



la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Eventi collaterali

Future Generation Art Prize @VENICE

PinchukArtCentre
pinchukartcentre.org



Ziad Antar
Fikret Atay
Cao Fei
Keren Cytter
Nathalie Djurberg
Simon Fujiwara
Nicholas Hlobo
Clemens Hollerer
Runo Lagomarsino
Cinthia Marcelle
Nicolae Mircea
Gareth Moore
Ruben Ochoa
Wilfredo Prieto
Kateřina Šedá
Guido van der Werve
Nico Vascellari
Jorinde Voigt
Artem Volokytin
Emily Wardill
Hector Zamora

Foreword

The world is changing more rapidly than ever before. A new global order poses unheard of new challenges and opportunities for mankind. We only can succeed if we think differently – in bold new directions.

A great intellectual revolution is sweeping the globe. It gives us the possibility to think beyond the ordinary, to push us forward in ways that only a few years ago were unimaginable. And alongside physicists, biologists, medical scientists and nanotechnologists – and often even ahead of them – contemporary artists are in the vanguard.

Today, I believe one can see the most interesting and promising group of young artists. Today we have here 19 young creative minds from 18 countries. All of them are the Future Generation Art Prize 2010 finalists. They represent nearly all continents on the Earth. They are the youngest and almost certainly the best. Or perhaps the best among the youngest.

Here is the organizing principle for our prize: no limits, no restrictions beyond age. Freedom and Equality are our watchwords. Creative support from the most renowned contemporary artists who are the patrons of the Prize makes the Prize unique.

And what we have done has worked. The talent and vision from all over the world has been clear and evident, and arguably makes our world inestimably better. Those who accept no limits set by “not allowed” or “impossible” are the people we embrace. Those who we look for today, tomorrow, and always are those who question and seek to create.

The Biennale will end quickly, like any great event. And then we are to face the hard but enjoyable work very soon – the application and selection process for the Future Generation Art Prize 2012.

For those with spirit and those with dreams, admission is free.

See you soon,
VICTOR PINCHUK

Damien Hirst, Jeff Koons, Andreas Gursky, Victor Pinchuk and Takashi Murakami (top)

Nicolae Mircea, the Special Prize winner, and Cinthia Marcelle, the Main Prize winner (bottom)



Future Generation Art Prize@Venice

GROUP PHOTO AT THE AWARD CEREMONY of the Future Generation Art Prize 2010 at the Ivan Franko National Academic Drama Theatre Kiev, from left to right standing: Eckhard Schneider, Yuko Hasegawa, Okwui Enwezor, Richard Armstrong, Daniel Birnbaum, Damien Hirst, Jeff Koons, Sir Nicholas Serota, Cinthia Marcelle, Miuccia Prada, Andreas Gursky, Victor Pinchuk, Takashi Murakami, Ivo Mesquita, Jorinde Voigt, Wilfredo Prieto, Alfred Pacquement, Robert Storr, Kateřina Šedá, Dennis Kazvan, Nathalie Djurberg, Björn Geldhof, Hans Berg, Runo Lagomarsino, Tim Marlow; sitting: Cao Fei, Ziad Antar, Artem Volokytin, Clemens Hollerer, Nicholas Hlobo, Ruben Ochoa, Hector Zamora; sitting first row: Guido van der Werve, Nicolae Mircea, Nico Vascellari

The PinchukArtCentre presents the *Future Generation Art Prize@Venice*, the first global art prize with 19 artists from 18 different countries of different continents: 19 independent artists' statements, including the winners Cinthia Marcelle (Main Prize), Nicolae Mircea (Special Prize) and Artem Volokytin (winner of the first edition of the PinchukArtCentre Prize).

The Future Generation Art Prize is a worldwide contemporary art prize to discover, recognise 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 emphasises artistic quality, sustained fostering of emerging talent, broad worldwide artistic and cultural exposure and in particular the commitment of out-



standing mentor 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 contribution of the Victor Pinchuk Foundation to a young generation of artists for their development and the 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. Within the framework of selecting the prize winner, the jury has the opportunity to additionally award Special Prizes to support young talents. These prizes are not bound to a financial



Andreas Gursky, Eckhard Schneider, Jeff Koons





Victor Pinchuk, Jeff Koons, Eli Broad and Andreas Gursky at the launch of the Future Generation Art Prize, Gramercy Park Hotel, New York

reward but rather serve above all to support the further development of the artists in form of residencies in different art contexts. Up to US\$ 20,000 can be divided for up to five Special Prizes. The benefits of these awards will be in both the technical and artistic know-how gained in relation to production and presentation of works, for example through studio residencies with renowned international artists, residencies with galleries and museums or working visits to companies specialising in the fabrication of art.

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

After the launch in 2009 in New York and the exhibition in 2010 at the PinchukArtCentre, we are glad to present this challenging new generation now in the context of the 54th Art Exhibition of La Biennale de Venezia, *ILLUMInations*, literally drawing attention to the importance of global developments. The Future Generation Art Prize@Venice gains its strength and innovative profile from exactly this idea. The beautiful Palazzo Papadopoli with its deep historical cultural roots is an idyllic space for this complex and dynamic view on a new generation of artists, which in a way represents the permanent changes of the cultural context in a globalised world.

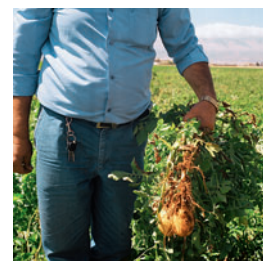
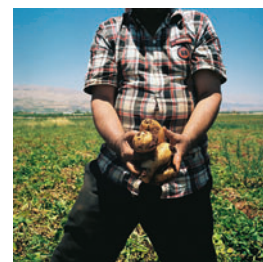
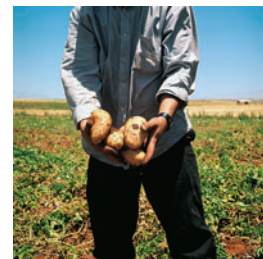


Eckhard Schneider, Sir Nicholas Serota, Jeff Koons, Cinthia Marcelle, Nicolae Mircea, Okwui Enwezor and Daniel Birnbaum at the FGAP Award Ceremony 2010



Ziad Antar

ZIAD ANTAR was born 1978 in Saïda, Lebanon. He currently lives and works in Paris and Beirut. Antar often investigates a world marked by war and violence.



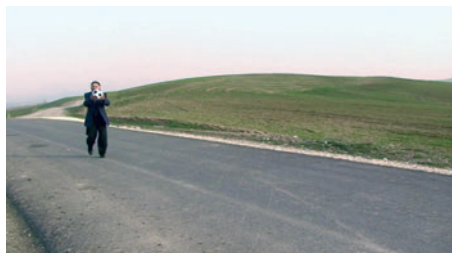
Through film and photography, **ZIAD ANTAR** depicts Lebanon today. Cultural, political and economical shifts are the central theme in his work, showing the void that has remained after the recent war. In *Terres de pomme de terre*, Antar reflects on the globalised economical movements that define regional identities through an investigation of the potato industry in Lebanon in comparison to the European situation. He uses a visual language closely linked to the documentary genre, where the focus is not on individuals and their stories but on general subjects that allow the viewer to reflect on the theme in a more abstract way.

