

3RD EDITION

PINCHUK

ART

CENTRE

PRIZE

**Application
procedure
opens on
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**closes on
28 April 2013**

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PAC

Tony Oursler

FEB | APR 2013

Jake & Dinos Chapman

Collection Platform 4

PinchukArtCentre
pinchukartcentre.org



Award Ceremony
Future Generation Art Prize
Kiev, Ukraine
December 10, 2010

Programme 2013

FEB 2013 | APR 2013

Jake & Dinos Chapman

Tony Oursler

Collection Platform 4:

Emotion & Technology

PAC-UA 8–9

MAY 2013 | OCT 2013

China China

PAC-UA 10–13

OCT 2013 | JAN 2014

PinchukArtCentre Prize

Lynette Yiadom-Boakye

PAC-UA 14–15



Empathy and Focus

Award ceremony of the **FUTURE GENERATION ART PRIZE 2012** at the Kyiv Planetarium (left)

Empathy and focus – these are the two expressions that can, in view of the PinchukArtCentre’s programme, probably most pointedly encapsulate our work of the past four years, characterized as it has been by a dialogue between a sympathetic love of the extraordinary within art – that is, aspirations to beauty, purity, to the ideal and perfection – and a simultaneous focussing of the gaze on the underside of our existence: the dark, the ugly, the imperfect and the perils of evil.

Over four groundbreaking, ever changing years there has been a programme of solo exhibitions by such leading artists as Sergiy Bratkov, Iliya Chichkan, Subodh Gupta, Andreas Gursky, Takashi Murakami and Sam Taylor-Wood amongst others, large-scale survey exhibitions of Olafur Eliasson, Damien Hirst and Anish Kapoor, along with themed group exhibitions such as *21 Russia* and *Sexuality and Transcendence*. Additionally there have been exhibitions of artists nominated for the national PinchukArtCentre Prize as well as the global Future Generation Art Prize, showing the PinchukArtCentre’s investment in the future development of a new generation of artists. There have been numerous projects involving leading Ukrainian artists under the auspices of the

PAC-UA programme, and since 2011 there has also been the new Collection Platform which provides an ongoing insight into highlights from the collection. All this has enabled PAC to now function on the same model as a museum. Furthermore, the series of exhibitions presented within the context of the Venice Biennale, most recently the extremely successful show *The Future Generation Art Prize@Venice*, which introduced the artists shortlisted for this first global art prize in Palazzo Papadopoli to an international audience, have been the source of additional highlights.

The PinchukArtCentre’s diverse programme enables both our national and international audiences to gain an insight into that other which lies beyond the everyday, to levels of empathy and focus, amiable partners facilitating the interplay of understanding and emotion. In particular the realization of new productions, cooperating with artists on the creation of radical new works at the frontier of current artistic strategies, has become our fledgling museum’s trademark.

The year 2013 will again be dedicated to premieres with artists whose works and exhibitions will forge new forms of expression in contemporary art at the PinchukArtCentre. Diverse cultural origins from East and West, from Europe, the USA and China, promise a dense bundle of artistic energies strung between the two poles of empathy and focus.

Beginning in February 2013, the two solo exhibitions by Tony Oursler and the artistic duo of brothers Jake and Dinos Chapman provide a combination of positions which could not be more dramatic. These shows will interact with a completely new presentation of the Collection Platform addressing the issue of *Emotion and Technology*, and provide the PinchukArtCentre with an extremely strong start to its 2013 programme.

ECKHARD SCHNEIDER

A painting by FGAP Main Prize winner Lynette Yiadom-Boakye: **CONFIDENCES**, 2010, oil on canvas, 200 x 120 cm (bottom)



Jake & Dinos Chapman Chicken

The sensational and confrontational work of the Chapman Brothers examines themes such as the Holocaust, violence and death. With sharp, subversive humour and unbridled aggression they use controversy to break contemporary taboos. "We work analytically rather than critically," the Chapman Brothers have said. "What we are interested in is how and whether we are allowed, or able, to show moral views."¹

Between 1996 and 2000, the Chapmans worked on their magnum opus *Hell*, a miniature landscape of concentration camps and mass graves in which more than 30,000 hand-painted Nazi tin soldiers commit murder, torture, rape, abuse and mutilation. It resulted in a fascinating catalogue of human horror. Ironically enough, the apocalyptic work was destroyed in a fire in 2004. The Chapmans responded with the even larger and more ambitious *Fucking Hell* (2008).

The PinchukArtCentre now presents the sequel to these works, *The Sum of All Evil* (2013). This new, monumental miniature landscape originates from the historical events that took place in 1941 in Babi Yar, the site of a Ukrainian mass grave where Nazi occupiers executed 34,000 Jews in just two days. The work also alludes to such



From the series **HUMAN RAINBOW**, 2011, 38 hand-coloured etchings, each 47.5 x 40 x 2.5 cm framed. Photos Ben Westoby



SEX I, 2003, painted bronze, 246 x 244 x 125 cm. Photo Stephen White (left)

CFC74812577.1, 2002, painted bronze, 120 x 27 x 15 cm. Photo Stephen White (right)

CFC74378524.1, 2002, painted bronze, 125 x 45 x 48 cm. Photo Todd-White Art Photography (far right)

All images © Jake & Dinos Chapman. Courtesy White Cube



historical paintings as the *Apocalypse* by Hieronymus Bosch (1450–1516) and several etchings by Francisco de Goya (1746–1828).

The Sum of All Evil will be surrounded by a number of iconic works brought together in an exhibition that forms a synthesized reflection upon the central themes in the work of Jake and Dinos Chapman.

Sex I (2003) alludes to *Great Deeds against the Dead*, an original Goya etching from the *Disasters of War* series. In 1994, the Chapmans had made an eponymous life-size fibreglass reconstruction of this etching. *Sex I* presents the

same scene a number of weeks later: the bodies of the martyrs are in an advanced state of decomposition and covered with hand-painted bronze casts of toy flies and worms. The hardness and naturalism of this scene is ruptured, in typical Chapman fashion, by the clown's nose, devil horns and ears that the severed head has been given. Although the sculpture depicts death and decay, it carries the title *Sex*, a reference to the interrelationship between Eros and Thanatos (Love and Death).

