



Future Generation Art Prize



Second edition
of the global art prize of \$100,000
Open to all artists up to the age of 35
Online application from
16 January till 15 April 2012
www.futuregenerationartprize.org

PAC



Jeff Wall

FEB | APR 2012

Gary Hume



Collection Platform 2

PinchukArtCentre
pinchukartcentre.org



Ilya Chichkan, **PINCHUKART-CENTRE LOGO (FROM THE SERIES: BACKSIDE ENTRANCE TO THE MUSEUM)**, 2011, in collaboration with Psyfox, oil on canvas, graffiti, 300 x 120 cm, detail (top left)
PAC-UA 4 ILYA CHICHKAN, installation view PAC 2010/2011 (middle left)



Programme 2012

FEB 2012 | APR 2012

Jeff Wall
Gary Hume
Collection Platform 2
PAC-UA 5–6

APR 2012 | OCT 2012

Anish Kapoor
Collection Platform 3
PAC-UA 7–9

OCT 2012 | JAN 2013

Future Generation Art Prize 2012
Andreas Gursky
Collection Platform 3
PAC-UA 10–11

Future

Cover: Jeff Wall, **YOUNG MAN WET WITH RAIN**, 2011, silver gelatin print, 284.2 x 158.7 cm;
Gary Hume, **LIDO**, 2011, gloss paint on aluminium, 122 x 274.5 cm.
Photo: Stephen White

Future is a demanding perspective connected to hopes and wishes, especially if you are able to look back on a profound foundation time.

The wonderful year 2011 at the PAC ended with an amazing show of 20 artists shortlisted for the second edition of the first national art prize in Ukraine: the PinchukArtCentre Prize and the spectacular award ceremony. The distinguished international jury (Kate Bush, Ekaterina Degot, Olafur Eliasson, Pavlo Makov, Hans-Ulrich Obrist, Marc-Olivier Wahler) had selected the new talents and the winners.

Almost 90.000 visitors in two months are showing the ever growing interest of our audience for art in general and especially for the UA art scene and the constant commitment of the PinchukArtCentre for future generations.

COLLECTION PLATFORM 2, installation views PAC 2010/2011:
Olafur Eliasson, **FIVEFOLD EYE**, 2000, highgrade steel and mirror, 157.5 x 157.5 x 74.9 cm (bottom left);
Richard Phillips, **BLESSED MOTHER**, 2000, oil on canvas, 213.4 x 182.9 cm (below)

The upcoming programme 2012 is based on another future project, the second edition of the Future Generation Art Prize, the first global art prize dedicated to young artists up to 35 all over the world – another strong commitment of the PinchukArtCentre for the future.

In 2012, along with the ongoing exhibition of its comprehensive international collection, PinchukArtCentre will be presenting numerous international exhibitions, with solo exhibitions by Gary Hume and Jeff Wall among the

highlights. The large summer exhibition will be dedicated to Anish Kapoor; it is his first large-scale solo show in eastern Europe and will also include numerous newly created works. The second edition of the Future Generation Art Prize mentioned above will conclude the year, the application procedure for this first global art prize will begin on 16 January. Twenty shortlisted artists plus Nikita Kadan, the winner of the PinchukArtCentre Prize, will be exhibited along with new works of Andreas Gursky, this year's patron artist, and in December 2012 an international jury will award the main prize which will be endowed to the sum of \$100,000.

Also, we have a special surprise for our national and international audience during the European football championship in summer.

Maurizio Cattelan, who at the moment has an incredibly amazing retrospective at the Guggenheim in New York, has decided to retire – let's see what project the PinchukArtCentre will present with Cattelan in Summer.

What an exciting future – welcome to the PinchukArtCentre 2012.

ECKHARD SCHNEIDER



Jeff Wall

IN LIGHT, BLACK, COLOUR,
WHITE, AND DARK

Jeff Wall's photographic tableaux, whether as transparencies in light boxes or black and white prints, create compositions that depict modern life in a manner once seemingly the province of painting alone.

"The beauty of photography is rooted in the great collage which everyday life is, a combination of absolutely concrete and specific things created by no-one and everyone, all of which becomes available once it is unified into a picture."
(Jeff Wall interviewed by Arielle Péleñc, Phaidon 1996)

Wall's work seems to have a continuing fascination with the tableau – the picture that hangs independently on a wall and shows us something unique and significant. Wall is prominent among the artists who over the past thirty years have brought the qualities of the tableau into photography. Some of his work, like *The Destroyed Room* from 1978 or *Picture for Women* from 1979, has made direct reference to important paintings in order to



THE DESTROYED ROOM, 1978,
transparency in lightbox,
159 x 234 cm. All images
by Jeff Wall courtesy White Cube,
© the artist



WAR GAME, 2007, silver gelatin print, 247 x 302.6 cm

emphasize the relation between the arts. *The Destroyed Room* presents a “memory” of Eugène Delacroix’s *The Death of Sardanapalus* from 1827; *Picture for Women* develops a similar relationship with Édouard Manet’s *A Bar at the Folies-Bergere* of 1882. These images form part of what we might think of as a collective archive that uses the network of genre classifications to differentiate and create meaning. For Wall, understanding an image always has something to do with recognizing the genre or complex of genres in which it identifies itself.