PLASTIC SAIDA, 2008, project series *Terres de pomme de terre*, c-print, 40 x 40 cm (left)
UNTITLED, BEKAA VALLEY, LEBANON, 2009, project series *Terres de pomme de terre*, c-prints, 30 x 30 cm (right)



Fikret Atay

FIKRET ATAY was born 1976 in Batman, Turkey. Atay's work has been included in the Biennale of Sydney (2006), the Istanbul Biennial (2007), the Alexandria Biennale (2009) and the Biennale de Lyon (2009).



GOOALL!!, 2009, colour video, sound, 4 min. Courtesy of the artist and Galerie Chantal Crousel
Portrait by Franz Fischer

The films of **FIKRET ATAY** are made with a handheld camera, showing in a simple and honest way, using only natural light, scenes closely linked to the life in Batman, a Kurdish city in Turkey close to the Iraqi border. A central theme in Atay's photography and video work is the idea of a void – the emptiness of existence in the periphery of the Turkish state, the complete lack of future, ideals and of identity for the young Kurdish population. His work deals both with a metaphysical void and a political, economical void which is linked to the structural difficulties the Kurdish minority faces.



Cao Fei

CAO FEI was born 1978 in Guangzhou, China. She lives and works in Beijing. Cao won the 2006 Best Young Artist Award by the Chinese Contemporary Art Awards and is a finalist of the Hugo Boss Prize 2010.



The matrix of **CAO FEI'S** work is found in *Second Life*, a digital reality where users/players create their virtual alter egos. Fei has built her own world on that and called it *RMB City*, a metropolis in constant construction, based on a contemporary Chinese city. Cao's world reflects on ideology and the volatile social structures of a rapidly changing China. She investigates reality (as a social situation), which is no longer found in the real (the physical world), but in its virtual counterpart. *RMB City* is a manifesto of the challenges of a new generation, both in a communal and artistic sense. Cao has made a platform for creative exchange and discovery, inviting the art community to play an active part in the development and interpretation of online art and culture.

RMB CITY, 2009, *Second Life*, video, 25 min. Courtesy of RMB City © 2010. Portrait by Wataru Yoneda © 2009



Keren Cytter

KEREN CYTTER was born 1977 in Tel Aviv, Israel. She lives and works in Berlin, Germany. She received the Balaise Art Prize Basel in 2006 and in 2008 the Ars Viva Preis für Bildende Kunst des Kulturkreises der deutschen Wirtschaft, Berlin. In 2009 she was awarded the Absolut Art Award.



BAD POET, 2010, digital video,
10 min.

In recent years, **KEREN CYTTER** has developed a large body of films where the use of a (nonlinear) narrative is central. She continuously plays with the notion of the real and the fictitious, using nonprofessional actors and often handheld cameras. Her films are deconstructing the modern principles of cinema, balancing between performance, theatre and film. The use of language has a central place in her work and mostly follows a nonrealistic poetical style. The subjects are related to existential questions of love, hate and the human condition in general; they are a dark and sometimes comical reflection on today's society.



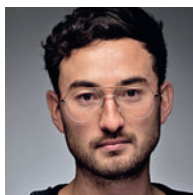
Nathalie Djurberg

NATHALIE DJURBERG was born 1978 in Lysekil, Sweden. Today Djurberg lives and works in Berlin, Germany. She was awarded the Carnegie Art Award, Scholarship for a Young Artist in 2008 and the Silver Lion for a Promising Young Artist at the Biennale di Venezia in 2009.



NATHALIE DJURBERG creates sculptural installations and stop-motion films, using plasticine to design her landscapes, buildings and figures. The films follow a narrative which often starts from an idyllic innocence turning into dark destruction. Djurberg investigates human nature in her “fairy tales” about madness, fear, obsession, lust and violence. All her filmworks are accompanied by music composed by Hans Berg.

THE EXPERIMENT (GREED),
2009, clay animation, digital video,
10:45 min, music by Hans Berg.
Courtesy of Zach Feuer Gallery,
New York, and Gio Marconi, Milan
Portrait by Juliane Eirich



Simon Fujiwara

SIMON FUJIWARA was born 1982 in the United Kingdom. He currently lives and works in Berlin. His selected recent exhibitions include the Biennale di Venezia (2009), Bienal de São Paulo (2010) and Manifesta 8 (2010). He is a recipient of the Cartier Award and the Balaise Art Prize 2010.



**WELCOME TO THE HOTEL
MUNBER**, 2010, installation views
PAC 2010

SIMON FUJIWARA collects physical remainders through a pseudo-scientific process of archaeology, anthropology and historical research. These traces form a pattern which opens a flow of narrative possibilities, intertwined in a process of personal identification and resulting in a narrative story, performed by Fujiwara himself. The stories, which form the core of his later sculptural work, are built around heroes and anti-heroes that refer to the artist's own sexual identity. In the end, Fujiwara's work is a narrative – and performative – sculptural installation that functions itself as a memory and a trace of a complex research into identity and cultural heritage.



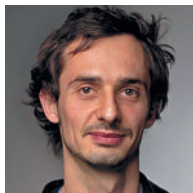
Nicholas Hlobo

NICHOLAS HLOBO was born 1975 in Cape Town, South Africa. In 2008 Hlobo had a solo exhibition at Tate Modern, London. He is a winner of the Standard Bank Young Artist Award for Visual Art 2009.



NICHOLAS HLOBO creates large-scale sculptures using rubber as his main material, depicting phalli, internal organs or scenes deeply connected to a gay underground scene. His main themes include industrialisation, gender and sexuality. Colourful ribbons, which are stitched and woven through the rubber, refer to the balance between male and female. By appropriating his native heritage, the Xhosa culture, and combining it with the journey of his own homosexuality, Hlobo finds his way through a rapidly changing society in which the traditional and the modern often are uncombinable. Hlobo's work balances between the hidden and the public in his sculptural language and through the titles, which remain a secret to us as they are in Xhosa.

**PHALELA MGAME AND
WANYUS' MSILA**, 2010, installation
view PAC 2010



Clemens Hollerer

CLEMENS HOLLERER was born 1975 in Bruck an der Mur, Austria. He lives and works in Graz. His work has been exhibited in Australia, New Zealand, the United States and numerous locations in Europe.



THE SQUID AND THE WHALE, 2010,
installation views PAC 2010

The installations of **CLEMENS HOLLERER** are based on “found situations” that have become dysfunctional, elements that are disturbing the functional urban space. They form the basis for Hollerer’s strategy of site-specific reflection on the found situation in the gallery. He deconstructs the outside to bring it inside, disrupting the space, making it part of his quasi-architectural installation. By always reacting on the exhibition space and using a clear colour scheme, Hollerer maps the spaces, constructing them through de-construction.



