



PAC

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www.pinchukartcentre.org | 21.05. – 02.10.2011

Your emotional future Olafur Eliasson

PinchukArtCentre



Foreword

Your emotional future – what a wonderful appeal Olafur Eliasson is making to our young audience. The artist succeeds in focussing our gaze perfectly not only on the fundamental ideas underlying his work but also on his unique concept for the PinchukArtCentre.

Olafur Eliasson is one of the outstanding artists of our time. It is therefore with great pleasure that we are presenting his work for the first time on a large scale in Eastern Europe. We are additionally pleased to be able to include numerous new works as well as ones especially created for PAC. Located at the centre of his artistic practice is the question of our relationship to reality in all its social, urban, technological and emotional aspects and the related examination of our perception of this. Eliasson understands his ephemeral works, which often only exist temporally and *in situ*, less as objects exhibited in a museum than as co-producers of space and time, situations and relationships. An active engagement therefore ensues with the viewer, or better, the user, and the artwork, as is made clear by the exhibition's title.

Employing this artistic approach, Eliasson has created impressive groups of works and installations in leading art institutions across the world in the past ten to fifteen years. His works in the meantime have achieved an established position within the current history of contemporary art. This includes *The mediated motion* in 2001 at Kunsthaus Bregenz, where Peter Zumthor's architecture became a joint partner in Eliasson's work and which resulted in an installation of natural phenomena such as water, plants, earth and fog within the institution's exhibition spaces; *The weather project* in 2003 at the Tate Modern, which transformed the huge turbine hall into a fog-filled space with an artificial sun and in which the users could experience themselves in the mirror set in the ceiling; the Serpentine Gallery Pavilion 2007 in London, a temporary circular construction, demonstrating his strong interest in architecture; *Take your time* in 2008 at MoMA in New York in combination with *The New York City Waterfalls*, the public project installed on Manhattan and Brooklyn shorelines; and finally includes *Innen Stadt Aussen* (Inner City Out) in 2010 at the Martin Gropius Bau and across the whole city centre of Berlin – the city where Eliasson maintains his studio as a research institute and workshop – and where the highlight was a thousand faceted space, generated from reflections of the glass ceiling in the museum courtyard.

Wherever Olafur Eliasson has conceived major exhibitions, he has done so with great artistic commitment. Together with his team he invests much passion and a professional attention to detail in the realization of works which succeed in appealing weightlessly and sensitively to our gaze, our emotions and also our intellect. This is impressively the case in *Your emotional future* at PinchukArtCentre, a new milestone in the evolution of his oeuvre. With a total of 16 works – all of which, with a few exceptions, such as *Beauty* (1997) or the *Room for one colour* (1997), are from the years 2010/2011 and include numerous works especially created for PAC, for example *Your disappearing garden*, *Your felt future* and *Model for a timeless garden*, which is the source of the image on the exhibition's invitation card – the exhibition demonstrates how expansive and versatile his work is.

In the still young history of the PinchukArtCentre, already rich in highlights, which includes large-scale group exhibitions, such as *Reflections* (2010), *Sexuality and Transcendence* (2010), as well as the Damian Hirst retrospective *Requiem* (2009), the *PinchukArtCentre Prize* (2009) and the *Future Generation Art Prize* (2010) in addition to numerous solo exhibitions by amongst others Subodh Gupta and Sergey Bratkov and also currently Damian Ortega and Candice Breitz, Eliasson's exhibition is a historic moment. *Your emotional future* makes an idea visible, which we as a team at PinchukArtCentre always strive for, our commitment is to making society – and in particular the young audience in Ukraine – aware of and confident in their own individuality.

Eckhard Schneider



Olafur Eliasson, **The mediated motion**, 2001. In cooperation with Günther Vogt. Installation view at Kunsthaus Bregenz, 2001. Photo: Markus Tretter



Olafur Eliasson, **The weather project**, 2003. Installation view at Tate Modern, London, 2003. Photo: Jens Ziehe



Olafur Eliasson, **The New York City Waterfalls**, 2008. Photo: Christopher Burke







