



# Future Generation Art Prize 2012



## Award Ceremony December 2012

**The International Jury will be in Kiev to award the Main Prize (\$100,000) and up to five Special Prizes**

**Carolyn Christov-Bakargiev** (*Germany*). *Artistic director of the Documenta 13*

**Agnaldo Farias** (*Brazil*). *Independent Curator and Director of the 29th Biennial of São Paulo*

**Massimiliano Gioni** (*USA*). *Associate Director of the New Museum and director of the 55th Venice Biennial in 2013*

**Carol Yinghua Lu** (*China*). *Art Critic and Independent Curator*

**Hans Ulrich Obrist** (*United Kingdom*). *Co-director of the Serpentine Gallery*

**Eckhard Schneider** (*Ukraine*). *General Director of the PinchukArtCentre*

**Nancy Spector** (*USA*). *Deputy Director and Chief Curator of the Solomon R. Guggenheim Foundation*

[www.futuregenerationartprize.org](http://www.futuregenerationartprize.org)

OCT 2012 | JAN 2013

# Future Generation Art Prize 2012

21 Shortlisted Artists

PinchukArtCentre  
[pinchukartcentre.org](http://pinchukartcentre.org)



**Jonathas de Andrade**

**Meris Angioletti**

**Marwa Arsanios**

**Micol Assaël**

**Abigail DeVille**

**Aurelien Froment**

**Mykyta Kadan**

**Meiro Koizumi**

**André Komatsu**

**Eva Kotatkova**

**Tala Madani**

**Basim Magdy**

**Ahmet Öğüt**

**Amalia Pica**

**Agnieszka Polska**

**Emily Roysdon**

**Rayyane Tabet**

**Yan Xing**

**Lynette Yiadom-Boakye**

**João Maria Gusmão + Pedro Paiva**

**R.E.P.**

# The Future Is Now

When in December 2009 the Victor Pinchuk Foundation successfully launched the Future Generation Art Prize, a realization of Victor Pinchuk's vision for the first global art prize, we were confident we had created the appropriate apparatus, in an ever more rapidly changing world, for such an innovative undertaking.

One of the central challenges of our time is the issue of unrestricted access to knowledge and information for everyone, wherever they live, as well as the opportunity to acquire the related expertise and experience. The Future Generation Art Prize gathers together these central aspects for a new generation of young artists up to the age of 35 in a forward-looking concept. This involves a global dimension, focussing not only on a young generation of artists, but also on an open and democratic application procedure via the Internet, a high level of artistic expertise, commitment from mentor artists, a generous amount of prize money and a distinguished board, jury and selection committee. Beyond the idea of a considerable monetary award, part of the Prize's central idea is the provision of resources for the production of new works, for which a substantial part of the prize money is set aside.

While we were confident that in the Future Generation Art Prize we had conceived of an innovative and meaningful concept, the enormous worldwide feedback from a new generation of artists has still been surprising. More than

4,000 artists from 130 countries across all continents applied for both the 2010 as well as for the current 2012 edition of the Prize. It has become immediately evident that an upcoming generation of artists – forged in the awareness of local and national socio-cultural identity – exists in search of international challenges and networks, while also possessing the desire to present their works on the international stage.

PinchukArtCentre as part of the Victor Pinchuk Foundation made this international stage a reality for young artists in 2010 and is again, both passionately and professionally, doing so in 2012. On each occasion 21 artists nominated by a selection committee – among them the winner of Ukraine's first national art prize, the PinchukArtCentre Prize – have been able to present predominantly new works, created specially for the show, in a large-scale exhibition at PinchukArtCentre. A grand highlight was the award ceremony in December 2010, where the commitment of the art establishment to this new generation was impressively and movingly demonstrated by the presence of the international jury, the four mentor artists and leading museum directors and collectors from around the world. A logical continuation of this idea was the successful presentation of the nominated artists, again with new works, in 2011 within the context of the 54th Venice Biennale at the Palazzo Papadopoli.

Now in 2012 we are proudly and expectantly looking forward to the exciting and challenging new works this year's selection of artists will be presenting. Moreover, we are especially grateful to Damien Hirst and his unwavering commitment as a mentor artist in supporting the young generation by showing a new sequence of beautiful paintings from his series *Two Weeks One Summer*.

**ECKHARD SCHNEIDER**

Damien Hirst, **THREE PARROTS WITH RABBIT AND SCISSORS**, 2010, oil on canvas, 228.6 x 152.4 cm.  
© Damien Hirst and Science Ltd.  
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Photo: Prudence Cuming Associates Ltd. CourtesyWhite Cube



# Future Generation Art Prize 2012



The PinchukArtCentre presents the Future Generation Art Prize 2012, the second edition of this first global art prize with 21 artists from 16 different countries of different continents.

The Future Generation Art Prize is a worldwide contemporary art prize to discover, recognize and give long-term support to a future generation of artists. It is an important contribution to the open participation of younger artists in the dynamic cultural development of societies in global transition. The prize emphasizes artistic quality, sustained fostering of emerg-

ing talent, broad worldwide artistic and cultural exposure and in particular the commitment of outstanding mentor artists: Andreas Gursky, Damien Hirst, Jeff Koons and Takashi Murakami. Through a democratic application procedure via Internet, the biannual prize invites all artists worldwide up to age of 35, without any restrictions concerning gender, nationality, race or artistic medium. The shortlisted artists are chosen by a distinguished selection committee.

The prize is a major contribution of the Victor Pinchuk Foundation to a young generation of artists for their development and the new production of works. The Main Prize of US\$ 100,000 (US\$ 60,000 cash, US\$ 40,000 investment in new production) is awarded by an international jury. Within the framework of selecting the prize winner, the jury has the opportunity to additionally award Special Prizes to support young talents. These prizes are not bound to a financial reward but rather serve to support the further development of the artists in form of residencies in different art contexts. Up to US\$ 20,000 can be divided for up to five Special Prizes. The benefits of these awards will be in both the technical and artistic know-how gained in relation to production and presentation of works, for example through studio residencies with



Damien Hirst, Jeff Koons, Andreas Gursky, Victor Pinchuk and Takashi Murakami (top)

Palazzo Papadopoli, location of *The Future Generation Art Prize@Venice*, an official collateral event of the 54th Venice Biennale, 2011 (bottom)

Live Stream Launch of the Future Generation Art Prize 2012 (right page top)

Anna Somers Cocks, Founding Editor of *The Art Newspaper*; Victor Pinchuk, Founder of the Future Generation Art Prize; Eckhard Schneider, General Director of the PinchukArtCentre (right page bottom)



renowned international artists, residencies with galleries and museums or working visits to companies specializing in the fabrication of art.

A distinguished board oversees the Future Generation Art Prize, with Victor Pinchuk as chairman, the four mentor artists, the collectors Eli Broad, Dakis Joannou, Elton John, Miuccia Prada and the museum directors Richard Armstrong (Solomon R. Guggenheim Foundation and Museum), Glenn D. Lowry (The Museum of Modern Art), Alfred Pacquement (Musée nationale d'art modern, Centre Georges Pompidou) and Sir Nicolas Serota (Tate).



# 21 Shortlisted Artists | Future Generation Art Prize 2012

## INTERNATIONAL JURY

An International Jury judging the works by 21 shortlisted artists to award one Main Prize and up to five Special Prizes.

**Carolyn Christov-Bakargiev**, Germany. Artistic director of the Documenta 13

**Agnaldo Farias**, Brazil. Independent curator and Director of the 29th Biennial of São Paulo

**Massimiliano Gioni**, USA. Associate Director of the New Museum, New York, and Director of the 55th Venice Biennial in 2013

**Carol Yinghua Lu**, China. Art critic and independent curator

**Hans Ulrich Obrist**, UK. Co-director of the Serpentine Gallery, London

**Eckhard Schneider**, Ukraine. General Director of the PinchukArtCentre

**Nancy Spector**, USA. Deputy Director and Chief Curator of the Solomon R. Guggenheim Foundation

## SELECTION COMMITTEE

The Selection Committee reviewed the applications and selected over 20 artists for the exhibition. The Committee consists of seven experts on contemporary art proposed by the members of the International Jury.

**Nathalie Bell**, USA, independent curator and critic. Proposed by Massimiliano Gioni

**Suzanne Cotter**, USA, Solomon R. Guggenheim Foundation Curator for the Guggenheim Abu Dhabi Project. Proposed by Nancy Spector

**Jacopo Crivelli Visconti**, Brazil, independent curator and writer. Proposed by Agnaldo Farias

**Björn Geldhof**, Ukraine, Artistic Manager of the PinchukArtCentre. Proposed by Eckhard Schneider

**Sally Lai**, UK, Director of the Chinese Arts Centre. Proposed by Carol Yinghua Lu

**Eva Scharrer**, Germany, curatorial researcher and writer for Documenta 13. Proposed by Carolyn Christov-Bakargiev

**Polly Staple**, UK, Director of Chisenhale Gallery. Proposed by Hans Ulrich Obrist



Members of the FGAP 2012  
Selection Committee



# Jonathas de Andrade | Brazil

**JONATHAS DE ANDRADE** was born 1982 in Maceió and lives and works in Recife, Brazil. De Andrade's work has been commissioned for significant group exhibitions including the 29th Biennial of São Paulo (2010), the Sharjah Biennial 10 (2011), the 12th Istanbul Biennial (2011) and *The Ungovernables*, New Museum Triennial, New York (2012).



