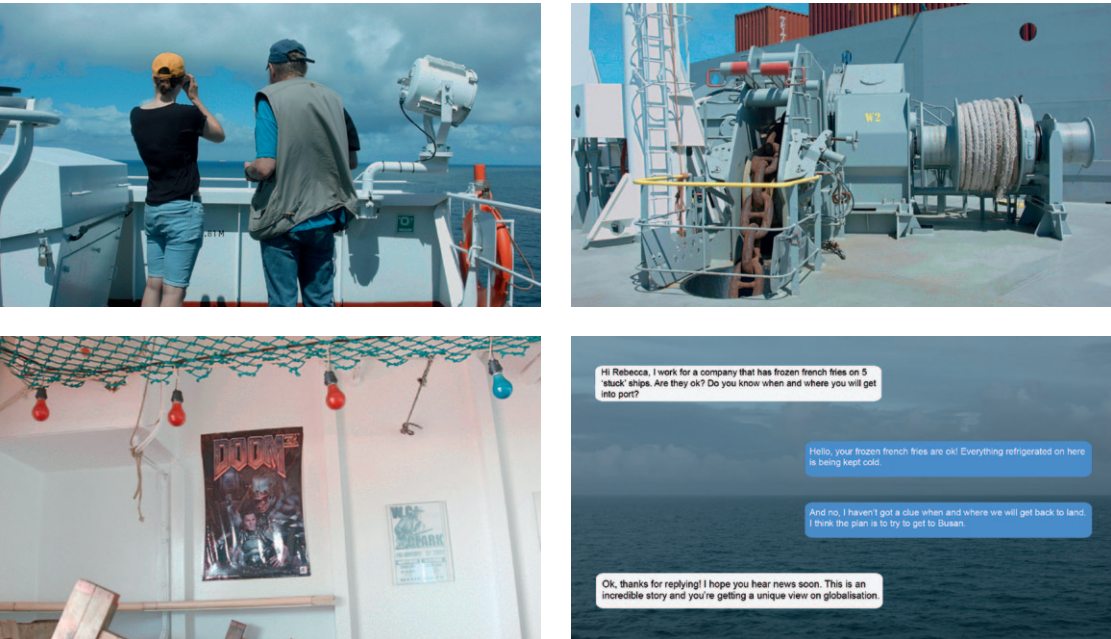


Li Ran, *Retransformation of the Supporting Roles*, 2017, 2-channel synchronized video, 12 min

Rebecca Moss

| Born 1991 | UK

Rebecca Moss is interested in moments of disruption, chaos and failure. Her format of choice is the short video, using the language of slapstick and the absurd. She stages straightforwardly amusing episodes depicting herself and/or ordinary mass-produced objects against a backdrop of nature to examine the position of the female body in these situations, and how a fallible, exposed subject could suggest resistance against powerful systems. Seemingly haphazard and unprocessed – but in fact deliberately executed – her gestures subversively set the ridiculous and banal against the monumental and sublime.



Rebecca Moss, *International Waters*, 2017, single-channel video, 22 min

Ibrahim Mahama

| Born 1987 | Ghana

Ibrahim Mahama’s *Non Orientable Nkansa II. 1901–2030* is a research project, conceptually spanning a remote past with the imminent future. Mahama investigates the notions of labour, collaboration and collective authorship through monumental installations and photographs. Hundreds of shoeshiners’ boxes are partly collected and partly constructed objects of labour and exploitation that belong to the mundane urban landscape of Accra and other places in Ghana. Made of a variety of materials found at decaying industrial sites such as the railway and factories, they embody personal stories and individual struggles as well as traces of the colonial legacy. As such they are a metaphor for looking at the current crisis both historically and globally, but also at the marginal spaces that negotiate their own significance within the larger context.