The artist tells us that all his pictures have their origins in chance encounters – things he sees in the street, things he hears or overhears, things read, imagined, remembered or day-dreamed. He calls his work “cinematography”; by that he means to associate it with the way that photographs are made in the process of film-making. In film-making any and every mode of photography is possible – elaborate stagecraft and artificial constructions, images that seem to be taken by a photo-reporter, amateur snapshots, and anything in between. Wall places



much value on the unique creative freedom made possible for photography by setting aside any preference for “documentary” as opposed to “artifice” and he works on both sides of this divide, sometimes even within the same picture.

BURROW, 2004, silver gelatin print, 161.5 x 189 cm (left)
BAND & CROWD, 2011, lightjet print, 234.9 x 428.4 cm (bottom)

Wall has worked with the new digital imaging technologies since the early 1990s. They have expanded his practice and permitted him to work in forms of photomontage that were almost impossible before the computer entered the field of photography. His montages are invisible so that his pictures always seem to be single and unified, like traditional photographs.

“The ‘match’ between the world and depictions is organized or regulated differently in different practices. Art might refer to, borrow from or even imitate other things, the way many artists-photographers have imitated photojournalists, for example. But it does not accept the totality of regulations covering or defining that from which it borrows – the principle or condition of the autonomy of art ensures that. I think our awareness of this is the outcome of years – or even decades – of deconstruction.” (Jeff Wall interviewed by Arielle Pélenc)





BOXING, 2011, inkjet print,
223 x 383.2 cm

PinchukArtCentre brings together a number of Wall's most recent works alongside a selection of his earlier pictures, many drawn from the artist's own collection. The exhibition includes iconic works such as *War game* (2007) as well as light boxes and new opaque colour photographs, among them the monumental *Band & crowd*, one of his largest works.

Jeff Wall was born in 1946 in Vancouver, Canada. He is best known for his photographic transparencies backlit in light boxes with subjects ranging from "near-documentary" glimpses of urban and suburban everyday life to elaborately artificial constructed images. He had many international solo shows including at 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, London (2005), Deutsche Guggenheim, Berlin (2007) and the Museum of Modern Art, New York (2007).

Gary Hume BEAUTY

Gary Hume's painting seduces often by simply being beautiful. His pictures are made with high-gloss household paint on the aluminium sheets that define his artistic practice, combining concept, form and emotion.

Studying in the late 1980s at Goldsmiths in London, Hume's first artistic achievement were his famous paintings "door" paintings, life-size representations of hospital doors, a subject he would continue until 1993. He later explained this first radical choice saying: *"I was just trying to find something to paint, and saw the doors as an ideal picture that was also an object, and symbolic and very clean."* The door paintings for Hume were never about representation, they rather functioned as an alibi to start painting. Doors offered a symbolic value and had the possibility of a metaphysical suggestion without any need for explanation. The long period that Hume painted doors and the specific structure and strategy he used to paint them, show his strong relation with minimalism and his sensitivity to formalist art.

By leaving the door paintings behind in 1993, Hume saved himself from becoming a formalist. They had established that a conceptual notion was strongly imbedded in his oeuvre and would always stay essential, especially in paintings such as *Exclamation Point* (2004), *Wheel with a Leak* (2005) and *Coffin-Shaped Hole* (2005). His choice to finish with the subject of doors would give him the freedom to later return to it. One new door painting will be presented as part of a completely new series, *Anxiety and the Horse*, during the exhibition at PinchukArtCentre.

