

**Future
Generation
Art Prize
21 Shortlisted
Artists**

30.10.2010–9.1.2011 | www.pinchukartcentre.org

PinchukArtCentre

Foreword

The world is changing more rapidly than ever before. A new global order poses unheard-of challenges to mankind. We can succeed only if we think different, in a new way, beyond the usual.

A great intellectual revolution is sweeping the globe. If it fails, mankind has little to hope for. However, we have some task forces that think and act different, in a new way, beyond the usual. They are pushing us forward. Alongside physicists, biologists, medical scientists and nanotechnologists, and often even ahead of them, contemporary artists are in the forefront.

Today, I believe one can see the most interesting and promising platoon of the artistic task force. They are the youngest among the best. Or the best among the youngest. They accept no limits set by “not allowed” or “impossible.”

This is the principle of our prize: no limits but age. Freedom. Equality. Creative support from the most renowned contemporary artists who are the patrons of the Prize.

This Prize is for those who do not separate art from their life. For those able and willing to create. With or without an art degree, recognized in academic circles or not, but with talent and ambition. Willing to dedicate their lives to art.

I believe that our main prize will go to the best one. And that this Future Generation Art Prize will be only one of the first awards for a future great master, to be followed by many others.

I also believe that those not awarded a Prize today will not stop but will move on.

I believe none of them will leave us undisturbed and allow us to remain unchanged. Because that would mean to remain in the past.

VICTOR PINCHUK

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 Garcia

Kateřina Šedá

Guido van der Werve

Nico Vascellari

Jorinde Voigt

Artem Volokytin

Emily Wardill

Hector Zamora

ZIAD ANTAR was born 1978 in Saida, Lebanon. He currently lives and works in Paris and Beirut. After receiving a degree in agricultural engineering in 2001, he began working with photography and video. In 2002 Antar directed his first documentary on the French photographer Jean-Luc Moulene and he has since filmed several documentaries for the Arabic news station al-Arabiya. Without becoming overtly political, Antar often investigates a world marked by war and violence.

Ziad Antar



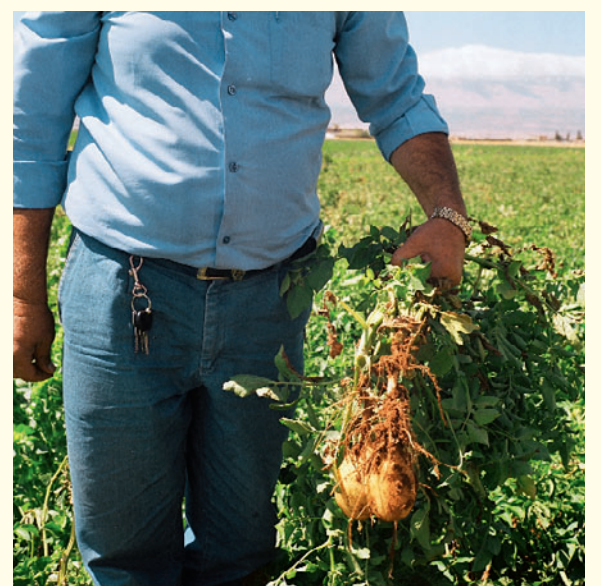
At PAC, Antar presents the work *Terres de pomme de terre* together with a new version of the film shown in its original 16mm format for the first time.



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 (below)

Portrait by Hatem Imam



Through film and photography Antar depicts Lebanon today. The cultural, political and economical shifts are the central theme in his work, showing the void, which has remained after the recent war. In *Terres de pomme de terre*, Antar reflects on the globalized 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 subject in a more abstract way.

FIKRET ATAY was born 1976 in Batman, Turkey. He graduated from the Fine Arts Faculty of Dicle University, Turkey. His videos offer short vignettes of life in his hometown Batman, a Kurdish city near the border between Turkey and Iraq. 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).



Fikret Atay

At PAC, Atay combines a new photograph with three films depicting the cultural shifts between two generations living in Batman.



The Country for Old Man, 2010, c-print, 80 x 120 cm (right)
 Courtesy of the artist and Galerie Chantal Crousel

Gooaalll!, 2009, colour video, sound, 4 min (below)
 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 Iraq border. A central theme in Atay's video and photography 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 problem of the Kurdish minority.

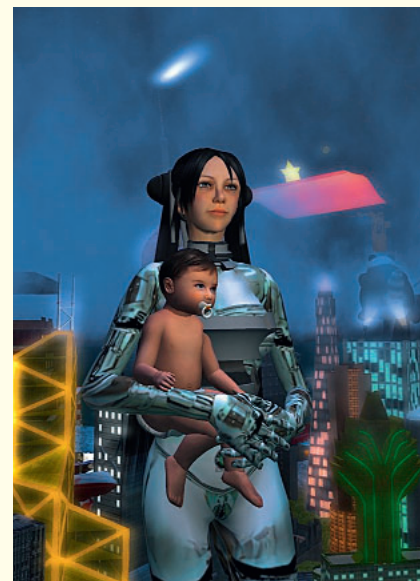


CAO FEI was born 1978 in Guangzhou, China. She graduated from the Guangzhou Academy of Fine Arts in 2001 and has since become known for her multimedia installations and videos. Cao Fei is acknowledged as one of the key artists of a new generation emerging from mainland China. She lives and works in Beijing. Her work has been shown at the Biennale di Venezia (2003, 2007), the Shanghai Biennale (2004), the Istanbul Biennial (2007) and the Biennale de Lyon (2007). Her recent project *RMB City* (2008–) has been exhibited at the Deutsche Guggenheim, Berlin (2010). Cao Fei won the 2006 Best Young Artist Award by CCAA (Chinese Contemporary Art Award) and is a finalist of the Hugo Boss Prize 2010.

Cao Fei



Cao Fei creates a special multilayered installation for PAC, bringing all different dimensions of her work together for the first time. It presents a real physical space with video documentation, sculpture, lights, furniture and everyday objects, to let the audience experience their connection to an online existence.



RMB City, 2009, Second Life
Courtesy of RMB City © 2010

Portrait by Wataru Yoneda © 2009



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.

KEREN CYTTER was born 1977 in Tel Aviv, Israel. In 1997–1999 she studied at the Avni Institute in Tel Aviv and in 2002–2004 at De Ateliers in Amsterdam. She lives and works in Berlin, Germany. She received the Baloise 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 and shortlisted for the Preis der Nationalgalerie für junge Kunst Berlin. Her work has been exhibited at the Biennale di Venezia (2009).



Keren Cytter

At PAC, Keren Cytter presents her new film *Bad Poet* as a premiere. By bringing the film together with a display of objects related to the project, she realizes a new dimension in her work.



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 was born 1978 in Lysekil, Sweden, and received her master's degree from Malmö Art Academy. Today Djurberg and her partner, Hans Berg, live and work in Berlin, Germany. Her work was featured in the 2009 Biennale di Venezia and she has had exhibitions at Tate Modern, London, Solomon R. Guggenheim Museum, New York, and Hamburger Bahnhof, Berlin. In 2010 and 2011, her work will be the focus of exhibitions at Kestnergesellschaft, Hannover, Camden Arts Centre, London, and Walker Art Center, Minneapolis. 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



For PAC, Djurberg develops a fresh statement on her own work by a very individual combination of three different movies.

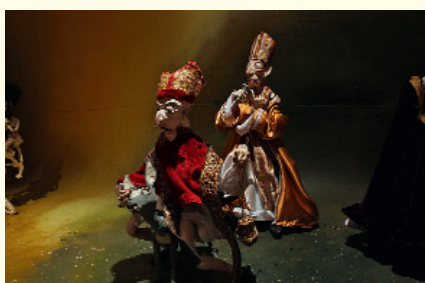


I found myself alone, 2008,
mixed media, 182.2 x 201.9 x 93.3 cm (left)
Courtesy Hadley Martin Fisher Collection,
New York

The Experiment (Greed), 2009,
clay animation, digital video, 10:45 min, music
by Hans Berg (below)
Courtesy of Zach Feuer Gallery, New York
and Giò Marconi, Milan

Portrait by Juliane Eirich

Using plasticine to design her landscapes, buildings and figures, Nathalie Djurberg creates sculptural installations and stop-motion films. The films follow a narrative, which always starts out 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.



