



la Biennale di Venezia

56. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

НАДІЯ

NATIONAL PAVILION OF UKRAINE



Yevgenia Belorusetz

Nikita Kadan

Zhanna Kadyrova

Mykola Ridnyi & Serhiy Zhadan

Artem Volokitin

Anna Zvyagintseva

Open Group

Foreword

I believe that art can make people dream. I believe art can make us see the world as we have never seen it before. I believe art can make a difference.

In my country, in Ukraine, a young generation of artists helped make a difference. Until last year they were pioneers with an independent, uncompromising and critical message.

Today they have become our ambassadors.

Here, at the Venice Biennale, where nations always could show who they are to the world, we help to give these young ambassadors a platform to tell the world our story.

More than ever, it is a story that needs to be heard. It is a story about a reality of war, loss and suffering, but equally it is about a “New Ukraine”. A Ukraine that has an ambition, that wants to be part of the world, a Ukraine that has Hope!

We present Ukraine today, not in a traditional palazzo, but in a completely transparent space. It is a dream, our dream for the future of our country: a transparent and democratic Ukraine with an active society, open and integrated into the world.

I have tried for many years to make a difference, to contribute to this dream. But this is a shared responsibility and I truly believe that now, our New Ukraine is ready for this.



VICTOR PINCHUK. Photo Sergey Illin

VICTOR PINCHUK

HOPE!

RITUAL

NATIONAL PAVILION OF UKRAINE
THE 56TH INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA

In 2001, ten years after its independence and the collapse of the Soviet Union, Ukraine for the first time presented itself at the 2001 Venice Biennale. Since then, the country has participated in each edition of the Biennale, moving between beautiful palazzi and a church to merely a small underground room at the square of San Stefano for the 2013 edition.

In 2015, Ukraine has become a different country. During the last two years, it has witnessed unseen protests, faced economical hardship and finds itself in the middle of a war, fighting for its own territory and right of existence.

Citizens of Ukraine started their unyielding protest in November 2013, when they occupied Maidan, the central square in Kyiv, in defence of their ideas for a New Ukraine. Between 18 and 20 February, more than 100 protesters were shot dead in the streets. It was the tragic ending to over three months of on-going peaceful protests.

Since then, Ukraine has been in a state of continuous emergency. Between February and March 2014, a new government came to power and Russia annexed Crimea, a peninsula belonging to the Ukrainian state, in a military invasion. Shortly after, war broke loose in the east of Ukraine.

Presenting Ukraine in Venice now is to present a New Ukraine. A country that tries to shape itself to become a modern, transparent country while fighting several battles at once: against widespread corruption throughout the political-administrative system, against Russian troops in the East and against economical hardship amongst all its citizens. It means presenting a country that promised change to the world but needs the world's help to survive. And yet it also means presenting a feeling shared throughout the country: "Hope!"

This New Ukraine cannot exist in a beautiful old palazzo. Instead we project a temporal, completely transparent glass pavilion on the Riva dei Sette Martiri. It stands for our hopes for the New Ukraine, as a model for a country that is transparent and actively reaches out to the world.

The young Ukrainian artists presented here stand for the new generation, and most of them started their work through political activism in the 2004 Orange Revolution. For more than ten years they have engaged themselves with establishing civil society in Ukraine. Their early activist practice has grown into a visual artistic language, helping them to become the first generation in Ukraine to set itself free from official as well as non-conformist Soviet art, while still being able to use its vocabularies. Their practice is defined by a critical attitude, dealing with urgent concrete situations that impact society as a whole.



RENDERING OF THE
TEMPORAL UKRAINIAN
NATIONAL PAVILION

The works in the pavilion voice hope for our future and confront Ukraine's recent history and current situation. Each work is marked by a deep personal commitment to the current state of the country. The artists express solidarity with the people involved in the struggle while refusing any partisan position.