Your emotional future

Olafur Eliasson

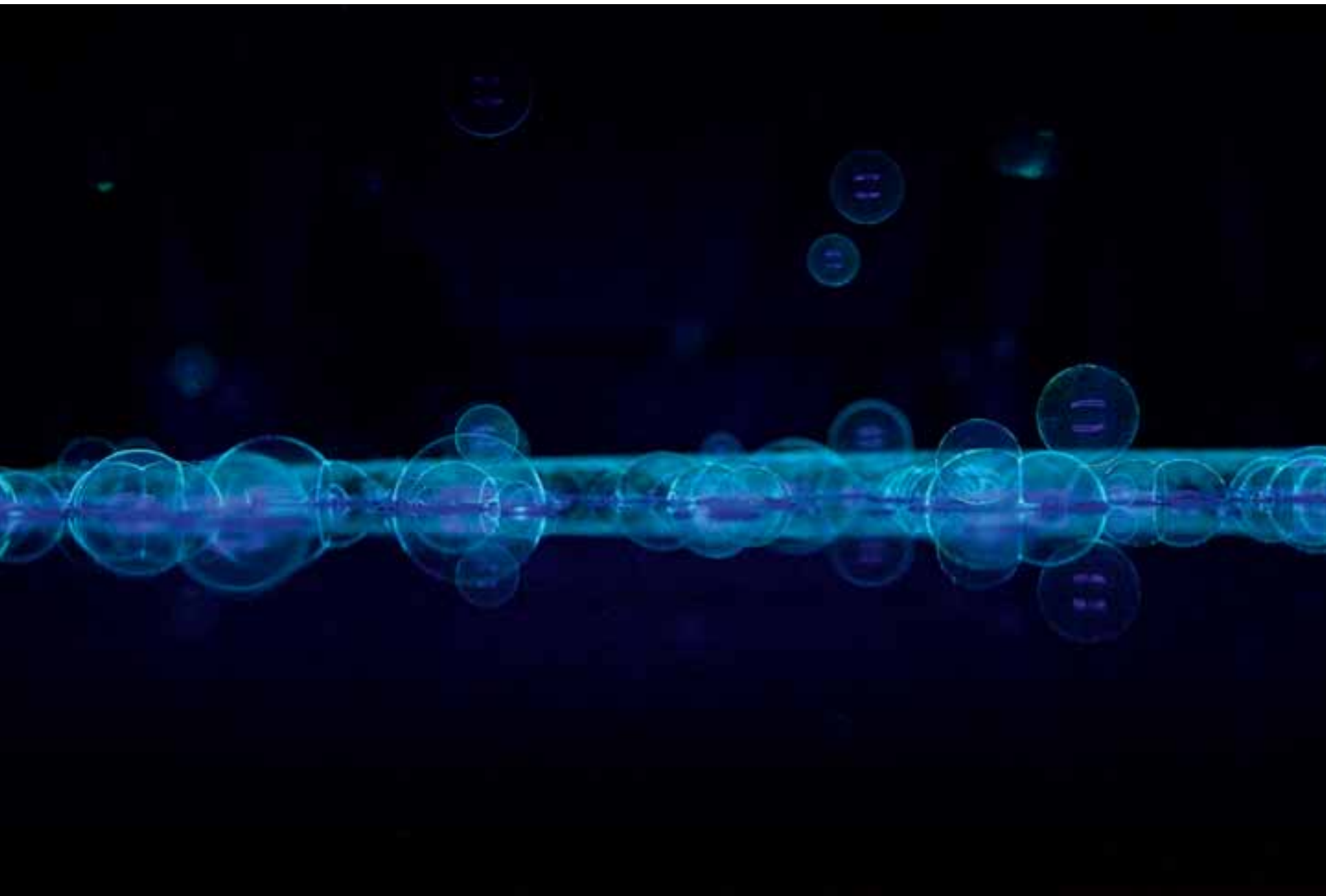
Eckhard Schneider in conversation with Olafur Eliasson about his new exhibition at PAC and the challenging new steps in his work.

Eckhard Schneider: Your exhibition for PinchukArtCentre covers an impressive amount of ground. Many new works have been created for it, amongst others works that signify a new direction for you, for example the obsidian garden or the ceiling wave. What role do these new works play within the overall concept of the exhibition?

Olafur Eliasson: In principle my work is an ongoing exploration of certain ideas or topics, evolving in a particular direction and from which questions arise, one after the other. It could be considered as a kind of forward motion that is occasionally detached from its environment, but in many cases it's directly bound to its surroundings. Sometimes the environment is the work's main inspiration, and other times the inspiration arises from work in the studio. The duration of a project, the deadlines and junctions that exhibitions delineate within such a development are certainly very important. Suddenly a moment crystallises in which thoughts acquire form and then continue into the world in another language or another form – as an artwork.

How does this translation or transformation from idea to work occur? My *Lava floor* [2002], for instance, certainly refers to the ob-

sidian landscape. I have brought natural phenomena into interior spaces a number of times, whether water, plants or earth as in the Kunsthaus Bregenz for example [*The mediated motion*, 2001]. So I'd already dealt with various kinds of floor materials, which enable a fundamentally different perception when you walk across them or just imagine stepping on them. In this respect I certainly see myself in a line of artists, who for years have been bringing the natural world into exhibition spaces. An example would be *Earth Room* by Walter De Maria. Whilst working in the studio there were two points that interested me in particular about obsidian. One was a talk by a landscape architect in my school [Institut für Raumexperimente / Institute for spatial experiments], which revealed the role obsidian had played as a mirror within art history. This volcanic glass relates clearly and strongly to the tradition of painting. I found this interesting because the mirror has always been an important element in my work and I'm particularly concerned with the relationship between the mirror, vision and the perception of space in general. Secondly I have firsthand experience of obsidian from Iceland and in particular from a trekking path I know well, leading through an area called Hrafninnusker. In Icelandic obsidian is called hrafninn which means raven's rock because it's black and shiny. Even as a boy I often walked this route. It's exciting that in this rather expansive landscape there is nothing but volcanic glass. Obsidian is formed from a particular kind of lava; for example when a volcano is located under a glacier, or if lava is suddenly cooled and no air is present. In June last year I went trekking with the students from my school across this obsidian field and this is when I started to think about whether it would be possible to create an obsidian garden.



Your emotional future

Olafur Eliasson

ES: Is it exclusively the materiality that interests you, the natural processes which are stored within it, or is it also the blackness, that is the colour, its swallowing of light? The reflecting and swallowing of light?