**EDUCATION FOR ADULTS**, 2010, installation, 60 posters of 34 x 46 cm each (top). **YESTERDAY TODAY**, 2011, installation, paper collage on photographs, 24 pieces, width 7 m. Photo: Fotostiftung Schweiz/Emil Schultess (bottom left). **2 IN 1**, 2010 (detail), 28 photographs, wooden shelves and 8 technical drawings printed on tracing paper, width 6 m (bottom right)

Jonathas de Andrade researches decaying systems and waning ideologies, reconstructing them through various means of documentation and archiving. From this process he develops conceptual installations that reflect on forms of cultural amnesia in which social, political, cultural and ideological issues vanish from the collective memory. A key focus for de Andrade is the now obsolete “tropical modernism”, the architectural translation of a failed system aimed to establish social equality.

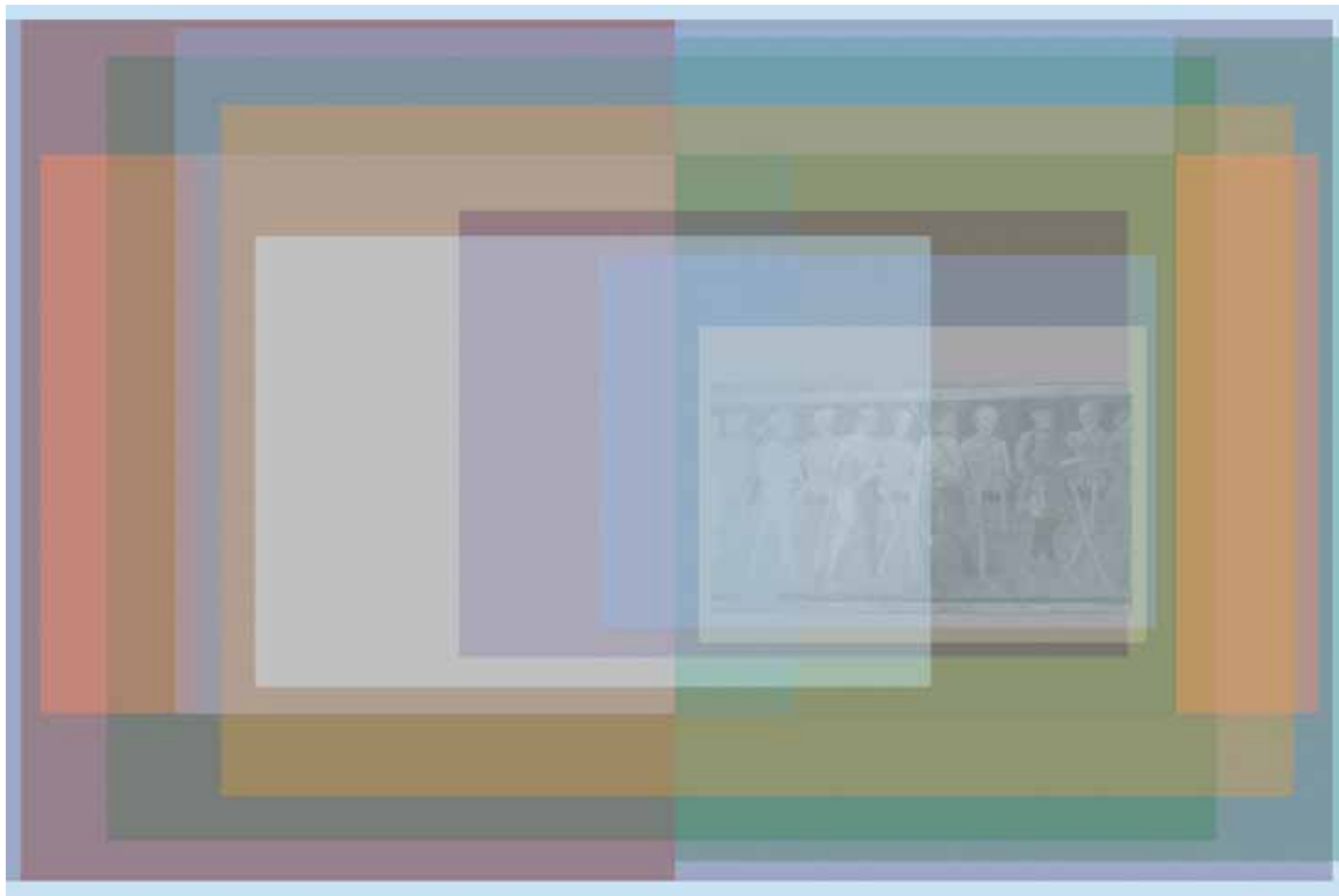
For PAC de Andrade has created a new work based in his exploration of tropical modernism. He has taken a decayed tile wall from a typically modernist house to build a conceptual installation that reflects on this forgotten ideology and follows the question if this wall is an original modernist design or a period copy after the fashions of a later day.





# Meris Angioletti | Italy

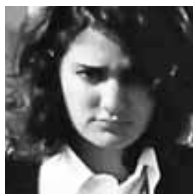
**MERIS ANGIOLETTI** was born 1977 in Bergamo, Italy. She is based in Paris and Milan. Angioletti graduated in Fine Arts from the Brera Academy in Milan. She was awarded the Premio New York/ISCP Residency (2009–2010) and the DRAC Aide Individuelle à la création (2011). In 2011 Angioletti had solo exhibitions at Galleria Arte Moderna in Turin and La Galerie, Noisy-le-Sec. Her group exhibitions include the 54th Venice Biennale in 2011 and 30th Biennial of São Paulo in 2012.



**DIT DES TROIS VIFS ET DES TROIS MORTS**, 2012, 3-channel sound installation, 11 min; tapestry, 200 x 150 cm; 1-channel video, b/w, Super8 transferred to DVD

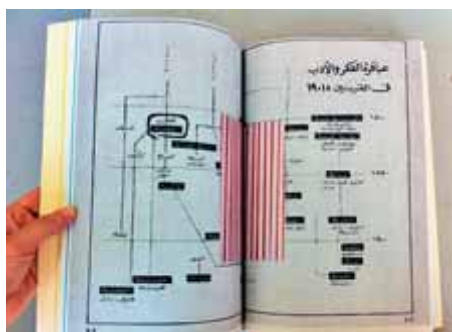
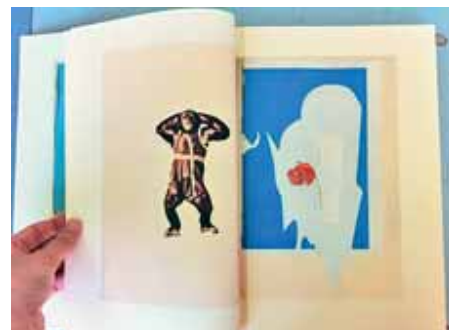
At the heart of Meris Angioletti's artistic practice stands what she calls the "circumstantial paradigm", an idea from which she developed a research system to aid her examination of trace evidence. Her video and projection work is positioned between art and science, exploring the perceptive capabilities of the viewer, memory and the subconscious and the relations between physical and mental space. Angioletti experiments with the theory of expanded cinema; she explores the influence editing and colour have on the narrative of images, the readings they offer as well as the associations they carry. To that end, much of her work is language-based.

The new installation Angioletti has created for PAC centres on a projection in which she gathers various medial aspects of her research, including narrative, editing, light and language.



# Marwa Arsanios | Lebanon

**MARWA ARSANIOS** was born 1978 in the USA. She lives and works in Beirut, Lebanon. Arsanios obtained her MFA from the University of the Arts, London, in 2007 and currently is a researcher in the fine arts department at the Jan van Eyck Academie, Maastricht. She was granted the artist's residency at the Arab Image Foundation, Beirut, in 2009 and the research residency at the Tokyo Wonder Site in 2010. She participated in numerous group exhibitions including *No Soul for Sale*, Tate Modern, London (2010), the 12th Istanbul Biennial (2011) and the Liverpool Biennial (2012).



WORDS AS SILENCE, LANGUAGE AS RHYME, 2012, artist's book

Through a strategy of collecting and archiving, Marwa Arsanios examines historic traces relating to the modernization of the Arabic states in the 1960s. Her focus is on urban planning in Lebanon's capital Beirut, where she reinterprets buildings, publications and events in a process of study and appropriation. Hovering on the boundary between reality and fiction, the resulting work is a series of archival installations, texts, films and performances that reflect on the contemporary politico-social issues in the Middle East from a historical perspective. For PAC Arsanios continues her ongoing research into *Al Hilal*, a left-wing journal widely read in the Arabic world in the 1960s, which featured radical political texts. In spite of its great popularity, its contents never lead to much action. Arsanios exhibits her own *Al Hilal* journal in a dynamic performance installation, which centres on a complex process of collecting, appropriating, reinterpreting and reading.