Their fascination with the work of the Spanish artist is a persistent theme throughout the Chapmans' oeuvre. Already in 1991, they had their first major success with *Disasters of War*, a remodelling (in miniature) of scenes from Goya's series of etchings of the same name. Then in 2003 they went a step further and purchased a complete set of the original Goya series, which they transformed by giving animal heads and cartoonish faces to the torture victims and martyrs represented in the eighteenth-century etchings.





PAC shows one of the sequels, *From the Blackened Beyond* (2011), which forms the third series of Jake-and-Dinos-and-Goya etchings. On the controversy surrounding the “destruction” of Goya’s originals, the Chapmans responded: “What we’re going to do is get hold of every set we can. It’s our intention to replace every Goya with Jake-and-Dinos-and-Goya. It’s malicious piggy backing. But you could remove every single Goya print and painting and it wouldn’t matter. Because he’s done his job. He’s affected everything around him.”²

From the series **HUMAN RAINBOW**, 2011, 38 hand-coloured etchings, each 47.5 x 40 x 2.5 cm framed. Photos Ben Westoby

Also on show are bronze sculptures from *The Chapman Family Collection*, based on rare ethnographic masks and fetish objects. The supposed sources of these objects are the post-colonial regions of Camgib Seirf and Ekoc (the names of which can revealingly be read backwards). The Chapmans de-sanctify traditional images and merge their authentic character with the branding and symbols of the McDonald’s fast food chain. The telephone numbers of regional McDonald’s restaurants replace the more usual catalogue numbers found on such works. McDonald’s is a possible symbol of globalization, commercialization and the cultivation of fast food. In terms of its presentation, the series parodies typical Western ethnographic museums and deepens the criticism of the underlying hypocrisy associated with a century of globalization. One of the sculptures refers to Brancusi’s *Endless Column* (1938), which can be seen as a comment by the Chapmans on modernism (and Brancusi), and the way in which the myths of “primitive” art, as a part of this cultural hypocrisy, are appropriated as sources of inspiration.

Finally, the work *Shitrospective* offers a retrospective look at the sculptural work of the Chapmans up until 2009. Cardboard models are offered not as truthful copies but recreations that provide a primitive, childlike and brutal



THE SUM OF ALL EVIL, 2012–2013
(detail), fibreglass, plastic and
mixed media in four vitrines,
215 x 128.7 x 249.8 cm. Photo
Ben Westoby



impression of the originals. By playfully changing the scale, the rough-cut models of their iconic masterpieces retain all of the horror, but intensify the humorous and playful aspects of the works.

Jake Chapman was born in 1966 in Cheltenham and Dinos Chapman in 1962 in London. They live and work in London. They have exhibited extensively, including solo shows at the The State Hermitage Museum, St Petersburg (2012); Museo Pino Pascali, Polignano a Mare (2010); Hastings Museum (2009); kestnergesellschaft, Hanover (2008); Tate Britain, London (2007); Tate Liverpool (2006); Kunsthau Bregenz (2005); Museum Kunst Palast Düsseldorf (2003); Modern Art Oxford (2003) and the P.S.1 Contemporary Art Center, New York (2000); upcoming in November 2013 will be a solo show at the Rudolfinum, Prague. Group exhibitions include the 4th Moscow Biennale of Contemporary Art (2011); the 17th Sydney Biennale (2010); Meadows Museum, Dallas (2010); *Rude Britannia*, Tate Britain (2010); Bundeskunsthalle, Bonn (2010); *Hareng Saur: Ensor and Contemporary Art*, S.M.A.K, Ghent (2010); the National Centre of Contemporary Art, Moscow (2009); Kunstverein Hamburg (2009); British Museum, London (2009); Palais des Beaux Arts de Lille (2008); Haus der Kunst, Munich (2008); ICA, London (2008); Annenberg Courtyard, Royal Academy of Arts, London (2007); Museum of Contemporary Art Kiasma, Helsinki (2006) and the Turner Prize exhibition, Tate Britain (2003).

SHITROSPECTIVE, 2009, cardboard,
paste board, newspaper, wood,
polystyrene, glue, and poster paint,
dimensions variable. Photo Jochen
Littkemann (left)
All images © Jake & Dinos Chapman.
Courtesy White Cube; Contemporary
Fine Arts, Berlin (left)

¹ Jake and Dinos Chapman, interview with Holger Liebs, *Süddeutsche Zeitung*, 5 April 2003. ² John Walsh, "The Chapman Brothers: Sibling Ribaldry", *The Independent Magazine*, 18 July 2011, p. 29.

Tony Oursler

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LOCK 2, 4, 6, 2011, MDF, video projection, sound, dimensions variable.
Installation view ARoS Kunstmuseum, Aarhus 2012

