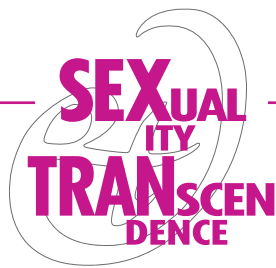




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|----------------------|---------------------|------------------------|----------------|
| AES+F ■23 | Matthew Barney ■19 | Louise Bourgeois ■3 | |
| Maurizio Cattelan ■9 | Illya Chichkan ■18 | Elmgreen & Dragset ■12 | |
| Jan Fabre ■11 | Jenny Holzer ■21 | Anish Kapoor ■16 | Jeff Koons ■13 |
| Sarah Lucas ■17 | Paul McCarthy ■10 | Annette Messenger ■22 | |
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Sexuality and Transcendence

About the Exhibition

“I think sexuality is a tremendous vehicle for transcendence.” (Jeff Koons)

The exhibition *Sexuality and Transcendence* is devoted to a major theme of contemporary art. It displays the sparkling dialogue of various artistic approaches in the tension field between the two extremes of raw sexuality and a sublime transformation into transcendence.

After *Reflection*, this is the second major thematic exhibition mounted by the PAC dedicated to a fundamental source of artistic creativity. Through a total of nineteen selected groups of work by leading contemporary artists, it gives both a national and an international public a comprehensive insight into the diversity and complexity of the art produced on this theme today.

Sexuality combines the idea of a world of subjective emotional references, a world of the instant, of anticipation, of desire and becoming and of orientation and disintegration as well as the extremes of destruction and violence. Sexuality is associated with an image of the real, of warmth and intimacy, whereas transcendence implies a world beyond reality. The concepts of spirituality and transformation predominate the latter, a sophisticated consciousness far from any purely subjective object-relatedness.

The issue of sexuality and transcendence touches on a fundamental conflict in art in general because, beyond mere appearance, behind it hides the general question of the relationship between reality (life) and imagination (image). And so the relationship between form and vision becomes a crucial issue for any artist dealing with sexuality and transcendence. Which direction is a particular work going for? Does it answer the challenge with a praise of distance (form/transcendence) or with a demonstration of intimacy (life/sexuality)? The answers to these questions are so varied because, in addition to the paradigms inherent in the theme, the concept of desire is of central importance here. The general idea is kept open, both in respect of a desire for an ideal mental clarity, intellectual penetration and clarified form, and in respect of a desire for an ideal of realism, emotional directness and dissolution of form.

Something Janus-like clinging to desire means that the two poles of sexuality and transcendence can be reflected within each other. The desire for the two things, sexuality and transcendence, dominates our existence; it is the driving force behind our earthly performance and, especially for artists, the search for an appropriate form.

The artists and their works were chosen with regard to their artistic consistency, the type of differentiation deployed, their uncompromising approach as well as the range and uniqueness of their positions concerning this topic. That means all the artists featured in the show incorporate a distinctive form of discourse into their work through their consistent implicit or explicit preoccupation with the concept of a balance between sexuality and transcendence in varying degrees of bias towards one pole or the other.

Special Thanks

The exhibition *Sexuality and Transcendence* required strong engagement of all people involved. For this we would especially like to thank all the artists, assistants, studios and galleries, who have supported this project, giving the PinchukArtCentre new works and actual statements. Also it is important to remember and thank all team members of the PinchukArtCentre and the Victor Pinchuk Foundation who have worked hard to finalise this project.

crucial role in the decision to give every artist a chance to utilise his or her own space. Each of the nineteen contributions is like a solo exhibition and has the character of an artist’s statement that is like a thesis on their own work. If all the contributions taken together produce an orchestral sound, distinct subtleties can still be heard within each individual note.

The exhibition presents nineteen work groups with a total of more than 150 individual works in twenty rooms on four floors of the PAC. The staircases of the PAC building are used as art spaces for the first time with installations by Jenny Holzer; the central stairwell features an in-situ piece with her famous texts from the series *Inflammatory Essays* and a second staircase houses a work with LED. In addition, for the first time ever, PAC utilises the market hall opposite for an eighty-metre-long frieze by AES+F, a group of artists from Moscow. With its intense sociocultural flavour and distinctive architecture, this historical site, which is of great importance for Kiev, provides an ideal public counterpoint to the artistic message propagating a new hybrid aesthetic of fusion.

Inspired by their great affinity for the exhibition theme and for PAC as a leading institution in contemporary art, all of the artists decided to create some special pieces, partly in the form of new productions such as those by, amongst others, Anish Kapoor, AES+F, Cindy Sherman, Matthew Barney and Elmgreen & Dragset; of a special reappraisal of existing works by Paul McCarthy, Richard Prince, Boris Mikhailov and Takashi Murakami; or the selection of rare or recent work groups that have never been displayed as part of a major international exhibition before. These last include pieces by Louise Bourgeois, Hiroshi Sugimoto, Sarah Lucas, Annette Messager and Illya Chichkan. This allows the PAC exhibition to present arguments that are totally relevant to our own times.

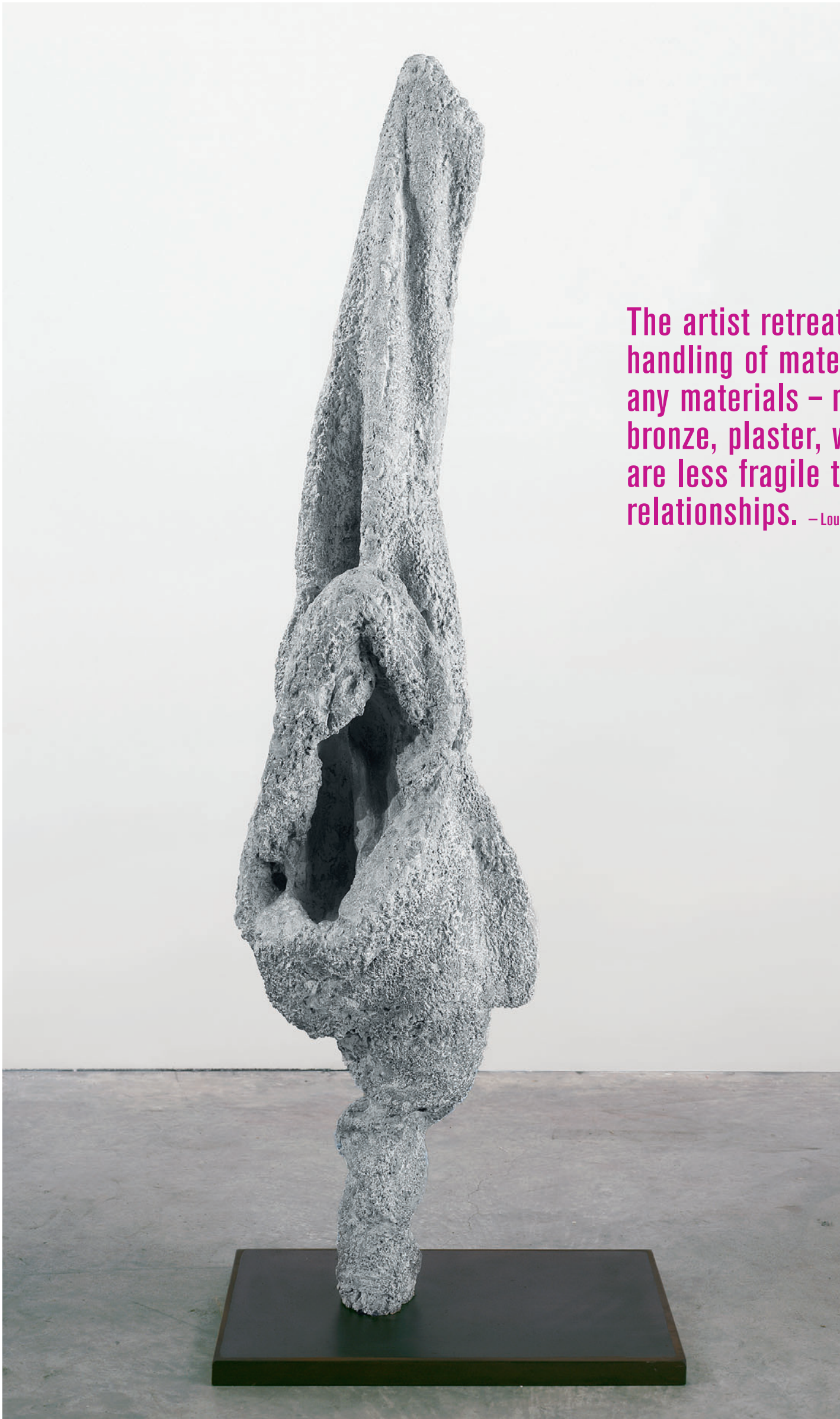
Jeff Koons takes a key role with a comprehensive presentation of works from the last twenty years. Spread over three different floors of the PAC building, they form the backbone of the exhibition. A total of eleven key works, seven sculptures and four paintings from the series *Made in Heaven*, *Celebration*, *Easyfun-Ethereal*, *Popeye* and *Hulk Elvis* are on display. Highlights of this selection are, the sculptures *Cracked Egg* and *Blue Diamond* from the *Celebration* series and the world premiere of the first version of *Balloon Rabbit*, an astonishing new creation, surely becoming an icon like his key early work. Koons’ contribution thus acts like a mini-retrospective on the theme that forms the core of his whole oeuvre, namely, the ambivalent relationship between sexuality and transcendence.