SIMON FUJIWARA was born 1982 in the United Kingdom. He studied architecture at Cambridge University and fine art at the Städelschule in Frankfurt am Main, Germany. 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 this year's recipient of the Cartier Award and the Baloise Art Prize.



Simon Fujiwara

At PAC, Fujiwara shows an enhanced version of his most recent work, *Welcome to the Hotel Munber*, developing a new layer of complexity. He will perform twice during the exhibition, on the day of the opening and on 10 December.



Welcome to the Hotel Munber, 2010, mixed media, installation size
 Courtesy of the artist and Neue Alte Brücke, Frankfurt am Main

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, resulting in a narrative story, performed by Fujiwara himself. The stories, which form the core of his later sculptural work, are formed by a strategy of falsification, creating heroes and anti-heroes, referring to his 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 was born 1975 in Cape Town, South Africa. He graduated from the Witswatersand Technikon with a Bachelor of Technology degree in 2002. In 2008, Hlobo had solo exhibitions at the Level 2 Gallery at Tate Modern, London, and the ICA in Boston as part of the *Momentum* series. As the winner of the Standard Bank Young Artist Award for Visual Art 2009, he had a solo exhibition touring South Africa's major cities until August 2010. He is included in the 2010 Liverpool Biennial.

Nicholas Hlobo



Showing five new paintings and a monumental sculpture in PAC, Hlobo creates his own universe, introducing the audience to the complex narratives and the exceptional visual language of his work.



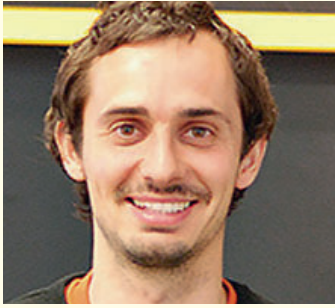
Mondle umkhulise, 2009, rubber, fabric, nylon and metal, 800 x 125 x 105 cm (variable, above)

Umphanda ongazaliyo, 2008, rubber inner tube, ribbon, zips, steel, wood and plaster, 274 x 576.5 x 203 cm (variable, top left and left)

Phalela mgame and Wanyus'nsila, 2010, ribbon and rubber on canvas, 180 x 240 cm (top right)

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 industrialization, 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.

CLEMENS HOLLERER was born 1975 in Bruck an der Mur, Austria. After studying photography at the Euregio College of Fine Art Photography in Kefermarkt, he enrolled in the postgraduate programme of the HISK, the Higher Institute of Fine Arts in Antwerp, from 2006 to 2008. At the HISK he got involved with painting, installation and sculpture. He lives and works in Graz, Austria. His work has been exhibited nationally and internationally, including shows in Australia, New Zealand, the United States and numerous locations in Europe.



Clemens Hollerer

Hollerer creates a special in-situ installation for PAC, deconstructing the situation he has found there as his main strategy to fully reconstruct the space in the art centre.



Someday we will foresee obstacles,

2010 (detail), enamel paint on wood,
dimensions variable (right)
Courtesy of Gallery Winiarczyk, Vienna

Constraints 12, 2010, enamel paint on
wood, dimensions variable (below)
Courtesy of Gallery Winiarczyk, Vienna

The installations of Clemens Hollerer are based on “found situations” that have become dysfunctional, elements that are disturbing the functional urban space and 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 gallery space, making the space itself 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 was born 1977 in Lund, Sweden, and is currently based in Malmö. After studying art at the Academy of Fine Art Valand, Gothenburg, and the Malmö Art Academy, he received his MFA in 2003. 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



At PAC, Lagomarsino presents a new work group exploring the theme of the Horizon, developing his own artistic position through a complex philosophical and historical background.



Runo Lagomarsino's oeuvre consists of documentary elements that develop thought around our historical, political and geographical context, which he himself continuously recontextualizes. 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. In his installation for PAC, Lagomarsino combines different elements which all relate to the same central theme, the Horizon: "To return to the Horizon is to remind ourselves of the fact that we cannot make worlds, we cannot imagine a better future, we cannot create a 'new image of the human', until we have come to terms with the irrepressible demands of the world we have already created."



Casi Quasi Cinema, 2006, single slide projection, foam, table and wooden trestles, 122 x 100 cm, 5 x 42 cm (top)

Horizon (Southern Sun Drawing), 2010, sun-drawing on newsprint, series of 90 drawings, each 10 x 18 cm (middle)
Courtesy of the artist and Elastic, Malmö

Las Casas Is Not a Home, 2008–2010, mixed media (far left)

We All Laughed at Christopher Columbus, 2003, single slide projection on mdf, 45,5 x 25,5 x 42,5 cm (left)

Future Generation Art Prize

With 21 shortlisted artists from all continents and 19 different countries, the Future Generation Art Prize opens an exciting view on a new generation of artists. The overwhelming participation is a consequence of the vision of Victor Pinchuk to create the first global art prize, based on the commitment of outstanding patron artists, a distinguished board and an international jury and selection committee.

The Future Generation Art Prize is a worldwide contemporary art prize 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 the strong commitment of leading international artists for the next generation of artists and the future of art. With their commitment, their work on the various administrative bodies and their participation in the exhibition of shortlisted artists, they represent the special artist- and art-orientated value of the prize.

We are glad that Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami have accepted to be patron artists for a new emerging generation of artists. To each exhibition of shortlisted artists one of them makes a distinctive contribution. This year, for the first edition, Takashi Murakami will present statements specially produced for the occasion at PAC.

The Main Prize of the Future Generation Art Prize will be awarded to one artist who will receive the amount of US\$ 100,000 by an international jury within the context of this exhibition. The prize is split in US\$ 60,000 in cash and US\$ 40,000 for the investment in a new production. Therefore the prize is ranked comparably with the leading international art prizes. The high prize money of the award emphasizes the seriousness of the support given to the artists. To bind one part of the prize to a new production reinforces the idea of investing in artistic development.

Within the framework of selecting the prize winner, the jury has the opportunity to additionally award up to five Special Prizes to support young talents. The prizes are not bound to a financial award 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 about 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 in the form of studio residencies with renowned international artists, residencies with galleries and museums or working visits to companies specializing in the fabrication of art. The public will award a prize via Internet voting. This prize will not be endowed and will be awarded at the end of the exhibition.

After the international launch of the Prize in December 2009 in New York – by the founder of the Prize, Victor Pinchuk, members of the board, patron artists and participants of the international art scene – the application procedure started worldwide in January 2010 for four months. All artists up to the age of 35 could apply with their work, without any restrictions concerning gender, nationality, race or artistic medium. Every artist was able to apply through an open call via Internet. Additionally, more than 100 correspondents, art experts from all over the world, nominated a minimum of two and a maximum of five candidates. The experts were curators, artists, critics and tutors at art colleges and academies. The selection committee, consisting of experts on contemporary art, reviewed the applications and came to a selection of 21 artists, presented here in the exhibition.

We are glad to present with this exhibition the first global art prize which allows the artists and the public a complex view on the permanent changes of cultural context in a globalized world. We are very grateful to understand that all nominated artists accepted and committed themselves to produce new work groups or to create special installations showing most individual and very contemporary artistic statements.

ECKHARD SCHNEIDER

The Future Generation Art Prize is the best platform to discover the strongest emerging artists up to 35. There is no other forum that in such a professional and sincere way supports young artists and enables them to produce new work. It was enormously difficult to make a final selection for the shortlist given the high calibre of works the jury looked at but I feel we selected some of the most talented artists working around the world today and I look forward seeing the exhibition.

JENS HOFFMANN, member of the Selection Committee



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

CINTHIA MARCELLE was born 1974 in Brazil. She graduated in fine arts from the Universidade Federal de Minas Gerais and lives and works in Belo Horizonte. Her work has been commissioned for significant group exhibitions including the Biennial de la Habana, Cuba (2006), Biennale de Lyon (2007), Panorama da Arte Brasileira in São Paulo (2007) and Madrid (2008). She was awarded the International Prize for Performance in Trento, Italy (2006), and the annual TrAIN artist in residency award at Gasworks, London (2009).

Cinthia Marcelle



For the exhibition, Marcelle brings together the three films of a trilogy she has just finished. The newest of these films has its premiere at PAC.



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.