Ibrahim Mahama, *Non Orientable Nkansa II. 1901–2030*, 2016, exchanged shoemaker boxes, construction boards, old train parts, mixed media. Installation view, PinchukArtCentre, 2017



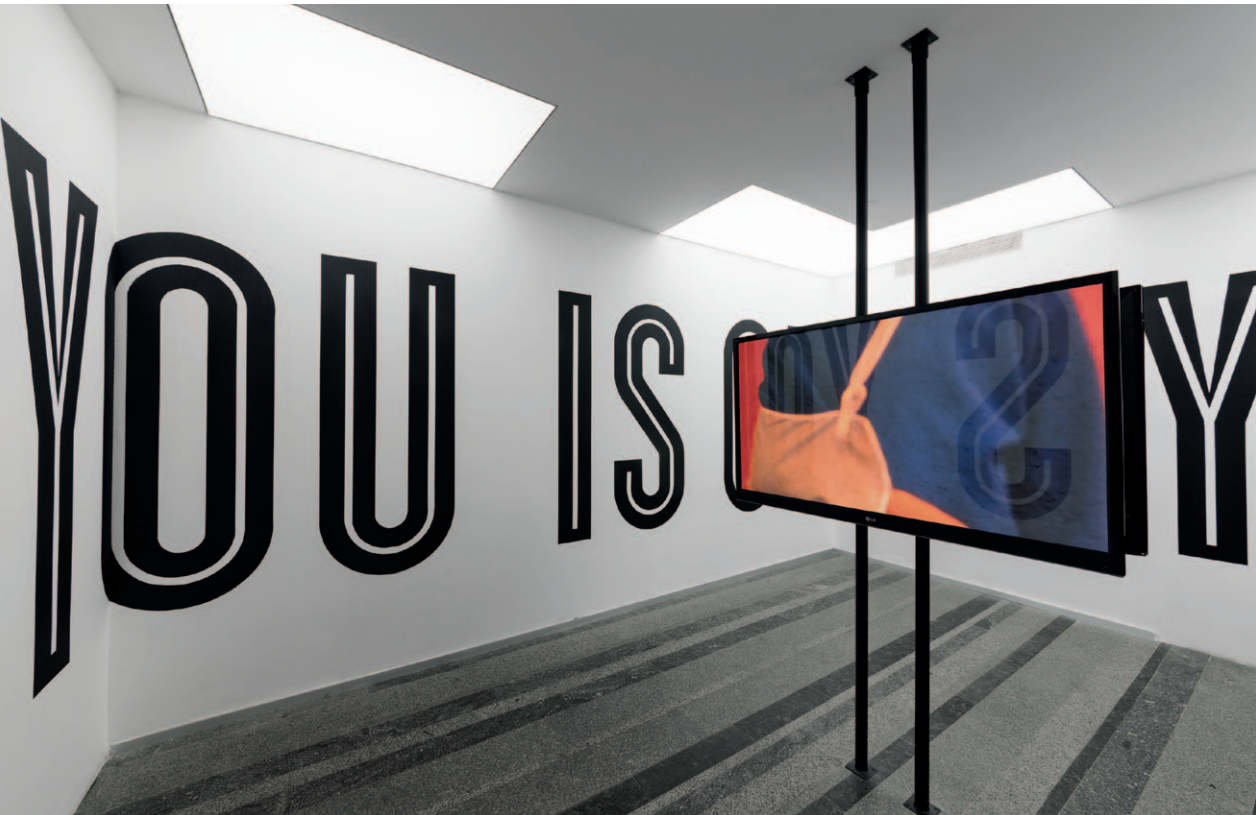


Sasha Pirogova, *MONO*, 2016, 2-channel video installation, 15:32 min. Installation view, PinchukArtCentre, 2017

Sasha Pirogova

Sasha Pirogova works with performance and video. She is interested in expanding boundaries of the physical world and its transformation with means of the human body and forms of social behaviour. In her recent video-performance *MONO* she examines the individual as well as collective dependencies and engagements. By creating an immersive and at times oppressive environment, in which the viewers and the performers coexist, the artist tests the dynamic between the notions of power and submission, spontaneity and control.