This is where the driving force behind Koons’ work has always been, especially when he transforms everyday objects into works of art by exaggerating brilliant surfaces which then become both objects of trust and desire. This association of self-affirmation and acceptance in the reflection of one’s own desire for beauty and perfection defines Koons’ work as the perfect synonym for the ideal of a ubiquity of sexuality and transcendence.

The exhibition is accompanied by a comprehensive publication, and a supporting programme presents the artists and their works for discussion within the thematic context.

New co-operations with international cultural institutions and numerous embassies have enabled an extensive programme of panel discussions concerning art, literature and film, in the context of the globally important question of the relationship between morals and state censorship.

Eckhard Schneider



The artist retreats into the handling of materials, because any materials – marble, bronze, plaster, wax, plastic – are less fragile than human relationships. — Louise Bourgeois

The oeuvre of the 90 year old grande dame is mostly read as exploration and processing of her childhood experiences. **Louise Bourgeois'** (*1911) work is characterised by its strong symbolic language which is drawn from personal traumas. The confrontation with herself as an artist and a woman has been one of the great challenges throughout her career. However autobiographical the source of her inspiration is, her work transcends this personal story of a woman. It touches more universal themes using a language which is often characterised by its hermetic quality. At times her work shows traces of vulnerability and sexuality, which have achieved a high degree of sublimation.

This applies to the work presented at PAC, *Untitled* (2008). Bourgeois has made a sculpture using her old clothes as source material, translating them to steel, creating a vertical form which suggests to have an inside secret, a hiding place inside the steel cloth.

Louise Bourgeois

Louise Bourgeois: *Untitled*, 2007; bronze, painted white and steel; 142.2 x 30.4 x 48.2 cm

We're all products of what we want to project to the world. Even people who don't spend any time on preparing themselves for the world out there I think that ultimately they have for their whole lives groomed themselves, to present a face to the world. —Cindy Sherman



Cindy Sherman

Cindy Sherman (*1954) turned the camera on herself, continuously staging photographs dressed up in different wigs, dresses and make-ups. Exploring cultural and social stereotypes, she plays characters discovered in media, film, advertisement, classical painting and so on. Criticising and reflecting on the world, society and the role of women, her photographs often tell a story of the complex relationship between the individual and collective expectations.

Her distinctive and explicit style, her strategic use of humour, horror and the symbolic power of known stereotypes combined with a con-

tinuous sense of decay, made her work often provocative in nature. There is a constant tension between the surface of the image and the social-cultural meaning. Sherman uses herself as an “actress” in front of the camera, she refrains from identifying her photographs as self-portraits.

For PAC, Sherman created a whole new work group which resulted in a wallpaper where she portrays herself in different roles in combination, disconnected within a spotted landscape image printed in black and white. Deforming reality, showing an unfulfilled desire.



Cindy Sherman: *Untitled*, 2010;
wallpaper and lights; dimensions variable



Takashi Murakami

Takashi Murakami: *Lonesome Cowboy*, 1998; oil, acrylic, fibreglass and iron; 254 x 116.8 x 91.4 cm

By placing a real Louis Vuitton shop, where the products were actually sold, in the middle of the Brooklyn Museum in 2008, **Takashi Murakami** (*1962) honoured his name as the Andy Warhol of the Japanese art scene.

Since he is constantly drawing from popular language, such as Manga and animation, his work is very close to modern life today in Japan. The work is a reflection on art and commerce, on high and low culture, always combin-

ing sculptural pieces with popular spin-offs.

With *Lonesome Cowboy* and *Hiporon*, Murakami shows two of his iconic works which could be seen as an idealised Adam and Eve in a blown-up Manga version. The clearly sexy character of the work distracts, showing a young potent man who uses his sperm as a lasso (perhaps to catch the girl facing him).

The girl, with accentuated breasts, uses the milk from her breasts to play rope-jumping. Murakami transforms the sexuality the way it is transformed in Manga films, which are not limited by the real. His figures, both standing on a plinth, are directed to each other but remain completely alone.



Tino Sehgal

A critique of the unreflected celebration of material production, and the transformation of actions is central in the work of the young economist and choreographer **Tino Sehgal** (*1976). He refuses all physical objects. His work

exists in the meeting of the visitor with the “situation” the artist constructs using human voice, language, movement and interaction. The materialisation/production of the work, including the title, year and courtesy, happens

within the limits of the human body. It is intentionally connected with de-production, as there is no object left once the situation is “resolved”. The contrast with a traditional work of art where the de-production can only

happen by an external factor couldn’t be larger.

By using art institutions (like for his major solo exhibit at the Guggenheim New York in 2010) to show his work, he accepts the conventions around it, but is radically refusing all material, including the documentation of what happens (by photography or filming). To make sure that his work functions

as a “conceptual installation” he demands it to be shown under the same conditions as material objects would be: minimum six weeks in a row and constantly throughout the exhibition.

In PAC, Sehgal engages the audience in the work *Kiss*, a situation that will be continued for five months.



Richard Prince: *Untitled (Nurse)*, 2009; mixed media on c-print; 194.3 x 127.6 cm

***Untitled*,** 2009; furniture, books, sintra, bondo and double-sided frame; 193 x 167.6 x 160 cm

***Station to Station*,** 2009; wood, metal, glass and nurse hats; 106.7 x 222.2 x 30.5 cm (bottom)



Richard Prince

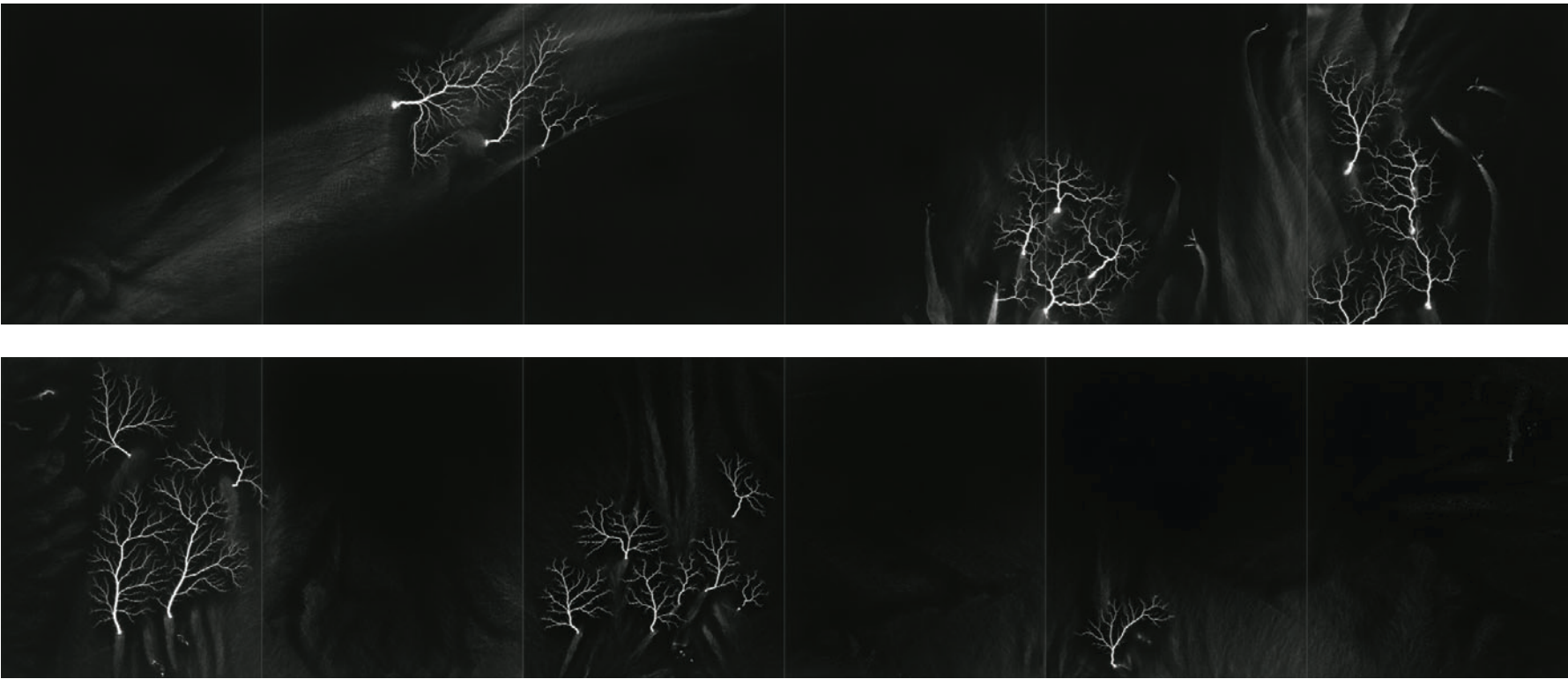
From the beginning of his career, **Richard Prince** (*1949) applied a photographic appropriation strategy which heated up artistic debate on authorship and authenticity. He re-photographed existing images and presented them as original works. As an artist he combined this conceptual

notion with a continually refined critique on middle-class America, its values, sexual frustrations and fantasies and its consumerism. *Spiritual America* is a central work, a re-photographed photo by Garry Gross of Brooke Shields (at the age of 10) standing in a bathtub

with her young childish body but a face made up like that of a grown woman. As the image itself was already a source of conflict over authorship between Shields and Garry Gross, Prince claimed authorship for himself. But at the same time the work signals the existing conflict in American society between puritan ethics and the sexual fantasies in society.