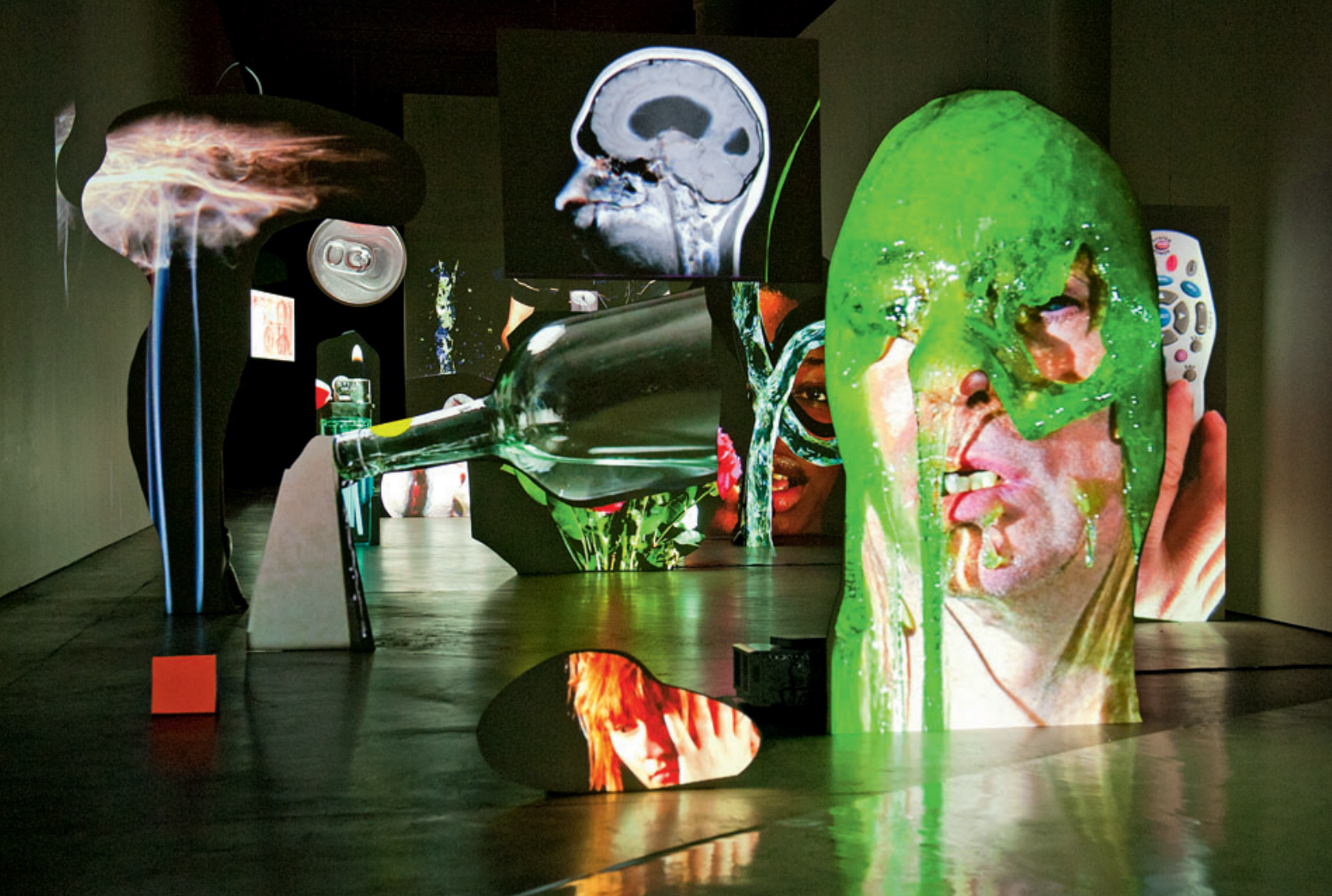
From his earliest videos and installations, the mutability of human nature has been the central theme of Tony Oursler's work, fuelled by his fascination with the psyche and systems of belief. The resulting sculptures, videos and installations challenge the viewer's preconceptions of rationality, schizophrenia and culturally constructed notions of good and evil. Formally, Oursler has developed a wide-ranging use of materials such as resin, glass, fabric, steel and various found objects, which are kaleidoscopically overlaid with projection, light and sound, forming a unique embodiment of his themes. Oursler's work invites viewers to question their relationship with mass (multi-)media and reaches from an examination of television (and its surrounding structures) to a questioning of the psychological effects of digital communication tools like mobile phones and the Internet.

Projecting moving images onto objects, Oursler moves beyond traditional uses of media such as cinema, television and the computer and creates something akin to "living" sculptures. The scenarios he devises are often full of poetic and humorous performances, incorporating all manner of physical and auditory representations of the human form. One might encounter a ghostly, floating spectre, a dizzy ballerina, a naked crawler or simply a disembodied limb. The works incorporate a spectrum of voices reflecting numerous performative and literary approaches – florid poetics, interior monologues, tortured fragments or scientific jargon. Viewers are invited to complete the script as they move through the exhibition and confront open-ended, often existential constructs.

Oursler also explores the interaction between sculpture and spectator. He is aiming for a conversational structure in which the object not only speaks but also provokes the viewer's imagination. Oursler says: "This open conver-



EYES, 1996, video projection, foam, resin, fibreglass, acrylic, sound, dimensions variable. Installation view ARoS Kunstmuseum, Aarhus 2012



sational structure...has been a model for me: a model of the relationship between the viewer and the work of art. I have always fantasized about a dialogue that invites a creative engagement on the part of the viewer.”¹

The exhibition at PinchukArtCentre focuses on works newly produced for the occasion, with some of the performances delivered by Ukrainian actors. The works share common themes of chance in everyday life, hopelessly romantic relationships and a tendency towards magical thinking, to name a few. The human face and the way it simultaneously communicates and influences emotions is also a key theme in Oursler’s work. Faces are often stripped of a body or reduced even further to just a pair of eyes, either with or without a mouth. As the artist explains: “I guess it was a natural process of breaking down the body, or rather, rearranging it while at the same time not letting it die completely.”²

Eyes, which was first shown in 1996, is one of the most iconic works in Oursler’s oeuvre. For the artist, the eye not only relates to the process of passively consuming pop culture, but it also represents the origins of mimetic technology in the form of the camera obscura. Blinking eyes, which often reflect the screens they are watching, are projected each onto a sphere that, at times, has the same scale as the human body. The eye itself can be seen as a model for the system of perception but it also refers to mechanization and technology.

The human face reoccurs as subject in *Caricatures* (since 2002), works in which biomorphic sculptural objects become caricature-like forms literally brought to life by videos of eyes and mouths that take over the unnatural proportions of the sculptural object. Performances include those from long-time collaborators Tracy Leipold and Constance de Jong. These works explore the viewer’s empathic relationship and echo the history of caricature, ranging from early sculptural forms such as the Venus of Willendorf to the ubiquitous smiley face.



Oursler reflects on the deformed heads and the relationship between the physical body, the psychological state and the media: “If you look carefully at these talking heads they are perfect metaphors for a free floating self. Media like television and film were invented to mentally take the body outside of itself: whatever the brain wants to be, it will become.”³

The artist’s so-called “micro works” are almost like living embodiments of thought structures. Oursler’s interest in memory, construction and new scientific discoveries and ontological systems form the basis of these wildly imaginative microcosms. Landscape, architecture, found objects and amorphic materials are overlaid with tiny projections which complete the surreal, microscopic world. Elaborately edited looping structures cover these small forms and upturn the relationship with the spectator. Each micro-world is displayed at eye level and mirrors the scale of the human cranium.