OE: I'm interested in its function as an agent or producer of an atmosphere, because the black is uncannily dramatic and the shards can be very menacing. I was fascinated by the art historical aspect, whilst also dealing with my own past via the stones. The reflection you see in the mirror is in principle the past – the light from where you have just come. It's the space you've just left behind. But in the obsidian garden you can also see a path before you; the future however is unforeseeable in a dramatic way.

ES: But isn't there also a certain emotional element? You have tried to keep it as neutral as possible because an emotional element is also evident in the exhibition title: *Your emotional future*.

OE: In general we think of emotions as being rather intangible. The world at large, however, we tend to understand as for the most part being comprised of the rational and the controllable. What remains is a fluid substance from which feelings originate. To talk about emotions is an attempt to be part of this fluidity and via an act of faith entangle it with the rational, thereby allowing rational thinking to also be emotional.

ES: In other words, a kind of exchange.

OE: It's about realising that it isn't enough to rely on systems, dogmas, manifestos and political ideologies as ways of sharing a world. In the future we also have to rely on other things such as sympathy, sensitivity, empathy and the fundamental idea of human interaction.

ES: Perhaps it is also true with respect to the way you've constructed the exhibition, in the balance between very ephemeral works that exist for only a moment, and others such as for example the obsidian garden and also the ceiling wave, which are very object-like and en-

during. Is the communication between the various floors, the fluid and rational, the empathy with and relationship to reality contained within the construction of the exhibition?

Sometimes the environment is the work's main inspiration...

OE: Yes, there is a strong relationship between the works. This extends to an awareness on my part of the exhibition location and the city, its atmosphere and my relationship with Ukraine. A network is created between everything I know about the situation and everything I'm carrying within me, influencing of course the decisions I make at any particular moment.

With regard to the ceiling wave perhaps it's important to say that it was particularly the floor of the exhibition space that interested me, a very distinctive tiled stone floor, which expresses a particular cultural idea of what a prestigious space should look like. Incorporating this floor and creating an installation of something fluid above it not only results in the space dissolving in the reflection, but additionally people's movements can be largely activated by the mirror. So suddenly it's not only a staging of the space or the body, but the movement beneath the ceiling activates the waves in a way. The ceiling wave is set in motion by the reflection of people walking through the space – the responsibility for generating movement becomes that of the viewer's. The ocean's waves would not move without the viewer, and I find this extremely interesting as conveyor of ideas. I think this ultimately also occurs with the crystallisation of the obsidian garden. In principle it appears to be ultra-stationary but somehow it is reminiscent of a black sea frozen in the middle of a storm, and in your imagination you can envisage being a small boat braving the elements. I'm mixing something very spectacular with something very intimate, and I find the fact that it is physically straightforward but nevertheless still remains intangible as an idea fascinating. The colour is set in motion, materiality, the physical and real involvement takes place over a period of time. The time factor is important, the fact that it lasts, that you also require time to





Olafur Eliasson, **Room for one colour**, 1997. Installation view at
21st Century Museum of Contemporary Art, Kanazawa, 2009–2010. Photo: Studio Olafur Eliasson

Your emotional future

Olafur Eliasson

develop an understanding. When you visit an exhibition and look at a work of art, the delayed perception and the extended interaction both play a role as well as the fact that when entering and exiting you meet other people. You are aware of sharing an experience with others. In general my interest is directed towards how the social, interpersonal or inter-suggestive structures in such an exhibition are constructed.

This is also of particular relevance to the next floor where *Your blind movement* [2010] is located. In this fog work you initially encounter only yourself, you are dealing primarily with yourself. Vision – or at least that’s your first thought – is useless, and so a fundamental re-evaluation occurs. You ask yourself: How do I orientate myself? Very quickly, you obtain enough self-confidence to move forward, and subsequently keeping your distance from other people becomes the main issue. You don’t necessarily see other people before they are close enough that in any other situation they would be impinging on your private sphere. Suddenly you are in a confined space, in close proximity to someone you don’t know – the distance is perhaps less than a metre, whilst under normal circumstances at a distance of two metres you would have started to manoeuvre away.

Watching the other visitors can also be interesting, as the people being observed are normally conscious of the fact that they are being watched.

ES: By other people or by the work?

OE: In philosophical terms also by the work, but I meant by other exhibition visitors. It can certainly be said however, that the work reciprocates the gaze of the viewer.

ES: Yes, definitely.

OE: This is where the will of the object comes into play. Objects are not merely a passive presence in a space, they possess an inten-

tionality which is encompassing and that also interacts with reality. The world is not the framework for the work, I would say it is an event produced by the work. You could perceive the work as a reality producer.

The ocean’s waves would not move without the viewer...

ES: Olafur, returning once again to two different works in the exhibition, on the one hand there’s the obsidian garden with its stones which in their concrete manifestation as objects function virtually as eyes, whilst on the other the fog room concerns movement within conditions of uncertainty, an experience of fundamental phenomena. When considering these two works together, it strikes me how diametrically different they are. This leads to my next question. We did an exhibition together nearly ten years ago in Bregenz. When you consider the exhibition in hindsight, how has the evolution of your work progressed since then?