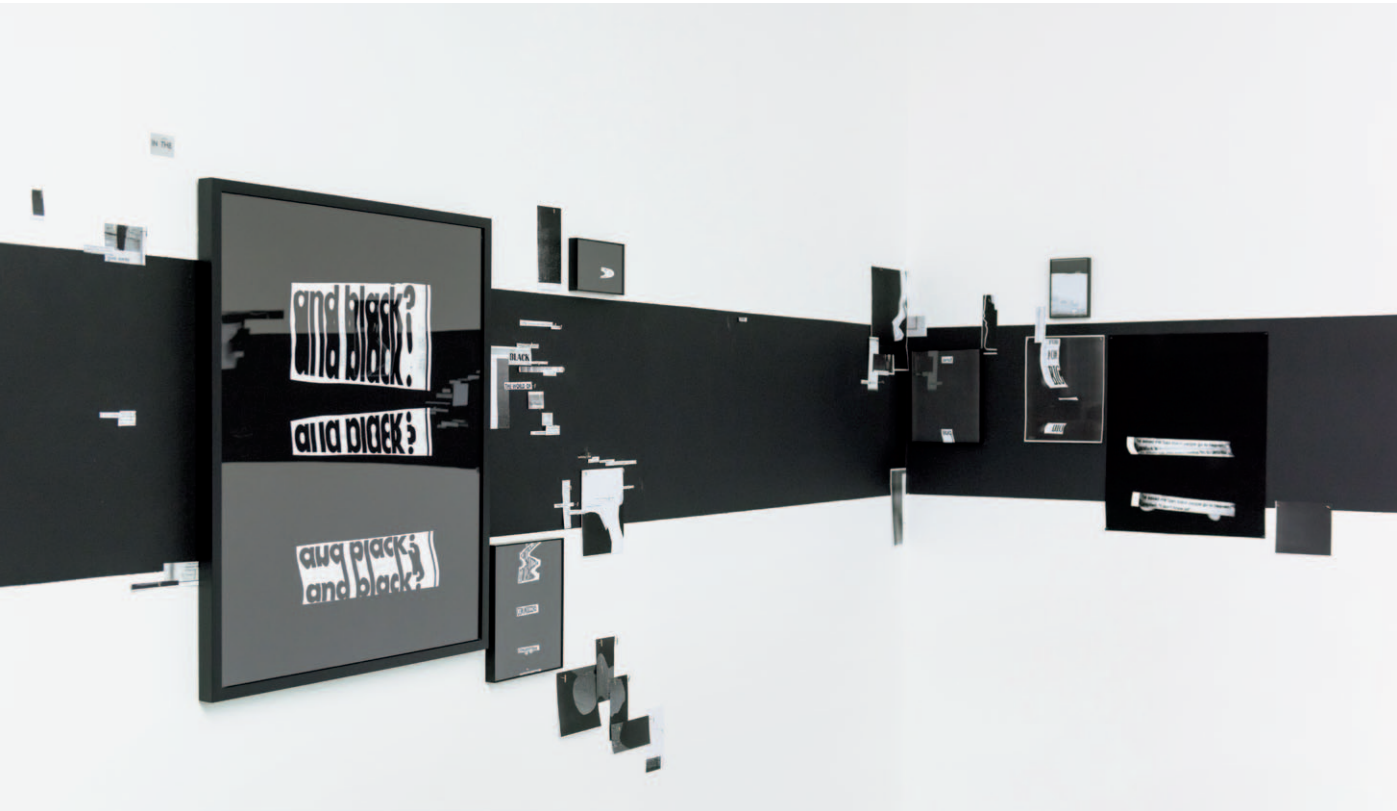
Martine Syms, *Lessons I–LXXV*, 2014–2017, series of videos, each 0:30 min (foreground). Installation view, PinchukArtCentre. Courtesy of the artist and Bridget Donahue Gallery



Kameelah Janan Rasheed

| Born 1985 | USA

Through immersive text-based installations, large-scale public pieces, publications, sound projects and discursive programming, Kameelah Janan Rasheed engages with both figurative and literal language to explore how we narrate the relationships between the past, present and future. She explores the concept of the development of racial relations in America, opening up a space to examine the tensions between perceived and actual progress. Her work contains pointers towards conceptual concerns with the temporal politics of liberation and the coded language we use to talk about time.



Kameelah Janan Rasheed, *Unto Itself*, 2017, monoprints, photographs, xerox copies, archival inkjet prints, text. Installation view, PinchukArtCentre

Martine Syms

| Born 1988 | USA

Martine Syms uses video and performance to examine representations of Blackness and its relationship to narrative, to black vernacular, feminist movements and radical traditions. By mixing the sources of the images used, she plays with public perception and how it is manipulated by different streams of information and forms of representation in popular culture. *Lessons* is an ongoing project consisting of a series of 30-second commercials that merge found footage from TV shows, advertisements, sitcoms and online material with personal archives and original footage to compose an extended, incomplete poem about the black radical tradition and politics of identity.