For the PAC, Prince creates a new special Nurse Room,

an installation containing all the elements that form his “brand”, joke paintings, appropriated photographs, furniture elements and appropriated original illustrations. In this room Prince uses on one hand a direct, hardcore sexual imagery, but combines this with works such as *Station to Station* and *Nurse Hat Chair*, cooling down and twisting the sexual image to a much more formal language.



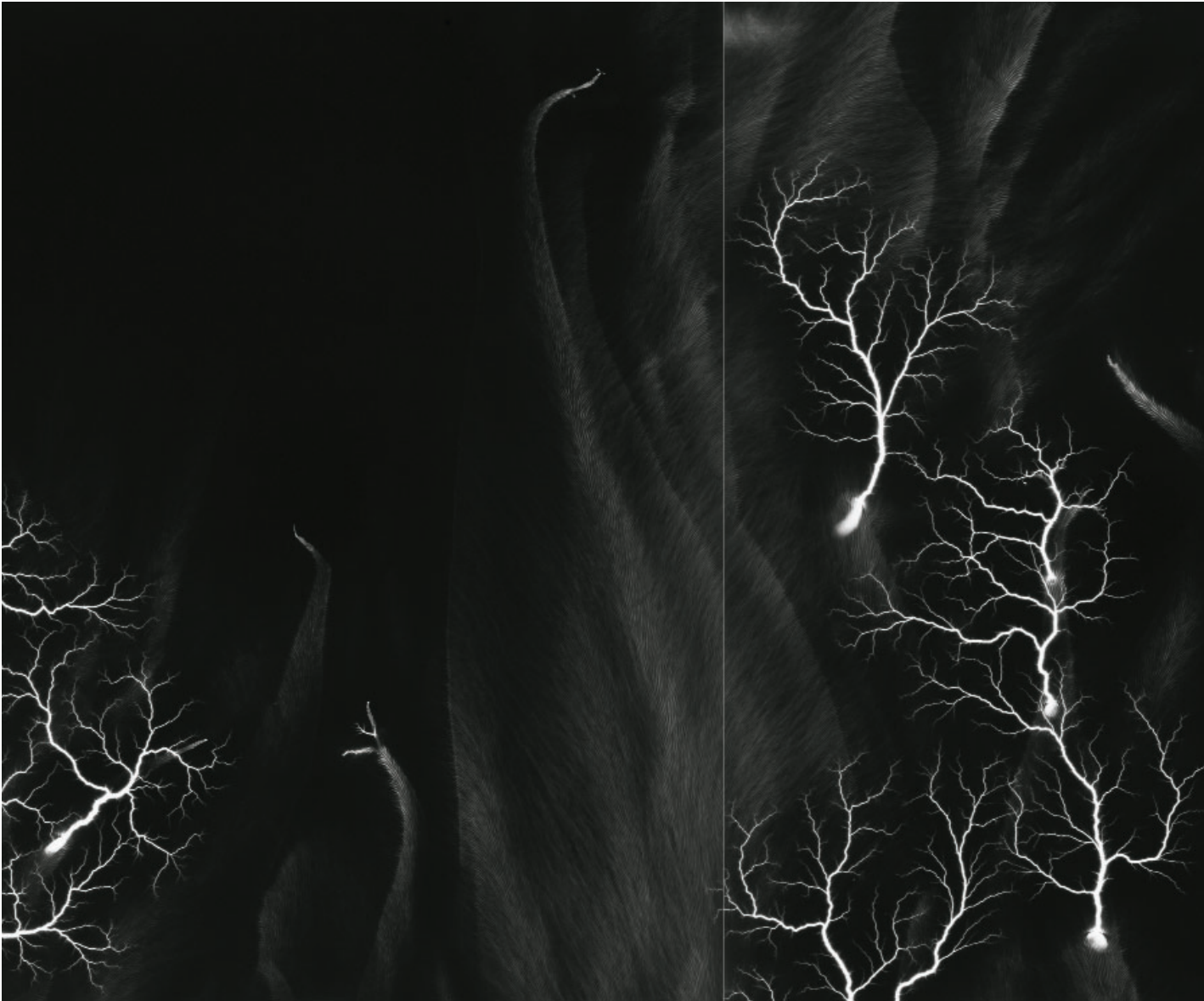
Hiroshi Sugimoto

For more than thirty years, **Hiroshi Sugimoto** (*1948) has distinguished himself by series of highly refined black-and-white photographs, using traditional techniques. Among the most known series are his *Theatres*,

Seascapes and the still on-going series *History of History* in which he juxtaposes his own photographic works with items from his private collection, creating a personal reflection on producing and collecting art.

At the PAC he is presenting the 2008 series *Lightning Fields*. This 16-metre long work presents a subtle balance between its abstract, sublime form and an underlying, already transformed sexual act, translated during the production process of the work. Sugimoto brings a film under an electrical charge and places it in salted water, where a chemical reaction ignites; this be-

comes an explosion of light on film. Sugimoto's interest in the chemical process shows him as a scientist in the darkroom, recreating the experiments of proven theoretical concepts, transforming them into the idea of creating light as a creation of life.



Hiroshi Sugimoto: *Lightning Fields*
Composed 011, 2009; gelatin silver print; diptych: 149.2 x 716.3 cm each (left: detail)



Maurizio Cattelan

Maurizio Cattelan: *Untitled*, 2007;
silicon resin, real hair, steel, wood and
fabric; 216 x 130 x 70 cm

Maurizio Cattelan (*1960) engage viewers in a direct dialogue. His sculptural images are based on reality, as he says, “a statical variation of the real.” Keeping his oeuvre in constant motion, using irony, subversion, humour, contradiction and

unsettling images as his main artistic strategies.

Renowned works as *Him*, a sculpture of Hitler as a boy kneeling and praying, or *La nora hora*, the pope struck by a meteorite, show his provocative side. He confronts viewers with social taboos

while surprising them with the absurdity of the almost theatrical scenery, which holds a narrative filled with complexity of meaning.

At PAC, Cattelan presents two sculptures, *Ave Maria*, three arms performing a fascist salute, and *Untitled*, showing a woman face down in a crate, seemingly crucified. Her hands are bolted in the crate and her body is fixed, pinned down. The

complex layers of this work, referring to religion, sexuality and the deep history of women/gender are twisted by the absurdity of using a crate as part of the sculpture. The confronting imagery of both works relates to the personal story of the viewer, completing the narrative Cattelan introduces.



Paul McCarthy: *Sailor's Meat Sailor's Delight*, 1975, photographs of the performance
Sailor's Meat Sailor's Delight, 1975, video stills (bottom)

Paul McCarthy

Paul McCarthy (*1945) lives in LA since the 1970s. His work grew out of performances and videos that used the “American way of life” as source material. Strongly influenced by the cartoon and film industries, he continuously reflects in a critical and humorous way on American culture and society.