Runo Lagomarsino

RUNO LAGOMARSINO was born 1977 in Lund, Sweden, and is currently based in Malmö. In 2006 Lagomarsino held the IASPIS residency at Platform Garanti, Istanbul, and in 2007–2008 he participated in the Whitney Independent Study Program, New York.



RUNO LAGOMARSINO'S oeuvre consists of documentary elements that develop thought around our historical, political and geographical context, which he himself continuously recontextualises. His interest in the New and Old is driven by a certain relativism, creating a conceptual narrative that allows him artistic and philosophical reflection on historical facts.

HORIZON (SOUTHERN SUN DRAWING), 2010, installation view
PAC 2010. Courtesy of the
Collection of Moderna Museet,
Stockholm



Cinthia Marcelle

CINTHIA MARCELLE was born 1974 in Brazil. She was awarded the International Prize for Performance in Trento, Italy (2006), and the annual TrAIn artist in residency award at Gasworks, London (2009). She was awarded the Main Prize of the Future Generation Art Prize 2010.



CRUSADE, 2010, video, 8:36 min.
Courtesy of Box4, Galeria Vermelho,
Sprovieri Gallery

CINTHIA MARCELLE makes films, photographs and installations. Her work is strongly performance-related and uses repetition as an artistic strategy. The endlessly repeated actions in her work are absurd and futile until they end up in geometrical forms, like abstract manifestos. Marcelle's manifestos are as political as they are economical, reflecting subversively on social behaviour and social structures.



Nicolae Mircea

NICOLAE MIRCEA was born 1980 in Romania. He studied at the University of Bucharest, where he earned a degree in European Cultural Studies from the Department of Literature. Mircea was awarded the Special Prize of the first edition of the Future Generation Art Prize.



NICOLAE MIRCEA has developed a distinctive body of work researching the economical and socio-political structure of Bucharest through anonymous interventions in public space. He reflects on the social consequences of consumption, urban legislation and architectural production. In his latest work, Mircea continues this strategy, but investigates the urban identity of a city in constant cultural and economical shift by bringing the outside public space inside the museum institution.

ROMANIAN KIOSK COMPANY,
2010 (Model 1986), installation view
PAC 2010 (left)

ROMANIAN KIOSK COMPANY,
2010, video, 55 min. (right)



Gareth Moore

GARETH MOORE was born 1975 in Matsqui, Canada. He currently lives and works in Berlin, Germany. Moore's work has been exhibited nationally and internationally and was chosen for the Tate Modern collection in 2009.



IF IT'S NOT OVER HERE IT'S OVER THERE ON ITS WAY THERE OR ON ITS WAY BACK HERE, 2010, rock, chair, wood and leather (left)
HIS NAME IS GOLUBSHAN, 2009–2010, installation views PAC 2010 (right)



Throughout his journeys, **GARETH MOORE** collects traces of his physical path, his thinking and his actions. These traces, which form the core of the mythology inside Moore's oeuvre, each carry a hidden story. The objects he assembles seem subversive by nature as they refuse to be objects by themselves, instead becoming a crucial part of the open narrative Moore creates.



Ruben Ochoa

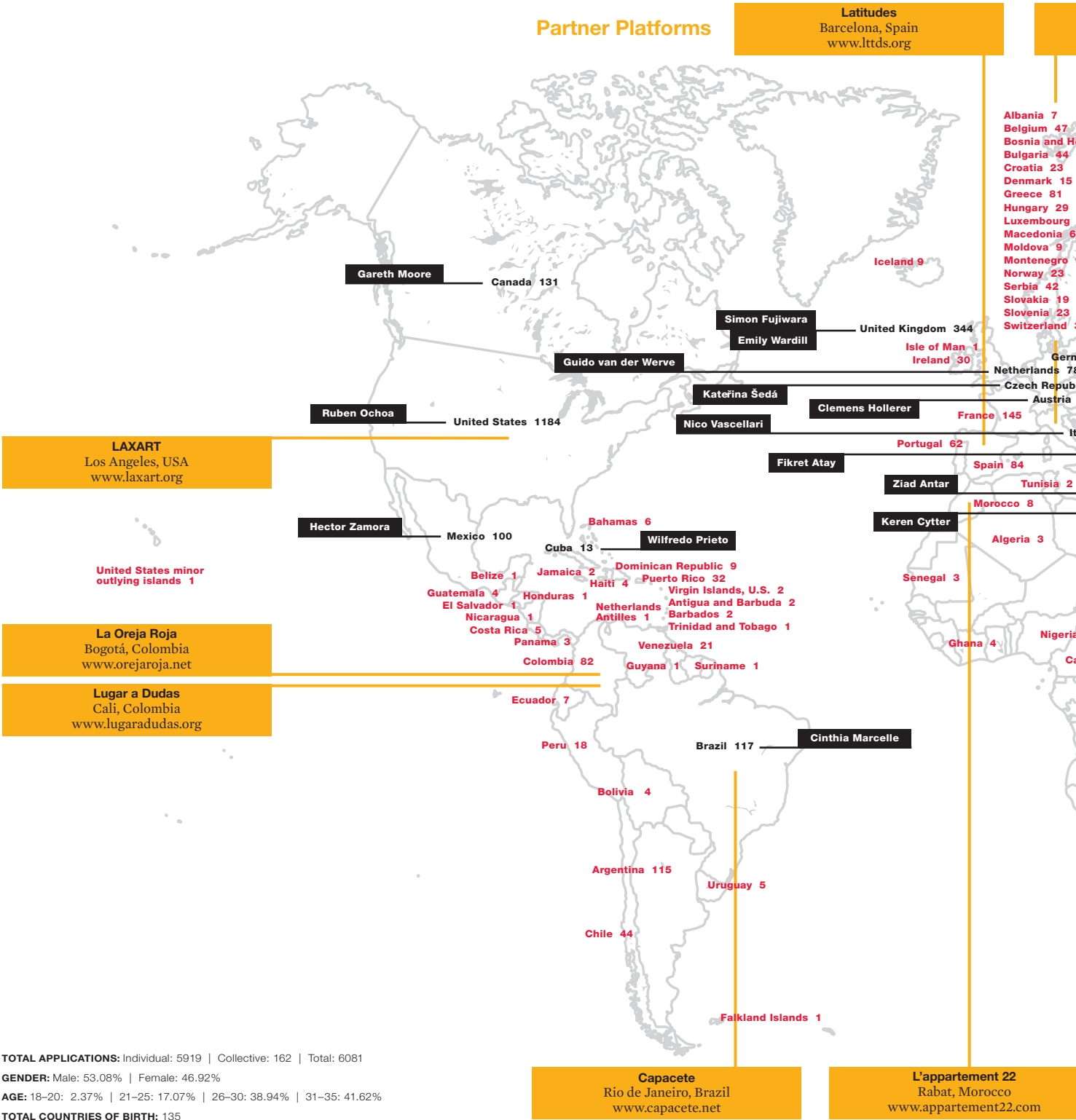
RUBEN OCHOA was born 1974 in Oceanside, California. He currently lives and works in Los Angeles. In 2005 he was awarded a Creative Capital Grant for his *Fwy Wall Extraction* project and in 2008 he was recipient of a John Simon Guggenheim Memorial Foundation Fellowship.