Kemang Wa Lehulere

| Born 1984 | South Africa

Kemang Wa Lehulere explores notions of history, memory and language in the context of post-apartheid South Africa employing a diverse artistic vocabulary including wall drawings and carvings, collages, performances and video. His imagery is never literal or explanatory but instead a space to be traversed and negotiated. His installations reiterate the questions of how art and history, fragile and ephemeral in their nature, can be restored and translated under changing political and social circumstances.



Kemang Wa Lehulere, *Broken Light (Feya Faku) 2*, 2016, hair, graphite and paint on canvas, 130 x 180 cm (left); *Another Homeless Song (for RRR Dhlomo) 2*, 2015, salvaged school desks (steel), gumboots, clay, paint. Installation view, Art Institute of Chicago (above) | BOTTOM: Open Group, *The Same Places*, 2016, action, video documentation, 22:52 min

Palazzo Contarini Polignac, location for *Future Generation Art Prize@Venice 2017*, 12 May–13 August 2017

Curatorial Statement

The *Future Generation Art Prize@Venice 2017* spotlights 21 artists, chosen out of more than 4500 applications from around the world. The nature of the selection of the artists did not respond to a single concept, nor was it limited to certain geographic bounds. Quite the opposite, the selection showed an engagement with the complexities of the contemporary world and explored the role and status of art within it.

The curatorial concern to make the exhibition more than a mere representation of 21 artists led the way to a majority of new works produced *in situ*, often sharing an interest in complex socio-political narratives that explore history (both in a personal and geo-political sense). Throughout the exhibition, themes that arise from a seemingly topical colonial legacy and the precarious human condition today, translate into works that engage in a dialogue or confront the context of the Palazzo Contarini Polignac and its historical importance. They challenge an understanding of the contemporary world, poised between the personal and the collective, familiar and uncanny, imaginary and real.

As a whole this exhibition, at times, suggests possibilities for tomorrow. This attempt to envisage future scenarios in a world defined by precariousness and uncertainties is confronted with an in-depth exploration of the self – raising the question of social responsibility of the artist not only as a visionary of the future but foremost as an advocate for change.

BJÖRN GELDHOF & ANNA SMOLAK
Curators, *Future Generation Art Prize@Venice*



Open Group

| Ukraine

The practice of the Open Group (Yuriy Biley, Anton Varga, Pavlo Kovach, Stanislav Turina) is based on researching the interactions and communications between people, artists, situations and spaces. Launched in 2015, their latest project aims to record each new acquaintance of each group member in order to reach and reflect on the ever-increasing official numbers of people killed during the military conflict in East Ukraine. This embodiment of the scale of the tragedy through one's own experience is confronted with the data-based language of statistics, neither of which stay within a finite number. Before the project began, the number of victims was 5358, which was the artists' goal. The most up-to-date statistic is 9167 killed, which is the current extreme point of the project.



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 the younger generation to change their country and the world. To achieve this, projects have been developed and partnerships have been built in Ukraine and worldwide for a decade. Since 2006, over US\$ 125 million have been invested in projects to transform Ukraine.

The projects of the Victor Pinchuk Foundation include, among others: the all-Ukrainian 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, and the PinchukArtCentre, the largest art centre in

The PinchukArtCentre

The PinchukArtCentre, founded in September 2006 in Kyiv by Ukrainian businessman and philanthropist Victor Pinchuk, is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. Over 2.7 million mostly young Ukrainians have visited the PinchukArtCentre since 2006.

For more than a decade, the PinchukArtCentre has brought works of over 150 international artists to Ukraine providing free access to new ideas, perceptions and emotions. Its programmes negotiate between national identity and international challenges.

At the same time the PinchukArtCentre invests into the next generation. In 2009, it established the PinchukArtCentre Prize for young

Ukraine and the region, giving free-of-charge access to contemporary art to inspire new thinking. The foundation supports the international network YES (Yalta European Strategy), founded in 2004 by Victor Pinchuk, the largest non-government platform in Ukraine and the region to foster Ukraine’s European and global integration.

The foundation supports a crowdfunding platform to encourage giving in Ukrainian society, 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 Atlantic Council, the Tony Blair Faith Foundation and other nongovernmental organizations.

pinchukfund.org

Ukrainian contemporary artists up to the age of 35 and the Future Generation Art Prize, the first global art prize for young international artists. Through these biennial Prizes, the PinchukArtCentre has become a leading hub for the best emerging artists worldwide and in Ukraine.

The PinchukArtCentre has also represented Ukraine at the Venice Biennale in 2007, 2009 and 2015 and organized collateral events at the Biennale in 2011 and 2013.