The door paintings, and in extension most of his other works, fundamentally refuse the use of a narrative. However, many of Hume's paintings seem to gather a certain promise of an unspoken narrative, which never becomes fulfilled. In his practice, Hume starts from images that are, through a lengthy process of abstraction, rarely traceable within the final work. He sees the image from which he starts as *"a bunch of forms from within which I can find the painting"*. Like the subject of the doors in 1988, those images form a reason to start the act of painting, which seems to be for Hume a struggle between material and form – two principles, which strongly identify his artistic practice: *"The other day I had a realization that all I actually cared about is the material and the form, and that the material has to turn into form."*

WHEEL WITH A LEAK, 2005, gloss paint on aluminium, diam. 182 cm.
Photo: Stephen White. All images by Gary Hume courtesy White Cube, © the artist



BIKINI (DOUBLE BEDROOM 1),
2009, gloss paint on aluminium,
89 x 72 cm. Photo: Todd-White
Art Photography



With high-gloss household paint – as opposed to classical oil paint or acrylic – Hume chooses an industrial material, which by its nature seems to create cool and slick fields of colour. These fields define the canvas and to a certain extent form abstractions of the lines, which makes distinguishing the forms more complex.

Although Hume refuses a narrative in the final form and reading of his work, he seems to be an emotional painter, finding a sense of melancholy shining through the beauty and sensuality of his pictures: *“I like things*



BIKINI (SALOON), 2009, gloss paint on aluminium, 95 x 250 cm. Photo: Todd-White Art Photography (left)

ERMINE, 2011, gloss paint on canvas, 183 x 128 cm. Photo: Stephen White (right)

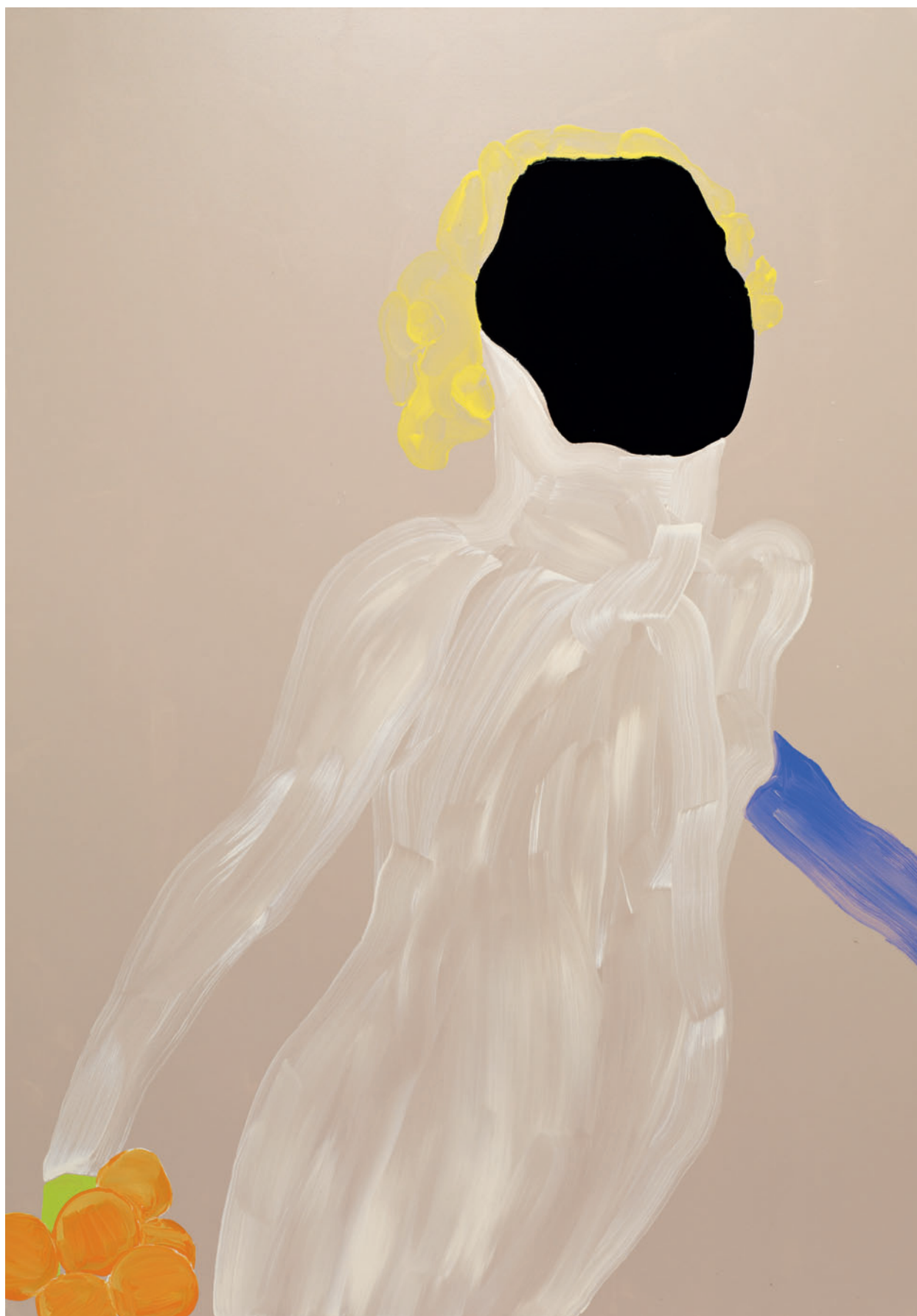
BIKINI (TWIN BED 1 GANGWAY BED), 2009, gloss paint on aluminium, 109 x 70 cm. Photo: Todd-White Art Photography (bottom)