475 Volver, 2009, video in loop, 8:12 min (top)
Courtesy of Box4, Galeria Vermelho, Sprovieri Gallery

Fonte 193, 2008, video in loop, 12 min (above)
Courtesy of Box4, Galeria Vermelho, Sprovieri Gallery

Crusade, 2010, video, 8:36 min (left)
Courtesy of Box4, Galeria Vermelho, Sprovieri Gallery

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, with a final thesis on the House of the People. Afterwards, he enrolled into an MA on the Anthropology of Space within the Ion Mincu Institute for Architecture, Bucharest. Nicolae currently lives and works in Bucharest.



Nicolae Mircea

At PAC, Mircea will create a reflection on the political and social history of the city Bucharest by reproducing four kiosks originally built between 1990 and 2000 and combining them with a new film.



25 Glass Globes, 2009, 25 bricks from 25 houses demolished in Bucharest, Romania, after the year 2000, placed inside 25 glass globes found in a deserted glass factory, water, glitter and plastic, each 12 x ø 12 cm, matrix of 190 x 190 cm (above right)

Glass Globe, 2009, brick from a house demolished in Bucharest, Romania, after the year 2000, placed inside a glass globe found in a deserted glass factory, water, glitter and plastic, 12 x ø 12 cm (above)

Electroaparataj (Hammer and Sickle), 2010, 30 coca cola cans on the floor of the Electroaparataj factory in Bucharest, Romania, while the factory was being demolished in order to build a shopping mall, ø 2 m (right)

Greetings from Bucharest, 2010 (below)



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.

GARETH MOORE was born 1975 in Matsqui, Canada. He studied at the Ontario College of Art and Design, Toronto (1999–2000), and the Emily Carr Institute, Vancouver (2001–2004). 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.

Gareth Moore



For his statement at PAC, Moore is bringing together some older pieces with completely new works that continuously develop the open narrative of his art.



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, photograph of a photographer's camera bag, its printer and the rag that protects it (4 x 6 digital print), dried grass from a dead poet's home, Linga, drinking straws, mended Newton Wheel, hardwood earplugs, taxidermied rat, photograph of St. Francis Xavier's mummified hand, invisible writing fluid, burning rope, carved driftwood nose, termite eaten book page, shoes, cardboard box, ornamental papers, t-shirt, crushed water bottle, wood, candle stub, portrait photograph, newton Wheel toilet plunger, postcards, pencil, postcard, post it note, super 8 projector with film, tape cassette player with tape, face mask with shredded paper, handkerchiefs, figurine top, receipts, stools, and; the one devoid of colour, form, taste, smell, sound and all else conceivable (below)

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.

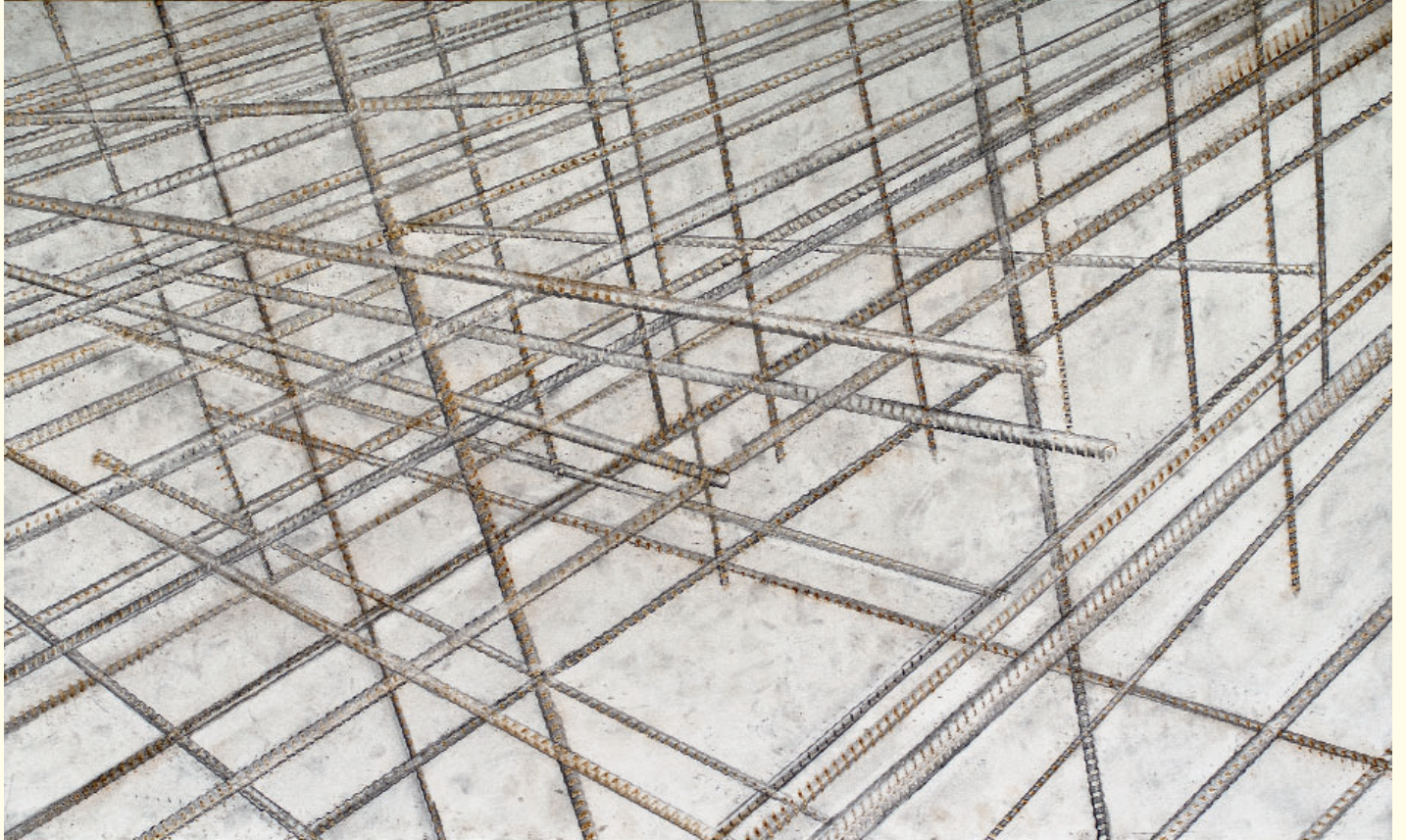


RUBEN OCHOA was born 1974 in Oceanside, California. He studied at the Parsons School of Art and Design, New York, the Otis College of Art and Design, Los Angeles (BFA, 1997), and the University of California, Irvine (MFA, 2003). He currently lives and works in Los Angeles. Ochoa was included in the 2004 California Biennial at the Orange County Museum of Art, Newport Beach, and the 2008 Whitney Biennial at the Whitney Museum of American Art, New York. 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

Combining new drawings with two new monumental sculptural works, Ochoa creates a special work group, radically disrupting the spaces of PAC.



Sometimes this happens, 2009, intaglio with rust and graphite on paper, 61 x 102 x 3.8 cm (top)
 Courtesy of Susanne Vielmetter Los Angeles Projects, photo: Gene Ogami

Grounded, 2010, concrete, rebar and dirt, 213 x 274 x 92 cm (right)
 Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, photo: Robert Wedemeyer

Get off me...I'm not on you!, 2009 (details), concrete slab, rebar, dirt, 116 x 258 x 493 cm (below)
 Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, commissioned by SITE Santa Fe, photos: Bill Stengel

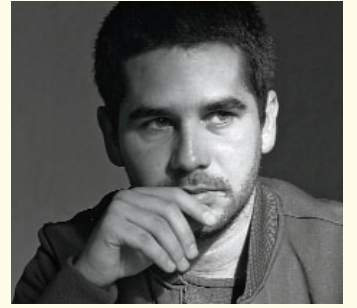
Portrait by Robert Wedemeyer

Ruben Ochoa's monumental sculptural interventions inside the gallery thematize 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 recontextualizes 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.



WILFREDO PRIETO GARCIA was born 1978 in Zaza del Medio, in the province of Santi Spiritu, Cuba. He graduated from the Higher Institute of Visual Art in La Habana in 2002. During the 8th Biennial de la Habana, he was awarded the UNESCO Prize for the Promotion of the Arts as part of Galería DUPP, a group of 14 artists. He has exhibited in international events such as the Biennial de La Habana in its four last editions, the Singapore Biennale and the Biennale di Venezia (2007). He lives and works in Spain. Prieto Garcia 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, with a residency at Gasworks, London, in 2008.