RUBEN OCHOA'S monumental sculptural interventions thematise the disruption of space. They entangle the viewer, dealing with the social, political and ecological dimensions of construction and urban development, through the use of rough construction materials such as metal, concrete and wood. Ochoa recontextualises and deconstructs “ready-made materials” to invent a sculptural language with strong architectural awareness. His work continuously shows an involvement in the tension between natural landscape and built environment.

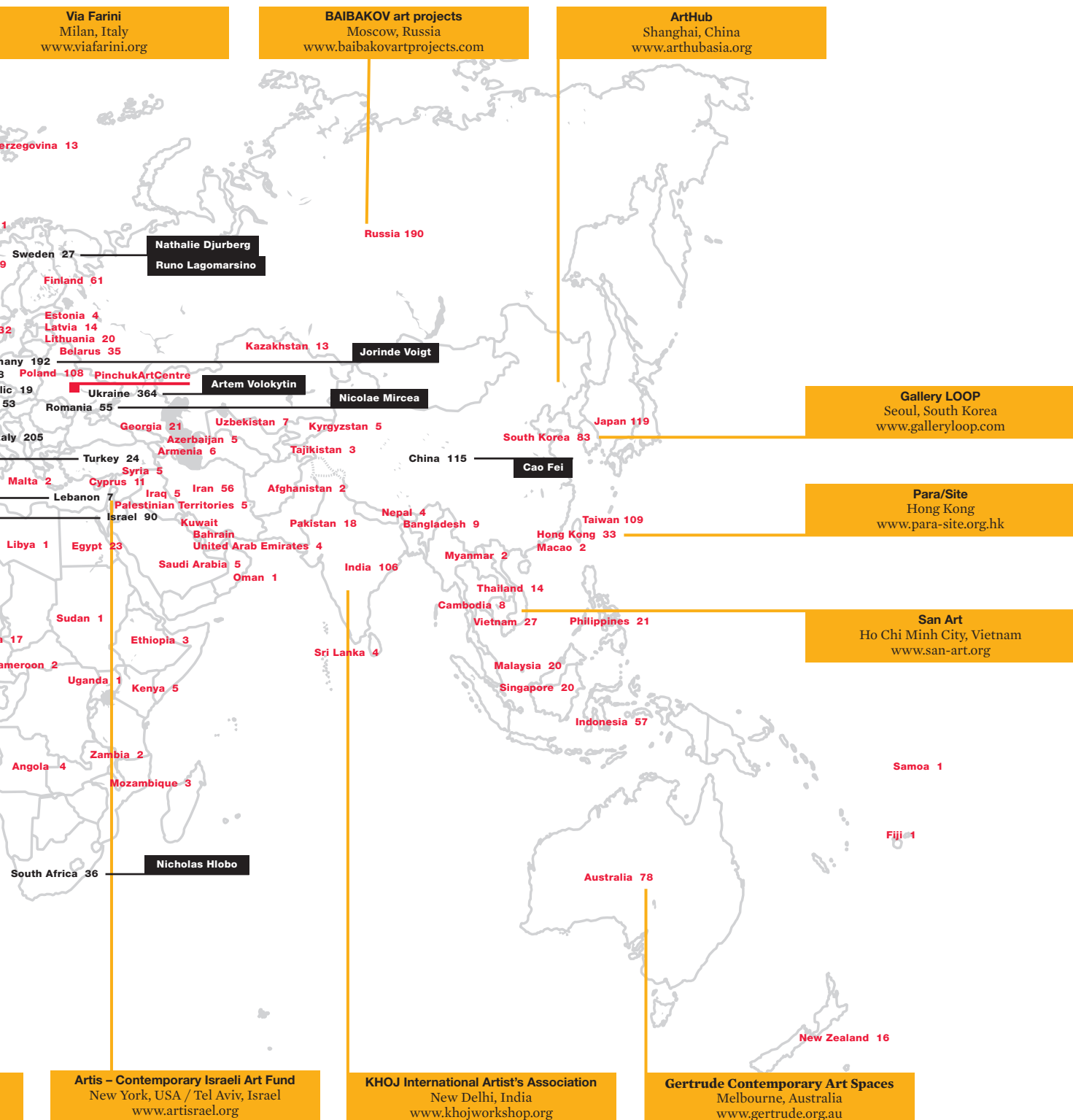
I STAND ALONE, 2010 (left)
SOMETIMES THIS HAPPENS, 2009,
 intaglio, rust and graphite on paper,
 61 x 102 x 3.8 cm (top right)
GROUNDED, 2010 (bottom right);
 installation views PAC 2010

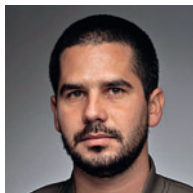
Applications to the Future Generation Art Prize



TOTAL APPLICATIONS: Individual: 5919 | Collective: 162 | Total: 6081
GENDER: Male: 53.08% | Female: 46.92%
AGE: 18–20: 2.37% | 21–25: 17.07% | 26–30: 38.94% | 31–35: 41.62%
TOTAL COUNTRIES OF BIRTH: 135

Art Prize





Wilfredo Prieto

WILFREDO PRIETO was born 1978 in Zaza del Medio, Cuba. During the 8th Biennial de la Habana he was awarded the UNESCO Prize for the Promotion of the Arts. He was a John Simon Guggenheim Fellow in 2006 in New York. He recently was awarded the Premio F in Buenos Aires and the Cartier Foundation Award.



UNTITLED (PEA AND WORLD),
2002, pea and ink (top left)
POLITICALLY CORRECT, 2009,
watermelon (top right)
HOLY WATER, 2009, holy water
(bottom)

Using absurdity as a strategy to entangle his viewer, **WILFREDO PRIETO** disrupts the public space or gallery through objects and interventions, which combine humour with a critical reflection on the sociopolitical reality. He estranges the objects from their initial function or natural form by introducing them into a different context or transforming the object itself with a poetically minimalistic outlook. In all that, Prieto investigates humour as an artistic strategy, creating images that are light as they are funny or absurd and loaded with meaning as a subversive reflection on contemporary politics.



Kateřina Šedá

KATEŘINA ŠEDÁ was born 1977 in Brno, Czech Republic. Šedá has exhibited in numerous solo and group exhibitions, among them the Berlin Biennale (2008), the Biennale de Lyon (2009).