Cage (2010) by **ANNA ZYVAGINTSEVA** embodies the contradictions between freedom and imprisonment, rule of law and lawlessness and strength and fragility. *Blind Spot* (2014) by **MYKOLA RIDNYI** and **SERHIY ZHADAN** focuses on the price of violence but resists narrow narratives that foster radicalization of thought. **ARTEM VOLOKITIN** in his painting reduces the reality of life to a violent act that moves between hope and fear, between death and the sublime. And **ZHANNA KADYROVA** shows Ukraine as a part of the world, in a way using the recent past to take a glance at the future.

OPEN GROUP and **YEVGENIA BELORUSETS** emphasize in opposite ways personal commitment and the responsibility of individuals in an armed conflict. Their works reveal the different civil attitudes within society. Open Group deals with young men drafted into the army and their families waiting for their return. Belorusets portrays invisible miners who choose to live and work within the zone of conflict but refuse to take part in the war, trying to save their future by daily work in the mines.

Just outside the pavilion, the public sculpture of **NIKITA KADAN** refers to the past and confronts the present situation of war. He deals with questions related to the historicification of a conflict and confronts this with Ukraine's Soviet past.

The works in combination with the transparent space create a contradiction. They offer a critical narrative that resists ideals and ideologies. It refuses singular narratives and demonstrates a fundamental openness; it is a voice of Hope!

BJÖRN GELDHOF



Anna Zvyagintseva

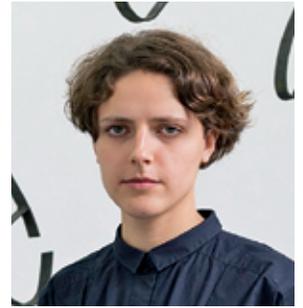
The knitted *Cage* of Anna Zvyagintseva is based on the standard cages installed in Ukrainian court houses to seat the defendant during his or her trial. The artist made the work in 2010 as a response to the political misuse of the juridical system and the prosecution of three members of Hudrada (a curatorial group to which Zvyagintseva belongs) for their social activism.

The work balances between monumentality and disappearance, embodying contradictions like freedom and imprisonment, rule of law and lawlessness and strength and fragility. The knitted material transforms the cage, making it unstable, undermining our expectations of the rule of physical law itself, expectations of independence and reliability. The gesture of knitting, a metaphor for time and patience, emphasizes the role ascribed to women in the re-building and shaping of society.

Cage in 2015 becomes an iconic image for a country that has nearly collapsed under the abuse of the juridical system. It voices the fragile hopes within society that corrupted systems could be replaced and rule of law reinstated. The urgency expressed by *Cage* reaches beyond Ukraine and its recent history, since it is a challenge that most countries are facing every day: to enforce and protect the idea of the rule of law.

“Hope for me is a one-word question. You want to put a question mark in the title of this exhibition instead of the exclamation mark. Hope is akin to the commonplace phrase ‘Everything will be fine’. This is a transfer of responsibility to somewhere in the future, while you are clearly not happy with the present and the past is not something you can grasp. Otherwise hope can only exist as a finger pointing into the darkness, a certificate of readiness to stand up and go. In that case, there is some responsibility.” Anna Zvyagintseva

ANNA ZVYAGINTSEVA was born 1986 in Dnipropetrovsk, Ukraine. She lives and works in Kyiv. Zvyagintseva studied at the National Academy of Fine Arts and Architecture, Kyiv. She was a finalist in the 2010 MUHi Young Ukrainian Artists Prize and shortlisted for the PinchukArtCentre Prize 2013. She has been a member of the curatorial group Hudrada since 2010, and in 2011 was co-founder of ISTM (Art Workers’ Self-Defense Initiative).



Artem Volokitin

In his new painting, Artem Volokitin addresses war as a spectacle, focussing on the act of violence. His monumental canvas deals with the horror of the sublime and the deeply emotional aspects of war. Within an abstracted black and white horizon, two types of explosions create sensational events on the forefront of the picture. The first type of explosion is fireworks, an expression of joy, beauty and victory. The other is a nearly photo-realistic, painted cloud, resulting from a violent explosion during a bombardment. The background landscape is reduced, painted with fading black lines, reminding us of landscape etchings. The horizon evades reality to become an anonymous background to the sublimity of the violence.