OE: That’s a good question. What interests me is how the situation *on site* will develop over time. It’s incredibly important to develop a sensibility for the future. You could of course argue that the building that houses the institution at the moment is not ideal.

ES: On the contrary.

OE: Nevertheless the building represents a framework from which something could grow in an evolutionary manner. There is currently a moment of reflection, which allows you to reconsider your own values regarding the forthcoming step in actually building a new museum. In general I think it’s good to go through a test phase in which sufficient sensitivity can be gained and then slowly approach the complexity of exhibiting.



ES: I think you have made a very important point. The institution, its whole range of experiences, the programmatic direction, the existing infrastructure et cetera. I think is just one side of the story. What I consider to be even more essential – and this is also something that strongly interests you – is the role of the viewer, that a young audience is growing up together with us.

OE: Yes, absolutely.

ES: I've already told you that we face a really wonderful challenge in that sixty percent of our visitors are between sixteen and thirty years old. Young people come to the museum, and recently we've even noticed that they don't walk through quite as quickly any more. It still happens, they have a particular pace about them, but what is decisive is that they return.

Amongst some of the older works in the exhibition is the installation *Beauty* from 1993, which represents something of a cornerstone. What I find interesting here is that beauty is being addressed, and from my point of view I don't think the aspect of beauty in your work is considered enough. Would this be wrong of me?

OE: (laughs) No, you could say that. Sometimes beauty is simply seductive, but if it's evoked in conjunction with an element of deconstruction, people are led to become aware while enjoying it. Consequently they also deal critically with it. In this way, beauty has the ability to convey or support a dialogue or dispute.

Obviously in many of my works appeal is an important component, especially as a way of engaging people. The works are sometimes initially perceived as an image, because a strong element of recognition exists. I'm very interested in this moment where you go from seeing something as an image to seeing it as a multidimensional space, inviting engagement. Whether a work is spectacular or unspectacular, once you approach it there is no doubt about what it is you are dealing with. You can see that this is ice, you notice that this is wa-

ter, you even recognise which material is addressing you and so on. I'm very interested in this accessibility; this creation of a general openness, a kind of democratic right for the viewer or user is very exciting.

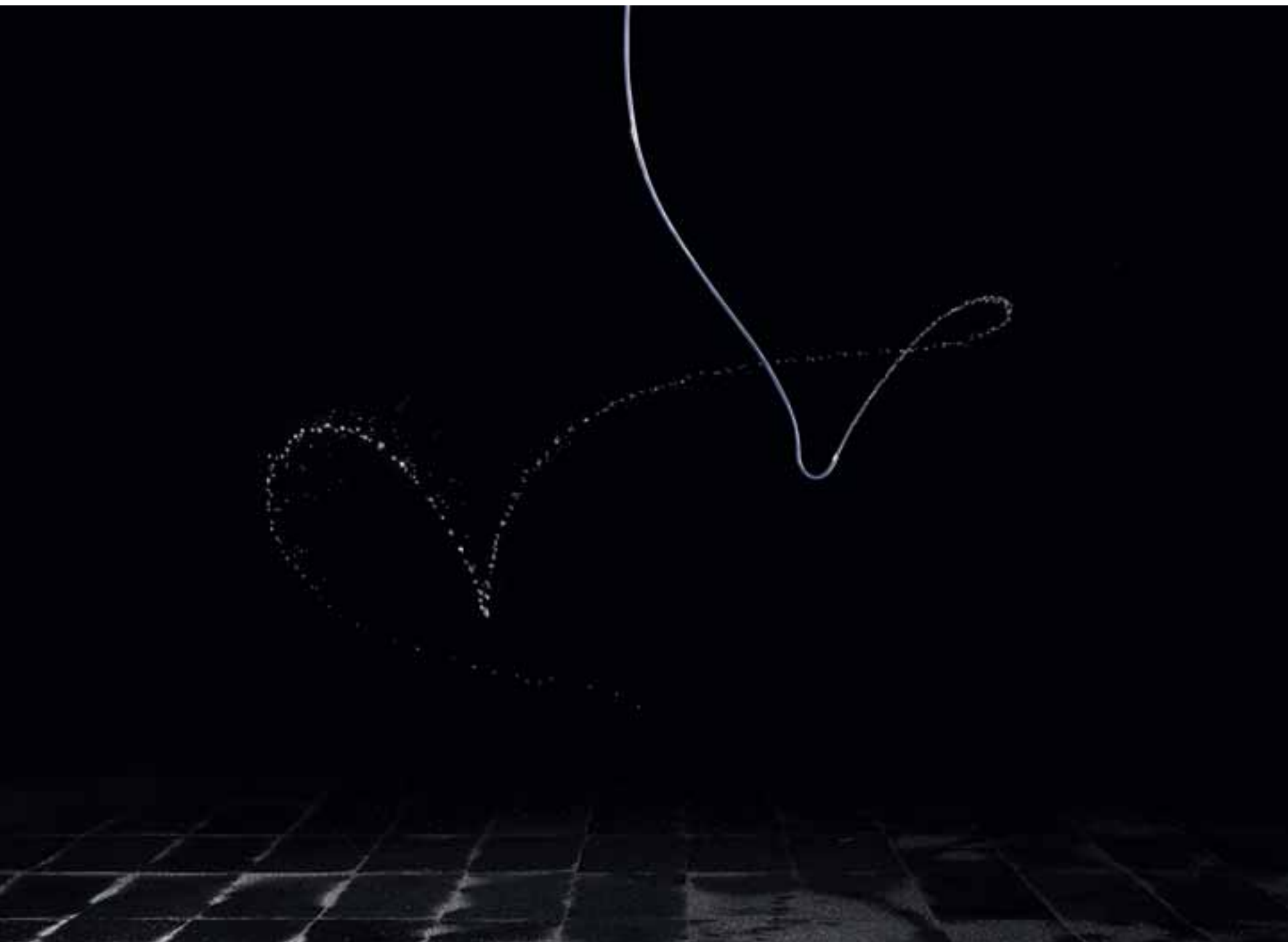
Olafur Eliasson (IS/DK), born 1967.