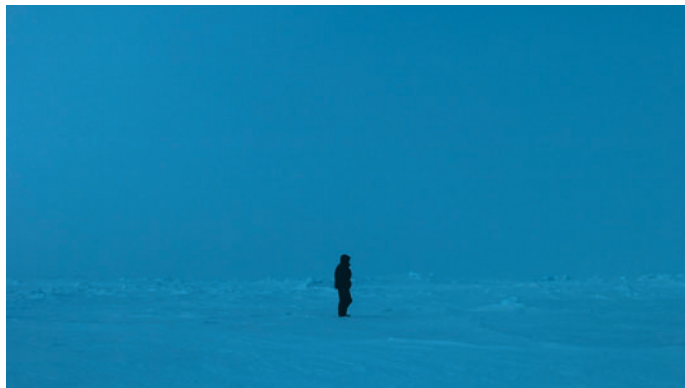
The changing society which loses its initial identity, or a new architecture which alienates its own inhabitants, these things engage **KATEŘINA ŠEDÁ** in creating “social games” which are artistic projects that investigate a micro-society by involving its individuals. This means her commitment is not limited to an artistic process, but that she seeks to engage in society itself by actively including social models, individuals or communities. Once the game is finalised, reimagining the documentation of the “social game” becomes the work, through which Šedá creates a dynamic installation.

MIRROR HILL, 2010, installation
view PAC 2010



Guido van der Werve

GUIDO VAN DER WERVE was born 1977 in Papendrecht, the Netherlands, and today lives and works in Finland and the Netherlands. In 2005 he was nominated for the Prix de Rome and in 2010 he received the Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco.



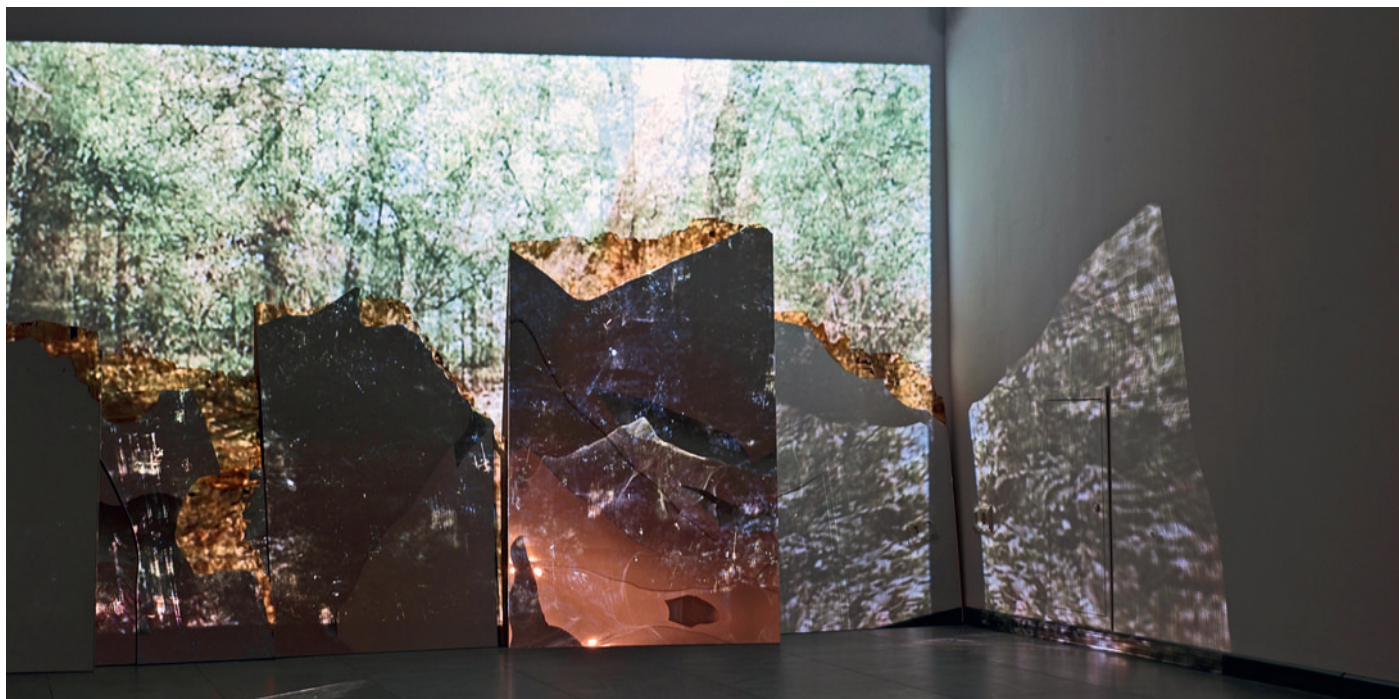
NUMMER TWAALF: VARIATIONS ON A THEME, 2009, video, 40 min. (top left); installation view (bottom), photo: Ben Geraerts
NUMMER NEGEN, 2007, video, 8:40 min. (top right)

GUIDO VAN DER WERVE is an artist-filmmaker, musician and composer drawn to the major themes of life. In his films he uses a visual language that is steeped in a sense of the sublime, and his music accompanying the image is melancholic. The whole setting reminds us of the romantic period in art with its fascination with the infinite discovered when facing nature. The second theme in van der Werve's work is found in direct confrontation with thought. The immeasurable possibilities of mathematics (and thus music and chess) are so vast that the idea itself renders time mute and shows the nothingness of man. Van der Werve's work becomes a contemplative experience, in which ideas of solitude and utopian discoveries are always central.



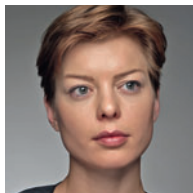
Nico Vascellari

NICO VASCELLARI was born 1976 in Vittorio Veneto, Italy. Vascellari's work has been included in Biennale di Venezia (2007), where he was awarded the Prize for Italian Art, the Manifesta (2008) and the Quadriennale di Roma (2008).



Being both musician and artist, **NICO VASCELLARI** combines his sculptural installations with sound performances. Through his performances he investigates the relation between the viewer, the space and the action. He is drawn to cult figures connected to the music scene with whom he collaborates or to which he reacts in his work. Inspired by his fascination with rituals, spiritualism and cult, he reflects on the thought of destruction as a driving energy to the construction of things. This leads him into the idea of mapping spaces, energies, sounds and nature, all of which are central themes in his work.

HYMN, 2008, installation views
PAC 2010



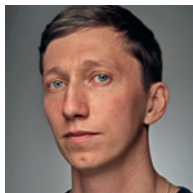
Jorinde Voigt

JORINDE VOIGT was born 1977 in Frankfurt am Main, Germany. She has received the Bosch Rexroth Prize, the Otto Dix Prize, Gera, and the Residency Program of the B. H. Watermill Foundation, New York. She currently lives and works in Berlin.