AITIA, 2013, video projection, mixed media, sound, 170.2 x 180.3 x 170.2 cm (left)

ICED, 2013, video projection, mixed media, sound, 348 x 271.8 x 188 cm (right)

On the other hand, the overwhelming scale of *Lock* (2011) semi-forces the viewer into a total, physical experience of image and sound. Viewers are dwarfed by the three enormous characters who make up the work and as they pass through the maze of this projected world, they experience three layers of interlocking characters: the first representing free will and agency; the second representing the status quo and human error; the third representing mathematical symmetry and death. This monumental installation involves key performances by artist/filmmaker Tony Conrad, vocalizations by singer/performer Chanique Rogers, a sound collaboration with Dan Lloyd (Brownell Professor of Philosophy at Trinity College, Hartford) and musical compositions generated from functional MRI (Magnetic Resonating Image) readouts of psychological test subjects. The installation has the appearance of a secretive yet familiar system, loosely divided between the mind, body and environment, in which synchronized images shift to form a colourful game.

Finally, the exhibition features a screening room of music-themed video. The screening includes numerous collaborations, including those with Sonic Youth, Beck, Kim Gordon, Stephen Vitiello and Glenn Branca as well as featuring Oursler’s recently released music/video collaboration with David Bowie.

Tony Oursler graduated from the California Institute of the Arts in 1979 and is currently based in New York. Oursler’s works have been widely exhibited internationally, including solo shows at the ARoS Aarhus Kunstmuseum (2012); Padiglione d’Arte Contemporanea, Milan (2011); Whitney Museum of American Art, New York (2010); Kunsthau Bregenz (2009); Kunstforeningen GL Strand, Copenhagen (2006); Musee d’Orsay, Paris (2004) and many more. Group exhibitions include the Museum of Art and Design, New York (2012); Cincinnati Art Museum (2011); Carnegie Museum of Art, Pittsburgh (2010); Whitney Museum of American Art, New York (2010) and the Museum of Modern Art, New York (2008).

¹ Elizabeth Janus, “Talking Back – A Conversation with Tony Oursler”, in *Tony Oursler: Introjection* (Williamstown: Williams College Museum of Art, 2010). Unpaginated pdf on the artist’s website, www.tonyoursler.com. ² Ibid. ³ Ibid.



Collection 4

PLATFORM

EMOTION & TECHNOLOGY

Damien Hirst, **RESURRECTION**, 1998–2003, glass, paint, human skeleton, 213.4 x 213.4x 213.4 cm (right)
Andreas Gursky, **BAHRAIN I**, 2005, C-print, 302.2 x 219.6 cm framed (far right)

Collection Platform 4 is a group exhibition offering a selective view on two central and sometimes opposed notions in our lives: emotion and technology.

The exhibition includes works from Sergiy Bratkov, Ilya Chichkan, Gregory Crewdson, Olafur Eliasson, Andreas Gursky, Damien Hirst, Carsten Höller, Martin Kobe, Jeff Koons, Oleg Kulik, Julie Mehretu, Richard Prince, Marc Quinn, Thomas Ruff, Jürgen Teller, Xavier Veilhan and Nicolai Walner.





Sergiy Bratkov, **HELL OPERATOR**, 2007,
light box, 182 x 225 cm (left)
Marc Quinn, **5TH SEASON (EVACUATION
OF BEWDLEY WORCESTERSHIRE)**, 2007,
hand-painted oil on canvas, 300 x 458 cm
(left page)

PAC UA 8

NEW UA PROJECTS

Alexey Salmanov



Alexey Salmanov received no formal artistic training, but has been engaged in photographic practice for a long time. He works in various media ranging from photography to performance and installation. Salmanov won a Special Prize of the PinchukArtCentre Prize 2009 and was nominee of the PinchukArt-Centre Prize 2011. He completed an internship at Olafur Eliasson's studio in Berlin (2009) and exhibited at Sevastopol Art Museum (2012), Kunstlaai Festival of Independents, Amsterdam (2012) and Supermarket ArtFair, Stockholm (2011), among others.

PAC-UA offers a space for new projects created by Ukrainian artists in the context of the Collection Platform. PAC-UA 8 presents Alexey Salmanov, born in 1976 in Rostov-on-Don, Russia. He lives and works in Kyiv. The project was realized with the participation of Lee Manansala and Dylan Carusona; photography: Artur Bondar, video: Bogdana Smirnova.

Alexey Salmanov in conversation with Maria Lanko

Keeping an eye on your work from Eclipse-China (2009) to recent projects including the show at PAC, I can see a certain development in your strategy, from staging towards performativity. Do you consider this transformation as important in your work?

The transformation might be there, but I am not aiming at a reflection upon it. I am only doing what is necessary. The situation and conceptual framework of every project define necessity of both strategy and medium. Generally, everything I do is about producing a particular gesture to realize an internal intention. In this respect, performativity might be the most relevant strategy to make this gesture.

The choice of medium has always been secondary to your work, naturally following the concept. Still your artistic projects go hand in hand with a photographic practice on an almost everyday basis. How do those two types of creative process interrelate? Do you feel that your artistic vision is photographically determined?

I wouldn't say I have a special photographic vision, but the practice of photography, the ability to shoot every day, creates presence for me. It is internally directed but still gives me an opportunity to throw a bridge from myself to the world. On the other hand, photography was my entry point to conceptual art and remains a favourite activity until today.





BIG GUN, 2012, performance, Donetsk, with the support of Foundation Izolyatsia. Courtesy the artist

consequences. This starting point in is transformed into a wider range of meanings – problems of interaction, assimilation, desolation, to name just a few. What is your personal commitment to that phenomenon?

I should say that I first paid attention to the problematics of the expanding eastern giant when this topic was already not so hot on political agenda and in the mass media. For me the starting point was a personal encounter with Chinese culture. A couple of years ago I observed students from China living in Kyiv. I was fascinated at how self-sufficient they felt in a strange society. Whenever I go abroad, I am forced to establish contact with the new surroundings, this interest towards the other appears natural to me. Chinese students seem to have a completely different relation with the other – they are neither interested nor discomforted. I was extremely impressed by that. Though today, I must confess, the idea doesn't occupy me much.