Eliasson's practice is characterised by his incessant exploration of our modes of perceiving. Described as "experimental setups" by the artist himself, his works span from photography to installation, sculpture and film. Established in 1995, his Berlin studio today numbers about 45 craftsmen, architects, geometers and art historians. In the studio, he deploys light, colour and natural phenomena such as fog and waves to test how physical movement, sensual engagement and the interaction of body and brain influence our perception of our environment.

Eliasson represented Denmark at the 50th Venice Biennale in 2003 and later that year installed *The weather project* at Tate Modern, London. *Take your time: Olafur Eliasson*, a survey exhibition organised by SFMOMA in 2007, travelled until 2010. His exhibition *Innen Stadt Aussen* (Inner City Out) opened at Martin-Gropius-Bau in 2010, with interventions across Berlin. *Three to now* is currently on show at the Harvard University Graduate School of Design.

Eliasson has made several projects in public space: for example, *Green river*, carried out in various cities between 1998 and 2001, and *The Serpentine Gallery Pavilion 2007*, designed together with Kjetil Thorsen and temporarily situated in Kensington Gardens, London. Commissioned by Public Art Fund, *The New York City Waterfalls* were installed on Manhattan and Brooklyn shorelines during summer 2008.

In April 2009, as a professor at the Berlin University of the Arts, Olafur Eliasson founded the Institut für Raumexperimente (Institute for Spatial Experiments).





Ziad Antar

Fikret Atay

Cao Fei

Keren Cytter

Nathalie Djurberg

Nicholas Hlobo

Clemens Hollerer

Runo Lagomarsino

Cinthia Marcelle

Nicolae Mircea

Ruben Ochoa

Wilfredo Prieto

Kateřina Šedá

Guido van der Werve

Nico Vascellari

Jorinde Voigt

Artem Volokytin

Emily Wardill

Hector Zamora



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la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Eventi collaterali

Future Generation Art Prize VENICE

Palazzo Papadopoli, San Polo 1364, Venice

PinchukArtCentre
pinchukartcentre.org

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 organised for pupils and students from Ukrainian schools and universities given by the PAC guides. **Tuesday to Friday at 17:00 and 19:00, Saturday at 14:00 and 19:00, Sunday at 17:00 and 19:00.**

PAC Collection Tours

Twice a week, PAC invites the art centre visitors to take a special a tour through the collection Platform, led by specially trained guides. **Saturday, Sunday at 14:00 and 17:00.**

PAC Saturday Talks

Every Saturday at 17:00, 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 cultural contexts (literature, galleries, artists, TV hosts etc.).

PAC Collection Talks

Every month PAC organises a dialogue between Eckhard Schneider or Björn Geldhof and the public focusing on one of the works from the Collection Platform.

PAC Family Sundays

Every two weeks 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. The Family Sundays take place on 29 May, 12 and 26 June, 10 and 24 July, 7 and 21 August, 4 and 18 September and 2 October. Please reserve by mailing info@pinchukartcentre.org.

PAC Public Talk

PAC organises 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.

PAC Literature Programme

PAC holds literature nights reading selected texts related to and in front of the works in the exhibition. Curated by Oleksandr Mykhed. The literature nights will take place on 17 June and 16 September at 21:00.

Upcoming PAC free Saturday Talks at 17:00		
28. 05. 2011	Olafur Eliasson	Evgeny Solonin and guest
04. 06. 2011	PAC-UA	Oleksandr Mykhed and guest
11. 06. 2011	Collection Talk	Eckhard Schneider
18. 06. 2011	Olafur Eliasson	Dennis Kazvan and guest
25. 06. 2011	Collection Talk	Björn Geldhof
02. 07. 2011	Olafur Eliasson	Oleksandr Mykhed and guest
09. 07. 2011	Olafur Eliasson	Björn Geldhof and guest
16. 07. 2011	Olafur Eliasson	Dennis Kazvan and guest
23. 07. 2011	PAC-UA	Evgeny Solonin and guest
30. 07. 2011	Collection Talk	Eckhard Schneider
06. 08. 2011	Olafur Eliasson	Oleksandr Mykhed and guest
13. 08. 2011	Olafur Eliasson	Dennis Kazvan and guest
20. 08. 2011	Olafur Eliasson	Evgeny Solonin and guest
27. 08. 2011	Collection Talk	Björn Geldhof
03. 09. 2011	PAC-UA	Dennis Kazvan and guest
10. 09. 2011	Olafur Eliasson	Oleksandr Mykhed and guest
17. 09. 2011	Olafur Eliasson	Evgeny Solonin and guest
24. 09. 2011	Collection Talk	Eckhard Schneider
01. 10. 2011	Olafur Eliasson	Oleksandr Mykhed and guest





PAC Meets Regions

PAC invites collaboration with regional partners and artists from the Lviv region for artists’ statements about their work. The dates will be announced on the website www.pinchukartcentre.org.