that are full of sadness, that have regret in them. If I can't see regret in a painting then I think that it's less than truthful." Especially motifs related to nature such as the *Bird* and *Flower* paintings of the 2000s entice the viewer through the nature of high-gloss paint and the abstraction of form. Hume's subjects now have broadened with the introduction of abstracted portraits of popular British figures, and work groups such as the *American Tan* series (from 2006) that can be seen as *"responses to America and how we're all being tanned by American policy and culture, the war and simple, complicated stuff like that. It started off with cheerleaders. The form of them is absolutely fantastic. They're athletic. They're super-gymnasts..."*

The exhibition at PinchukArtCentre offers a complex view of Gary Hume as an artist caught up in the tension between beauty and concept. The exhibition combines some essential older works with recent work groups such as *Rainbow*, *Anxiety and the Horse* and several newly created paintings and sculptures such as the series *Bikini*, never shown in public before, as well as other drawings and paintings.

Gary Hume (born in Teterden, UK, in 1962) is a leading British artist living and working in London and upstate New York, USA. His work was included in the 1997 *Sensation* exhibition, a touring show of the Saatchi collection which visited London, Berlin and New York. He was nominated for the Turner prize in 1996 and represented the UK in the Venice Biennial of 1999. In 2001 he was made a Royal Academician. His solo shows include São Paulo Bienal (1996), Venice Biennale (1999), Whitechapel Art Gallery, London (1999), The National Galleries of Scotland, Edinburgh (1999), Fundação La Caixa, Barcelona (2000), Irish Museum of Modern Art, Dublin (2003), Kunsthaus Bregenz (2004) and Kestnergesellschaft, Hannover (2004).





Collection 2

PLATFORM

CIRCULATION

With the Collection Platform 2, PAC continues its programme line presenting national and international artistic positions from the collection. Artists in the Collection Platform 2 include, among others: Banksy, Maurizio Cattelan, Ilya Chichkan, Chuck Close, Olafur Eliasson, Andreas Gursky, Damien Hirst, Jeff Koons, Oleg Kulik, Liza Lou, Boris Mikhailov, Richard Phillips, Marc Quinn, Thomas Ruff, Sam Taylor-Wood, Oleg Tistol and Artem Volokytin

In Focus: Andreas Gursky, *Hamm, Bergwerk Ost*, 2008

Hamm, Bergwerk Ost is a large-scale composed image representing the “black room” of a coal mine, where miners hang their work clothes, lifting them up to the ceiling on pulleys. The colour photograph was made in a German coal mine in the city of Hamm, towards the eastern edge of Ruhr region. Founded in 1873, the mine extended to a depth of 1,500 metres and employed 2,500 workers. It was closed in 2010.

The photograph is built from several shots, constructing a monumental field of suspended clothing in the foreground, which hangs on the chains seen in the middle plane of the image. In the deepest layer some “viewers” are looking at the clothes, almost as if they were experiencing an art installation. *Hamm, Bergwerk Ost* becomes a field of colour and form. The work reveals itself in the details of the clothing and suspended material on a closer look. It can be seen as a monument dealing with the history and strong social identity of an industry now lost.

Andreas Gursky was born in Leipzig, Germany in 1955. He attended Folkwangschule, Essen (1978–1981) and Staatliche Kunstakademie, Düsseldorf (1981–1987). In Düsseldorf he studied under Prof. Bernd Becher, among other teachers. Between 1981–1984 he produced serial works, while after 1984 he has tended to take single pictures, each with a different motif. Numerous solo exhibitions at institutions including Kunstmuseum Wolfsburg (1998), The Museum of Modern Art, New York; Centro de Arte Reina Sofia, Madrid; Centre Georges Pompidou, Paris (all 2001), Kunstmuseum Basel and Haus der Kunst, München (2007), Museum für Moderne Kunst, Frankfurt am Main (2008), Moderna Museet, Stockholm, and Vancouver Art Gallery, Vancouver (2009).

HAMM, BERGWERK OST, 2008,
c-print, 307 x 223.6 x 6.2 cm
(framed)



PAC UA^{NEW UA PROJECTS} 5

Mykola Matsenko

PAC-UA offers a space for new projects created by Ukrainian artists in the context of the Collection Platform. PAC-UA 5 presents Mykola Matsenko, born 1960 in Prutivka in the Ivano-Frankivsk region.