Wilfredo Prieto Garcia



At PAC, Pietro Garcia is inviting the audience to a journey of discovery throughout the space, exhibiting four small poetical works with a strongly subversive and humorous character.



Using absurdity as a strategy to entangle his viewer, Wilfredo Prieto Garcia disrupts the public space or gallery through objects and interventions, which combine humor 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 Garcia investigates humor 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.



Untitled (Pea and World), 2002, pea and ink (top left)

Politically Correct, 2009, watermelon (top right)

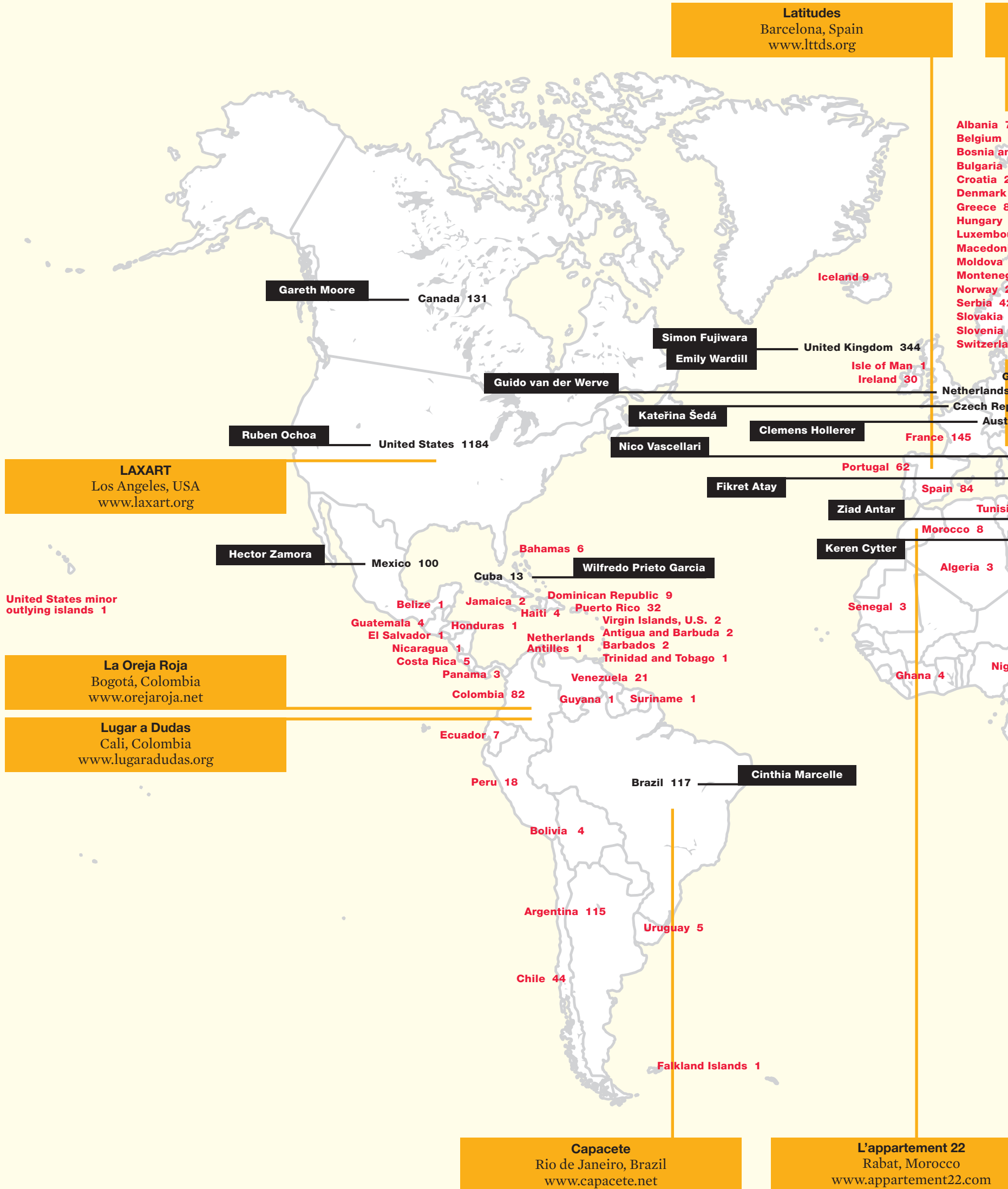
Holy Water, 2009, holy water (middle)

Grease, Soap and Banana, 2006, grease, soap and banana (left)

Portrait by Valerie Bennett

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



KATEŘINA ŠEDÁ was born 1977 in Brno, Czech Republic. She studied at the Academy of Fine Arts in Prague and the School of Applied Arts in Brno. Her projects are mostly carried out in the area where she lives (in the countryside or the city outskirts). Šedá has exhibited in numerous solo and group exhibitions, including the Berlin Biennale (2008), the Biennale de Lyon (2009) and others.



Katerina Šedá

At PAC, Šedá presents her new project *Mirror Hill*, for which she has involved the community of Tükörhegy, a new quarter in the town of Törökbálint, 15 km from Budapest. Her project explores the new urban structure and how it defines its inhabitants, their perception and experience.

KEY HOLE Drawing August 23 – October 15

1. One day between August 23 and October 15, I will ring the bell at your door together with my interpreter.

2. We will ask one member of your family (every family is only represented by one member) to draw a simple picture for us.

3. Open your gate and draw your view of the street. When you have finished, we will take the drawing with us.

4. Thus we will visit all the houses in Tükörhegy and we will try to get as many drawings as possible.

5. The collected drawings will be printed as a book. One house - one page.

6. The number of the printed books depends on the number of participants in the competition.

7. In the morning, all the participants of the competition will meet at one place in Tükörhegy (we will tell you the details later). Every participating family will only get one book with which they will compete.

8. The aim is to identify the highest possible number of houses and in the box under the drawing to write the name of the family who lives in the house. The time for the search will be determined depending on the number of participants in the competition. After the time is over, we will collect the books back. In the following week we will evaluate the competition and find the winner.

9. All the participants of the competition will meet in Tükörhegy for announcement of winners.

10. The competitor who found the highest number of houses wins a one-week holiday in Florida for four persons in spring 2011.

SEARCH! Day of competition October 30

FIRST PLACE Announcement of winners November 6

For more information, please visit www.tukorhegy.com
 Mirror Hill project by Katerina Šedá is supported by Ludwig Museum - Museum of Contemporary Art and Franco Soffiantino Gallery.

MIRROR HILL IDENTIFICATION CONTEST

Mirror Hill (Competition Manual), offset print on paper, 29.7 x 21 cm, graphic design Adam Macháček and Sébastien Bohner (right) Courtesy of the artist and Franco Soffiantino Gallery

Der Geist von Uhyst, 2009, mixed media, dimensions variable (below left and middle)

Furt Dokola, 2008, mixed media, ø 10 m (below right)

The changing society which loses its initial identity, or a new architecture which alienates its own inhabitants, these things engage Katerina 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 finalized, reimagining the documentation of the “social game” becomes the work, through which Šedá creates a dynamic installation.



GUIDO VAN DER WERVE was born 1977 in Papendrecht, the Netherlands. He was raised playing classical piano, but finally, after studying music, industrial design, classical archaeology and Russian, he joined the Gerrit Rietveld Academie, Amsterdam, to study audiovisual arts. Van der Werve lives and works in Hassi, Finland, and Amsterdam, the Netherlands. He was a resident at International Studio and Curatorial Program, New York. In 2005 he was nominated for the Prix de Rome, in 2008 he received a grant from the F.C.A., New York, and in 2010 he received the Prix International d'Art Contemporain of the Foundation Prince Pierre de Monaco.

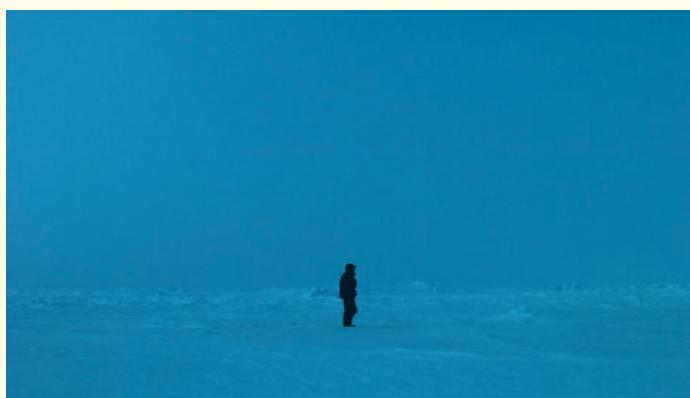
Guido van der Werve



At PAC, van der Werve is combining three films, including his most recent nummer 12, a complex work assembling different leading themes in his oeuvre.