This becomes evident in your latest project we show at PAC: the Chinese question was the one you started with, but in the final work one might not see any trace of it. Could you tell how this project evolved for yourself?

Initially I wanted to speak about the presence of China on the geopolitical arena. During realization the project transformed into a completely different story. Its prologue has to do with the history of Manhattan, which was acquired by Europeans from the Indians for a handful of necklaces that cost around 24 dollars. So I arrived in New York with a commercial proposal to buy this huge island once again for 25 monetary units, this time not American, but Chinese, 25 Yuans. I produced a poster saying "Will Buy Manhattan for 25 Yuans" and walked with it during the day through the busiest Manhattan streets. In the end I managed to buy the island and return it to the Indians.

You're acting as an artist deus ex machina who comes from nowhere and through a number of symbolic gestures reestablishes historical justice.

True.

A recent PAC Saturday Talk comes to my mind. We were discussing the question of performativity with performer and artist Larisa Venediktova. At the end of the meeting she proposed a simple action to the audience: try to keep in mind one particular question for a couple of weeks – "What if everything I am doing is that what is necessary?" Without even answering it one should come to an understanding of what performativity means. Going back to your symbolic actions, what did you have in mind while doing all that?

I had a personal challenge that needed to be realized – the personal commitment I was talking about. At the same time being and acting in a space that doesn't belong to you alone, you have to consider someone else's view of that place. With my plans and desires I also wanted to admit and respect other views and keep the balance between my personal intention and aspirations of others.

UNTITLED, 2012, performance, New York. Courtesy the artist

Speaking about concepts and ideas: are there certain themes important to you and reoccurring from project to project? You have been mentioning an "internal direction", while I see your work as socially and politically reflective?

True, though there are a number of projects less concerned about external issues. In any case, there is always my personal commitment to the question I work with.

This is your third project at PAC to touch on, or rather derive from, the same idea: the expansion of China on the global arena and its

PAC UA 9

NEW UA PROJECTS

Sergiy Bratkov



Sergiy Bratkov received his artistic education at the Repin Art College (1968–1978) and Polytechnic Institute, Industrial Electronics Department (1978–1983) in Kharkiv, Ukraine. Together with Boris Mikhailov and Sergiy Solonsky he was co-founder and member of the Fast Reaction Group (1993–1996). In his own studio, he opened the contemporary art gallery Up/Down (1994–1997). Bratkov is a participant of international art shows including the Venice Biennale in 2003 and 2007 and a retrospective exhibition at Fotomuseum Winterthur. In 2010 he was awarded the Innovation prize, the Pan-Russian competition in contemporary visual art, for the video installation *Balaklavsky Drive*.

PAC-UA offers a space for new projects created by Ukrainian artists in the context of the Collection Platform. PAC-UA 9 presents Sergiy Bratkov, born 1960 in Kharkiv, who since 2000 lives and works in Moscow.

Sergiy Bratkov in conversation with Tatiana Kochubinska

Irony, provocation, social issues, absurdity – these are the first associations that come to mind when thinking about your work. However, these are also distinctive features of the Kharkiv art school generally. For more than ten years you have been living in Moscow, but your name is still closely related to that school. How would you define the influence of the Kharkiv art community on your work?

Certainly one always feels the influence of the art community. If we are talking about a Kharkiv art school, it concerns mostly photography. Though I would also mention the influence of such artists as painter Viktor Gontorov and graphic artist Vitaly Kulikov, the photographers have always been more active. One cannot help but feel an indirect influence. It goes back to the constructivist industrial culture of the 1930s. For instance, in Kharkiv there was the first art and industry institute, where the followers of Vasyl Yermilov used to teach. So technical orientation was always significant, painting in its turn was weaker, and the photographic community was the most important.

Your work is closely connected to the depiction of everyday life. It is a kind of social documentation, where reality goes along with our imagination. On the one hand, your photographs represent reality, and at the same time some of them are looking like surreal dream situations.

You know, we construct reality by ourselves. I look at reality, and at the same time it contemplates me. My photographs – of course with a great deal of subjectivity – offer a view on our reality. Exactly through this ambivalence my photographs convey the zeitgeist. I consider them a picture of life in our society, a life that has already been lived but that at the same time addresses the future. For me it is very important to capture a gesture that embodies time.

*Very often children become the main protagonists of your work. And time and again these series with children provoke scandalous discussions. Full of black humour *Bedtime Stories* (1998), series *Kids* (2000) with its sexual motifs have been perceived as an infringement on the taboos set up by society. Can we talk about provocation as a method for you?*

Of course provocation is present in my works, all my art is connected to provocation! I think provocation has become one of the ways of all art in the 20th century. In the late 1990s I was extremely interested in hero figures. And I saw children as the central heroes of that time, as it was a transient period, so to say the passage to a new century. Making my *Kids* series I was aware of its contradictoriness, I realized the ambiguity that can be read into the children's poses, their behaviour, which follows their parents' behaviour. I realized that it might bring about accusations

From the series **CHAPITEAU. MOSCOW**, 2012, C-print, 300 x 200 cm. Courtesy Regina Gallery London & Moscow





From the series **MY MOSCOW**,
2003, Lambda print, 28 x 72 cm.
Courtesy Regina Gallery London
& Moscow

of paedophilia, and really such a scandal took place in the press and then it resulted in discussions of the issue in the State Duma and that helped to imprison real criminals.

Continuing the theme of heroes: many of your works are portraits of people that embody certain social groups. They are representatives of professions, where the idea of the collective dominates – sailors, steelworkers, riot squad, army girls. But in your works they gain individuality. What caused such a choice of heroes?

You know, I am drawn by the proud postures of these people. Once I was making photographs of metal workers, pleasant young people who work at a metal factory. These people realize their everyday risks. They understand that they could refuse doing this back-breaking labour for peanuts and find another job, on the market, for example. But they do not do that. They remain what they are because they have that pride. I think they deserve to be placed in history. So I am trying to compensate for the injustice of our history through my photographs.

Like all your works your last series, Chapiteau. Moscow (2012) is built upon oppositions and irony. Here, myth and reality sit next to each other – it is reportage and theatre of the absurd at the same time. Could you tell me more about the series?