PAC Artist Talks

A 40-minute dialogue with PAC and the exhibiting artist on their work and artistic position. The public is invited to actively participate in the discussion.

PAC Platform

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

PAC Info Centre

The Info Centre 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.architecture and artist’s books.



Upcoming Exhibitions 2011

29.10.2011 – April 2012

Collection Platform 2

opens in July

opens in October

opens in December

29.10.2011 – 08.01.2012

PinchukArtCentre Prize

Cinthia Marcelle

Top to bottom: Visitors attending a Literature Night during the exhibition **PAC-UA 1**
Visitors attending a Literature Night during the exhibition **Candice Breitz: YOU+I**
Children attending a **Family Sunday at PAC**



Annual Forum of the **Zavtra.ua** scholarship program. Award Ceremony: Victor Pinchuk addressing the scholarship holders

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 World

Wide Studies scholarship programme for Ukrainian students studying abroad, the centre for contemporary art PinchukArtCentre with its biannual prizes Future Generation Art Prize and Pinchuk-ArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organised annually at the occasion of the Annual Meeting of the World Economic Forum and the international network YES (Yalta European Strategy) to support Ukraine's European integration. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics and other non-governmental organisations.

www.pinchukfund.org

The PinchukArtCentre

The PinchukArtCentre is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. As one of the projects of the Victor Pinchuk Foundation it is dedicated to fostering artistic education, creation and appreciation in Ukraine. It provides a sustainable contribution to the cultural participation and emancipation of Ukrainian art and society. And it gives a significant contribution to the cultural dialogue between East and West as well as between national identity and international challenges. We believe that contemporary art is the universal language for all people. Therefore we believe in its potential for the fostering of viewers' individuality – in its potential to contribute to the modernisation of society.

From its opening in September 2006 to April 2011, the Pinchuk-ArtCentre hosted more than 20 exhibitions and numerous projects attracting over 1,100,000 visitors. Providing maximum access to the audience, the PinchukArtCentre is open from 12:00 to 21:00 every day except Mondays. Admission is free. The 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, Antony 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. 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 for young artists up to 35. The prize is awarded to new generations of artists worldwide focusing on artistic quality and the long-term development of emerging talent. On 10 December 2010 Cinthia Marcelle, a Brazilian artist, received the Main Prize: US\$ 60,000 in cash and US\$ 40,000 to be invested in the production of new work. Nicolae Mircea, an artist from Romania, received the Special Prize: US\$ 20,000 will be allotted to fund an artist-in-residency programme supporting the further development of the artist. The Mentor Artists of the Prize, including Andreas Gursky, Jeff Koons, Damien Hirst and Takashi Murakami, arrived in Kyiv especially to compliment the winners. For the very first time all these outstanding artists were on the stage together.

On 17 April the PinchukArtCentre closed the application for the PinchukArtCentre Prize 2011. The exhibition of shortlisted artists will open on 29 October 2011.



Visitors attending a Literature Night during the exhibition Candice Breitz: YOU+I



Damian Ortega, **Project for Social Housing**, 2007, clay bricks, cement, silicon and steel, variable sizes

Reviews



Damián Ortega, **Tool Beat: Melody**, 2011, steel, commissioned by the PinchukArtCentre. Right: Damián Ortega and Victor Pinchuk with **Melting Point**, 2011, commissioned by the PinchukArtCentre



Damián Ortega, **Moises**, 2007, found tools and wire. Installation view. Artists from Odessa attending PAC Meets Regions

Damián Ortega is presented by three archival works and two made in Ukraine. One of them – *Melting Point* – is a beautiful one: a sculptural landscape, created by pouring hot metal on ice. The second one – *Instrumental Beat* – is the exponential one: presented are metal billets, taken out of the forge at different stages of wheel production. This work, created in Dnepropetrovsk, is devoted to relationship, not only between machine and human. *Kommersant*, Ukraine, 17.02. 2011



Candice Breitz, **Queen (A Portrait of Madonna)**, 2005.
30-channel installation, 73 min 30 sec. Courtesy of the work:
Kaufmann Repetto (Milan) + White Cube (London)



Candice Breitz: **YOU+I**, installation view; from left to right: Candice Breitz, **Marilyn Manson Monument, Berlin, 2007**, **ABBA Monument, Berlin, 2007**, **Grateful Dead Monument, Berlin, 2007**, digital C-prints on Diasac.
Courtesy of the works: Kaufmann Repetto (Milan) + White Cube (London)



Guests at the vernissage of the exhibition **Candice Breitz: YOU+I**

Candice Breitz: The new season in the art centre presents four projects at once, two of them are the solo exhibitions of Candice Breitz, a South African artist with a Berlin residence, and Mexican artist Damián Ortega. For the project *You+I* Candice Breitz gathers materials for a large group self-portrait, discovering ways of portraiture in contemporary Ukraine. Very interesting are those works by Breitz which show you some unexpected details about famous people. An example is the multi-channel video *Queen* where two dozen people simultaneously sing Madonna's hits – an excellent occasion to reflect on the relationship of pop music and Baptist church hymns. *Kommersant*, Ukraine, 17.02.2011

From 2011 PAC starts a new programme line presenting national and international artistic positions from the collection.