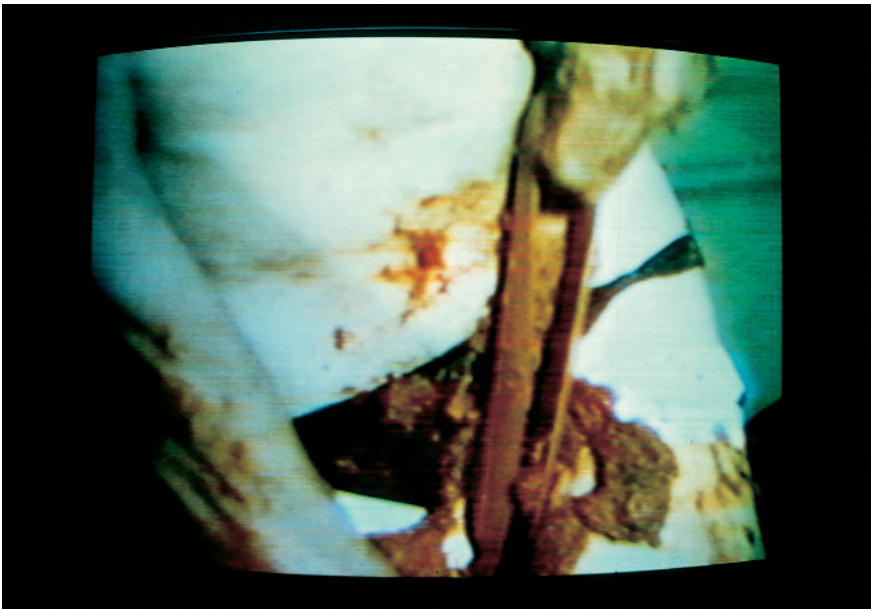
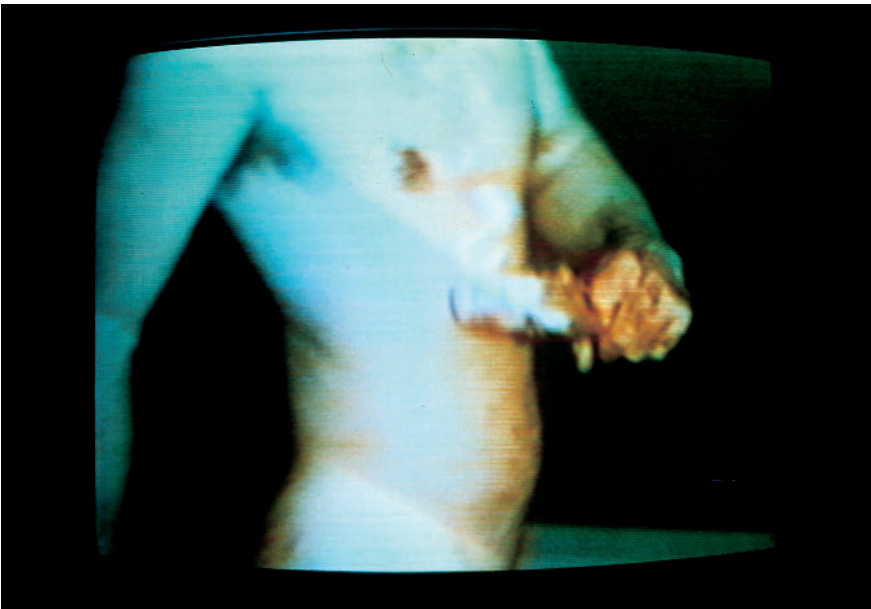
His work is a constant transgression of social taboos, staging massacres, torture scenes and pornographic actions in his strongly provocative oeuvre. This even resulted in prosecutions before a court of law. However shocking, what McCarthy does stays within the boundaries of the “theatrical performance”:

blood is ketchup, sperm is hand cream. In contrast to the Vienna actionists he pushed the performance away from the real into the arms of Hollywood, evoking blood and sperm with food as props. Notwithstanding this, the performances remained disturbing and shocking for the public.

“There was an emerging interest in sexual imagery and violence that became some kind of material for a new type of research, which always created conflicts...

When you live in America, and especially when you live in LA. Artists in LA were and are exactly two inches below criminals.”

In PAC, McCarthy presents three video works. The installation focuses on a central work in his oeuvre: *Sailors Meat*, for which McCarthy dresses up in blonde wig and women's underwear. He finds himself in a cheap hotel room simulating sex with a piece of meat.





Jan Fabre

Jan Fabre: *Fountain of the world (as a young artist)*, 2008; 1 silicon sculpture, 150 granite gravestones, tank and compressor, mechanical and electronic parts; dimensions variable

Researching the limitations of the human body, looking for the mythical powers of insects, suggesting an alternative for the human vulnerable body, the research of metamorphose is a central idea in **Jan Fabre's** (*1958) oeuvre,

resulting in drawings, films, installations and theatre plays.

His interest in the transformation of the human body, looking to transcend to a less vulnerable state, resulted in different models: a liquid

body (*Je suis sang – I am blood*), a body consisting of scarabs, referring to warriors' armour and a body made of human bones, resembling a lace of Bruges. In this continued research the confrontation with mortality is unavoidable.

The work at PAC, *Fountain of the world (as a young artist)*, is an installation representing a self-portrait of Fabre as a

young man laying, with a constant erection, on a bed of gravestones. The man symbolises a fountain ejaculating a sperm-like fluid in a constant rhythm, a reference to an old drawing from the series *Fountain of the world* (1978). This representation of the "sex" becomes an idea of virility as source for the creative, artistic and immortal potential.



Elmgreen & Dragset

Elmgreen & Dragset: *Rosa*, 2006;
gilded brass, steel, fibreglass
with epoxy, garments and shoes;
153 x 46 x 44 cm (top left)
Grown Up Rocking Horse, 2010;
MDF, styrofoam and polished lacquer-
ing; 285 x 110 x 215 cm (horse);
300 x 130 x 30 cm (plinth)
Prada Marfa, 2005 (bottom)

Michael Elmgreen (*1961) and **Ingar Dragset** (*1969) have worked as a collaborative team since 1995. Works as *Prada Marfa* where the artists installed a fully equipped Prada boutique in the middle of the Texas desert, *The Collectors* or *The Welfare Show*, betray a distinct conceptual

strategy in their work, reflecting on and transforming social structures and the way they are defined. There is a constant tension between personal and collective space, playing with architectural expectations.
The collaboration between Elmgreen & Dragset intro-

duces a clear performative layer, which has transformed over time from direct performances to objects that have a performative quality. These sculptures and installations evolve into an unpredictable interactive relation with the viewer.

Perception II and *Rocking Horse* were especially produced for this exhibition. They refer to the sexual imagination imbedded in daily objects; but through their ironic qualities and their glossy, almost porcelain-like finishing they create a distance, disconnecting the object from the sexual undertone. Focusing on a form that evokes a distant desire.



Jeff Koons: *Landscape (Cherry Tree)*, 2009; oil on canvas; 274.3 x 213.4 cm (left)

Self Portrait, 1991; marble; 95.3 x 52.1 x 36.8 cm



Jeff Koons

Jeff Koons (*1958) creates a typical iconography, which uses both art-historical reference (baroque and rococo) and popular culture, successfully combining European and American traditions. He is systematically using the artistic strategies found in conceptualism, pop art and popular culture. “*Art is really just communication of something and the more archetypal it is, the more communicative it is.*”

With works as *Blue Diamond* and *Cracked Egg* shown at PAC, Koons seduces the viewer with the beauty of the material and a common, readable form. Using popular language, sexy materials and high-quality finishing, his work receives an iconic reso-

nance. Sexuality transcends to form and material.

In PAC, Koons is seen as the “quarterback” of this exposition, defining the rules of the game. Having an almost mini-retrospective in which the combined works offer a complex reading. All paintings and sculptures are about beauty and seduction, luxury and sexiness, that is constantly twisted and turned. And we can be proud to present for the first time *Balloon Rabbit*, a monumental new work from the *Celebration* series.

Blue Diamond, 1994–2005; stainless steel; 198.1 x 220.1 x 220.1 cm





Jeff Koons: *Cracked Egg (violet)*, 1994–2006; high chromium stainless steel with transparent colour coating; 2 parts: bottom 166 x 158.9 x 158.9 cm; top 94 x 143 x 143 cm

I think sexuality is a tremendous vehicle for transcendence. — Jeff Koons





Anish Kapoor

Anish Kapoor (*1954) became known in the 1980s for his geometric or biomorphic sculptures which he made using simple, elemental materials combined with raw colour pigments, influenced by his native Indian heritage. His works explore the balance be-

tween sculpture, the viewer and the architectural space, creating both a physical and psychological space. They explore the relationship between physicality and transcendence, between the sensual material and a sublime form. As he claims:

“I have always been interested in antiphallic form – the opposite of which, of course, is deeply phallic.” He transforms the physicality of the material by turning his forms inside out, playing with the duality of presence and absence. Transforming an object to its almost immaterial counterpoint.

The monumental new wax sculpture commissioned by PAC is based on the idea of

auto-mechanic self-creation and its material presence. Combining it with its conceptual and physical counterpart by focusing on the emptiness and immaterialness of the void. Kapoor’s work group at PAC is completed with a stainless steel work in between these two extremes, playing on its fragmented duality, being both a female and male form.

I have always been interested in antiphallic form – the opposite of which, of course, is deeply phallic.

– Anish Kapoor



Anish Kapoor: *Untitled*, 2008; stainless steel; 23 x 200 x 120 cm (top)
Model for a sculpture in the artist’s studio, 2005

Funnily enough, as it turns out, a dick with two balls is a really convenient object. You can make it and it's already whole. It can already stand up and do all those things that you'd expect any sculpture to do. — Sarah Lucas



Sarah Lucas

Sarah Lucas: *NUDS*, 2009; tights, fluff and wire;
NUD (26): 30 x 38 x 40 cm (top left);
NUD (25): 38 x 36 x 43 cm (top right);
NUD (3): 100 x 43 x 43 cm
Au Naturel, 1994; mattress, water bucket, melons, oranges and cucumber; 84 x 167.6 x 144.8 cm

Sarah Lucas (*1962) is a representative of the Young British Art which rose during the 1990s. Always aware of gender issues, Lucas focused on the theme of the body and sexuality. The seriousness of the subject she countered by her choices in material, developing a wicked sense of humour. She created careful and

precise compositions with “found readymade objects” and common household materials combining a playful poetry of the object with questions on the sexuality of women and their role in society. Her work reveals an obsession with acts of daily life, and the rediscovery of everyday objects which she trans-

forms to a “form” by giving them new meaning or emphasising a “hidden” quality. The framework Lucas created is connected to her obsession with the everyday, forcing her always to show personal engagement by connecting her work with her own life (without aiming for an autobiographical reference). While much humour is found in her oeuvre, whenever Lucas speaks of death, her work changes tone, becoming more serious and dark. It reveals a feeling of decay.