Mykola Matsenko in conversation with Björn Geldhof

I was looking at your work earlier, and I was especially impressed by your thematic consistency, as throughout everything you have done the main idea is always to reflect or to work around the national identity of Ukraine.

This is true as I am an ethnic Ukrainian. For the moment Kurds are the only ethnic group who stay without a society. Before 1991 it was the Ukrainians. It's a great pleasure to be cosmopolitan. And if I were a Turk, I could be a cosmopolitan, though in the sense I am a Kurd.

Do you mean that for you defining the national identity is still essential?

Unfortunately it has happened like this. Again drawing a parallel, between the Spanish and Catalan, the Spanish can forget about their national identity and keep on going, as anyhow they are in the first car of the train, whereas the Catalan is in the last one.

How does Ukraine define itself today outside of the former block of the Soviet Union.

We can see Ukraine as a magnet of this block – it remained where it was. Almost nothing has changed, either geo-politically in my region or in the prospects of my people. That's why even if I wanted to be a normal artist without this heavy rucksack of national identity on my back – which I would very much want to throw away, as it is extremely heavy and uncomfortable, anachronistic and acutely unfashionable – I look in the mirror, I see who is standing there and I realize that I cannot be different from the one who is there.

In the Heraldic series of paintings, which forms the majority of the body of your work, do you think these paintings contain elements of typically Ukrainian identity? Are they not elements that also work for Georgia or Russia?

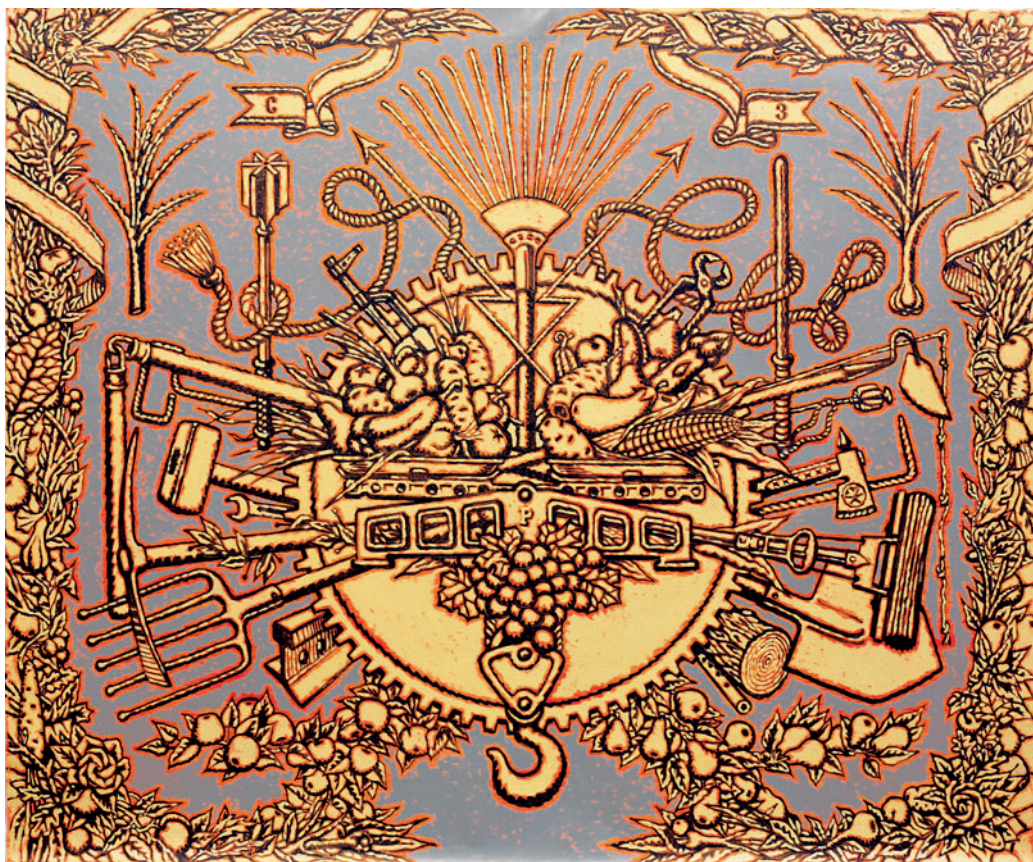
The fact is that I live on this ground and I use all cultural layers existing here. And Ukraine has never been an isolated country. So we may have Ukrainian authentic elements of power such as the mace, as well as a Russian balalaika and samovar. This is reality. It may seem that I'm ethnocentric, but I am not, I am looking around at this world with eyes wide opened. I'm at least bilingual.