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, which 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.

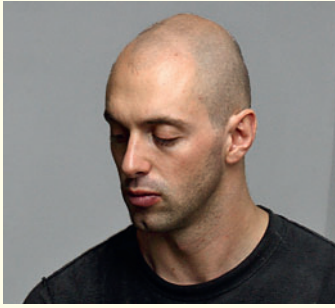


Everything is going to be alright,
Golf of Bothnia FI, 2007, 16 mm film to HD,
10:10 min (top)
Photo: Ben Geraerts

The day I didn't turn with the world,
Geographic Northpole, 2007, time-lapse
photography to HD video, 8:40 min
(middle right)
Photo: Ben Geraerts

**The king's gambit accepted,
The number of stars in the sky
And why a piano can't be tuned
Or waiting for an earthquake,**
Marshall Chess Club, Mt St Helens & San
Andreas Fault USA, 2009, 4k video, 40 min
(left and middle left)
Photo: Ben Geraerts

NICO VASCELLARI was born 1976 in Vittorio Veneto, Italy. He is working with different media including performance, sculpture, video, sound and collage. Vascellari's work has been included in prestigious exhibitions such as the Biennale di Venezia (2007), where he was awarded the Prize for Italian Art, the Manifesta (2008) and the Quadriennale di Roma (2008). He also presented a performance at Marina Abramovic Institute in 2010.



Nico Vascellari

For PAC, Vascellari will create two new works including a new performance on the day of the opening. He combines this with *Hymn*, an elaborate installation bringing together the complex diversity of themes in his work.



Hymn, 2008, video projection on broken mirrors and wood, 12 speakers, 36 audio tracks. Installation view at Manifesta7, *Principle Hope* curated by Adam Budak, ex manifattura tabacchi, Rovereto

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. For PAC Vascellari will create a new work and a new performance on the day of the opening.



Jorinde Voigt

JORINDE VOIGT was born 1977 in Frankfurt am Main, Germany. She graduated after Multi-media Studies with Prof. Moebus at UdK Berlin (1999–2000), Visual Art Studies at the Royal College of Art, London (2001), Visual Culture Studies with Prof. Sieverding at UdK Berlin (2003) and Visual Culture Studies, Photography, with Prof. Sieverding at UdK Berlin (2001–2004). 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.



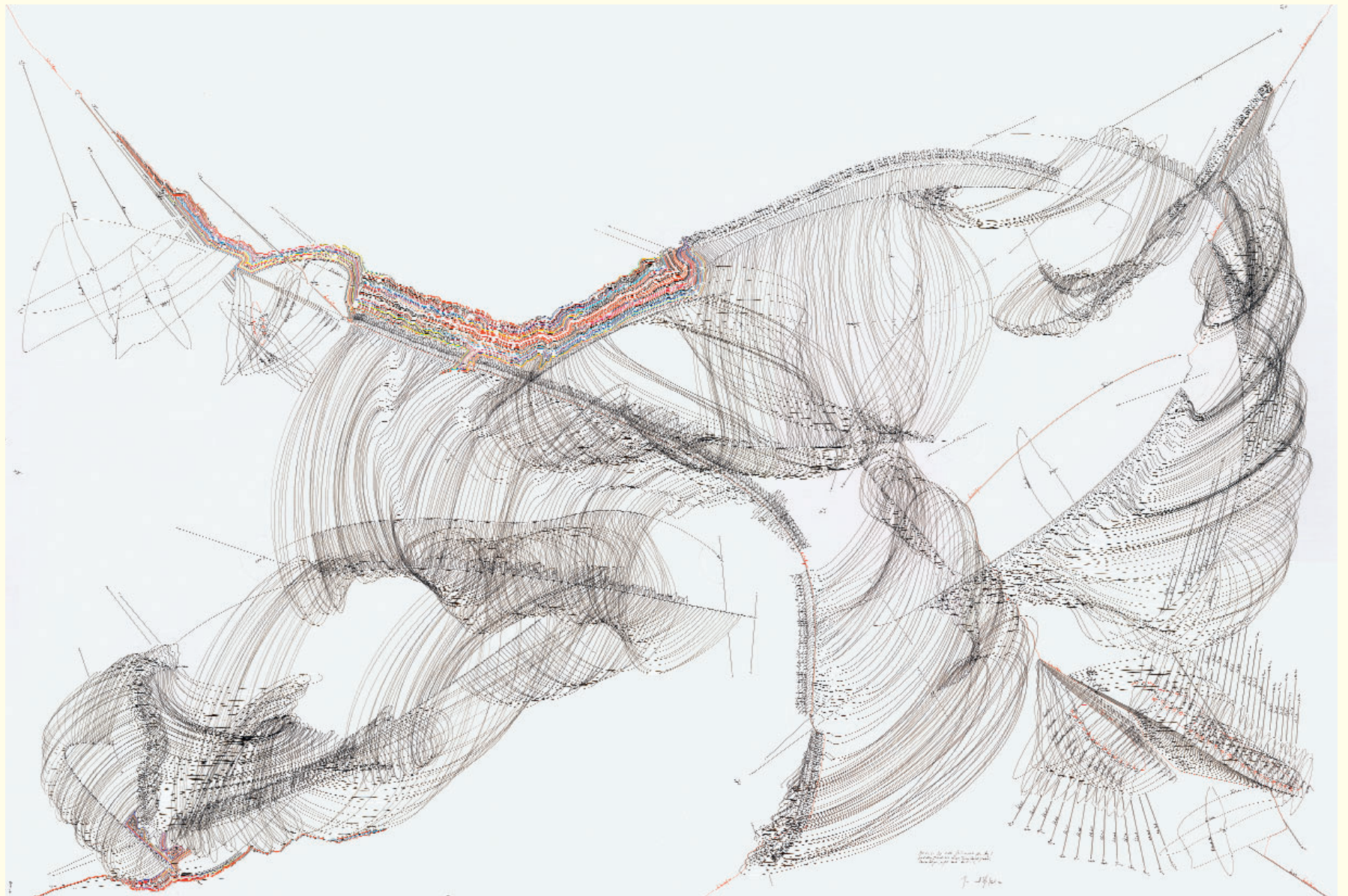
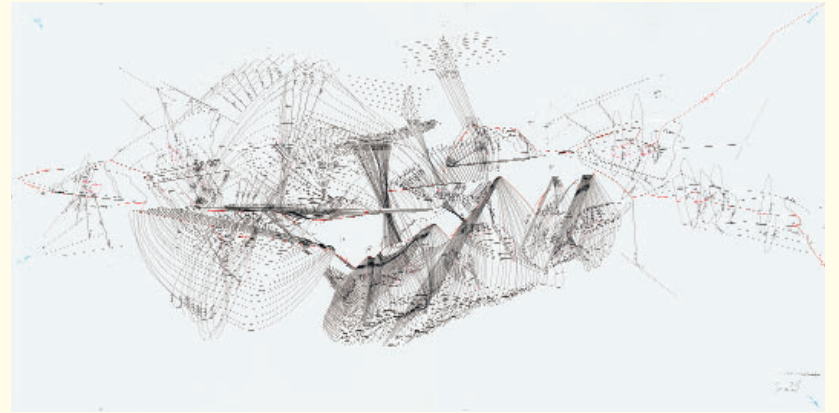
Voigt creates a daring new group of drawings for PAC, including a specially created Botanic Code of Kiev.

Botanic Code (Jardín botánico del Bosque de Chapultepec, Mexico DF, Mexico), 2010, 23 aluminium rods, industrial paints, ink and fixative, 300 cm x ø variable (35 mm, 25 mm, 12 mm) (right)

Territorium, Öl, Wasser, Elektrizität / Kontinentalgrenze, 2010, ink and pencil on paper, 114.5 x 226 cm (far right)

Große Melodie / Horizont (Melodie, Zäsur, Himmelsrichtung / Territorium, Zentrum, Wasser, Airport; Konstruktion, Dekonstruktion; N, S, O, W; Position [identisch] Zentrum; Kontinentalgrenze, mögliche Farben des Horizonts), 2010, ink and pencil on paper, 202 x 300 cm (below)

Portrait by Jörg Reichardt



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. For her botanical garden work, she uses a strategy of objectifying her subjective experience, recreating it through a fixed system of registration and evaluation.