One topic of Volokitin’s painting is how the medialization of war directs our view. Through television, radio and social media the battlefield

Anna Zvyagintseva,
THE CAGE, 2010, textile, metal,
200 x 250 x 100 cm



finds an extension into the living room. To look upon the world and the Ukrainian conflict with distance has become extremely difficult, as space is consumed by media reports with a singular narrative. This creates a tunnel vision reducing the diversification of the metaphorical landscape while concentrating on the spectacular, the drama and the hollow victories of war.

Artem Volokitin,
SPECTACLE - 1, 2015, oil on
canvas, 170 x 300 cm

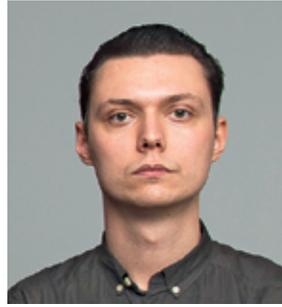
“Hope for me is a highly concentrated substance. Even a trace amount is enough to transform any reality.” Artem Volokitin

ARTEM VOLOKITIN was born 1981 in Chuguiv, Kharkiv Region, Ukraine. He lives and works in Kharkiv and Kyiv. Volokitin graduated from the Kharkiv State Academy of Arts and Design in 2005. In 2009 he received his first prize, the PinchukArtCentre Prize. In 2010 he was nominated for the Future Generation Art Prize. He is a Category 1 winner of the Non-Stop Media Festival of Youth Projects, Kharkiv (2006), and winner of the competition of the EIDOS Foundation for Contemporary Art Development (2007).

Mykola Ridnyi & Serhiy Zhadan

Blind Spot by Mykola Ridnyi and Serhiy Zhadan consists of two distinct elements, poetry by Zhadan and a monumental printed image by Ridnyi. Together they form two sides of the same medal, two ways to see one story. Ridnyi has found the motif for his image on the Internet and has sprayed it over with black paint, leaving only a peephole that creates a limited, partially erased view of the original photograph. What remains is an abstraction of the reality and violence in the picture. Contrary to the black-sprayed image, the poems of Zhadan give a face to the violence. Each poem tells a personal story, drawing a portrait of both real and fictional figures living through the war in eastern Ukraine.

Blind Spot attacks the way reality is simplified in the media and on the Internet, where images are used to tell stories but too often alienated from their real-life context. Thus blind spots are created in the way we look upon the world, and our sense of reality is constructed through a selective view and limited knowledge. The sprayed image is a metaphor for the power of propaganda, a conscious act of erasing parts of



of the image to show only that which fits the story. The poems individualize the victims of violence, and in these combined approaches *Blind Spot* resists any narrow narratives that provoke the radicalization of thought.

“Propaganda produced by a machine of war leads to blindness of society. It represents a binary vision that creates ‘us’ and ‘them’, ‘brothers’ and ‘enemies’, ‘citizens’ and ‘outsiders’ with no real basis for these oppositions. The reality of the present day creates an undifferentiated future, pushing it further and further. In other words, the war replaces future with a projection of the



Mykola Ridnyi & Serhiy Zhadan,
BLIND SPOT, 2014, spray
paint on C-print, printed wall-
text, dimensions variable, print:
280 x 180 cm

endless present as a traumatic norm the society lives with. In this context, the hope for peace for the majority is subordinated to the military rhetoric: everyone talks about peace, but no one imagines what will become of Ukraine after the war. Will it become a country of freedom of speech or of suppression of civil rights, a country of social justice or neoliberal reforms, national and ethnic tolerance or hatred? If there is no hope nowadays, but only lost lives, burned houses and destroyed cities, it means that the future or its absence depend on the answers to the questions that both society and the state are responsible for.” Mykola Ridnyi

MYKOLA RIDNYI was born 1985 in Kharkiv, Ukraine, where he currently lives and works. He graduated from the Kharkiv State Academy of Design and Arts. In 2005 he became co-founder and curator of the gallery-laboratory SOSka, an artist-run space for developing the local culture sphere in Kharkiv. Ridnyi was shortlisted for the PinchukArtCentre Prize in 2011 and 2013.