Looking at your oeuvre, you have two different types of work. You have the figurative type which is dealing with heraldic symbols, where you are saying "I'm creating in



BLACK SQUARE FOR EVERYONE!
(Commercial and Educational Action),
2005–2006





EAST AND WEST – TOGETHER!,
2007, oil and acrylic on canvas,
165 x 200 cm (above)

NEOFOLK, 2005, oil on canvas,
40 x 40 cm (below left)

research of pattern, but also a research of the idea of repetition and the idea of colour as part of a very strong painting tradition.

The series itself and the colours I use are the primary impulse of my heart, whereas the structure is coming from my mind. There are periods when I use contrasting colours, in summer for example, then closer to autumn – they become monochrome, discreet.

I want to come back to one of your most communicative projects you have made, The Black Square project.

I don't even consider myself to be the author of that project, but people so actively attacked me with their questions that I, being a public person, felt the responsibility to give an answer. At the beginning I was simply verbally forming answers, but then I realized that I had to give people an affordable Black Square. I created a hundred black squares on white background; it was not a copy complete with craquelure, but a formally made symbol of Malevich's Black Square. The size was 5mm smaller than the original in order to avoid juridical issues. Each piece was sold for 99 UAH. Then I realized that my income was less than the expense and the price went to 199 UAH.

I was selling my first squares in Shargorod, and trying to be fair as an artist I came to the market and stayed between tomatoes and peppers. Then I offered my square with a sign that it had cost one million and was discounted to 199 UAH. Later I heard people around whispering that it was the Black Square of Malevich. So I saw that people knew it.

a positive way”, bringing things together, building a certain identity; and on the other hand you undertake very formal research, which brings us to what we will do at the Pinchuk-ArtCentre: a repetitive action of a pattern that is very Ukrainian again, that you repeat making over and over, always with different colours. Can you say something about this specific work?

This is the only project in my life where the line is coming not from my mind, but from the heart. This is a reflection about a carpet from my childhood. On one hand I made a colour exercise out of it, on the other it is a very spiritual, emotional and really the only irrational thing in my artistic activity.

It is the most abstract conceptual piece that you have made, where there is not only the

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

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 given by the PAC guides.

Tuesday–Friday at 14:00, 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. Theme Tours can also be organized on request for schools and universities.

Saturday and Sunday at 17:00.

For further information and schedule please check our webpage www.pinchukartcentre.org.



PAC Saturday Talks

Every Saturday at 15:00 a meeting with an invited guest is held. Each Saturday Talk is dedicated to one single work, its key aspects and the artist represented.

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.

Collection Talks will take place on **16 February and 15 March.**

PAC Family Sundays

Bi-weekly on Sunday at 14:00 PAC welcomes families in the video lounge on the 6th floor. Children will be given a short guided tour (three to five works) and a theme-based workshop will be held either in the gallery space or in the lounge. Meanwhile parents can join a regular PAC guided tour.

Please notice that groups have strict age limitations, **4 to 6 and 7 to 9 years.**

To check age schedule and reserve in advance please contact +38 (044) 590 08 58 or info@pinchukartcentre.org.

PAC Walking Talking

Bi-weekly on Sunday at 14:00 PAC invites young visitors who are **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 a guide.

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

PAC Teens – Understanding the Museum

PAC introduces a special course for High School pupils aged **14 to 16 years.** Arranged as a series of visits, talks and activities at PAC, the teens will focus on the exploration of a current exhibition, their reading and reflections. Understanding the Museum provides practical ways which foster a deeper understanding of concepts and ideas explored during the visits and activities.

PAC Collection Lecture

PAC starts a deep theoretical discourse through public lectures investigating specific artworks shown in the Collection Platform connecting them to art-historian context. Lectures are held month-

Visitors attending **PAC-TALK: FOOD FOR THOUGHT** (left)
Children attending a **FAMILY SUNDAY** at PAC (top right)



ly by Eckhard Schneider or Bjorn Geldhof in the video lounge on the 6th floor.

PAC Literature Night

PAC holds Literature Nights – readings of selected and particularly written texts related to the projects and artists represented in PAC. One direction taken by the Literature Programme is to relate exhibited works to the question of artistic creativity. Curated by Oleksandr Mykhed.

Literature Nights will be held on **24 February**.

PAC Meets Regions

PAC invites collaboration with regional partners and artists from the **Donetsk** region. Within the meeting, artists get an opportunity to make an artistic statement, while the curators get an overview of the local art scene.

This time PAC Meets the Region on **22 March**.