# Micol Assaël | Italy

**MICOL ASSAËL** was born 1979 in Rome, Italy. She currently lives and works in Greece and Rome. She had solo exhibitions at Kunsthalle Basle (2007) and at Palais de Tokyo, Paris (2009), and group exhibitions including the 28th Biennial of São Paulo, ...5 Minutes Later, KW Institute for Contemporary Art, Berlin, and *Italics*, Palazzo Grassi, Venice (all 2008).



ΥΠΕΡΠΕΝΤΑΣΗ – OVERSTRAIN,  
2012, video installation, sound

Micol Assaël's sculptural work develops from natural phenomena that can normally be perceived through coincidence only. These phenomena function according to invisible laws and principles, which Assaël attempts to reconstruct in her research with the assistance of scientific and technological experts. The sculptural outcome is an almost technological object or installation that makes the invisible "tangible". Her work directly engages the viewer who completes it by perceiving the invisible.

PAC shows a newly created video piece by Assaël, marking a new direction in her oeuvre. The performative function of the spectator as well as the research process necessary to unveil the invisible principles and laws behind the physically recognizable world still continue to play key roles in this work.



# Abigail DeVille | USA

**ABIGAIL DEVILLE** was born 1981 in New York City, USA. She earned her BFA from the Fashion Institute of Technology and attended Skowhegan School of Painting & Sculpture on the Camille Hanks Cosby Fellowship Award. In 2010 she was artist in residence at Recess Activities Inc. in New York, Marginal Utility in Philadelphia and The Bronx River Art Center, New York. Abigail DeVille is a 2011 MFA recipient in Painting from the Yale School of Art. Her work has been commissioned for the group exhibition *The Ungovernables*, New Museum Triennial, New York (2012).



**INVISIBLE MEN: BEYOND THE VEIL,**

2012, accumulated debris, family heirlooms, plastic tarps, T.V., dimensions variable. Photo: Elizabeth Lamb (left). **BLACK HOLE PIT,** 2011, trash bags, chicken wire, accumulated signifiers, dimensions variable (top right). **DARK STAR,** 2010, mixed media, 34 m<sup>2</sup>. Photo: LaToya Ruby Frazier (bottom right)

Abigail DeVille creates archaeological constructs full of cultural and historical references. Her dark sculptural installations steeped in “destruction” and “decay” are a reflection on social repression, racial identity and discrimination in the ruinous decadence of the big city. With building waste and rubbish from the streets, which she incorporates as found objects and “intergenerational debris”, DeVille builds black holes and vortexes like metaphorical time warps. In the periphery of this constructed decay, or once through the vortex, we meet lost individuals, grotesque parodies of how blacks were perceived in the American past.

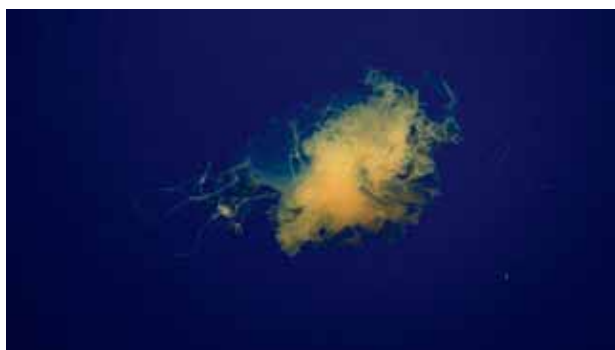
For PAC DeVille has created a new installation, a vortex representing street life based on Claes Oldenburg’s found-object environment *The Street* at the Judson Gallery in New York 1960.



# Aurelien Froment

| France

**AURELIEN FROMENT** was born 1976 in Anger, France. He lives and works in Dublin and Paris. Froment graduated from Manchester Metropolitan University in 1999 and the École Régionale des Beaux Arts, Nantes, in 2000. He worked for ten years as a projectionist while becoming an artist. Aurelien Froment has exhibited in many solo and group exhibitions including at Palais de Tokyo, Paris (2008), the Kunsthalle Basle (2008), the Gwangju Biennale (2010) and the Lyon Biennale (2011).



**PULMO MARINA**, 2010, HD video, sound, transfer to Blu-Ray, 5:10 min

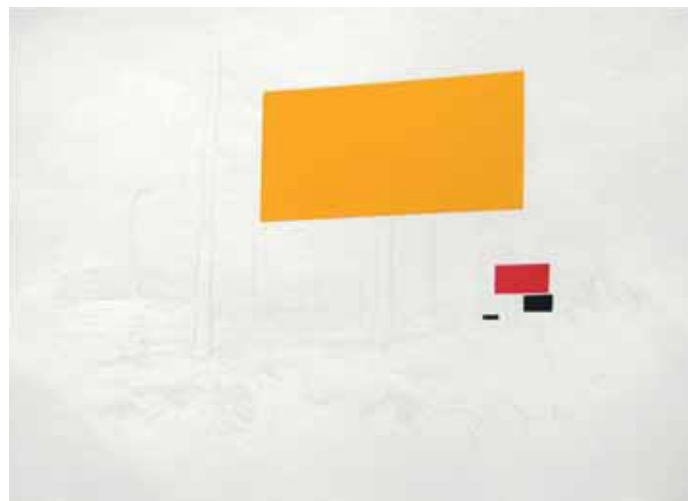
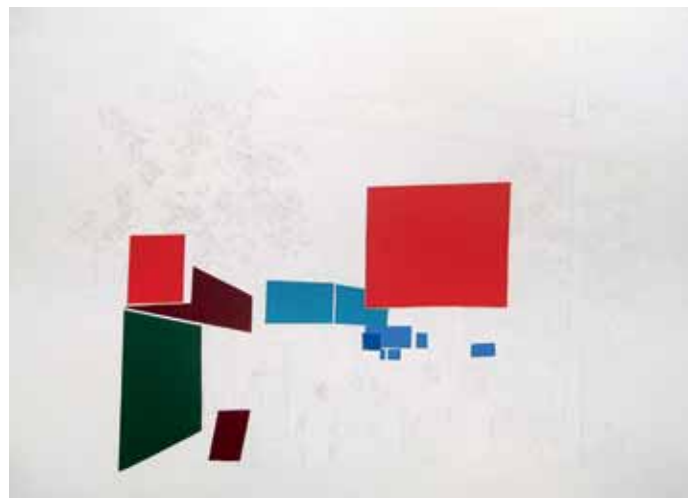
Aurelien Froment's artistic process starts from a single object which serves as a model for a specific moment in its existence, reconstructing the history of this object through language. The process of reconstruction is not linear, instead Froment creates a network of associations and juxtapositions which analyze the archaeology of the object, revealing its trajectory in time and space. The language selected by Froment, its structure and sound, create a tension with the image that develops into an interaction of meanings and connections, subjecting the image to a continuous flux of interpretation.

For PAC Froment has merged three individual films into one new 3-channel work, radicalizing the complexity, the associations and interpretations offered by each work on its own.



# Mykyta Kadan | Ukraine

**MYKYTA KADAN** was born 1982 in Kyiv, Ukraine, where he lives and works today. In 2007 he graduated from the National Academy of Art and Architecture in Kyiv. He is a painter, graphic artist, author of objects and installations. Kadan was nominated for the PinchukArtCentre Prize in 2009 and won it in 2011. His work has been exhibited nationally and internationally, including exhibitions at the Index Contemporary Art Centre, Stockholm (2008), the first Kyiv Biennale at Art Arsenal and at Lavra Gallery, Kyiv (both 2012).



**PEDESTAL. THE PRACTICE OF EXCLUSION**, 2009–2011, installation, 700 x 400 x 400 cm (left).  
**THE SURFACES**, 2010, drawing and collage on paper, 10 drawings, each 30 x 42 cm (right)

Mykyta Kadan combines intellectual reflection with continuous social engagement, using his artistic practice to act in the sociopolitical discussions in Ukraine. With a strong historical awareness, Kadan focuses his research on the urban transition of Kyiv, a city in continuous transformation losing its historical roots and its public spaces to commercialism. Kadan works mostly in painting and sculpture, and in his use of abstraction and modelling he references the Russian avant-garde movements from the turn of the 20th century.

For PAC Kadan has created a monument for the worker as a reflection on the shifting social role of the worker within the new capitalist environment in Ukraine. On the other hand the installation opens a critical discourse on the fictive heroic position that workers held in the Soviet past.



# Meiro Koizumi | Japan

**MEIRO KOIZUMI** was born 1976 in Gunma, Japan. He lives and works in Yokohama. He studied at the International Christian University, Tokyo, at Chelsea College of Art and Design, London, and at the Rijksakademie van beeldende Kunsten, Amsterdam. He won the First Prize at the Beck's Futures student's film and video award in London in 2001. Koizumi's work has been shown in group exhibitions including *New Contemporaries*, Barbican Centre, London (2002), *Art Summer University*, Tate Modern, London (2007), and the Liverpool Biennial (2010). In 2009 he had a solo exhibition at Mori Art Museum, Tokyo.