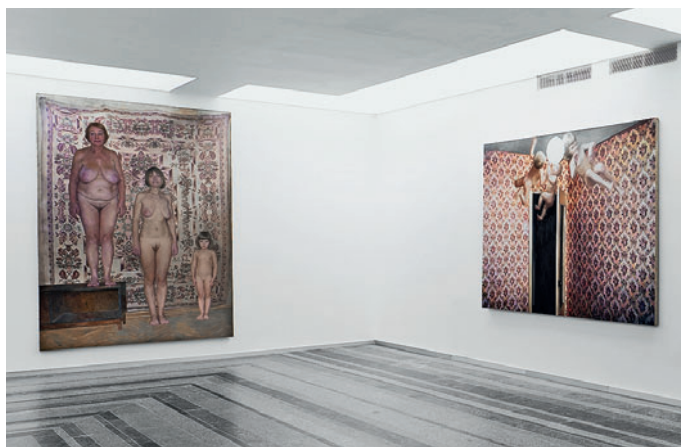
INTERHORIZONTAL NEXUS
(KIEV 1-7) Berlin 2010 (top left)
DECLINATION OF 8, 2009,
GRAMMATIK, 2010 (bottom left)
BOTANIC CODE – M.M.GRYSHKO
NATIONAL BOTANICAL GARDEN,
2010 (right); installation views
PAC 2010

JORINDE VOIGT has developed a scientific system of dogmatic limitations that forms the grid of her drawings. Each drawing series follows the same limitations. Her conceptual works are closely linked to the grammatical structure of languages and the notation of music. Using a scientific approach and precision, Voigt investigates drawing. Her work unveils dynamical structures that can be found all around, in our body, in social, political and architectural structures, in our own physical experiences.



Artem Volokytin

ARTEM VOLOKYTIN was born 1981 in Chuguiv, Ukraine. In 2009, he won the Main Prize in the competition for the PinchukArtCentre Prize. He currently lives and works in Kharkiv.

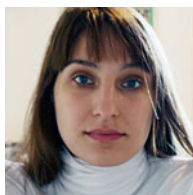


ARTEM VOLOKYTIN is a full-blooded painter who researches the body as a physical presence on canvas. His painting technique looks to create light through the paint. His work becomes an investigation of the human body as a monumental and spiritual hero. Volokytin disconnects his figures from the real by figurating them in a void. The emptiness of the background emphasises the absence of context and increases the tension between a void and physicality, introducing a sense of sublime into the flesh.

MONUMENT 8, 2010, oil on canvas, 284 x 167 cm (left)

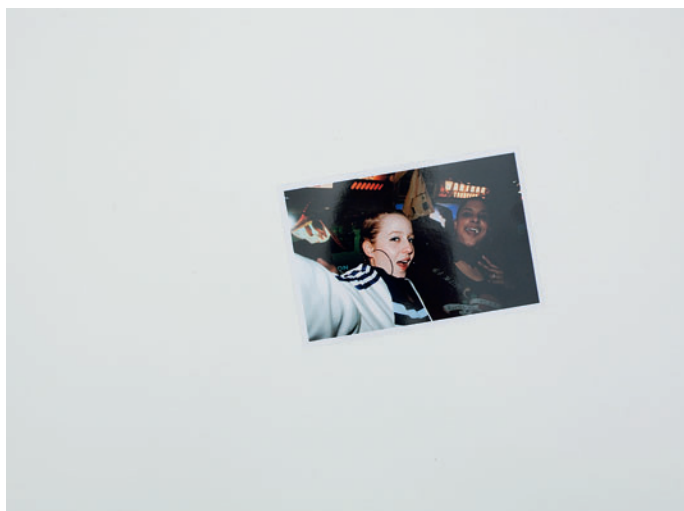
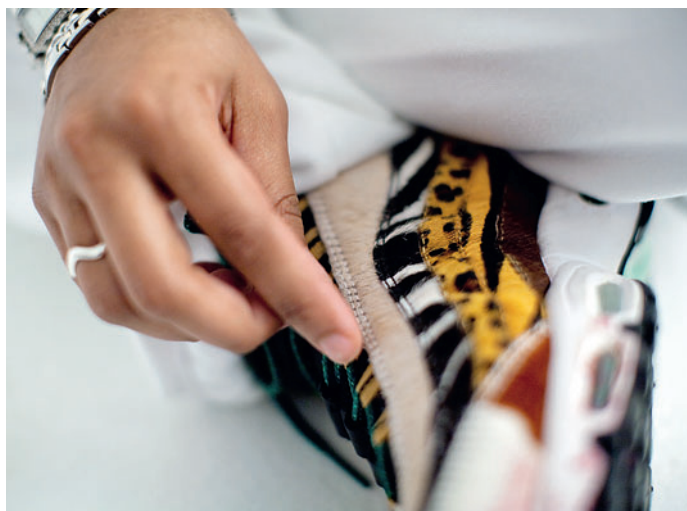
MONUMENT, 2010, oil on canvas, 180 x 135 cm (top right)

MATRYOSHKI, 2009, **UKRAINIAN BAROCCO**, 2010, installation view PAC 2010 (bottom right)



Emily Wardill

EMILY WARDILL was born 1977 in Rugby, UK, and today lives and works in London. In 2006 Wardill featured in the Art Now Lightbox programme at Tate Britain. Her films have also been screened at the film festival in Oberhausen, the New York Film Festival and the London Film Festival.



GAME KEEPERS WITHOUT GAME, 2009, production stills, photos: Polly Braden. Courtesy of the artist, Fortescue Avenue/Jonathan Viner, Standard (Oslo) and Altman Siegal Gallery

EMILY WARDILL has a strong interest in historical sources, philosophical texts and the history of theatre. These elements influence her film work, which uses a visual language that is always reflecting on cinematographic systems, giving added meaning to her narrative. Wardell thinks about the image in relation to its soundscape, using sound as an antipode to the image. She investigates her characters in specific social models analysing the social games and interactions. Her films uncover language systems interwoven with political systems as well as the systematic defence of each individual. Wardill leads a psychological investigation on how human nature in a “risk society” creates illusions that will be regarded as reality.



Hector Zamora

HECTOR ZAMORA was born 1974 in Mexico City. He currently lives and works in São Paulo, Brazil. His work has been exhibited at the Bienal de São Paulo (2006), the Bienal de la Habana, Cuba (2007) and the Biennale di Venezia (2009).



To bring an ideological system to its absolutely emancipated form is rarely a successful experiment, as the system itself adapts to the reality of its surroundings, loses its purity or stops its growth. The reflection on these ideological structures, which have a historical, social, political or cultural origin, is the central theme of **HECTOR ZAMORA'S** sculptural installations.

BAM – CONSTRUCTION OF THE CENTURY!, 2010, installation views
PAC 2010



Future Generation Art Prize 2010

BOARD

The Board is the administrative body of the Future Generation Art Prize consisting of renowned experts on contemporary art, artists and collectors. The Board ensures continuity and development of the Prize.