PAC Artist Talk

PAC invites you to take part in 40-minute dialogues with **Jeff Wall** on **4 February** and **Gary Hume** on **5 February**, giving introductions to their exhibitions at PAC.

PAC UA Talk

PAC invites you to take part in a dialogue with **Mykola Matsenko** on **9 February** giving introductions to his exhibitions at PAC-UA.

PAC Info Centre

The Info Centre provides information about exhibitions, artists and the programme, offering the visitors 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.

Upcoming events within the PAC Educational Programme

04.02.	14:00	PAC Artist Talk with Jeff Wall
05.02.	14:00	PAC Artist Talk with Gary Hume
05.02.	14:00	PAC Family Sunday
09.02.	19:00	PAC-UA Talk with Mykola Matsenko
11.02.	15:00	PAC Saturday Talk on Jeff Wall
12.02.	14:00	PAC Walking Talking
16.02.	19:00	Collection Talk with Björn Geldhof
18.02.	15:00	PAC Saturday Talk on PAC-UA
19.02.	14:00	PAC Family Sunday
24.02.	19:00	PAC Literature Night
25.02.	15:00	PAC Saturday Talk on Gary Hume
26.02.	14:00	PAC Walking Talking

03.03.	15:00	PAC Saturday Talk on Jeff Wall
04.03.	14:00	PAC Family Sunday
10.03.	15:00	PAC Saturday Talk on PAC-UA
11.03.	14:00	PAC Walking Talking
15.03.	19:00	Collection Talk with Björn Geldhof
17.03.	15:00	PAC Saturday Talk on Gary Hume
18.03.	14:00	PAC Family Sunday
22.03.	12:00	PAC Meets Regions: Donetsk
24.03.	15:00	PAC Saturday Talk on Jeff Wall
25.03.	14:00	PAC Walking Talking
31.03.	15:00	PAC Saturday Talk on PAC-UA
01.04.	14:00	PAC Family Sunday



PAC Curatorial Platform

With its Curatorial Platform, PinchukArtCentre offers a chance for a new generation of Ukrainians, giving them access to the necessary resources to develop their competence on a high international professional level, to help them qualify as museum professionals in the field of contemporary art, related to the organization of programmes and exhibitions.

The **Curatorial Platform** is a two year full-time programme combining a theoretical and practical training. The programme is open for all Ukrainians up to the age of 30 and will give them access to develop their competence on an international, highly professional level to become experts in curatorial work, exhibition making, communication, publication and education in the context of a contemporary art museum.

The programme encompasses three main aspects:

■ **Theoretical:** guest lectures by international professionals and seminars organized by Dr. Stephan Schmidt-Wulffen, rector of the New Design University St. Pölten, in collaboration with Christine Haupt-Stummer, M.A.;

“The Curatorial Platform is a new important step in our ongoing commitment in UA art, artists and the emerging UA generation as part of the education offensive of the PinchukArtCentre.”

Eckhard Schneider, General Director of the PinchukArtCentre

■ **Research project,** where trainees will be offered to conduct in-depth research on different subjects related to the Ukrainian art context;

■ **Integration into the PinchukArtCentre team:** a step by step experience imbedded into the structure of PinchukArtCentre.

The fields of the trainee’s specialization include: Curating, Exhibition Management, Communication, Education, Publication, Marketing, Sponsoring.

The PinchukArtCentre has launched this programme with an open call to all Ukrainians up to the age of 30. The selection committee decided upon five from more than 130 applicants. These selected applicants will start their residency in January 2012 and will be awarded a monthly scholarship of \$500.

The programme has been developed by Dr. Stephan Schmidt-Wulffen, rector of the New Design University St.Pölten and the head of the Academy of Fine Arts in Vienna (2002–2011), in collaboration with Christine Haupt-Stummer, M.A., and in close cooperation with Eckhard Schneider, General Director of the PinchukArtCentre, as well as Björn Geldhof, artistic manager of the PinchukArtCentre.



PAC MEETS REGIONS:

Dnipropetrovsk (left)
Visitors attending the
LITERATURE NIGHT
“HEAR TO BE HEARD”
during the Cinthia
Marcelle exhibition See
to be seen (far left)

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 PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organised annually at the occasion of the Annual Meeting of the World Economic Forum and the international network YES (Yalta European Strategy) to support Ukraine's European integration. The



Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics and other nongovernmental 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 September 2011, the PinchukArtCentre, which celebrates its 5th anniversary, has hosted more than 21 exhibitions and numerous projects attracting over 1,250,000 visitors. Providing maximum access to the audience, the PinchukArtCentre is open from 12:00 to 21:00 every day except Mondays. Admission is free. PAC exhibited works produced by top international and Ukrainian artists, such as Sergey Bratkov, Ilya Chichkan, Olafur Eliasson, Antony Gormley, Andreas Gursky, Damien Hirst, Jeff Koons, Takashi Murakami, Arsen Savadov, Sam Taylor-Wood, Vasily Tsagolov and others.

www.pinchukartcentre.org

AWARD CEREMONY OF THE PINCHUKARTCENTRE PRIZE 2011: host of ceremony Kuzma, jury member Hans Ulrich Obrist, Main Prize winner Mykyta Kadan and Victor Pinchuk (top).