I worked at this series for two years. It is not the first time that I depict Moscow in my photographs. Moscow is a city where the concentration of risk and enchantment is extremely high. Every year thousands of people are coming here expecting a miracle. Beauty and richness here neighbour with ugliness and misery. And what is interesting, these notions are so intertwined with one another that they cannot exist independently anymore. This series is about expectation, expectation of a miracle. When we are talking about the circus, or a chapiteau, it is about spectacle, very close to reality, very close to a real risk. Nobody knows when a miracle becomes true in real life. So *Chapiteau* is something that you are aware of in advance, but you never know when it might appear right next to your home.

About the miracle: in one review of this series you were called a social diagnostician and magician. What is the magic of the artist?

My magician's devices are very simple. They are an objective lens and mirror that instead of myself I place before the subject to be photographed. Generally I think that the artist has the ability to produce a miracle, that art gives him such a possibility. Art helps you to be more meaningful than you really are.



PAC Educational Programme

Education is at the core of PAC activities. It is an open platform for our audience and in a wider sense for the whole society to get access to the world of art and gain experience and competence. Based on its international orientation, our programme offers a wide range of different views. PAC Education invites children, students, families, schools, universities and artists to participate in an open discourse, guided activities and discussions on contemporary art and the exhibitions at PAC.

PAC Guided Tours

Twice a day, PAC invites the art centre visitors to take a free tour led by specially trained guides. Additionally, there are regular tours organized for pupils and students from Ukrainian schools and universities.

Tuesday to Friday at 14:00 and 19:00. You can order a private tour. Please reserve in advance by mailing info@pinchukartcentre.org or phoning +38 (044) 590 08 58. Tours in English are available.

PAC Collection Tours

Twice a week, PAC invites the art centre visitors to take a special guided tour through the Collection Platform. **Saturday and Sunday at 14:00 and 19:00.**

PAC Theme Tours

On weekends, PAC invites visitors to a focused dialogue on three to five works of art which are introduced through careful viewing, discussions and activities that centre around the artist's voice and practice.

Saturday and Sunday at 17:00. For further information and schedule please check our webpage http://pinchukartcentre.org/en/events_and_calendar.

PAC Family Sundays

Weekly on Sundays at 14:00, PAC welcomes families in the video lounge on the 6th floor. Children will be given a short guided tour through parts of the exhibition and participate in a theme-based workshop in the gallery space. Using a range of specially developed teaching materials, children will discuss questions such as how to look at art, what kind of questions artists ask and what one can expect in a museum.

Please notice that groups have strict age limitations of **4 to 6 and 7 to 9** years of age in bi-weekly alternation. To check age schedule and reserve in advance please contact +38 (044) 590 08 58 or info@pinchukartcentre.org.

PAC Walking-Talking

Weekly on Sundays at 14:00, PAC invites young visitors 10 to 12 years old to join a children walking tour aimed at a deeper discussion and understanding of artworks through a dialogue between the children and an art educator.

Please reserve in advance by contacting +38 (044) 590 08 58 or info@pinchukartcentre.org.

PAC Saturday Talks

On Saturdays at 15:00 a meeting with an invited guest is held. Each Saturday Talk is dedicated to a particular aspect of exhibitions on display providing new perspectives from different backgrounds.

PAC-UA Talk

PAC invites you to take part in an open dialogue with **Alexey Salmanov** on **16 February** and **Sergiy Bratkov** on **27 March**, who give introductions to their exhibitions at PAC-UA.

PAC Collection Talks

Every month, PAC organizes a dialogue between Eckhard Schneider or Björn Geldhof and the public, focusing on one of the works from the Collection Platform. The meetings will encourage participants to gain fresh insights and develop a deeper relationship with the art.



Audience at a **PUBLIC TALK WITH NORMAN ROSENTHAL** (left)

Audience at a **PUBLIC TALK WITH JEFF WALL** (top right)

Participants in the **PAC TALK "THE NEW PERFORMATIVE FOOD FOR THOUGHT"** in collaboration with CSM (right)





PAC Collection Lectures

PAC provides a theoretical discourse through public lectures aimed at investigating artists and artworks represented within the Collection Platform and connecting them to a wider context. The programme explores and clarifies artists' perspectives, involving visitors in the intellectual, emotional and physical aspects of contemporary art. Lectures are held monthly by Eckhard Schneider or Björn Geldhof in the video lounge on the 6th floor.

PAC Literature Readings

PAC holds Literature Readings: presentation of texts selected or specially written for the occasion, related to the projects and artists on display in PAC. Curated by Oleksandr Mykhed.

PAC Special Events

Once during each exhibition, PAC holds a special event curated by an invited guest suggesting cross-curricular interventions and new experiences within an exhibition visit. For further information and schedule please check our webpage http://pinchukart-centre.org/en/events_and_calendar.

PAC-Talk: Food for Thought

The joint venture of PAC and Foundation CCA is aimed to create a thought-provoking exchange between a diverse range of participants

and facilitators providing insight into the Ukrainian art context and the global art scene. The discussions offer a reflection on subjects originating from PAC exhibitions and are closely related to actual questions in society.

PAC Understanding the Museum – Teens Edition

PAC offers a special after-school course for High School pupils aged 14 to 16, designed to help create critical and creative thinkers of tomorrow. Arranged as a series of visits, talks and activities held by an art educator at PAC, the teens will focus on the exploration of a current exhibition, their readings of artworks and their reflections.

Understanding the Museum provides practical ways which foster a deeper appreciation of artistic concepts through the visits and special activities.

PAC Understanding the Museum – Teachers' Preview

PAC invites teachers to join a preview evening programme on **14 February**, offering a specially designed overview of the exhibitions and a collaborative workshop providing practical models for engaging with artworks on display through discussion, reflection and sketching.

PAC Understanding the Museum – Teachers’ Edition

Within an exhibition, PAC organizes a specially developed programme for teachers aimed to develop an alternative learning environment, stimulate creative and critical responses, offering cross-curricular connections and a specific subject focus. The sessions are aimed to affect change in what we see and how we learn, engendering a meaningful experience in the gallery environment.