VICTOR PINCHUK. Chairman

RICHARD ARMSTRONG. Director of the Solomon R. Guggenheim Foundation and Museum, New York, USA

ELI BROAD. Founder, The Broad Foundations, USA

ANDREAS GURSKY. Mentor Artist, Germany

DAMIEN HIRST. Mentor 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. Mentor Artist, USA

GLENN D. LOWRY. Director of the Museum of Modern Art, New York, USA

TAKASHI MURAKAMI. Mentor Artist, Japan

ALFRED PACQUEMENT. Director of the Musée national d'art moderne, Centre Georges Pompidou, France

MIUCCIA PRADA. Founder, Fondazione Prada, Italy

SIR NICHOLAS SEROTA. Director of the Tate, UK

INTERNATIONAL JURY

An international Jury judged the works by 21 shortlisted artists to award one Main Prize and up to five special prizes.

The jurors were:

DANIEL BIRNBAUM (Sweden). Director of the Städel Schule Art Academy, Frankfurt am Main; Director of the Venice Biennale 2009

OKWUI ENWEZOR (Nigeria). Director of Documenta XI; former Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute

YUKO HASEGAWA (Japan). Chief Curator of the Museum of Contemporary Art Tokyo (MOT); former Chief Curator of the 21st Century Museum of Contemporary Art, Kanazawa

IVO MESQUITA (Brazil). Chief Curator at the Pinacoteca do Estado de São Paulo; Curator of the 2008 São Paulo Biennial

ECKHARD SCHNEIDER (Germany). General Director of the PinchukArt-Centre

ROBERT STORR (USA). Dean of the Yale University School of Art; Director of the Venice Biennale 2007

AI WEIWEI (China). Artist

SELECTION COMMITTEE

The Selection Committee reviewed the applications and selected up to 20 artists for the exhibition.

The Selection Committee consists of seven experts on contemporary art proposed by the members of the International Jury.

BJÖRN GELDHOF. Artistic manager at the PinchukArtCentre (Kiev, Ukraine). Proposed by Eckhard Schneider

JENS HOFFMANN. Director of the CCA Wattis Institute for Contemporary Art in San Francisco and co-curator of the 12th International Istanbul Biennial in 2011 (San Francisco, USA). Proposed by Okwui Enwezor

RANJIT HOSKOTE. Cultural theorist and independent curator (Mumbai, India). Proposed by Yuko Hasegawa

CHARLES MEREWETHER. Director of the Institute of Contemporary Art (Singapore). Proposed by Ai Weiwei

PETER PAKESCH. Intendant of the Universalmuseum Joanneum, Kunsthaus Graz (Graz, Austria). Proposed by Robert Storr

KIM WEST. Art critic and translator, editor of the magazines *SITE* and *OEI*, teaching art theory at Konstfack, University College of Arts, Crafts and Design (Stockholm, Sweden). Proposed by Daniel Birnbaum

CARLA ZACCAGNINI. Artist, freelance writer and independent curator (São Paulo, Brazil). Proposed by Ivo Mesquita

Yuko Hasegawa about the FGAP



Takashi Murakami and Yuko Hasegawa at the FGAP Award Ceremony 2010 (above)

Visitors at the opening of the FGAP, PinchukArtCentre 2010 (top right)

The level of contributions was astonishing. In the beginning it was not easy, because of the amount of strong work. But in the end it became possible to get a very clear picture. I am happy about the result so far. And I am thrilled to see the show and who will be the winner.

PETER PAKESCH, chairman of the Selection Committee

Being a member of the Jury, you saw 21 artists from 19 different countries, all under the age of 35. Could you give a general impression?

There were many conceptual and un-materialistic works such as video and mixed media, while the plastic artworks also took the form of interventions relating to space. The overall impression was a transitional one, of artists exploring the relationship between themselves and the world around them. Many of the shortlisted artists were European- and North American-based, doing conceptual work that seemed to share similar codes.

Would it be possible to describe common themes or artistic tendencies which some of these artists share?

Common themes or artistic tendencies included readdressing the concept of “the sublime” in the context of our relationship with nature, references to Earthworks and other aspects of 1960s and 1970s art history, bricolage using everyday elements and other examples of dealing with and reinterpreting diverse themes by using the artist’s own body, familiar materials and so on.

After seeing the first edition of this new prize, what in your opinion differentiates the Future Generation Art Prize from other prizes?

One unique aspect of the system is that the jury nominates the young members of the Selection Committee responsible for the preselection. Of course, just because the jury members selected them doesn’t mean there isn’t a divergence of opinion, since they all have different criteria. This is interesting in that it brings about even more diversity. Another thing I like is that an exhibition is actually held and the winners selected on the basis of the exhibited artworks. I also liked the fact that the judging was completely free, with no suggested judging points and so on in discussions among the jurors.

Does a prize like this influence the local art scenes in different regions around the world?

Not only in Europe and North America but in Asia, too, art prizes with invited international juries are becoming increasingly popular. With regard to things like a sense of competitiveness and the different ways in which different artworks are judged, arousing an interest in judging and judging criteria that are both international and of a high standard among local artists and members of the press is positive and yields clout.

Did you know the work of the first winner of the prize, Cinthia Marcelle, before you saw the exhibition?

I had not seen the winning videos before, but I was familiar with her work having seen it in Brazil.

Simon Fujiwara, **WELCOME TO THE HOTEL MUNBER**, artist’s performance at the opening of the FGAP, PinchukArtCentre 2010

What differentiated her work from the other shortlisted artists?

Although referred to in the context of the Earthworks of people like Robert Smithson, her work also addresses labour and production in art within a performative framework that incorporates humour. Also, the way the musicians with different instruments come together, are reorganised and finally exit in the direction whence they came in diversity and harmony is a wonderful political metaphor and proposal.

How would you understand the connection between the Biennale and the Future Generation Art Prize?

I think perhaps the Future Generation Art Prize will partly take over the function of the old Aperto section of the Biennale, which featured emerging artists. I think this would take on greater significance if there were a panel, for example, brought together by the Selection Committee to look at the discussion among the Selection Committee members and the process whereby the works are submitted.

YUKO HASEGAWA is Chief Curator of the Museum of Contemporary Art Tokyo (MOT) and has been on the Jury of the Future Generation Art Prize 2010



FGAP is the first truly global art competition. It is also about the arrival of an award that recognises that the world has changed, very dramatically, in the past few years.