**PORTRAIT OF A YOUNG SAMURAI**, 2009, 2-channel video installation (top). **DEFECT IN VISION**, 2011, 2-channel video installation (bottom)

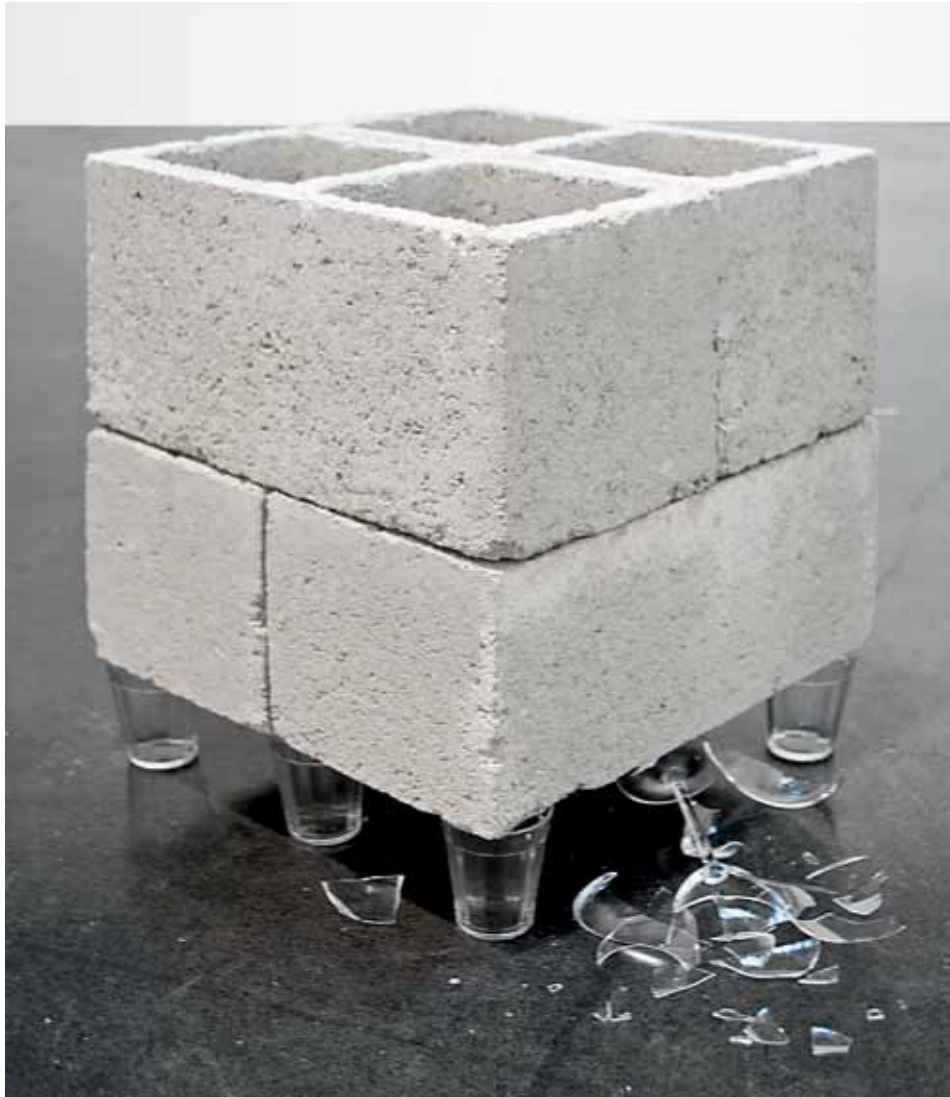
In his films Meiro Koizumi examines the psychological complexities that come with the concept of individual guilt, usually determined by social structures and behavioural patterns. His films are deeply rooted in the Japanese social and cultural tradition. During the filming Koizumi aims to capture explicit emotions. This can result in almost melodramatic films that balance on the edge between fiction, performance and documentary. On a deeper level, Koizumi breaks through traditional communication patterns revealing the restraints embedded in their form.

For PAC Koizumi has chosen a combination of three works, including one new video piece. All three share a common theme of self-sacrifice for the mother nation. Koizumi shows the stoic behavioural patterns that we would expect to see in this context and goes deeper in search of personal emotion, black humour and guilt.



# André Komatsu | Brazil

**ANDRÉ KOMATSU** was born 1978 in São Paulo, Brazil. He currently lives and works in São Paulo. He received a BA in Fine Arts from Fundação Armando Álvares Penteado in 2002. In 2009 he took part in an international residency programme at the Bronx Museum, New York. Komatsu's work has been shown in numerous group exhibitions including *Ponto de Equilíbrio*, Instituto Tomie Ohtake, São Paulo (2010) and *The Peripatetic School, Drawing Room*, London (2011).



**BASE HIERARQUICA**, 2011, installation, concrete blocks, glass, 53 x 40 x 40 cm (left). **MODUS OPERANDI**, 2010, synthetic enamel, epoxy paint and empty tin, dimensions variable (top right). **PONTO DE DERIVA**, 2011, installation, dimensions variable (bottom right)

The duality between power and its subversion is an inherent part of André Komatsu's artistic strategy. His installations are both subversive and poetic, drawing from everyday observations in an urban context. Komatsu reconstructs these observations in a visually purified manner, with a bold strategic intervention which leads to an ironic undermining of the transformed construction itself. The reconstructions are reflections on power structures that build on order and strength and will become "ruined" by the details of their own transformation.

For PAC Komatsu has created two new installations. *Anamorfose systematica* and *Systemas Valores* (both 2012) offer abstractions of socially accepted value systems, which have lost their validity but still continue to be observed in certain political, economic and social contexts.

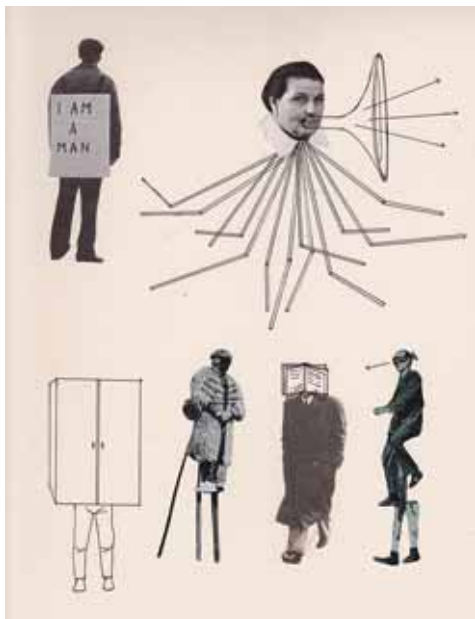




# Eva Kotatkova

Czech Republic

**EVA KOTATKOVA** was born 1982 in Prague, Czech Republic. From 2002 to 2008 she studied at the Academy of Fine Arts and the Academy of Applied Arts in Prague, at the San Francisco Art Institute and the Akademie der Bildenden Künste in Vienna. Since 2009 she is doing her doctoral studies at the Academy of Applied Arts in Prague. In 2007 Kotatkova won the J. Chalupický Award for Young Artists and the J. Hlávka Award. Her most significant group exhibitions include the Liverpool Biennial in 2010 and the 18th Biennale of Sydney in 2012.



**THEATRE OF SPEAKING OBJECTS,** 2012 (details), mixed-media installation with interactive sections, dimensions variable

Eva Kotatkova’s artistic practice has a wide scope, ranging from works on paper to social interventions, performances and sculptures. In these different media, Kotatkova reflects on social rules, expectations and propaganda strategies, which impose restrictive structures on the individual. Her fascination with social control and manipulation develops through an archive of appropriated objects and stories and leads into a process of deconstruction and reconstruction. In Kotatkova’s complex installations, each story or object is redefined to reflect a hidden “trauma”.

**Kotatkova’s new installation for PAC can be seen as a theatre of objects. Eleven sculptures each conceal one individual story about social exclusion and isolation. The anonymity of the sculptural objects turns these stories into abstractions that reflect on the failure of societal systems and social structures.**



# Tala Madani | Iran

**TALA MADANI** was born 1981 in Tehran, Iran. She lives and works in New York and Amsterdam. In 2003 Madani received her BA in Visual Arts from Oregon State University. In 2006 she got her MFA in Painting from the Yale University School of Art and a Visual Arts Fellowship at the Fine Arts Work Centre, Provincetown. Madani's work has been commissioned for significant group exhibitions including the 6th Liverpool Biennial and at the P.S.1 Contemporary Art Centre, New York, in 2010. A forthcoming solo exhibition will take place at the Moderna Museet, Malmö, in February 2013.