PAC Teachers’ Tuesdays

PAC’s Laboratory for Teachers suggests a set of practical and theoretical activities providing an exploration of physical, intellectual and

emotional aspects of contemporary art shown at PAC. Bringing the education team and teachers together, PAC offers a bridge between the classroom and the gallery on a regular basis in order to identify strategies for engaging children in art.

Teacher’s Tuesdays are held **monthly on Tuesdays at 14:00**. For further information and schedule please check our webpage http://pinchukartcentre.org/en/events_and_calendar.

PAC Career Talks

Career Talks are a set of sessions designed and delivered by the PAC team for Art Academy students to discover an institution from backstage. Discussing the roles and functions of curatorial board, admin-

istrative body, communication and education departments, students get an opportunity to extend their understanding of the art institution, responsibilities and obligations within it, to analyze case studies and discuss aspects they need to do research and further develop in their professional life.

PAC Meets Academies

Within the exhibition, PAC continues to develop its dialogue with art students and holds meetings between students/practitioners from Art Academies (Kyiv, Kharkiv, Lviv) and PAC curators. In this format, artists under training get an opportunity to make an artistic statement while the curators get a chance to meet the youngest generation.

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.



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-WideStudies scholarship programme for Ukrainian students studying abroad, the centre for contemporary art PinchukArtCentre with its biannual prizes Future Generation Art Prize and PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organized each year at the occasion of the Annual Meeting of the World Economic Forum, the international network YES (Yalta European Strategy) to support Ukraine's European integration, and an online platform for fostering philanthropy, the Philanthropic Marketplace. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers



Victor Pinchuk with the recipients of the **WORLDWIDESTUDIES SCHOLARSHIP**

Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics, the Peres Center for Peace, the Tony Blair Faith Foundation and other nongovernmental organisations.

www.pinchukfund.org

The PinchukArtCentre

The PinchukArtCentre, founded in September 2006 in Kyiv by Victor Pinchuk, 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. From its opening until November 2012, the PinchukArtCentre has hosted more than 28 exhibitions and numerous projects attracting over 1.7 million visitors. The art centre has exhibited works produced by top international and Ukrainian artists, such as Sergiy Bratkov, Ilya Chichkan, Olafur Eliasson, Antony Gormley, Andreas Gursky,

Damien Hirst, Gary Hume, Anish Kapoor, Jeff Koons, Takashi Murakami, Arsen Savadov, Sam Taylor-Wood, Vasiliy Tsagolov, Jeff Wall and others.

Providing long-term support for new generations of artists as well as investing in new productions, the PinchukArtCentre has established the PinchukArtCentre Prize for young Ukrainian contemporary artists up to the age of 35 and the Future Generation Art Prize, the first truly global art prize for young international artists. In 2007 and 2009, the PinchukArtCentre also officially organized the Ukrainian Pavilion at the 52nd and 53rd Biennales in Venice. In 2011 the art centre showcased the works of the FGAP 2010 nominees at the *Future Generation Art Prize@Venice* – a Ukrainian Collateral Event of the 54th Venice Biennale.

Find more information at www.pinchukartcentre.org

Future Generation Art Prize 2012



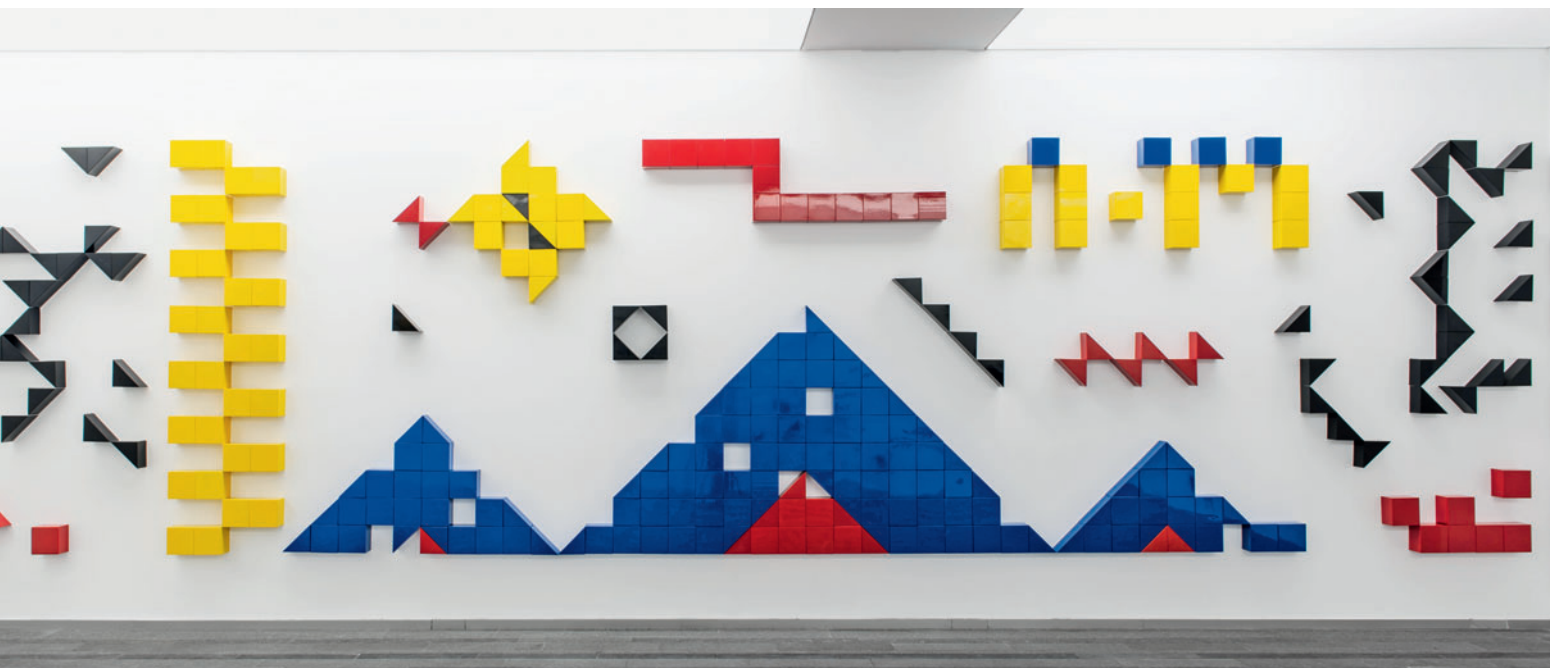
Guests at the award ceremony of **THE FUTURE GENERATION ART PRIZE 2012**

The Future Generation Art Prize 2012 Main Prize Winner

Lynette Yiadom-Boakye. “The jury has awarded the Main Prize to Lynette Yiadom-Boakye for her extraordinary paintings where darkness and light are articulated together, recognizing the quality of the paintings and the social concerns that emerge from them. Furthermore, the jury awards the prize for her complex practice, which extends far beyond painting. Indeed, she is also active in literature as a writer of short stories and is currently working on a novel.”