SIR NICHOLAS SEROTA, director of the Tate



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 World Wide Studies 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 organised annually at the occasion of the Annual Meeting of the World Economic Forum and the international network YES (Yalta European Strategy) to support Ukraine's European integration. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics and other non-governmental organisations. WWW.PINCHUKFUND.ORG



Annual Forum of the **ZAVTRA.UA** scholarship programme. Award Ceremony: Victor Pinchuk addressing the scholarship holders

Exhibition 29.10. 2011– 08.01.2012 at the PinchukArtCentre

2ND EDITION **PINCHUK** **ART** **CENTRE** **PRIZE**

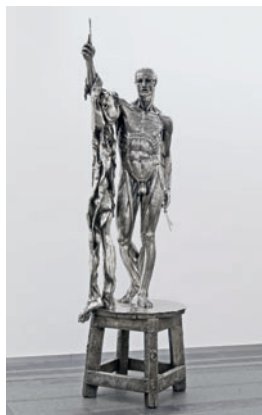
**Exhibition
of shortlisted
artists
opens**

29 October

**In December 2011
an international jury will
award the winners
prize.pinchukartcentre.org**

www.pinchukartcentre.org

PinchukArtCentre



Damien Hirst, **ST BARTHOLOMEW, EXQUISITE PAIN**, 2007, installation view PAC 2011 (above)

Literature night, PAC 2011 (top right)

THE PINCHUKARTCENTRE is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. As one of the projects of the Victor Pinchuk Foundation it is dedicated to fostering artistic education, creation and appreciation in Ukraine. It provides a sustainable contribution to the cultural participation and emancipation of Ukrainian art and society. And it gives a significant contribution to the cultural dialogue between East and West as well as between national identity and international challenges. We believe that contemporary art is the universal language for all people. Therefore we believe in its potential for the fostering of viewers' individuality – in its potential to contribute to the modernisation of society. From its opening in September 2006 to April 2011, the PinchukArtCentre hosted more than 20 exhibitions and numerous projects attracting over 1,100,000 visitors. Providing maximum access to the audience, the PinchukArtCentre is open from 12:00 to 21:00 every day except Mondays. Admission is free.

The PinchukArtCentre is proud to have become a central venue for world art and work groups by outstanding artists of our time. We exhibit works produced by top international and Ukrainian artists who reflect and represent the complexity of the world and are transforming it into new and unique forms.

In 2009 the Victor Pinchuk Foundation awarded the first PinchukArtCentre Prize, a nationwide prize in contemporary art for young Ukrainian artists up to 35 years of age. The winner was selected from a show of 20 nominees shortlisted by an expert committee from 1,100 applicants. Also in 2009, the Foundation launched the Future Generation Art Prize – the first global private art prize for young artists up to 35. The prize is awarded to new generations of artists worldwide, focusing on artistic quality and the long-term development of emerging talent. On 10 December 2010 Cinthia Marcelle, a Brazilian artist, received the Main Prize: US\$ 60,000 in cash and US\$ 40,000 to be invested in the production of new work. Nicolae Mircea, an artist from Romania, received the Special Prize.

On 17 April 2011 the PinchukArtCentre closed the application for the PinchukArtCentre Prize 2011. More than 1,100 submissions from young Ukrainian artists have been received. The Selection Committee will define the shortlisted artists whose exhibition will open on 29 October 2011. The winners will be selected and announced at the Award Ceremony in December by the respected international jury.

From 21 May till 2 October PinchukArtCentre presents *Your emotional future*, the first solo exhibition by Olafur Eliasson in Eastern Europe. The exhibition at the PinchukArtCentre is a milestone in the evolution of the artist's oeuvre. A total of 16 works are presented on three floors, all of which – with a few exceptions, such as *Beauty* (1993) and *Room for one colour* (1997) – are from 2010–2011 and include numerous works especially created for the PinchukArtCentre. WWW.PINCHUKARTCENTRE.ORG

Olafur Eliasson, **LAMP FOR URBAN MOVEMENT**, 2011, installation view PAC 2011



pinchukartcentre.org | 21.05. – 02.10.2011 **PinchukArtCentre**

Your emotional future Olafur Eliasson

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Future Generation Art Prize 2012



A world-wide art prize of \$100,000
Open to all artists up to the age of 35
Online application starts from
16 January till 15 April 2012
www.futuregenerationartprize.org

PinchukArtCentre
pinchukartcentre.org

Future Generation Art Prize@Venice

Exhibition Location

Palazzo Papadopoli, San Polo 1364, Venice
Commissioner: Eckhard Schneider
Curator: Björn Geldhof
Exhibition coordination: Alessandro Borgomainerio
Project Manager: Halyna Stakhurska
Project Assistant: Iryna Ivanushkina
Logistics: Olga Yurkevich

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Susanne Vielmetter Los Angeles Projects
Gallery Winiarczyk, Vienna



PinchukArtCentre Staff

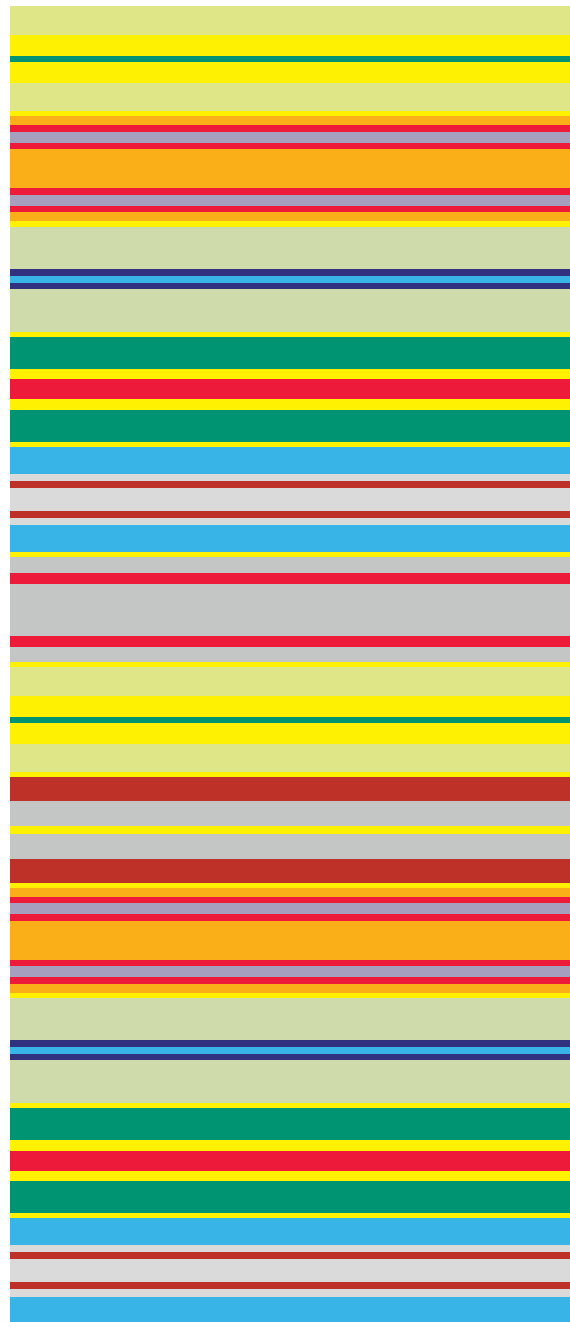
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Olga Uzlova
Project Assistant: Iryna Ivanushkina
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