Future Generation Art Prize

Award Ceremony 10.12.2010 Kiev, Ukraine

The International Jury will come to Kiev to award the main prize (\$100,000) and up to five special prizes:

AI WEIWEI (China). Leading Chinese artist and co-founder of the art-group "Stars", the first Chinese avant-garde movement

DANIEL BIRNBAUM (Sweden). Director of the Städelschule Art Academy, Frankfurt am Main; Director of the Biennale di Venezia 2009;
from November 2010 Director of Moderna Museet, Stockholm

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 PinchukArtCentre and former Director of the Kunsthaus Bregenz

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

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VICTOR PINCHUK. Chairman

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DAMIEN HIRST. Patron artist (UK)

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SIR ELTON JOHN. Founder, Elton John AIDS Foundation and Sir Elton John Photography Collection (UK)

JEFF KOONS. Patron artist (USA)

GLENN D. LOWRY. Director, The Museum of Modern Art, New York (USA)

TAKASHI MURAKAMI. Patron artist (Japan)

ALFRED PACQUEMENT. Director of Musée National d'Art Moderne/Centre Pompidou (France)

MIUCCIA PRADA. President, Fondazione Prada (Italy)

SIR NICHOLAS SEROTA. Director, Tate (UK)

SELECTION COMMITTEE

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 (Bombay, 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*, teaches art theory at Konstfack,
University College of Arts, Crafts and Design (Stockholm, Sweden). *Proposed by Daniel Birnbaum*

CARLA ZACCAGNINI, artist, free-lance writer and independent curator (São Paulo, Brazil). *Proposed by Ivo Mequita*



ARTEM VOLOKYTIN was born 1981 in Chuguiv, in the Kharkiv region of Ukraine. He graduated from Kharkiv State Academy for Design and Arts. In 2009, he won the main prize in the competition for the PinchukArtCentre Prize. He currently lives and works in Kharkiv.

Artem Volokytin



At PAC, Volokytin presents a new series of paintings exploring the central themes in his work, the body and the void.



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

Monument, 2010, oil on canvas, 180 x 135 cm (far left)

Family Portrait, 2010, oil on canvas, 110 x 365 cm (below)



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 emphasizes the absence of context and increases the tension between a void and physicality, introducing a sense of sublime into the flesh.

EMILY WARDILL was born 1977 in Rugby, UK, and today lives and works in London. Wardill has exhibited extensively both in Britain and abroad. She is a Senior Lecturer at Central Saint Martins College of Art. In 2006 Wardill featured in the Art Now Lightbox programme at Tate Britain. Her films have also been screened at film festivals internationally, including Oberhausen, the New York Film Festival, and the London Film Festival. The most extensive exhibition of Wardill's work to date, *windows broken, break, broke together*, opened at de Appel, Amsterdam, in 2010.



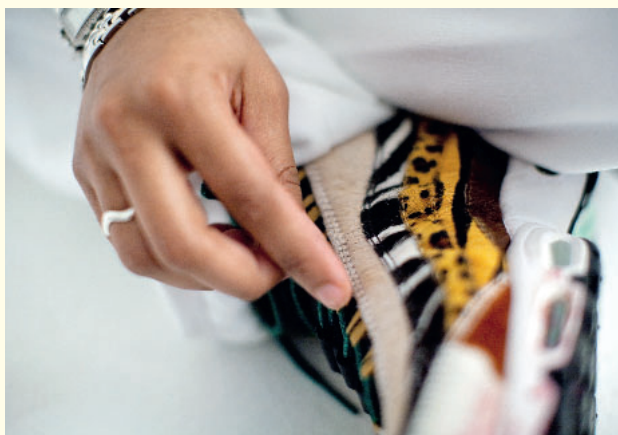
Emily Wardill

Wardill has made the radical choice to show sketches of an unfinished film project at PAC, opening a work in process to the public for the first time. She combines this with her most recent work, *Game Keepers without Game*.



Game Keepers without Game, 2009, production stills, photo: Polly Braden
 Courtesy of the artist, Fortescue Avenue/ Jonathan Viner, Standard (Oslo) and Altman Siegal Gallery

Workshops towards the Feature Film Full Firearms, film stills, work in progress (bottom)



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. Wardill thinks about the image as inseparable from its soundscape, using sound as an antipode to the image. She investigates her characters in specific social models analyzing the social games and interactions. Her films uncover language systems interwoven with political systems as well as the systematic defence each individual puts up in interaction with another. Wardill leads a psychological investigation on how human nature in a “risk society” creates illusions that come to be regarded as reality.



Hector Zamora

HECTOR ZAMORA was born 1974 in Mexico City, where he graduated in graphic design from the UAM-X. He currently lives and works in São Paulo, Brazil. His work has been exhibited at the Bienal de São Paulo (2006), the Busan Biennale, South Korea (2006), the Encuentro Internacional Medellín, Colombia (2007), the Bienal de la Habana, Cuba (2007) and the Biennale di Venezia (2009).



Zamora shows his special project of constructing a large boat inside PAC, reflecting on ideological structures and society.



Unidad Habitacional, 2005, installation view La Casa Encendida, Madrid (left)

Delirio Atopico, 2009, bananas, installation view *Exposición Lugares Comunes*, Bogota (below left)

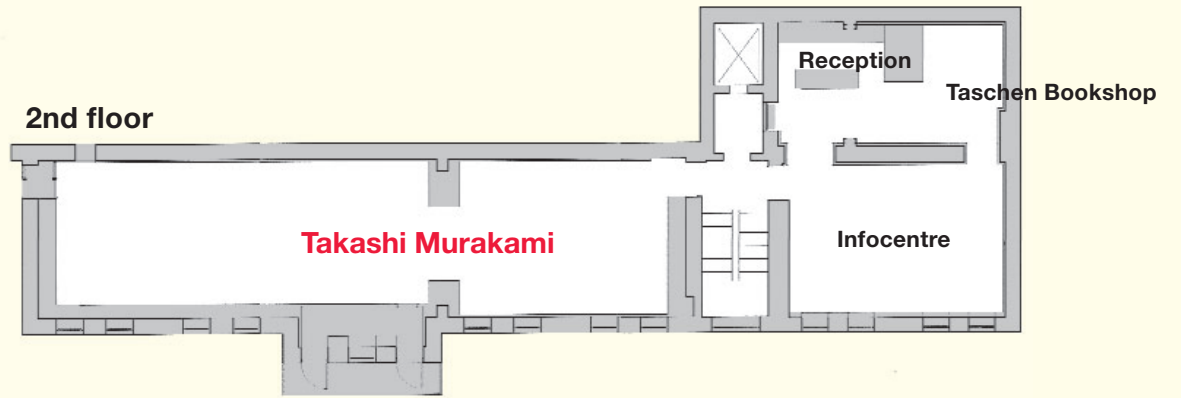
Paracaidista, Av. Revolucion 1608 bis. 2004, 2004, steel, wood and asphalt cardboard, 72 square metres, installation view Museo de Arte Carrillo Gil, Mexico City (below right)