***Nuds*, the workgroup at PAC, could be seen as a continuation of the formal language Lucas started with *Bunny*. However, where *Bunny* had a clear physical connotation as a readable body, the *Nuds* become more abstract, as they are smaller in size and not anymore linked to chairs which Lucas used as the skeleton for the earlier piece. She creates a duality between inside and outside, a complex form that allows seeing both the male and the female in one work.**



Illya Chichkan

Illya Chichkan (*1967) is one of the representatives of the “Ukrainian New Wave” which started in the 1990s. Being an artist who has lived through the break from soviet socialism to capitalism, his work is witness to the radical shift

within society. By using a narrative structure, Chichkan focuses on the real social situation. His photographs, films or sculptures always transform this situation using humour, aloofness and irony as artistic strategies.

A central work is *Atomic Love*, which relates to not only the Chernobyl disaster of 1986, but uses it as a framework to reflect on the survival strategies and mutations of the human race in extreme situations between life and death.

At PAC, Chichkan shows the work group *Defenders* (created in collaboration with Peter Wyrzykowski),

photographs he took of soldiers imitating (without knowing) images Chichkan found in commercials for luxury products. The formal language of the ads based on seduction, desire and sexiness is transformed and twisted in the confrontation with the staged reality.



Illya Chichkan: *Defenders*, 2001; series of photographs, c-prints; various dimensions





I've always thought of the project as a sort of sexually driven digestive system, that it was a consumer and a producer of matter.

— Matthew Barney



Matthew Barney

Matthew Barney: *Drawing Restraint 9*, 2005, production still

Ambergris, 2005; cast shrimp, sea shells, epoxy, polycaprolactone thermoplastic and self-lubricating plastic; 111.8 x 91.4 x 731.5 cm (bottom)

Matthew Barney's (*1967) oeuvre consists of sculptures, installations and works on paper that draw upon the performances and films he creates. The central idea of his work is to create myths (or recreate existing mythology).

One of the best-known film/performance projects is

the *Cremaster Cycle*, five performance films he made between 1994 and 2002. The title refers to the muscle of a man regulating the temperature of his testicles. The cremaster reflex is the moment the testicles of the man are pulled closer to the body because of a stimulus on the inner thigh. For Barney this

is the start for an examination of life from the moment of its inception till the moment it ends. He mystifies his subject using a coded narrative structure combined with a metaphoric vocabulary which results in a fantastic universe with dazzling visual moments.

The new work Barney presents at the PAC is a phallic reference, transformed by both material and size. The main element of the work is *Ambergris*, which refers to

a solid, waxy substance produced in the digestive system of sperm whales. The work originates from the film *Drawing Restraint 9*, set on a Japanese whaling ship, the "Nisshin Maru". It is about the coming together and mixing of foreigners (played by Matthew Barney and his wife Björk) as Occidental guests in the Far Eastern culture of Japan, and culminates in the mythic transformation of human beings into whale-like creatures.



Boris Mikhailov

Boris Mikhailov: *I am not I*, 1993–2002; photograph; 170 x 100 cm
Case History, 1999; series of 400 photographs; various dimensions (bottom)

Boris Mikhailov (*1938) became known as a photographer who had been cast out from the former Soviet empire for portraying his wife naked. Since then he has shown an obsession with the sexual liberation which be-

came a metaphor for the emancipation of the individual. The mirror he holds to us shows decay, social madness and sexual aberrations. A central work is *Case History*, which portrays the break-up of the Soviet Union,

both in terms of social structures and the resulting human condition. Every photograph in this series contains a narrative which zooms in on the harshness of everyday life for the homeless.

In the PAC, Mikhailov presents works coming from the *Wedding Series*, in which he is having homeless people play with the idea of marriage, standing in intimate

“sexy” poses, imitating youthful promising couples. On the one hand sex is a desire we all have, but in case of his “actors” the social “real” situation eliminates the possibility of sexiness. More ironical, he shows a series of self-portraits posing with a dildo which is considerably bigger than his own penis, again this explicit sexual reference holds a lack of sexual potential.





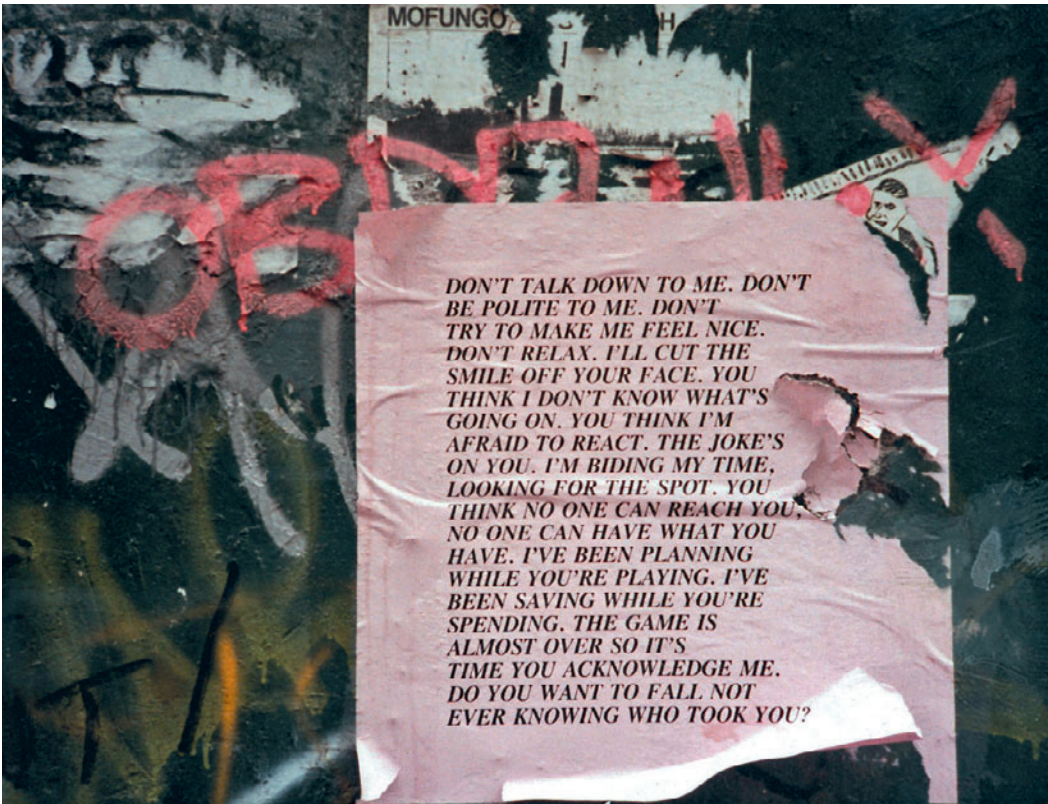
Jenny Holzer

Jenny Holzer (*1950) took to the challenge of experimenting with public space early in her work. Her first artistic statements, *Truisms*, were short, direct and provocative sentences which she spread on posters around the city of New York. This resulted in strong emotional responses of bypassers.

Her experiments with public space shifted, using the strategies of mass media, her artistic focus always balanced between the act of reading and the form of communication. She used, among others, billboards, monumental light projections and the German newspaper *Süddeutsche Zeitung*, where she presented *Lustmord*, a text describing rape as a tool of war. Her texts are combining both explicit, provocative content and a dark sense of humour.

In 2001, Holzer gave up writing her own texts, intensifying the notion that not the hand of the author is significant in her work, but the relation between the reading of the viewer and the carrier she chooses to present the text.

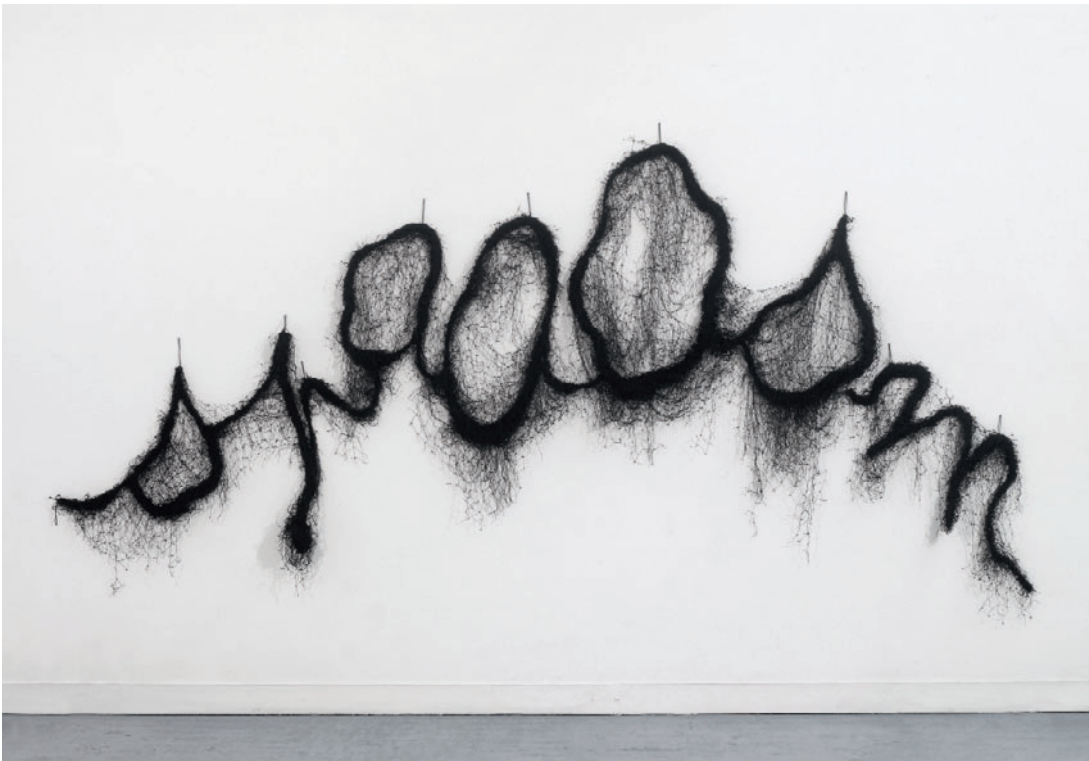
By introducing LED signs, as in the work shown at PAC, the texts become deconstructed and the reading is more difficult. The LED signs fragment into a physical experience of aggressive light which is hitting the body with words. The core piece is Holzer's intervention at the main staircase of PAC, a "wall paper" of 2500 posters with texts of *Inflammatory Essays*. Until now the largest on-site installation of this nature she has made.