“1. Hope can remain silent for longer – they only start talking about it after the talks about guarantees and perspectives end.

2. Hope usually appears at the last moment. Sometimes it appears too late.

3. However, it always has a few more chances because we rarely bet on it.

4. Even the one who has everything needs hope. And those who have nothing need it all the more.

5. A human being has a right to have hopes even when he/she is deprived of the right to justice and private opinion. However, sometimes the only thing we have is hope for justice.

6. Unlike faith or common sense, hope satisfies both atheists and fanatics. Fanatics, however, are not completely satisfied.

7. Hope is usually mentioned when there are no rational arguments left. Or when irrational arguments do not work.

8. Hope gives meaning to a lot of things. Moreover, some things make sense only because of it.

9. In any case, hope will be amongst those things that you will see before death.

10. The main thing is that it is hope that makes you not afraid of death.” Serhiy Zhadan

SERHIY ZHADAN was born in Starobilsk, Luhansk Oblast, Ukraine. He lives and works in Kharkiv. Zhadan graduated from Kharkiv University in 1996, then spent three years as a graduate student of philology. He taught Ukrainian and world literature from 2000 to 2004, before retiring from teaching. His own works have been translated into German, English, Polish, Serbian, Croatian, Lithuanian, Belarusian, Russian, Hungarian, Armenian, Swedish and Czech. Zhadan has also collaborated with the Kharkiv-based bands Luk and Sobaky v Kosmosi.

Zhanna Kadyrova

On 16 March 2014, the Crimea voted in an unlawful referendum to secede from Ukraine and join Russia. One year after this dramatic event that deeply influenced the world’s geopolitical situation, on 16 March 2015, Zhanna Kadyrova collected newspapers from around the world. She used them to create a 6-metre-long panoramic collage, cutting out all faces of people, re-composing them and juxtaposing persons of different social status, political position or religion side by side within the original frame of the newspaper page.



Losing all reference to text or language apart from the names of the papers, which “frame” the crowds in a geographical culture context, each collage becomes a representation of a mass of people, with the installation in its entirety representing the portrait of a crowd. The work also investigates the differences and unifying features of the global mass media. By choosing newspapers from a single day, Kadyrova traces the international attention granted to Ukraine and its conflict, exploring the power and responsibility of media and focusing on how “man” is represented in different countries. In a time of worldwide social unrest,

Zhanna Kadyrova, **CROWD. DAY.**, 2015, glass, newspapers, 140 x 600 cm (detail)



where people everywhere take to the streets for change, Kadyrova presents us with an unruly crowd, anonymous, multicultural and shared.

“It is obvious that changes which take place in a country strongly affect its citizens. Still the main hopes are connected to the people. We observe how society is being transformed in extreme situations, when powerful resources of humanity are manifested in people – mutual aid, self-organization, unselfishness. Therefore, the hope of building a civil society remains.” Zhanna Kadyrova

ZHANNA KADYROVA was born 1981 in Brovary in the Kyiv region, Ukraine, where she currently lives and works. She graduated from Taras Shevchenko State Art School in Kyiv. Her works have been extensively exhibited worldwide, including the 5th Moscow Biennale, the 55th Venice Biennale and *Nouvelles Vagues* at the Palais de Tokyo, Paris (all 2013). In 2014 she participated in the residential programme supported by Baró Galeria, São Paulo, which she finished with the solo exhibition *Street Collection*. Kadyrova has won numerous prizes and awards: a Special Prize of the PinchukArtCentre Prize 2011, the Kazimir Malevich Artist Award, the Sergey Kuryokhin Modern Art Award for Public Art, the Grand Prix of the Kyiv Sculpture Project (all 2012), as well as the Main Prize of the PinchukArtCentre Prize 2013.