Right page: **PINCHUKARTCENTRE PRIZE 2011 WINNERS:** Mykyta Shalennyi (Public Choice Prize), Serhiy Radkevych (Second Special Prize), Mykyta Kadan (Main Prize) and Zhanna Kadyrova (First Special Prize) (top left). **PEDESTAL. THE PRACTICE OF EXCLUSION, 2009–2011,** the award-winning sculpture by Mykyta Kadan (top right); **GROUP PHOTO AT THE AWARD CEREMONY,** from left to right standing: Kuzma, Diana Kazakova, Natasha Shulte, Natalia Mitrokhina, Dennis Kazvan, Eckhard Schneider, Hans Ulrich Obrist, Olesya Khomenko, Lada Nakonechna, Marc Olivier Wahler, Ekaterina Degot, Pavel Makov, Victor Pinchuk, Irina Ivanushkina, Stepan Ryabchenko, Kate Bush, Volodymyr Kuznetsov, Masha Shubina; sitting: Ivan Svitychnyi, Daniil Galkin, Alina Kleitman, Taras Kamennoy, Mykyta Shalennyi, Oleksiy Salmanov, Mykyta Kadan, Serhiy Radkevych, Gamlet Zinkovskiy, Serhiy Pertyuk, Zhanna Kadyrova, Dobrynia Ivanov, Björn Geldhof

PinchukArtCentre Prize Ceremony



Review PinchukArtCentre Prize

Main Prize: Mykyta Kadan, *Pedestal. The Practice of Exclusion, 2009–2011*. The jury was unanimous in judging this the best piece in the exhibition. We admired the clarity of his ideas and the way they were executed in subtle spatial terms. This non-nostalgic anti-monument reflects on the nature of history and memory, while pointing to the future. It reflects on ideas of permanence and ephemerality. We liked the way the piece condenses wider ideas of the city and its current mutation and transformation: Kiev as a city on the move.

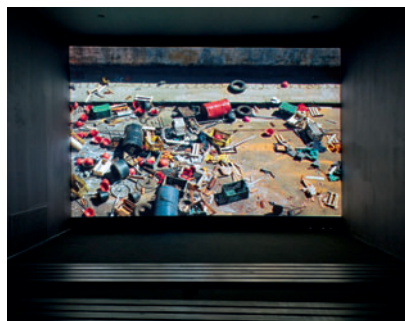


First Special Prize: Zhanna Kadyrova, *Untitled, 2011*. The jury found consistent development in Zhanna Kadyrova's body of sculpture. We particularly appreciated the relationship between inside and outside in her practice: the way that the pieces are positioned equally well in public space and gallery space, thereby questioning the traditional demarcation of public art and gallery art. We found her works tactile and expressive. We respected her wider project, which seems to us to involve complex ideas about the relationship between city, art and architecture, and a rich investigation of cartography.

Second Special Prize: Serhiy Radkevych, *Eucharist, 2011*. The jury were excited and surprised by Serhiy Radkevych's juxtaposition of religious iconography with the language and form of street art. The artist succeeds in developing an extremely contemporary language based on fragments of the past. On an aesthetic level, we considered his exhibited work beautifully integrated into the context and history of the market hall. We admired its mingling of figuration and abstraction, modernity and tradition, in a vivid public setting. Radkevych continually seeks interesting settings for his interventions whether in urban or landscape contexts.



Review Cinthia Marcelle



Cinthia Marcelle showed as the winner of the Future Generation Art Prize 2011 with a solo exhibition at PAC on the second floor. Two newly produced works were created using her grant of \$40,000 for the production costs.

The exhibition titled *See to be seen* included a new large-scale installation and a specially produced film. The installation represented a topological research conducted by an appropriation of ordinary things and industrial materials: reflecting on the historically repeated gesture of sweep- ing dust under the rug, hiding our mistakes, hiding our dirt.

CINTHIA MARCELLE: SEE TO BE SEEN, exhibition views, PAC 2010/2011

Exhibitions

by Eckhard Schneider, Björn Geldhof
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