The Future Generation Art Prize 2012 Special Prize Winners

Micol Assaël. “The jury awards Micol Assaël a special prize for her construction of an environment through her video in which the viewer is exposed to both the sensuality and anxiety of being in a specific physical situation of precariousness, such as a barren landscape surrounded by swarming bees. This audio surround and video work marks a continuity and also a shift from her recognized practice in installation and sculpture, where the lens of the camera is materialized and identified with the gaze of the fragile, yet observing, subject.”



Jonathas de Andrade. “The jury awards a special prize to Jonathas de Andrade for the way he fills the blank between art and ideology. Tracing back to modernist motifs used in the architectural and mural traditions of Brazil which risk vanishing from the collective memory, his conceptual installations translate and reveal the contradiction between poverty and prosperity and failed attempts of social changes.”

AWARD CEREMONY OF THE PINCHUKARTCENTRE PRIZE 2012, from left to right: Tim Marlow, Zhanna Kadyrova, Olesya Khomenko, Ksenia Gnylytska, Lada Nakonechna, Marwa Arsaniyos, Mykyta Kadan, Andre Komatsu, Jonathas de Andrade, Agnieszka Polska, Yan Xing, Emily Roysdon, Ahmet Ögüt, Basim Magdy, Micol Assaël, João Maria Gusmão, Amalia Pica, Rayyane Tabet, Abigail DeVille, Meiro Koizumi, Volodymyr Kuznetsov, Pedro Paiva, Eva Kotatkova, Nadya Vatulyova, Dennis Kazvan, Iryna Ivanushkina, Halyna Stakhurska; front row: Björn Geldhof, Eckhard Schneider, Victor Pinchuk, Carol Yinghua Lu, Carolyn Christov-Bakargiev, Agnaldo Farias



Marwa Arsianos. “The jury awards Marwa Arsanios a special prize for the experimental nature of her installations and performative lectures. This project which involved the creation of an artist book based on a popular Egyptian journal of the late 1960s questions the passage from decolonization to the myths of the space race, while underlining the continuity of gender and justice towards women. Her work places the viewer/listener in a position of intimacy with the reader/performer, which instantiates the visitor as an important material of the artwork.”

“Ambitious and conceptually diffuse, the best [projects] dwelled on imperfection and lapse, their forms provoking quiet reflection. The show coalesced around the diversity of its mediums, with analog technologies predominant. Gravelly slides, spools of film, and gelatin prints were ubiquitous: not for reactionary reasons of preciousness, but for the engagement with texture, materiality and process that such forms afford. Archival images, abstruse texts and little-known historical figures threaded through several rooms, as artists recoded the past as a clue to the present.”

Courtney Fiske, “In Kiev, Award Anxiety”, *artinamericamagazine.com*, 13 December 2012





Ahmet Ögüt. “The jury awards Ahmet Ögüt a special prize for his extraordinary ability to escape the limits of the art institution and the notion of the art award through the distribution of money, and the parallel distribution and sharing of knowledge, that lies at the core of *Eyewriter/DIY/Arbakir* (2012). Focusing his energy and time on writing the web address of a project based on empowering the disabled onto One-Dollar bills, and subsequently dedicating his time to the joyful participation in five weddings in a small town in Turkey, he acknowledges that artistic practice can be redirected towards the production of emancipation.”



Rayyane Tabet. “The jury awards Rayyane Tabet a special prize for his close examination and intelligent articulation of the complex social and historical context of his home in Lebanon. Referencing architectural languages, Tabet succeeds in transforming and communicating an intimate and personal experience to a wider public, by multiplying an original wooden toy set to become a field of 12,000 concrete sculptural copies of its parts, an abstract and urban landscape of models.”

Works by the prize winners: Lynette Yiadom-Boakye, **THE WORLD IN AGREEMENT WITH**, 2011. Micol Assaël, **ΥΠΕΡΤΑΣΗ (OVERSTRAIN)**, 2012. Jonathas de Andrade, **NOSTALGIA, A CLASS SENTIMENT**, 2012. Marwa Arsanios, **“HAVE YOU EVER KILLED A BEAR?” OR BECOMING JAMILA**, 2012. Ahmet Ögüt, **EYEWITER/DIY/ARBAKIR**, 2012. Rayyane Tabet, **ARCHITECTURE LESSONS, PART OF FIVE DISTANT MEMORIES: THE SUITCASE, THE ROOM, THE TOYS, THE BOAT AND MARADONA**, 2012 (previous pages)

Review Damien Hirst



“Two Weeks, One Summer makes one stop and think of a new stage in the history of the artist, as well as the reasons why he has arrived at it.” Asya Bazdyreva, “Ghosts of Hirst”, *artukraine.com.ua*, 9 November 2012

Exhibitions

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Iryna Ivanushkina
Project Assistant: Maryna Korol
Chief Technical Manager: Igor Stefanovich
Technical Manager: Sergiy Diptan
Logistics: Olga Yurkevich

The PinchukArtCentre

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Deputy Artistic Director: Björn Geldhof
Executive Director: Dmytro Logvyn
Project Managers: Halyna Stakhurska,
Iryna Ivanushkina
Project Assistant: Maryna Korol
Logistics: Olga Yurkevich
Educational Manager: Olga Tykhonova

Curatorial Platform: Lizaveta German,
Tatiana Kochubinska, Maria Lanko
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