In 2016, the PinchukArtCentre launched its Research platform – a pioneering project that aims to generate a living archive of Ukrainian art from the early 1980s to the present.

pinchukartcentre.org

Future Generation Art Prize@Venice 2017 , a collateral event of the 57th International Art Exhibition of La Biennale di Venezia	Organizing Institution PinchukArtCentre 1/3–2, “A” Block, Velyka Vasylykivska/ Baseyna str., Kyiv, Ukraine 01004 tel.: +38 (044) 590 08 58 e-mail: info@pinchukartcentre.org www.pinchukartcentre.org
Established by the Victor Pinchuk Foundation www.futuregenerationartprize.org	
Exhibition Location Palazzo Contarini Polignac 874 Dorsoduro 30123 Venice 12 May – 13 August 2017	PinchukArtCentre <i>Artistic Director:</i> Björn Geldhof <i>Executive Director:</i> Dmytro Logvyn <i>Head of Programmes:</i> Hanna Vasyk <i>Project Manager:</i> Olga Yurkevich <i>Junior Project Manager:</i> Anna Lysiuk <i>Team Assistant:</i> Milena Buzhor <i>Curator of the Research Platform:</i> Tatiana Kochubinska <i>Manager of Finance:</i> Andrii Yankovyi <i>Bookkeepers:</i> Liudmyla Stelia, Victoria Prokopenko <i>Reception:</i> Iлона Mrachkovska, Valeriia Klychuk
<i>Curators:</i> Björn Geldhof, Anna Smolak <i>Exhibition coordinator:</i> arch. Alessandro Borgomainerio <i>Technical Manager:</i> Bruno Van Orshoven <i>Exhibition Management:</i> Olga Yurkevich, Anna Lysiuk	

<i>Building Chief Engineer:</i> Ihor Stefanovych <i>Chief Technician:</i> Kostiantyn Scherbakov <i>Technicians:</i> Sergiy Zaychenko, Yaroslav Karpovych	<i>Production Manager:</i> Anna Shybitskaya <i>Visual Communications Specialist:</i> Elena Podyyachenko
Research Platform Kateryna Bludova Halyna Gleba Tetiana Zhmurko Ksenia Malykh Oleksandra Osadcha Daria Shevtsova Valeria Schiller Kateryna Iakovlenko	Newspaper <i>Texts:</i> Björn Geldhof, Anna Smolak <i>Design:</i> Hans Werner Holzwarth <i>Copy-editing:</i> Lutz Eitel <i>Coordinator:</i> Anna Lysiuk <i>Photographs:</i> Sergey Illin; Oleksandr Ratushniak (pp. 6, 7), Art Institute of Chicago (p. 22 top left), Mario Todeschini (p. 22 top right) <i>Copyright 2017 for the newspaper:</i> PinchukArtCentre, Kyiv; <i>for the artworks, photographs and texts:</i> the authors. All rights reserved
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Partner Platforms

AFRICA

32° East Uganda, Kampala http://ugandanartstrust.org	NCCA Russia, Ural http://www.ncca.ru
aira – Artist Residency in Algiers Algeria, Algiers http://ariaprojects.org	Nha San Collective Vietnam, Hanoi http://www.nhasan.org
Atelier Observatoire Morocco, Laasjlat http://www.atelierobservatoire.com	Samdani Art Foundation Bangladesh, Dhaka http://www.dhakaartsummit.org
Beyond Entropy Africa http://www.beyondentropy.com	TCAC Taiwan, Taipei http://www.tcac.tw
Centre for Contemporary Art Nigeria, Lagos http://www.ccalagos.org	The Book Society South Korea, Seoul http://thebooksociety.org
First Floor Gallery Harare Zimbabwe, Harare http://www.firstfloorgalleryharare.com	The Reading Room Thailand, Bangkok http://readingroombkk.org
Kuona Trust Kenya, Nairobi http://www.kuonatrust.org	Work on Work South Korea, Seoul http://www.workonwork.org