Collection Platform 1 includes, among others, works by Sergey Bratkov, Cecily Brown, Gregory Crewdson, Tracey Emin, Oleksandr Gnylytsky, Andreas Gursky, Damien Hirst, Gary Hume, Oleg Kulik, Julie Mehretu, Sarah Morris, Takashi Murakami, Richard Prince, Alexander Roytburd, Thomas Ruff, Sam Taylor-Wood, Robert Therrien and Jeff Wall.

Collection Focus **Jeff Wall: War Game**

War Game is a black-and-white photograph of boys playing a sinister game of war in an undefined landscape between the suburbs and the wasteland. In the foreground a young black boy holding a gun is guarding what appear to be three equally young dead bodies. Only at a second look does the grimace on one of the apparently still living dead become noticeable. At the same time, in the middle plane of the work, three of their mates are running in a quasi professional militaristic way, each holding a water gun. Their aim is to capture or kill a soldier who remains invisible, or maybe the women carrying groceries in the background. Central stands a monumental beautiful blossoming tree. The image contains a simple, even banal, but at the same time vast and cruel narrative, which falsely gives the impression of a reality document. The image aspires to realism, using “real people” – in contrast to other works where Wall uses “professional actors”. Still, however real the image looks, it remains a carefully constructed work.

For *War Game*, Wall invited local boys to create a game which would involve fighting. Only after several days of observing the boys and understanding the unspoken rules of the game he started taking photographs. The result was a large-scale gelatin silver print made in 2007; it was one of the first works in which Wall returned to black-and-white photography after a break of ten years.

In its huge scale, *War Game* plays on the edge between reality and fiction, where the characters become small and mortal. The size and the snapshot-like quality emphasise a social and political reality. The tree standing almost in the centre of the work offers a strange comfort through its stillness and innocent beauty, but at the same time evokes nature’s indifference to the childish games and the poverty of the surroundings.

Jeff Wall was born in 1946 in Vancouver, Canada. He is best known for his large photographic transparencies back-lit in fluorescent light boxes with subjects ranging from urban environments to elaborately constructed images that take on the scale and complexity of 19th-century history paintings.

Wall had many international solo shows including: ICA, London (1984), Irish Museum of Modern Art, Dublin (1993), Whitechapel Gallery, London (2001), Kunstmuseum Wolfsburg (2001), Hasselblad Center, Göteborg (2002), Astrup Fearnley Museum, Oslo (2004) and retrospectives at Schaulager, Basel (2005), Tate Modern (2005), Deutsches Guggenheim, Berlin Germany (2007) and MoMA, New York (2007).



Jeff Wall, **War Game**, 2007, gelatin silver print

Left top: **PAC-UA 1, Vasily Tsagolov**, installation view;

bottom: Vasily Tsagolov, **Fear Has Big Eyes**, 2010, oil on canvas



PAC UA^{NEW UA PROJECTS} 2

Arsen Savadov

PAC-UA offers a space for new projects created by Ukrainian artists in the context of the Collection Platform.

In PAC-UA 2 Arsen Savadov, born 1962 in Kiev, Ukraine, presents a specially created new solo project *Blow-Up*.

Björn Geldhof: Looking in retrospect at the works you have made from the 1980s till now, there was one moment that immediately took my attention: two 1996 paintings of men dressed up as ballerinas with rabbit-ear hats and guns. The subject drastically changed from what you had done before. It introduced very suddenly what was following, and what is still a leading theme in your work.

Arsen Savadov: The time I have made this was one of the hardest times for our society, five years after the USSR had collapsed, when gender subjects were not yet developed. At that time, there weren't any artists dealing with the idea of personal freedom on the scene. It was the time when the USSR and its own aesthetic had become insufficient, it wasn't able to explain anything any longer, and we as artists were not able to match the Soviet standards. It became the time with no aesthetics, neither Ukrainian, nor Russian. Before, I already had disconnected myself from the Soviet aesthetic and was

working in a style called "new wave" painting which was inspired by the Italian transavantgarde, people like Clemente and Cucchi.

The paintings you have mentioned are part of a thematic movement in my work which started in 1982, when I was 18, a second-year student in Brezhnev times. I was making performances of which little material can still be found, but there I introduced this theme which allowed me to change the direction in the aesthetics of my painting in 1996. But already in 1992 and 1993 we were shooting video, we were using different media. In 1994 the Soros Foundation invited me to Sevastopol, where I shot a 90-minute film, *Love Voices*, for which I dressed the soldiers on a naval ship in ballet dresses. In 1994 nobody was painting anymore, and I wanted to come back from objects and video to paint. But my paintings are always based on objects taken out of the photographs, films and performances.

BG: Later you painted a completely different work that I would like to highlight. It reminded me of Maurizio Cattelan: a young boy sitting on his knees in front of the bed. What's the story behind that?