**PROCESSION**, 2012, oil on linen, 217.9 x 193 cm (left). **FEATHER FLIGHT**, 2010, oil on linen, 61 x 45.7 cm (top right). **THE WHOLE**, 2011, oil on linen, 55.9 x 40.6 cm (bottom right). All images courtesy the artist and Pilar Corrias, London

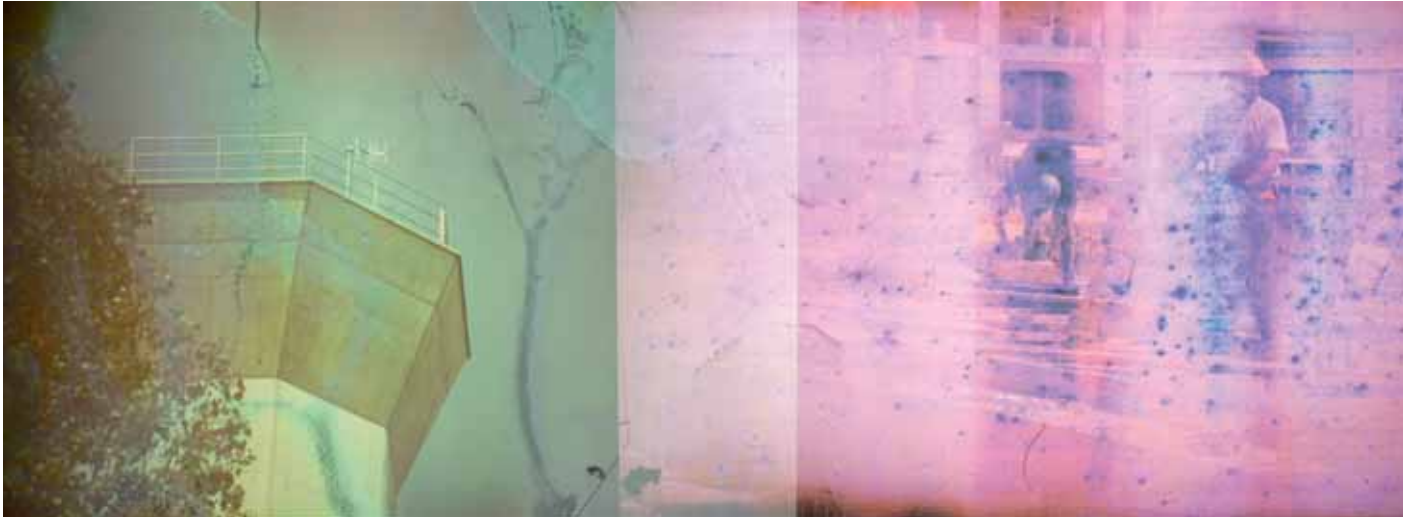
The subject matter of Tala Madani's paintings mainly consists of men from the Middle East subjecting themselves and other men to fictional homoerotic sexual acts, torture or humiliation. Full of humour and irony, her paintings venture on a culturally confrontational discourse. Madani herself qualifies this as fascination for the male phenomenon. Her painting style is brutal, with intense colours and only the most necessary forms. Her large works create a sense of spatiality within abstraction and they reflect on "mass behaviour". The smaller works focus on "private behaviour" and it is easier to read them as small narratives.

For PAC Madani has created three large-format paintings, combining them with a series of animated films, which bring the themes of her paintings alive.



# Basim Magdy | Egypt

**BASIM MAGDY** was born 1977 in Assiut, Egypt. He lives and works in Cairo. Magdy studied at the Faculty of Fine Arts at Helwan University, Cairo, from 1996 to 2000. He took part in numerous international group exhibitions including *One Day We Will Shine like the Stars*, Kunsthalle Vienna, and *Recontres Internationales*, Centre Pompidou, Paris (both 2011), *La Triennale*, Palais de Tokyo, Paris, and *Transmediale*, Haus der Kulturen der Welt, Berlin (both 2012).



**A 240 SECOND ANALYSIS OF FAILURE AND HOPEFULNESS**, 2012, with coke, vinegar and other tear gas remedies, 160 colour slides and 2 synched Kodak carousel projectors, 4 min. Courtesy Newman Popiashvili Gallery, New York, and .artSumar, Istanbul

Basim Magdy has a wide range of work reaching from painting to filmmaking and photography. His work holds the balance between fiction and reality by manipulating the reading of images or disrupting the logical narrative. Magdy uses humour and absurdity as central strategies to develop a critical discourse on how informational systems are used to influence us or create propaganda.

For PAC Magdy has created a special site-specific project in a street window of the PinchukArtCentre, reflecting on the function and identity of this public-private space. This work is combined with the ongoing series “*with every subtle gesture*”, in which Magdy combines a series of images and abstracted sentences exploring the idea of reading and associative thinking through the creation of fictional narratives.



# Ahmet Öğüt

| Turkey

**AHMET ÖĞÜT** was born 1981 in Diyarbakır, Turkey. He lives and works in Amsterdam and Istanbul. Öğüt graduated from the Painting Department of the Faculty of Fine Arts at Hacettepe University, Ankara, in 2003 and completed his MA at the Faculty of Art and Design at Yıldız Technical University in 2006. In 2010 Öğüt received the Kunstpreis Europas Zukunft from the Galerie für Zeitgenössische Kunst in Leipzig. His work has been shown at the 5th Berlin Biennial for Contemporary Art (2008), the 53rd Venice Biennial (2009), the 12th Istanbul Biennial and 4th Moscow Biennial (2011).



**WAITING FOR A BUS**, 2011, rotating carousel-style bus shelter (top left). **THE CASTLE OF VOORUIT**, 2012, helium-filled balloon, ø 8m. Photo: Dirk Pauwels (bottom left). **STONES TO THROW**, 2011 (detail), mail and public art project between Lisbon and Diyarbakır; painted stones, plinths, photographs, FedEx bills (top right). **EXPLODED CITY**, 2009, mixed media, 430 x 480 x 160 cm. Installation view Berkeley Art Museum (bottom right)

With his drawings, installations, performances and films Ahmet Öğüt reflects on movements, conflicts and innovations in the global economic and geo-political space. Öğüt always starts from or refers to his own well-defined context as a Turkish-Kurdish artist. He explores basic principles of time, distance and speed and uses humour and irony as an essential artistic strategy in his politico-cultural critical discourse.

**For PAC Öğüt has created a new work that reflects on and participates in the idea of “open source”. This principle means that all research and innovation are public and can be used by everybody, a strategy opposed to personal copyright and patents. Öğüt explores how such a network could exist beyond the digital realm.**



# Amalia Pica | Argentina

**AMALIA PICA** was born 1978 in Neuquén (Patagonia), Argentina. She lives and works in Patagonia and London. Pica received her BA from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón, Buenos Aires, and moved to the Netherlands in 2004, where she had a two-year residency at the Rijksakademie van beeldende Kunsten, Amsterdam. Her recent solo exhibitions include Malmö Konsthall (2010) and Chisenhale Gallery, London (2012). Pica exhibited in many group exhibitions including at Stedelijk Museum, Amsterdam (2007), Hayward Gallery, London (2010), the 54th Venice Biennale and the Kunsthalle Vienna (2011).



**STABILE (WITH CONFETTI)**, 2012, paper, tape, dimensions variable (top). **UNDER THE SPOTLIGHT**, 2010, spotlight on tripod activated by motion sense; watercolour on paper, 243 x 122 cm (bottom left). **ACOUSTIC RADAR IN CARDBOARD**, 2010–2012, cardboard, tape, 186 x 105 x 145 cm (bottom right). Courtesy Herald St., London; Marc Foxx, Los Angeles; Diana Stigter, Amsterdam; Johann König, Berlin

Amalia Pica's oeuvre is a poetic visual translation of social and political systems, which she abstracts into conceptual sculptures, installations or works on paper. A lot of her work seems to resemble incomplete performances, reflecting on concepts of presence and absence, appearing and disappearing. In her exhibitions, Pica strategically combines and recombines different works, building a subtle suspense where each piece affects the one next to it. In this way, Pica engages the viewer, whose movements play an essential role in establishing the meaning of the work.

For PAC Pica has created an installation which combines her recent sculpture *Radar Construction* with two specially created works. The idea of the performative is central to the installation, both from a conceptual viewpoint and for the role ascribed to the viewer.



# Agnieszka Polska | Poland

**AGNIESZKA POLSKA** was born in 1985 in Lublin, Poland. She lives and works in Berlin and Cracow. Polska graduated from the Academy of Fine Arts in Cracow and from the Universität der Künste, Berlin. She first began exhibiting her works in Cracow in 2007. Since then she has participated in group exhibitions at KW Institute for Contemporary Art, Berlin, in 2010 and 2011 and Tate Modern, London, in 2012. Polska won the Grand Prix in the Geppert Award 2011 for her video piece *How the Work Is Done*.



**PLUNDERER'S DREAM**, 2011, HD video, 3:56 min (top). **HOW THE WORK IS DONE**, 2011, HD video, 6:24 min (bottom)

The specific visual language of Agnieszka Polska's films has been developed out of animation techniques. Some images are literally taken from or inspired by the art-historical tradition, at other times the filmed image is transformed by animation. Polska combines this visual style with an exploration of narrative possibilities, often focusing on an artist figure, as self-reflection or tribute to largely forgotten Polish avant-garde artists. At the same time Polska's work is a reflection on a social-societal context which grows out of personalized stories.