EUROPE

Nubuke Foundation Ghana, Accra http://www.nubukefoundation.org	5533 Turkey, Istanbul http://imc5533.blogspot.com
Portes et Passage Senegal, Joal http://www.passage-porte.com	Art and Cultural Studies Laboratory (ACSL) Armenia, Yerevan http://www.acsl.am
Visual Arts Network of South Africa South Africa, Johannesburg http://www.vansa.co.za	BAR Project Spain, Barcelona http://barproject.net
ASIA	CCA Glasgow UK, Glosgow http://www.cca-glasgow.com
Arts Initiative Tokyo (AIT) Japan, Tokyo http://www.a-i-t.net	Centros de Artes Does de Mayos Spain, Madrid http://www.ca2m.org
Chto Delat Russia, St. Petersburg http://chtodelat.org	D'CLINIC Slovenia, Lendava http://www.dclinicstudios.com

Disclab Philippines, Manila http://discussionlab.com	Delfina Foundation UK, London http://www.delfinafoundation.com
Green Papaya Art Project Philippines, Manila http://www.greenpapayaartprojects.org	Eastside Projects UK, Birmingham http://www.eastsideprojects.org
Java Arts Cambodia, Bhnom Penh http://javaarts.org	Gasworks UK, London http://www.gasworks.org.uk
KHOJ International Artists' Association India, New Delhi http://www.khojworkshop.org	GeoAIR Georgia, Tbilisi http://geoair.blogspot.com
Kyoto Art Center Japan, Kyoto http://www.kac.or.jp	IZOLYATSIA Ukraine, Donetsk http://www.izolyatsia.org
Minatomachi Art Table (MAT) Japan, Nagoya http://www.mat-nagoya.jp	Kim? Contemporary Art Center Latvia, Riga http://www.kim.lv

Kunsthalle Lisbon Portugal, Lisbon http://www.kunsthalle-lissabon.org	NORTH AMERICA
Latvian Center for Contemporary Art Latvia, Riga http://www.lcca.lv	Art in General US, New York http://www.artingeneral.org
PINEA-LINEA DE COSTA A.I.R. Spain, Cádiz http://www.lineadecosta.net	Beta-Local Puerto Rico, San Juan http://www.betalocal.org
OCA Norway, Oslo http://www.oca.no	Laboratorio Por La Ciudad Mexico, Mexico City http://labplc.mx/el-laboratorio
Pages Magazine Netherlands/Iran, Rotterdam/Tehran http://www.pagesmagazine.net	Lulu Mexico, Mexico City http://www.luludf.com
Pallas Projects Ireland, Dublin http://www.pallasprojects.org	Museo Experimental el Eco Mexico, Mexico City http://eleco.unam.mx/eleco
SPOT Turkey, Istanbul http://www.spot-projects.com	Residency Unlimited USA, New York http://www.residencyunlimited.org
The Common Guild UK, Glasgow http://www.thecommonguild.org.uk	Triangle Arts Association USA, New York http://www.triangle-arts-association.org
The Showroom UK, London http://www.theshowroom.org	Western Front Canada, Vancouver http://front.bc.ca

MIDDLE EAST

Tranzit Prague Czech, Transit Prague http://www.tranzit.org	CENTRAL AMERICA
Via Farini Italy, Milan http://www.viafarini.org	Diablo Rosso Panama, Panama City http://www.diablorosso.com
ArtRole Iraq, Erbil City http://www.artrole.org	SOUTH AMERICA
Israeli Center for Digital Art Israel, Holon http://www.digitalartlab.org.il	Atelie 397 Brazil, São Paulo http://www.atelie397.com
Khalil Sakakini Cultural Center Palestine, Ramallah https://www.facebook.com/pages/Khalil-Sakakini-Cultural-Center	Di Tella Argentina, Buenos Aires http://www.utdt.edu
VASL Artist's Collective Pakistan, Karachi/Islamabad http://vaslart.org	Casa Do Povo Brazil, São Paulo http://casadopovo.org.br

OCEANIA

ARTSPACE New Zealand, Auckland http://www.artspace.org.nz	Kiosko Bolivia, Santa Cruz de la Sierra http://www.kioskogaleria.com
Bilpin international ground for Creative initiatives Australia, Sydney http://bigci.org	La Ene Argentina, Buenos Aires http://www.laene.org
Institute of Modern Art Australia, Brisbane http://www.ima.org.au	Lugar a Dudas Colombia, Cali http://www.lugaradudas.org
	Proyecto'ace Argentina, Buenos Aires http://www.proyectoace.org
	Taller 7 Colombia, Medellín http://www.tallersiete.com
	Taller Bloc Chile, Santiago http://tallerbloc.cl



17 June 2017–7 January 2018

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