Photo: Fernando Medellín

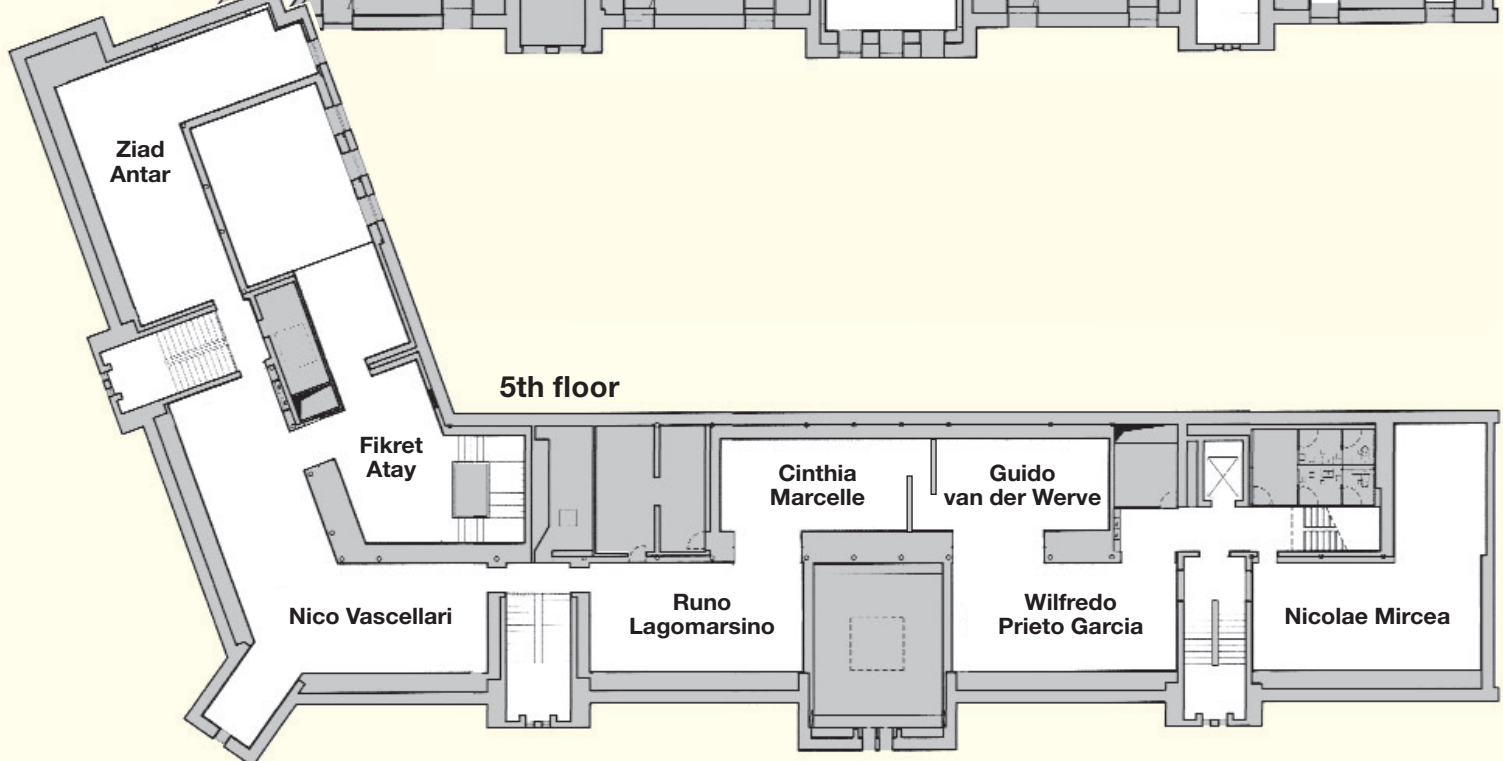
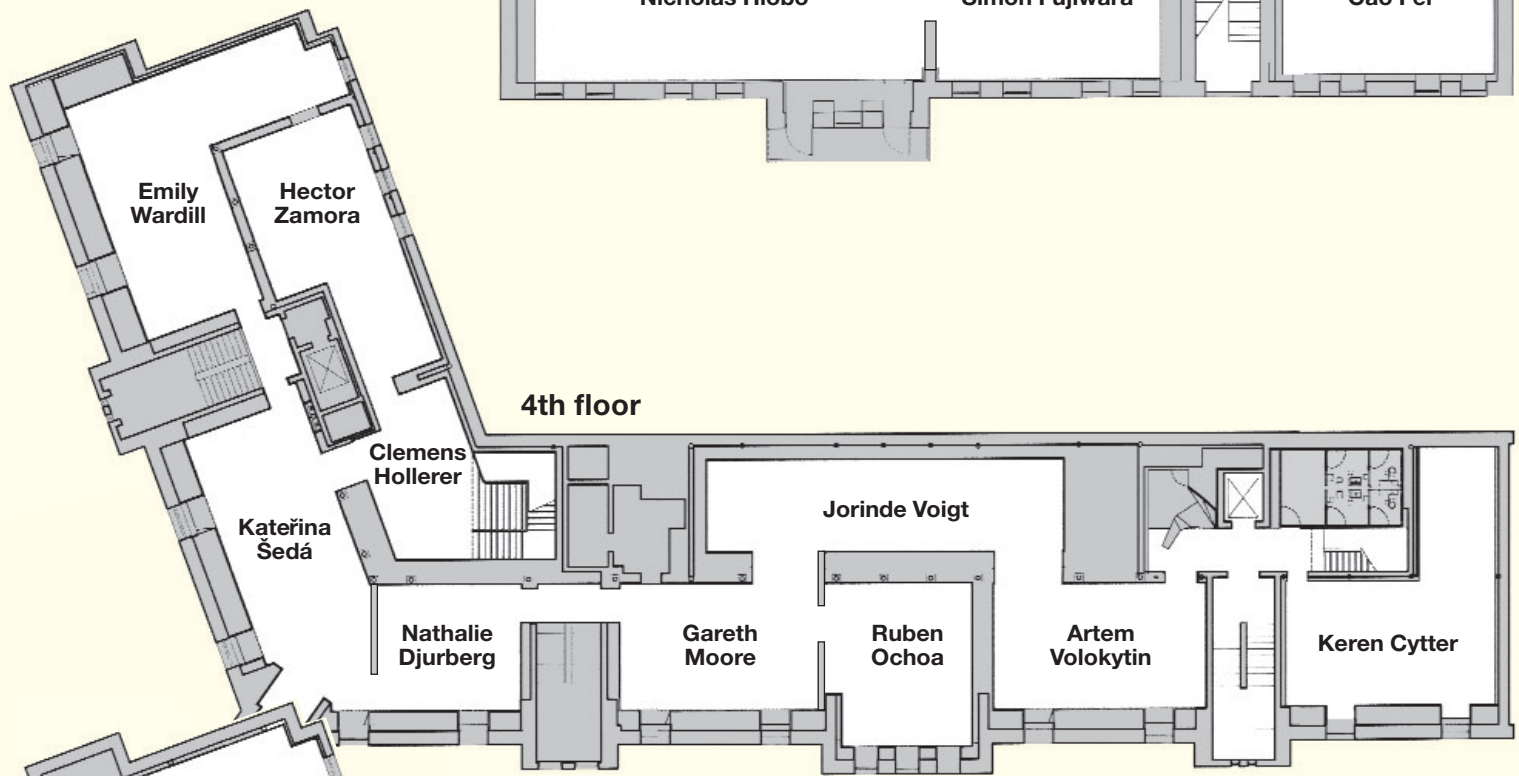
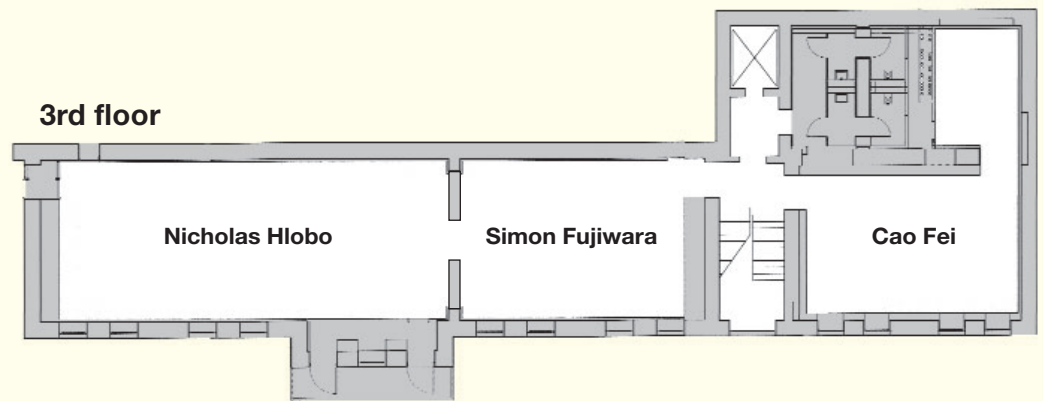


To bring an ideological system to its absolutely emancipated form is rarely a successful experiment, as the system itself adapts to the reality of its surroundings, loses its purity or stops its growth. The reflection on these ideological structures, which have a historical, social, political or cultural origin, is the central theme of Hector Zamora's sculptural installations. In PAC, Zamora introduces a boat that could not be finished since the physical space where the construction started proved too small. He reflects on the former political model of socialism and the marks it left on society. But the work reaches beyond that, as the boat itself has a complex symbolical and iconographical tradition, which transcends different cultural identities.