AS: Oh yes, this is a super-strong work. The boy is praying and his toys are praying together with him.

BG: Is it a self-portrait?

AS: No. Which of them have you seen? I made several of these boys. I was asked recently to make one more of these works, and we made a remix, we replaced the toys by praying transformers and some funky Tibetan monks. A new version.

BG: If you look at the body of work, the photographs, the performances, there seems a continuous narrative in which you finish off the former Soviet system on one hand, using the explosion of Chernobyl as a symbol for the end of that. It tells the story of a society which is destroyed, which is decadent in a way and looking for new developments. But in the work we've discussed we find almost the opposite, as it is so intimate, so sweet and at the same time incredibly intense. It's about one person and his relation to God.

AS: It is wonderful that you understand this so well. As an artist I think as a nation, as an individual and as a human being.



BG: The human level is a strong element in the performances.

AS: I see the characters in my work as part of an Odyssey, where all projects are connected not by abstract art, but by the idea of humanity. This is anthropology. This is Lévi-Strauss. My characters are passing from one project to another – this is similar to Fellini's film *La Dolce Vita*, where Marcello Mastroianni, the main character, can't find himself in this life.

BG: It's about the search for individual freedom, a place for the artist, where you are killing used-out metaphors.

AS: Yes, their time has come. In my work, the ballerina in white has always been a metaphor for an artist. When ballerinas appear on my paintings on a football field or on a ship, they are referring to the idiotic place of an artist in society. In the old system, the ballerina is a servant. I'm trying to find an emancipated place for the artist in this monstrous world today. We'd been living in a routine society where ballet was the only source of beauty, it replaced everything. Behind the Iron Curtain, we were watching the ballet when other people were watching monsters dying. *Swan Lake* was constantly, on TV and radio, during the whole day.



From top to bottom, from left to right: Arsen Savadov, **Toys**, 2002–2005, oil on canvas; **Marxizm de Sad**, 1998, C-print; **Fashion at the Graveyard**, 1997, C-print; **Kokto**, 2001, C-print; **Ballet**, 1996, oil on canvas; **Collective Red**, 1998, C-print; **Fashion at the Graveyard**, 1997, C-print; **Collective Red**, 1998, C-print; **Book of the Dead**, 2001, C-print



BG: As a result it became empty, meaningless. In a way it became Potemkinesque, like the painted cardboard figures in your photographs, imitating reality.

AS: Yes, absolutely. This is an intentional reference, it is natural.

I see the characters in my work as part of an Odyssey

BG: You are using sexuality in your work as a central element.

AS: We are living in a society where Eros and Thanatos are the keys – two great Greek categories, love and death. These are the only keys, we have no others. If you want to get into this vulgar society then you use sexuality as a key to reach a person, since sexuality is a part of society.

BG: And at times sexuality is ugliness, like the dead bodies that you are using in the series *Book of the Dead* (2001).

AS: Yes, certainly. I made this project after I had seen magazine photos of a shoot dedicated to a new Moscow, to what is happening in Russia. I made ordinary wide-angle photographs in big-size magazine style, where I shot prostitutes in a railway station, in the food market. Suddenly in the corner of a hospital corridor you see a mountain of corpses, the disappearing back of the doctor, and on the backside of the last body there two eyes have been drawn. My project is simply a documentary. I decided to close this subject. Finish once and for all the story that we began. This is a super-realism.



To break a monument doesn't mean freedom

BG: Your oeuvre is social, is individual, is narrative, is destructive – destructive not only for society but equally for an individual who still believes in the ideals of this lost society. You are making your work here in the Ukraine, you live here; how is this work received in the context of the former Soviet society?

AS: It was a terrible discussion, it was similar to a nuclear bomb. Showing *Book of the Dead*, I decided to make it as an installation. And the photographs surrounded objects that were where the corpses had been sitting during the photo shoot. When a certain visitor appeared in this installation, he went to sit on the chair where the main corpse had sat, then looked at a small three-minute video. While he was watching the video, sitting in the chair, he was suddenly realising that he himself was this corpse. The work had to be taken out of the exhibition immediately.

I began this kind of work in the 1990s, in bandits' times, when it was impossible to connect with the viewer using painting. There were two possibilities: either to take a distance and become an aesthete, or to become extreme!

BG: These performances and these shocking photographs were necessary for you to be able to communicate with society.

AS: Since that was impossible to do through painting, we had to take a camera.

BG: But if we are talking about today, the society has changed. And your work has come back to painting and is talking much more about freedom as an artist, even about the artist as a saviour, than it is referring to social context.

AS: This is what I'm leading to. I think that if we are not part of a religious group, the understanding of the freedom we are defending becomes unique. It is something that motivates creativity in this society. When the artist serves capitalism too much, there is no creativity, but

TV channels only. Also, I as an artist am in opposition to any authority. Many artists today exclude this degree of freedom. It is important not to lose oneself, not to become too capitalist. Otherwise you're a capitalistic chewing gum in the next mass aesthetic.

To break a monument doesn't mean freedom. Freedom is a way of seeing the world. If it permeates all your decisions, and not only art, that is the power of art.



Exhibition 29.10.2011–08.01.2012 at the PinchukArtCentre

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