For PAC Polska has created a new multi-channel film installation which balances between the sculptural impact of the installation and the visual power of her filmic language.



# Emily Roysdon | USA

**EMILY ROYSDON** was born 1977 in Easton (Maryland), USA. She lives and works in New York and Stockholm. Roysdon completed the Whitney Museum Independent Study Programme in 2001 and an MFA at the University of California, Los Angeles, in 2006. She has received grants from Art Matters (2008), Franklin Furnace (2009) and the Rhema Hort Mann Foundation (2010). For six months in 2008 she was a resident at the International Artists Studio Programme in Stockholm, Sweden. Roysdon's work has been exhibited internationally at New Museum, New York (2009), Konsthall C, Stockholm (2010), Tate Modern, London, and the Institute of Contemporary Arts, London (both 2012).



**WORK, WHY, WHY NOT**, 2008, live performance at Weld, Stockholm. Courtesy the artist

Emily Roysdon's work is not limited to the visual arts but includes writing, curating and organizing, a position between the chairs which she has outlined in her 2009 essay/manifesto "Ecstatic Resistance". Roysdon is fascinated by the idea of "movements" in the physical, intellectual and philosophical sense, and her own work also involves political positioning. Her artistic oeuvre can be situated at the crossroads of photography, performance and choreography.

For PAC Roysdon has created a new installation, a combination of photography, sound and film. The work starts from a choreography that explores how a single movement can develop itself, and how the space in which movements unfold defines the interpretation of a work.



# Rayyane Tabet | Lebanon

**RAYYANE TABET** was born 1983 in Ashqout, Lebanon. He received a Bachelor in Architecture from the Cooper Union and a Master in Fine Arts from the University of California, San Diego. His work has been featured in *Art Now in Lebanon*, Darat al Funun, Amman (2008) and in the book *Younger than Jesus: The Artist Directory*, published by Phaidon Press (2009). Tabet was included in *Plot for a Biennial*, Sharjah Biennial 10 (2011) and *The Ungovernables*, New Museum Triennial, New York (2012).



**1989, 2012**, replica of the artist's bedroom in Beirut, canvas incorporating a doorframe, door, window frame, dimensions variable (left).  
**ARCHITECTURE LESSONS**, 2012, concrete casts of a wood-block toy set, dimensions variable. Courtesy the artist and Gallery Steir-Semler, Beirut (right)



Rayyane Tabet's artistic practise starts from personal objects that offer a reflection on the social and historical context of life in Lebanon. The artist reveals the hidden history of these objects by recreating and transforming them. He abstracts the personal experience, so the object's underlying personal memories solidify into a social memory, of the kind that made an impact on the development of Lebanon's shifting society.

Following a childhood memory, Tabet has created a new installation for PAC that consists of a field of over 4,000 wood block toys cast in concrete. The work lives from a poetic tension between the fragile building blocks and the stability and strength of the material. The multiplication of this toy set means an abstraction of the personal memory. On the one hand it suggests building an eternal ruin, on the other the ossification of child-like imagination.









# Yan Xing

| China

**YAN XING** was born 1986 in Chongqing, China. There he graduated from the Sichuan Fine Arts Institute in 2009 with a BFA. Yan is initiator and current member of the "COMPANY" project, founded in 2008. His work has been commissioned for significant group exhibitions including *XXX: Next Ten Years of Contemporary Art*, Today Art Museum, Beijing (2011), and the 7th Shenzhen Sculpture Biennale (2012). In 2012 Yan was a finalist in *Focus on Talents* by the Today Art Museum and Martell Art Fund.



**THE HISTORY OF RECEPTION,**  
2012, performance, video installation, dimensions variable. Courtesy the artist

After Yan Xing had studied traditional painting he started to focus on performance art early in his artistic development. In his performances, he combines a pure visual aesthetic with the talent of a master storyteller. He interweaves a personal narrative with Western art-historical reflections and associates the Chinese artistic tradition with individual trauma to build his stories. Key themes in his work are his open homosexuality and notions of voyeurism.

For PAC Yan Xing has created a new work which tackles modernism, Richard Hamilton, Ernest Hemingway and traditional Chinese song. The continuous performance is multilayered and builds on the symbolism and the theme of voyeurism which permeate his work.



# Lynette Yiadom-Boakye | UK

**LYNETTE YIADOM-BOAKYE** was born 1977 in London, UK. She lives and works in London. Yiadom-Boakye attended Central Saint Martins College of Art and Design, Falmouth College of Arts and the Royal Academy Schools. She took part in numerous group exhibitions including the 7th Gwangju Biennale (2008), *Secret Societies*, Schirn Kunsthalle, Frankfurt am Main, the 11th Lyon Biennial of Contemporary Art (all 2011), and *The Ungovernables*, New Museum Triennial, New York (2012). In 2012 Lynette also had a solo exhibition at Chisenhale Gallery, London.



**A PASSION LIKE NO OTHER**, 2012, oil on canvas, 80 x 75 cm (left). **ACCOMPANIED TO THE KINDNESS**, 2012, oil on canvas, 85 x 95 cm (top right). **INTERSTELLAR**, 2012, oil on canvas, 200 x 180 cm (bottom right). All images courtesy the artist, Jack Shainman Gallery, New York, and Corvi-Mora, London

Painting black people for Lynette Yiadom-Boakye is something completely natural that has come to carry a political meaning. Her figures, always either fictional or anonymous, emerge during the act of painting which usually does not take her longer as a day for each picture. "It's about a certain kind of urgency and capturing that time frame," Yiadom-Boakye herself describes the process. Most of her paintings come in work groups, which is also relevant in terms of presentation. The changing combination of paintings suggests a narrative which remains undefined by the artist and can thus be fleshed out by the viewer's interpretation.

**For PAC Yiadom-Boakye has specially created a new series of paintings.**



# Gusmão + Paiva | Portugal

**JOÃO MARIA GUSMÃO + PEDRO PAIVA** both were born in Lisbon, Portugal, where they currently live and work. They have collaborated since 2001. Solo exhibitions took place at Kunstverein Hanover, the Portuguese Pavilion at the 53rd Venice Biennale (both 2009) and Kunsthalle Düsseldorf (2011). Gusmão and Paiva also participated in significant group exhibitions such as the 27th Biennial of São Paulo (2006) and the European Biennial of Contemporary Art, Rovereto (2008).



**WHEELS**, 2011, 16-mm film, colour, silent, 2:33 min. Produced by São Tomé and Príncipe Biennale and FRAC Île-de-France/Le Plateau, Paris (top left). **GETTING INTO BED**, 2011, 16-mm film, colour, silent, 2:47 min. Produced by FRAC Île-de-France/Le Plateau, Paris (bottom left). **THE CORNER EDGES OF OBJECTS APPEAR ROUNDED AT FARAWAY DISTANCES**, 2012, cinematic projection at Kunsthaus Glarus (right)

João Maria Gusmão + Pedro Paiva work between two opposite poles: technological and scientific developments and the rediscovery of mysticism. They draw inspiration from the texts of René Daumal, the founder a fictional field of study called Abissology, which focuses on the idea of an abyss. In a series of films that combine illusion, mysticism and magic, Gusmão + Paiva show a fundamental distrust of our perceptive capabilities. Their at times surreal “imagery” is building on a network of art-historical, filmic and photographic associations which not only reflect on the subject matter but also on the technical developments of photography and film as a medium enabling scientific breakthroughs.

**For PAC Gusmão + Paiva have made a new 16-mm film which they show in combination with older films and a recent camera obscura work.**



# R.E.P. | Ukraine

**R.E.P.** (revolutionary experimental space) was founded in 2004. Since the beginning of 2006, the group includes six artists: Lesia Khomenko, Mykyta Kadan, Zhanna Kadyrova, Ksenia Gnylytska, Lada Nakonechna and Volodymyr Kuznetsov. In the same year, R.E.P. started its own curatorial programme named "Shtab" (Headquarters). In 2008 it initiated HUDRADA, a curatorial collective based on interdisciplinary communication. The artists had solo exhibitions at PinchukArtCentre, Kyiv (2008), and the Kunstraum in Munich (2010). R.E.P. participated in group exhibitions at the Kunsthalle Vienna (2005), the 52nd Venice Biennale (2007) and White Box, New York (2010).



**WE WILL R.E.P. YOU**, 2005, action, Kyiv

Much of R.E.P.'s work takes on the form of social activism, accompanied by a critical artistic and intellectual discourse. The group uses films, installations and performances to reflect on the social-cultural and political context in Ukraine. Within the undefined and still developing social environment, there is a search for an own Ukrainian cultural identity together with a yearning for Western values and structures. R.E.P. explores specific cultural and architectural trends in Ukraine from that tension field between the West and an own cultural context with a sense of humour and deep irony.

For PAC R.E.P. continues the group's idea of *Euro Renovations* with a new installation, which explores the ways post-Soviet spaces are converted following an aesthetic that from an old soviet perspective appears to be in a Western style.