Jenny Holzer: *Torso*, 2007; 10 electronic signs with red, blue and white diodes, text from US government documents; 219.2 x 146.8 x 73.4 cm. Installation: *Detained*, SprüthMagers, London, 2008 (top left)

From *Inflammatory Essays*, ca 1979–1982; offset posters, 43.1 x 43.1 cm each. Installation photos made by the artist in New York

The only transcendence in sexuality
is crime and art. — Annette Messenger



Annette Messenger: *spasm*, 2010; metal strings and nets; 170 x 350 cm (left)

An *exhibitionist for Kiev*, 2010; dummy, clothes, motor 12V, battery and movement detector; 85 x 70 x 30 cm

A *corps perdu*, 2008–2009; 40 elements, black-and-white photo printed in parachute fabric, computerised motors, tulle netting; 160 x 950 x 560 cm (bottom)



Annette Messenger

Annette Messenger (*1943) won the Golden Lion of the 2005 Venice Biennial with the remarkable work *Casino*, inspired by the character of Pinocchio, stating about the work: “Here we have a little puppet leading us by his nose. That puppet’s our conscience.”

Using photography and mainly everyday objects such as puppets, toys, stuffed animals and fabrics, Messenger creates an artistic universe which draws from the popular imagination. The interrogation of her own identity, as an artist and a woman, has

been a central concern. Sexuality, dream, fantasy, the struggle with life and death fill her artistic universe.

A Corps Perdu presents a collection of large black-and-white photographs at the PAC, printed on parachute canvas and covered with a black tulle netting. The photographs represent different body parts of women, men and children of different ages, from babies to elderly people.

The veiled body reveals a certain tristesse, a sadness connected to the idea of mourning. As all body parts are connected they never really “get physical” with the exception of one photograph where we see an intimate kiss between a woman and a man. The bodily sculpture appears in a cyclical movement, breathing as the parachute canvas inflates and deflates. Messenger combines it with a new sculpture made for PAC.



AES+F: *The Feast of Trimalchio, Panoramas 1, 2 & 3*, 2010; digital collage, digital print; dimensions variable

Digital sketch for installation at Besarabka market, 2010

AES+F

In 2007, the Russian collective **AES+F** presented the work *Last Riot 2* in the Venice Biennial. It focuses on the idea of contemporary heroism. Their visual language is eclectic, referring to clean commercial language and the visual reality of video games. All actors in the digital landscape seem like androgynous heroes, no one is bleeding or showing pain, in contrast to the actors of the classical paintings they are based on.