Floor Plans



Future Generation Art Prize



PAC – Educational Programme



Education is at the core of the PAC activities. It serves as a platform for a continuous debate and exchange of views between art and society. There are regular lectures, discussions, round tables and seminars with artists, art critics, philosophers and representatives of different disciplines.

PAC Guided Tours

Two times every day, PAC invites the art centre visitors to take a tour led by specially trained guides. Each guide is fluent in at least one foreign language. Additionally, there are regular tours organized for pupils and students from Ukrainian schools and universities given by the PAC guides.

Tuesday to Friday at 17:00 and 19:00, Saturday, Sunday at 14:00 and 17:00

PAC Saturday Talks

Every Saturday at 14:00, PAC hosts a dialogue in front of and about one work in the exhibition between a representative of the PAC and prominent guests out of different culture contexts (literature, galleries, artists, TV hosts etc.).

PAC Family Sundays

Each week on Sunday, PAC welcomes families in the video lounge on the 6th floor. Children will be invited to create their own works inspired by the exhibition and will be given a short tour through parts of the exhibition.

PAC Public Talk

PAC organizes public discussions with a selected panel about different cultural themes. On the panel are guests connected to the culture scene, and each time the public is invited to an open discussion with the panel.

The public talk on 7 November has the subject “Dreams to Keep: Past and future of Ukraine culture in context of ideology, tradition and revolution”.

PAC Literature Programme

PAC holds literature nights reading texts selected by shortlisted artists in front of their work.

Curated by Alexander Miched.

PAC Meets Regions

PAC invites in collaboration with regional partners artists from the regions of Kharkov and Odessa for artists-statements about their work.

The dates will be announced on the website www.pinchukartcentre.org



PAC Platform

PAC connects 2 partner institutions of the FGAP with Ukrainian artists. Presentation and discussion.

The dates will be announced on the website www.pinchukartcentre.org

Upcoming PAC free Saturday Talks at 14:00

30. 10. 2010	Nicholas Hlobo	Cao Fei	Simon Fujiwara	Björn Geldhof
06. 11. 2010	Nicolae Mircea	Artem Volokytin		Evgeny Solonin
13. 11. 2010	Jorinde Voigt	Gareth Moore	Ruben Ochoa	Eckhard Schneider
20. 11. 2010	Nathalie Djurberg	Kateřina ředá	Emily Wardill	Aleksandr Mikhed
27. 11. 2010	Hector Zamora	Clemens Hollerer		Björn Geldhof
04. 12. 2010	Ziad Antar	Wilfredo Prieto Garcia		Dennis Kazvan
11. 12. 2010	Takashi Murakami			Eckhard Schneider
18. 12. 2010	Guido van der Werve	Keren Cytter		Alexander Mikhed
25. 12. 2010	Runo Lagomarsino	Nico Vascellari		Evgeny Solonin
08. 01. 2011	Fikret Atay	Cinthia Marcelle		Dennis Kazvan

PAC Infocentre

The Infocentre provides information about exhibitions, artists and the programme, offering the visitor artist interviews, monographs, press publications, images of the works, interactive exhibition layouts and short films about the shows featuring the artists. It is situated on the second floor and equipped with eight computers and a video screen open to all visitors.

PAC Bookshop

The Taschen bookshop at PAC sells a wide selection of publications on international art and culture, including the history of art, architecture and artist's books.



The Victor Pinchuk Foundation

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

The Foundation invests in three main directions:

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

The projects of the Victor Pinchuk Foundation include, among others, the network of neonatal centres Cradles of Hope, the largest private scholarship programme in Ukraine, Zavtra.UA, the centre for contemporary art PinchukArtCentre 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 organizations.

www.pinchukfund.org

The PinchukArtCentre

The **PinchukArtCentre** is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. It is dedicated to fostering artistic education, creation and appreciation in Ukraine.

The PinchukArtCentre is a leading international centre for contemporary 21st-century art. 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, and between national identity and international challenge.

We know the world changes but art is forever. Therefore we believe in its potential for the fostering of viewers' individuality – and in its potential to contribute to the modernization of society. Our tradition is the future.

From its opening in September 2006 until September 2010, the PinchukArtCentre hosted 16 exhibitions and numerous projects attracting over 1,000,000 visitors. The PinchukArtCentre is open from 12:00 to 21:00 every day but Mondays. Admission is free. The exhibited works belong either to the private permanent collection or are borrowed in conjunction with temporary international exchanges. We exhibit works

produced by top international and Ukrainian artists, such as Sergey Bratkov, Ilya Chichkan, Anthony Gormley, Andreas Gursky, Damien Hirst, Jeff Koons, Sarah Morris, Vik Muniz, Takashi Murakami, Arsen Savadov, Sam Taylor-Wood, Oleg Tistol, Vasiliy Tsagolov, Piotr Uklanski and others.

In 2009 the PinchukArtCentre hosted five major exhibitions and one project attracting almost 450,000 visitors. The PinchukArtCentre is proud to have become a central venue for world art and work groups by outstanding artists of our time who reflect and represent the complexity of the world and are transforming it into unique and new 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 1100 applicants. Also in 2009, the Foundation launched the Future Generation Art Prize – the first global private art prize. The prize is awarded to new generations of artists worldwide focusing on artistic quality and the long-term development of emerging talent.

www.pinchukartcentre.org

PAC 2011

4 February until end of March

Candice Breitz

Damian Ortega

Collection Platform I

PAC – UA I

May until September

Olafur Eliasson

Collection Platform II

PAC – UA II

A Review



Sexuality & Transcendence

This international group exhibition with 19 leading artists of our time, devoted to sexuality and transcendence as a central theme in contemporary art, opened a new chapter in the programme of the PAC. More than 140,000 visitors took the chance to experience the complexity and diversity of this challenging theme. Major contributions of the artists and their new produc-

tions were a strong demonstration of the growing international role of the PinchukArtCentre. *Sexuality and Transcendence* kept a strong dynamic throughout the five months of exhibition (24 April – 19 September 2010), receiving multiple international group visits, weekly Saturday Talks, Family Sundays and other inviting events.

Exhibition October 2011 at the PinchukArtCentre

2ND EDITION PINCHUK ART CENTRE PRIZE

Open for
Ukrainian artists
up to age 35

Application procedure
18 January until
18 April 2011
Online application on
prize.pinchukartcentre.org
International jury

www.pinchukartcentre.org

Future Generation Art Prize

Concept: Eckhard Schneider
Project Manager: Björn Geldhof
Project Assistant for partner platforms,
correspondence and selection procedure:
Cecilia Alemani

Exhibitions

by Eckhard Schneider, Björn Geldhof
Curator: Björn Geldhof
Project Manager: Halyna Stakhurska
Logistics: Olga Yurkevich
Technical Manager: Andrey Ponomarev
Exhibition Manager: Evgeny Solonin

The PinchukArtCentre

General Director: Eckhard Schneider
Artistic Manager: Björn Geldhof
Executive Director: Dmytri Logvyn

Project Manager: Halyna Stakhurska,
Olga Panchenko
Exhibition Manager: Evgeny Solonin
Logistics: Olga Yurkevich
Assistant to the General Director:
Natalia Mitrokhina
Team Assistant: Diana Loktenko
Manager of Finance: Andriy Yankovoy
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Liudmyla Stelia, Victoria Prokopenko
Reception: Olesya Hdal, Iryna Shestopal,
Yulia Terekhova
Technical Manager: Andrey Ponomarev
Building Chief Engineer: Igor Stefanovich
Building Chief Technician:
Konstantyn Scherbakov
Technicians: Sergiy Zaychenko,
Vitaliy Verezhak

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Nadya Vatuliova
Head of Web Communications: Dima Koval
Web-Manager: Pasha Makarov
Production Manager: Vika Zhylyayeva

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PinchukArtCentre

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www.futuregenerationartprize.org
www.pinchukartcentre.org

Opening Hours

Tuesday through Sunday
from 12:00 until 21:00
Closed Mondays
Admission is free

Press Office

tel.: +38 (044) 494/11/48
e-mail: press@pinchukartcentre.org

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