# Partner Platforms | Future Generation Art Prize 2012

## AFRICA

### Fondation Zinsou

Cotonou, Benin  
www.fondationzinsou.org

### Alexandria Contemporary Art Forum

Alexandria, Egypt  
www.acafspace.org

### Townhouse Gallery

Cairo, Egypt  
www.thetownhousegallery.com

### Nubuke Foundation

Accra, Ghana  
www.nubukefoundation.org

### Kuona Trust

Nairobi, Kenya  
www.kuonatrust.org

### L Appartment 22

Rabat, Morocco  
www.appartement22.com

### Centre for Contemporary Art

Lagos, Nigeria  
www.ccalagos.org

### Video Art Network Lagos

Lagos, Nigeria  
www.vanlagos.org

### Bag Factory

Johannesburg, South Africa  
www.bagfactoryart.org.za

## ASIA

### CCA Afghanistan

Kabul, Afghanistan  
www.ccaa.org.af

### Britto Art Trust

Dhaka, Bangladesh  
www.brittoarts.org

### Javaarts

Bhnom Penh, Cambodia  
www.javaarts.org

### Vitamin Creative Space

Beijing, China  
www.vitamincreativespace.com

### VASL Artist's Collective

Karachi/Islamabad, Pakistan  
www.vasart.org

### Green Papaya Art Project

Manila, Philippines  
www.greenpapayaartprojects.org

### P-10/Post Museum

Singapore, Singapore  
www.post-museum.org

### Gallery LOOP

Seoul, South Korea  
www.galleryloop.com

### Art Space Pool

Seoul, South Korea  
www.altpool.org

### San Art

Ho Chi Minh City, Vietnam  
www.san-art.org

## EUROPE

### Center for Contemporary Arts

Tallinn, Estonia  
www.cca.ee

### FRAC Ile-de-France/Le Plateau

Paris, France  
www.fracidf-leplateau.com

### La Galerie Centre d'art Contemporain

Noisy-le-Sec, France  
www.dca-art.com

### Next Visit

Berlin, Germany  
www.nextvisit.de

### Künstlerhaus Bethanien

Berlin, Germany  
www.bethanien.de

### Kunsthalle Athena

Athens, Greece  
www.kunsthalleathena.org

### XYZ Projects

Athens, Greece  
www.xyzprojects.org

### Kling & Bang

Reykjavik, Iceland  
www.this.is/klingogbang

### Pallas Projects

Dublin, Ireland  
www.pallasprojects.org

### Viafarini

Milan, Italy  
www.viafarini.org

### OCA

Oslo, Norway  
www.oa.no

### Baibakov Art Projects

Moscow, Russia  
www.baibakovartprojects.com

### La Conservera

Ceuti, Spain  
www.laconservera.org

### Latitudes

Barcelona, Spain  
www.lttids.org

### Delfina Foundation

London, United Kingdom  
www.delfinafoundation.com

### Gasworks

London, United Kingdom  
www.gasworks.org.uk

### Museum of Everything

London, United Kingdom  
www.musevery.com

## MIDDLE EAST

### ArtRole

Erbil City, Iraq  
www.artrole.org

### ArtSchool Palestine

Ramallah, Palestine  
www.artschoolpalestine.com

### Israeli Center for Digital Art

Holon, Israel  
www.digitalartlab.org.il

### Center for Contemporary Art

Tel Aviv, Israel  
www.cca.org.il

### Makan

Amman, Jordan  
www.makanhouse.net

## NORTH AMERICA

### Grand Arts

Kansas City, USA  
www.grandarts.com

### LAND

Los Angeles, USA  
www.nomadicdivision.org

### Ballroom

Marfa, USA  
www.ballroommarfa.org

### Artis Contemporary Israeli Art Fund

New York/Tel Aviv, USA/Israel  
www.artisrael.org

### Art in General

New York, USA  
www.artingeneral.org

### Toxico Cultura

Mexico City, Mexico  
www.toxicocultura.com

### La Miscelanea

Mexico City, Mexico  
www.lamiscelanea.net

## OCEANIA

### Australian Centre for Contemporary Art

Melbourne, Australia  
www.accaonline.org.au

### Gertrude Contemporary

Melbourne, Australia  
www.gertrude.org.au

### ArtSpace Visual Art Centre

Sydney, Australia  
www.artspace.org.au

### ArtSpace

Auckland, New Zealand  
www.artspace.org.nz

## SOUTH AMERICA

### La Ene

Buenos Aires, Argentina  
www.laene.org

### Atelie 397

São Paulo, Brazil  
www.materias.atelie397.com

### Taller Bloc

Santiago, Chile  
www.tallerbloc.cl

### La Agencia

Bogota, Colombia  
www.laagencia.net

### Lugar a Dudas

Cali, Colombia  
www.lugaradudas.org

# Damien Hirst

## TWO WEEKS ONE SUMMER

The solo exhibition of Damien Hirst at PAC coincides with the second edition of the Future Generation Art Prize. Hirst is presenting *Two Weeks One Summer*, a series of paintings he started working on in the summer of 2010.

Hirst's new paintings have been painted from life in his Devon studio. They are varying in size, from more intimate canvases to large-size paintings. They can be seen as traditional still-life, with a strong element of *memento mori*, depicting an array of carefully arranged elements, both natural and inanimate, alongside objects and formal devices that have made their appearance in Hirst's sculptures and installations before. Birds, butterflies and flower blossoms with their bright colours suggest a sense of pure joy which often is countered by more sinister symbols, such as a shark's gaping jawbone.

Some objects are painted with clarity and impasto; others appear hazy and faint, as if they were somehow more insubstantial, part of a sudden apparition or dream-like vision. Often Hirst has decided to keep the lines of the original drawings visible, sometimes combining them with a grid of white spots. In this way he suggests an underlying formal order to the arrangements of objects, fauna and flora.

**BLOSSOM WITH SHELL**, 2010, oil on canvas, 167.6 x 114.3 cm (left)

**RED BIRDS WITH SHELL**, 2010, oil on canvas, 167.6 x 114.3 cm (right)



Manuela Mena wrote about these works: “Hirst creates his system of inextricably woven and flexible order...to create space: he is not tied to perspective, contrasts of light and shadow, planes of flat colours. He has addressed the subject of still-life with a code of expression that is entirely his own.”

**Damien Hirst** was born in 1965 in Bristol, UK. He lives and works in London and Devon. He recently had a comprehensive survey of his work to date at the Tate Modern in London. Other solo exhibitions include *Cornucopia*, The Oceanographic Museum of Monaco (2010), *No Love Lost*, The Wallace Collection, London (2009), *Requiem*, PinchukArtCentre, Kyiv (2009), *For the Love of God*, Rijksmuseum, Amsterdam





**THREE PARROTS WITH GUITAR AND JUG**, 2010–2012, oil on canvas, 129.6 x 202.8 cm (left)

**PARROT AND RED BIRDS WITH BUTTERFLIES**, 2010, oil on canvas, 203.2 x 129.5 cm (right)

**TWO PARROTS**, 2010, oil on canvas, 121.9 x 91.4 cm (bottom)

All images © Damien Hirst and Science Ltd. All rights reserved, DACS 2012. Photos: Prudence Cuming Associates Ltd. Courtesy White Cube

(2008), Astrup Fearnley Museet for Moderne Kunst, Oslo (2005), Museum of Fine Arts, Boston (2005) and *The Agony and the Ecstasy*, Archaeological Museum, Naples (2004). An exhibition of the artist's private collection, *Murderme*, was held at Serpentine Gallery, London, in 2006. Hirst received the DAAD fellowship in Berlin in 1994 and the Turner Prize in 1995.

He has participated in numerous group exhibitions including *Our Magic Hour*, Yokohama Triennale, *The Luminous Interval*, Guggenheim Museum, Bilbao, *Modern British Sculpture*, Royal Academy of Arts, London (all 2011), *Pop Life*, National Gallery of Canada, Ottawa, Hamburger Kunsthalle (both 2010) and Tate Modern, London (2009), *Barock*, MADRE, Naples (2009), *Color Chart*, Museum of Modern Art, New York, Broad Contemporary Art Museum and LACMA, Los Angeles (all 2008), *Play Back*, Musée de la Ville de Paris (2007), *Re-Object*, Kunsthau Bregenz (2007), *Into Me/Out of Me*, P.S.1 Contemporary Art Center, New York (2006), *In-A-Gadda-Da-Vida*, Tate Britain, London (2004), the 50th Venice Biennale (2003) and *Century City*, Tate Modern, London (2001).

(Text includes excerpts from the press release for *Two Weeks, One Summer* at White Cube.)