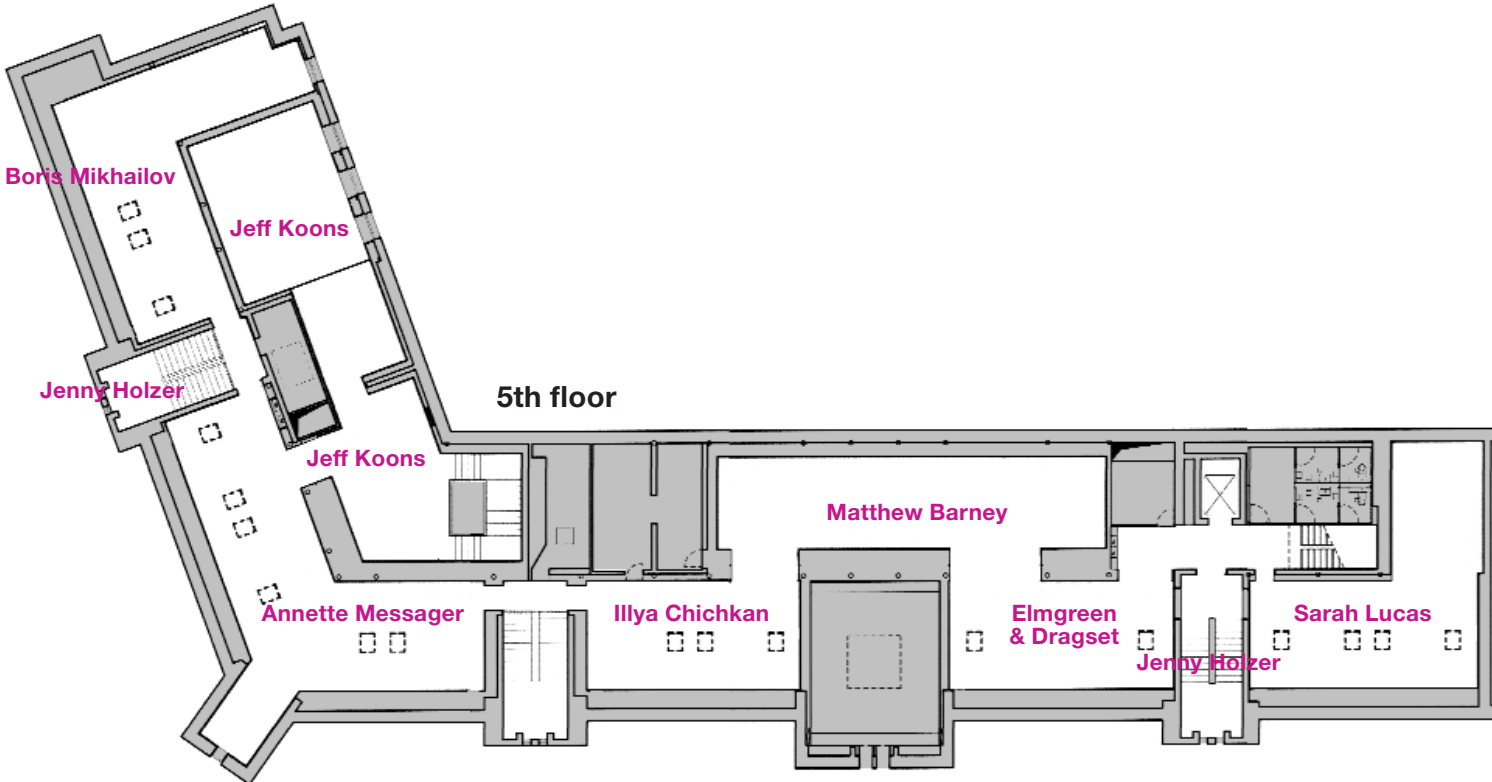
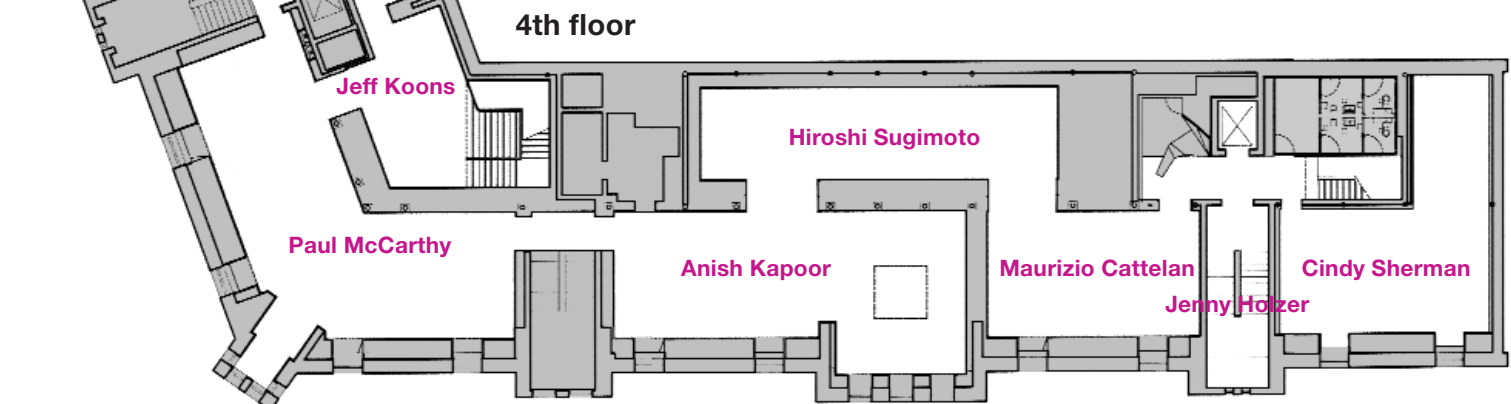
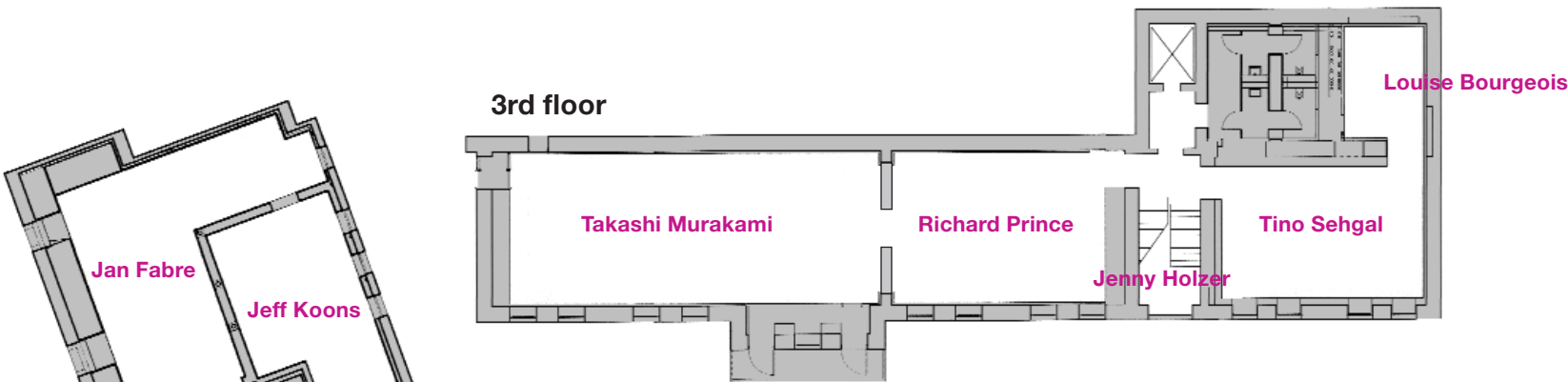
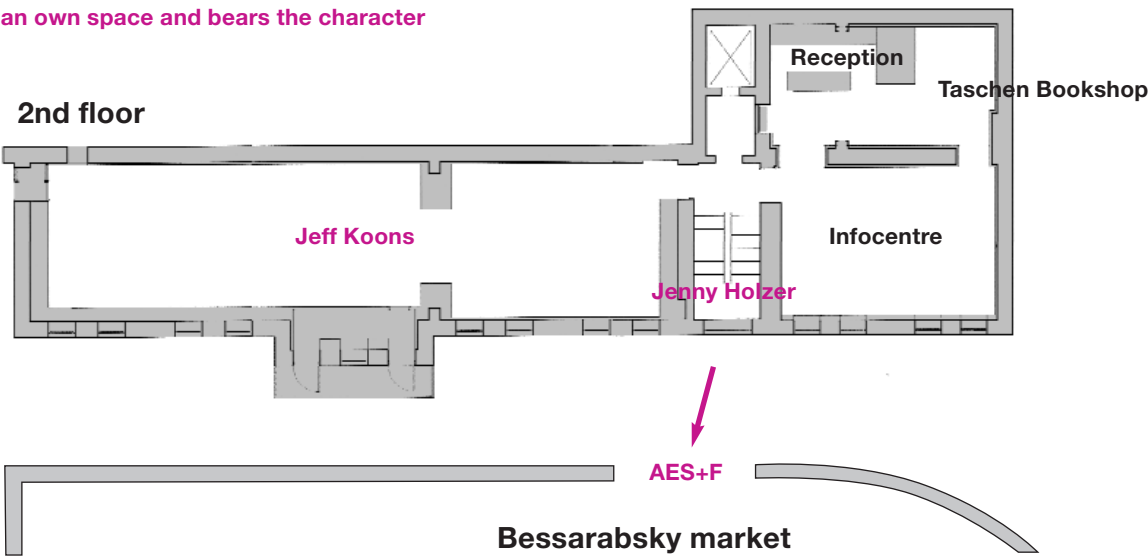
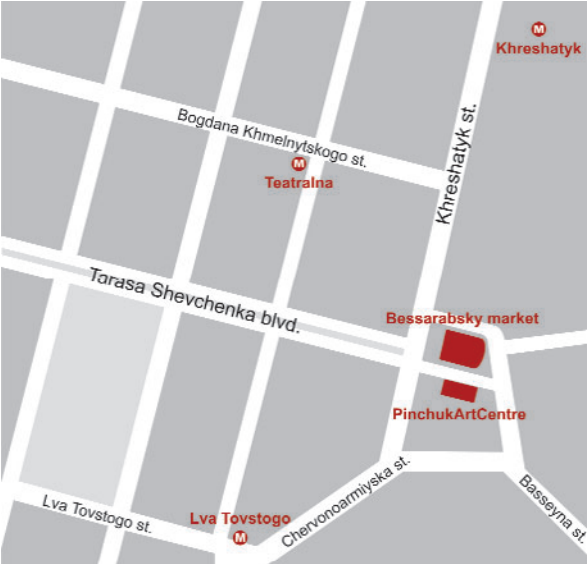
For *Sexuality and Transcendence*, AES+F create a new installation of the *Feast of Trimalchio*, presented in Besarabka, the public market hall filled with meat, vegetables and herbs and life, across the PAC. Trimalchio refers to a character in the poetry of Gaius Petronius Arbiter, and is a symbol for wealth, luxury and unbridled pleasure. For AES+F he stands for the current generation of nouveau riche who

spend time and money on decadent parties, fashion and exoticism. The work uses the same language we know from *Last Riot*, but now in a “neo-classical” landscape. The heroes have become “masters”, dressed in uniforms inspired by colonial times. The young beautiful servants are dressed in ethnical designer clothes. The narrative we know from the group’s former work has changed, having no endpoint but remaining a repetitive manneristic hedonism.



19 Workgroups – 19 Solo Exhibitions

Each of the 19 contributions is like a solo exhibition with an own space and bears the character of an artist's statement on the exhibition theme.



The PinchukArtCentre

The PinchukArtCentre is the largest and the 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; 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 modernisation of society. Our tradition is the future.

From its opening in September 2006 until December 2009, the PinchukArtCentre hosted 13 exhibitions and numerous projects attracting over 950,000 visitors. The PinchukArtCentre is open from 12 pm to 9 pm every day but Mondays. Entrance 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, Illya

Chichkan, Antony Gormley, Andreas Gursky, Damien Hirst, Jeff Koons, Sarah Morris, Vik Muniz, Takashi Murakami, Arsen Savadov, Sam Taylor-Wood, Oleg Tistol, Vasily 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 1,100 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.



PAC – Education Programme

Education is at the core of the PAC activities. Serving 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

PAC offers daily 2 guided tours for visitors, by specially trained guides. Additionally there are regular tours organised for pupils and students from Ukrainian schools and universities.

Groups are formed near the reception on the second floor.

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



PAC Saturday Talks

Free talks at 3 pm. Every Saturday the PAC hosts a dialogue talk in front of one work of the exhibition. It is a lively discussion with a representative of the PAC and a prominent guest out of different culture contexts.

PAC Family Sundays

Each second Sunday of the month PAC welcomes families in the video-lounge on the 6th floor.

Children will be invited to create own works inspired by the exhibition:

- 16 May ■ 13 June ■ 11 July ■ 15 August
- 12 September

All children are welcome, accompanied by an adult. Booking is required: +380 590 08 58 or e-mail to info@pinchukartcentre.org

PAC Public Talk

A selected panel invites the public in an open discussion, moderated each time by a different guest on a different culture theme related to the exhibition.

Lecture Programme

Inviting experts to discuss artistic themes related to the exhibition.

PAC Platforms

PAC platforms are discussion forums related to the relationship between art and society, inviting leading international and national speakers. They are representing different disciplines as politics, philosophy, economics, literature, film, art and so on.

Literature Programme

A reading programme in context of the exhibition, with leading and emerging Ukrainian writers.

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 artists.

It is situated on the second floor and equipped with eight computers and a video screen open to all visitors.

Upcoming PAC Saturday Talks		
About Jeff Koons	8 May	Eckhard Schneider and Guest
About Boris Mikhailov	15 May	Oleksandr Soloviov and Guest
About Jenny Holzer	22 May	Björn Geldhof and Guest
About AES+F	29 May	Yevgen Solonin and Guest
About Anish Kapoor	5 Jun	Eckhard Schneider and Guest
About Cindy Sherman	12 Jun	Dennis Kazvan and Guest
About Takashi Murakami	19 Jun	Oleksandr Soloviov and Guest
About Jan Fabre	26 Jun	Björn Geldhof and Guest
About Paul McCarthy	3 Jul	Dennis Kazvan and Guest
About Elmgreen & Dragset	10 Jul	Björn Geldhof and Guest
About Matthew Barney	17 Jul	Eckhard Schneider and Guest
About Sarah Lucas	14 Jul	Aleksandr Mikhed and Guest
About Maurizio Cattelan	31 Jul	Oleksandr Soloviov and Guest
About Louise Bourgeois	7 Aug	Eckhard Schneider and Guest
About Hiroshi Sugimoto	14 Aug	Aleksandr Mikhed and Guest
About Tino Sehgal	21 Aug	Björn Geldhof and Guest
About Annette Messager	28 Aug	Yevgen Solonin and Guest
About Richard Prince	4 Sep	Dennis Kazvan and Guest
About Illya Chichkan	11 Sep	Oleksandr Soloviov and Guest



Future Generation Art Prize

Victor Pinchuk Foundation Inaugurates the First Worldwide Art Prize, Awarded through an Open Competition, in Support of a New Generation of Artists

The Future Generation Art Prize is a major new international competition for artists up to 35. Established to discover and provide longterm support for a generation of emerging artists, wherever they may live and work, this unique artist-focused prize aims to make a major contribution toward the production of new work by young artists.

The biennial Prize is distinguished by

- its global dimension
- its focus on a young generation of artists
- its open and democratic Internet application process
- the long-term commitment of leading artists of our time
- a distinguished Board, Jury and Selection Committee
- an exhibition of shortlisted artists at the PinchukArtCentre in Kiev, one of the largest and most active new contemporary art institutions in Europe
- and an award of \$100,000, to be conferred by a respected international jury.

According to Victor Pinchuk, “This worldwide

contemporary art prize will be an important contribution to the open participation of younger artists in the dynamic cultural development of societies in global transition.”

The Mentor Artists, Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami, have committed to a longterm participation in the prize.

The jurors are

- Daniel Birnbaum (Sweden) – Director of the Städelshule 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 PinchukArtCentre
- Robert Storr (USA) – Dean of the Yale University School of Art; Director of the Venice Biennale 2007
- Ai Weiwei (China) – Artist

Calendar

- Application procedure: 18 Jan – 18 Apr 2010
- Selection procedure choosing 20 shortlisted artists: 22 Apr – 20 Jun 2010
- Announcement of the shortlisted artists: 22 Jun 2010
- Exhibition of 20 shortlisted artists: 30 Oct – 26 Dec 2010, PinchukArtCentre, Kiev
- Award Ceremony: Dec 2010

The International Jury will come to Kiev to choose the main prize (\$100.000) and up to 5 special prizes

PinchukArtCentre Prize

PinchukArtCentre Prize is the first Ukrainian national prize for artists aged up to 35, aimed at producing, supporting and fostering a new generation of young artists. With this Prize, the PinchukArtCentre in 2009 opened a new chapter for the development of the contemporary art scene in Ukraine. The bi-annual prize continues in 2011 with the 2nd edition. As the Future Generation Art Prize, this prize is based on the idea of a democratic application procedure, an exhibition of the 20 shortlisted artists, a price-ceremony and a distinguished jury. In 2009 the jury members were Jessica Morgan, Boris Mikhailov, Udo Kittelman and Sergey Bratkov.

The Victor Pinchuk Foundation

The Victor Pinchuk Foundation is an independent private international charity based in Ukraine. The Foundation 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:

- Investing in people, to boost human capital
- Investing in the society, to promote social responsibility

- Investing in the world, to foster a more integrated world.

The largest projects of the Foundation include the programme for creation of neonatal centres Cradles of Hope, the nation-wide programme for support to young talented people Zavtra.UA, the centre for contemporary art PinchukArtCentre, the international network YES (Yalta European Strategy) to support Ukraine’s aspirations for European integration.

The Victor Pinchuk Foundation is a member of European Fund Centre and Ukrainian Grantmakers

Forum and a partner of the Yalta European Strategy (YES). The Foundation cooperates with the Clinton Global Initiative and other non-governmental organisations.

www.pinchukfund.org

V I C T O R
P I N C H U K
F O U N D A T I O N

Sexuality and Transcendence – The Book

The publication represents the concept of the exhibition, showing each artist’s contribution as a solo project, including a theoretical discourse. The book includes spectacular installation shots at the PAC, artists’ statements and illustrated texts that discuss the actual position of each artist, showing the diversity and complexity of their works.

An English-Ukrainian publication, designed by Hans Werner Holzwarth, with an introduction by Eckhard Schneider and essays from leading writers on contemporary art.

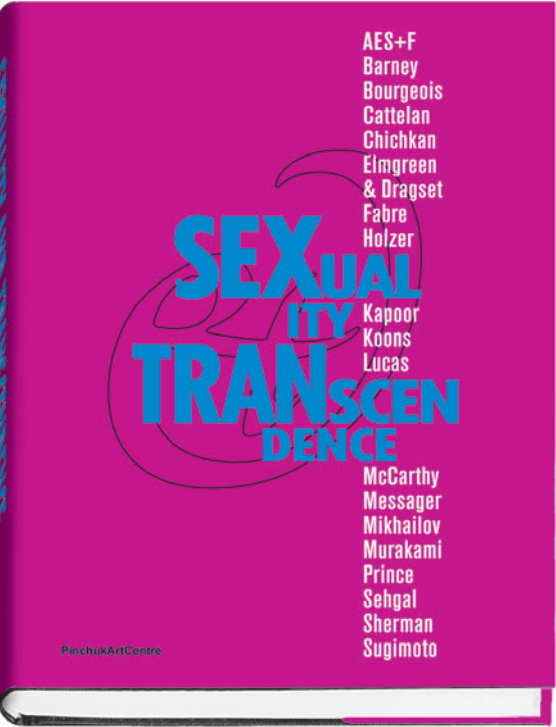
A publication of PinchukArtCentre, distributed internationally from July 2010. Hardcover with dustjacket, 22 x 28 cm, ca. 240 pages. Approx. 55 Euros

PAC Bookshop

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

Museum Night

In context of the International Museum Night (May 2010) PAC organises a special “Night at the Museum.” Bringing together the leading contem-



porary art institution and galleries of Kiev, creating a unique “night contemporary art tour.” Free shuttle busses will be available during the night.

PAC 2010

Sergey Bratkov: Ukraine
23 January – 23 March 2010

Subodh Gupta: Faith Matters
23 January – 23 March 2010


Sexuality and Transcendence
24 April – 19 September 2010

Future Generation Art Prize Exhibition
30 October – 26 December 2010


As many as twenty artists shortlisted, including the winner of the PinchukArtCentre Prize, will be given a group exhibition, leading up to the visit of the international jury and the announcement of the prize in December.

Takashi Murakami
30 October – 26 December 2010

Parallel with the Future Generation Art Prize exhibition, patron artist Takashi Murakami will present a solo show including new works.



Future Generation Art Prize



A world-wide art prize of \$100,000
Open to all artists up to the age of 35
Online application starts from
18 January till 18 April 2010

www.futuregenerationartprize.org



SHRIEK WHEN THE PAIN HITS DURING INTERROGATION. REACH INTO THE DARK AGES TO FIND A SOUND THAT IS LIQUID HORROR, A SOUND OF THE BRINK WHERE MAN STOPS AND THE BEAST AND NAMELESS CRUEL FORCES BEGIN. SCREAM WHEN YOUR LIFE IS THREATENED. FORM A NOISE SO TRUE THAT YOUR TORMENTOR RECOGNIZES IT AS A VOICE THAT LIVES IN HIS OWN THROAT. THE TRUE SOUND TELLS HIM THAT HE CUTS HIS FLESH WHEN HE CUTS YOURS, THAT HE CANNOT THRIVE AFTER HE TORTURES YOU. SCREAM THAT HE DESTROYS ALL THE KINDNESS IN YOU AND BLACKENS EVERY VISION YOU COULD HAVE SHOWN HIM.

Sexuality and Transcendence
24 April – 19 September 2010
organised and curated by
Eckhard Schneider
co-curated by Björn Geldhof

PinchukArtCentre
General Director: Eckhard Schneider
Artistic Manager: Björn Geldhof
Executive Director: Dmytro Logvyn
Curator: Oleksandr Soloviov
Exhibition Manager: Yevgen Solonin
Project Manager: Halyna Stakhurska
Logistics: Olga Yurkevych
Project Manager: Olga Panchenko
Assistant to the General Director: Lidiia Yermakova
Assistant to Artistic Manager: Alyona Kovalyova
Team Assistant: Yuliia Lypa
Manager of Finances: Andrii Yankovyi
Bookkeepers: Zoia Kalinchyk, Victoriia Prokopenko, Liudmyla Stelia
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Opening hours
Tuesday through Sunday from 12:00 until 21:00, closed Monday
Admission is Free

Press Office
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e-mail press@pinchukartcentre.org

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We would like to thank our partners for support in organising Tino Sehgal performance Kristina Shyshkareva, Contemporary Dance School Soul B Dance Complex “Release” Victor Ruban

The Nemiroff logo consists of a stylized red chili pepper above the word 'Nemiroff' in a bold, red, sans-serif font.

Nemiroff
Partner of PinchukArtCentre