# Collection 3

PLATFORM

## FOREVER NOW

**Collection Platform 3: Forever Now** combines a selection of eight artists, highlighting central work groups presented in a space devoted to each artistic position. A dynamic combination of leading figures of today together with the young generation, including the winner of the first edition of the PinchukArtPrize and the winner of the Future Generation Art Prize. **Olafur Eliasson, Andreas Gursky, Damien Hirst, Jeff Koons, Cinthia Marcelle, Boris Mikhailov, Takashi Murakami, Artem Volokytin.**



Takashi Murakami, **THE EMPEROR'S NEW CLOTHES**, 2005, fibreglass, resin, iron, wood, fabrics, oil paint, acrylic, lacquer, 189 x 109 x 102 cm (left)

Jeff Koons, **LANDSCAPE (WATER-FALL) II**, 2007, oil on canvas, 274.3 x 213.4 cm (right)

Installation view Andreas Gursky, **99 CENT II**, 2001, C-print mounted to acrylic glass, diptychon, each 207 x 307 cm (page 36 top)

Boris Mikhailov, **FROM THE SERIES FOOTBALL**, 2000, photographs (page 36 bottom)





# 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, competence and experience. Due to the international challenge of our programme, it 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](mailto: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 art works, 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/ua/events\\_and\\_calendar](http://pinchukartcentre.org/ua/events_and_calendar).

## PAC Family Sundays

Bi-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.

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

## PAC Walking-Talking

Bi-weekly on Sundays at 14:00, PAC invites young visitors between 10 and 12 years of age to join a walking tour for children 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](mailto: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 one artwork in the exhibition.

PAC-UA TALK with Ukrainian artist Pavlo Makov (top).

PAC WALKING-TALKING educational programme for children (bottom)





## 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. These meetings will help the participants to gain new insights and will make the works more relevant to them.

## PAC Collection Lectures

PAC starts 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 clarifies and exposes artists' perspectives, involving visitors in the intellectual, emotional and corporeal aspects of contemporary art. Lectures are held monthly by Eckhard Schneider or Björn Geldhof in the video lounge on the 6th floor.

## PAC Literature Nights

PAC holds Literature Nights: readings of texts selected or specially written for the occasion, related to the projects and artists represented in PAC. Curated by Oleksandr Mykhed. A Literature Night will be held on **14 December**.

## PAC Talk: Food for Thought

This 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 Talk will be held on **15 November at 19:00**.

## PAC Understanding the Museum – Teens Edition

PAC offers a special after-school course for High School pupils aged 14 to 16, designed to create the 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 reading of artworks and reflections. Understanding the Museum provides practical ways which foster a deeper appreciation of concepts and ideas explored during the visits and activities.

## PAC Understanding the Museum – Teachers' Preview

PAC invites teachers to join a preview evening programme on **26 October**, offering a specially designed overview of the exhibitions, response exchange and a collaborative workshop providing practical models for engaging with artworks on display through discussion, reflection and sketching. The session is aimed to affect change in what we see and how we learn, creating a meaningful experience in a 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 provides 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/ua/events\\_and\\_calendar](http://pinchukartcentre.org/ua/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, administrative body, communication and education departments, students get an opportunity to extend their understanding of art institutions, as well as responsibilities and obligations within them. They analyze case studies and discuss aspects they need to research and further develop in their professional life.

## PAC Info Centre

The Info Centre provides information about exhibitions, artists and the programme, offering artist interviews, monographs, press publications, images of exhibited works, interactive exhibition layouts and short films about the shows. 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

25.10.	16:00	Teachers' Preview	25.11.	14:00	Walking-Talking
27.10.	14:00	Artist Talks	01.12.	15:00	Saturday Talk
28.10.	14:00	Walking-Talking	02.12.	14:00	Family Sunday
03.11.	15:00	Saturday Talk	04.12.	14:00	Teacher's Tuesday
04.11.	14:00	Family Sunday	08.12.	15:00	Saturday Talk
06.11.	14:00	Teacher's Tuesday	09.12.	14:00	Walking-Talking
10.11.	15:00	Saturday Talk	14.12.	20:00	Literature Night
11.11.	14:00	Walking-Talking	15.12.	15:00	Saturday Talk
15.11.	19:00	Food for Talk	16.12.	14:00	Family Sunday
17.11.	15:00	Saturday Talk	22.12.	15:00	Saturday Talk
18.11.	14:00	Family Sunday	23.12.	14:00	Walking-Talking
24.11.	15:00	Saturday Talk	29.12.	15:00	Saturday Talk





# 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 WorldWideStudies 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 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](http://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 26 exhibitions and numerous projects attracting over 1.6 million visitors. The art centre has exhibited works produced by top international and Ukrainian artists, such as Sergey 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 global art prize for young international artists. In 2007 and 2009, 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 [pinchukartcentre.org](http://pinchukartcentre.org).

Winners of the **ZAVTRA.UA SCHOLARSHIP PROGRAMME** at the Annual Forum 2012 (above).  
Guests at the opening watch Anish Kapoor, **SHOOTING INTO THE CORNER**, 2009, mixed media, dimensions variable (right)



# Review | Anish Kapoor



The PinchukArtCentre presented the first comprehensive solo exhibition by **Anish Kapoor** in Eastern Europe. The show included a selection of the artist's most iconic works together with a new monumental steel work created specially for the PinchukArtCentre.

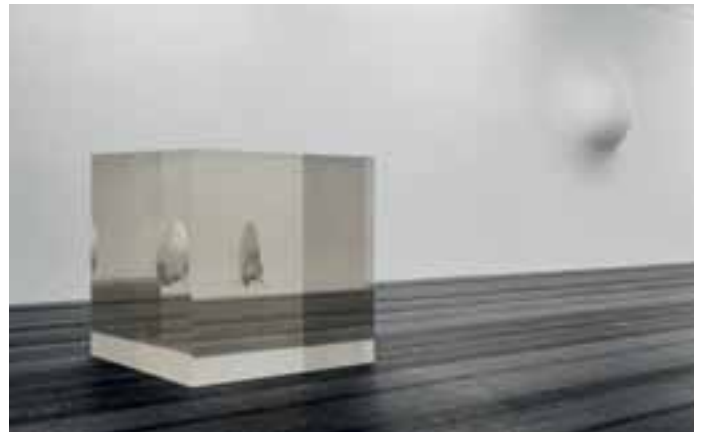
**UNTITLED**, 2012, Corten steel, dimensions variable (left)

**BETWEEN SHIT AND ARCHITECTURE**, 2010, concrete, dimensions variable (bottom left)

**UNTITLED**, 2007, acrylic, 70 x 70 x 69.5 cm; **WHEN I AM PREGNANT**, 1992–2005, fibreglass, paint, 198 x 152 x 15 cm (bottom right)

**1000 NAMES**, 1982, mixed media, pigment, 60 x 10 x 30 cm; **VOID**, 1989, fibreglass, pigment, ø161 x 120 cm (right page top)

Guest at the opening with **S-CURVE**, 2006, stainless steel, 216.5 x 975.4 x 121.9 cm (right page bottom)



**“Through the example of Kapoor’s works one can see how art – visible, tangible, three-dimensional – can express abstract ideas, theories, how it can generate emotions – fear, anxiety, uncertainty. Kapoor has learned to express not-being, and he is charmed by this possibility.”** Valentyna Klymenko, *Ukraina Moloda*



# Review | Pavlo Makov: Blanket, Garden, Tower, Cross, Fate



**“In fact Makov’s works are not just a diary of Pavlo Makov as an individual, but a diary of all Ukraine.”**

Natalia Panafidina, *Ekonomicheskie Izvestia*

# Review | Zhanna Kadyrova: Crowd



**“Crowd is a kind of 2012 news, events, opinions and views archive for the generations to come.”**

Natalia Panafidina, *Ekonomicheskies Izvestia*

# Review | Transfer



**The PinchukArtCentre in collaboration with the Centre for Contemporary Art Ujazdowski Castle (Warsaw, Poland) presented *Transfer*, an exchange programme to promote and support a new generation of Ukrainian artists abroad and to give a dynamic view on young Polish art in Ukraine. Transfer offered a first experience in international curatorial practice to the junior curators of the PinchukArtCentre's Curatorial Platform.**

Installation views in reading order: Nicolas Groszpierre, Michał Budny, Monika Zawadzki; back page: Conrad Smoleński, Agnieszka Polska (2x)



#### Future Generation Art Prize

Concept: Eckhard Schneider  
Project Manager: Björn Geldhof  
Partner Platforms: Cecilia Alemani

#### Exhibitions

Eckhard Schneider, Björn Geldhof  
Curator: Björn Geldhof  
Project Managers: Halyna Stakhurska, Iryna Ivanushkina  
Project Assistant: Maryna Korol  
Chief Technical Manager: Igor Stefanovich  
Technical Manager: Sergiy Diptan  
Logistics: Olga Yurkevich  
Technical Partner: Vidi Square



#### The PinchukArtCentre

General Director: Eckhard Schneider  
Artistic Manager: Björn Geldhof  
Executive Director: Dmytro Logvyn  
Project Managers: Halyna Stakhurska, Iryna Ivanushkina  
Project Assistant: Maryna Korol  
Logistics: Olga Yurkevich  
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Tuesday through Sunday from 12:00 till 21:00  
Closed Mondays. Admission is free

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