Open Group

A video wall composed of nine screens is transmitting live streams from nine front doors of the family homes of recently drafted Ukrainian soldiers, all living in different parts of the country. To the backsides of the screens framed photographs of the families' dinner tables are hung, a reference to the life behind these doors. During the period of the exhibition, one member of Open Group sits in front of the live stream, at a similar, typically Ukrainian table, waiting for at least one of the soldiers to return home. As long as no soldier returns, the artist will refuse to eat.

The work moves between presence, absence and anticipation. The performative act requires a test of endurance, which is a quality shared by the families, the soldiers and Ukrainian society as a whole. It expresses hope for the soldiers' return and an end to this conflict. Through its simple and honest form, this work deals with people and their fears. It reveals the helplessness of people drawn into a violent conflict while suggesting the hopes that allow them to find new ways of making life go on.

“A lot of people.

And finally we are.

Or maybe at first.

Why not.

We hope that everything will be fine.” Open Group

OPEN GROUP was founded in Lviv in 2012 by five Ukrainian artists: Yuriy Biley (born 1988 in Uzhgorod), Pavlo Kovach (born 1987 in Uzhgorod), Yevgen Samborsky (born 1984 in Ivano-Frankivsk), Stanislav Turina (born 1988 in Makeevka in the Donetsk region) and Anton Varga (born 1989 in Uzhgorod). They were shortlisted for the PinchukArtCentre Prize in 2013, and over the past year, they have participated in several exhibitions including the Lviv Biennale and the Krendents festival in Vinogradiv.



Open Group, **SYNONYM FOR “WAIT”**, 2015, 9 live-streaming video monitors, 9 framed photographs, performance, dimensions variable, video wall: 210 x 210 cm



Yevgenia Belorusets



Yevgenia Belorusets spent months inside the zone of conflict in eastern Ukraine, portraying miners whose place of life and work is neither within the controlled territories of the separatists nor that of the Ukrainian government. Her portraits evince a deep personal engagement to those victims of a war that belong to neither side. The fight of the miners is one of survival in both the short and long term. First they need to survive the war, and second they need to save the mines to make sure their families and villages have a future once the conflict has ended.

During the day, the first part of the work shows a monumental portrait of a miner, an image of a man (dis)appearing like a ghost behind the smoke of his cigarette. The backside of this image is the front page of *Today's Paper*, a fictional newspaper that tells a story of life under "the fog of war". During the night, the narrative introduced in the newspaper is developed through a slide projection covering one glass wall of the pavilion. In this way, Belorusets' portraits move between appearance and disappearance, using the ephemeral and temporal physicality of the work as a metaphor for the lives of the miners.

"Ukraine has always been a mysterious country for me, with blurred internal and external borders, with undeveloped opportunities and multiple opacities in its colourful history. Its main gift to me, a resident of this country, is the opportunity to be and not be here at the same time. In Ukraine you never really know exactly where you are. 'Okraina' (translating as 'outskirts'), the border area, the space which is balancing between realities and disclaiming the necessity of choosing one of them. This is its unstable nature, which sometimes seems to be an earthquake, a fever, an illness, and which causes fear – it can become a hope or can be a target.

I suppose I live in a country that has stepped on its own toes. But now it is going through a war. The neighbouring state punishes it for its essence, for its uncertainty, which is so valuable to me.

Hope? Ukraine has always had more of it than you would expect. It is rationality lurking around every corner and maybe that will save us once again." Yevgenia Belorusets

YEVGENIA BELORUSETS was born 1980 in Kyiv, Ukraine. She lives and works in Kyiv and Berlin. Belorusets received a master degree in literature from Kyiv National Linguistic University, a diploma in documentary photography from the Viktor Marushchenko Photography School in Kyiv and she completed a PhD seminar group at Vienna University. She founded *Prostory*, a journal for literature and art, in 2008 and became a member of the curatorial group Hadrada in 2009. In 2013 she was shortlisted for the PinchukArtCentre Prize.

Nikita Kadan

A traditional showcase, in its form and material referring to showcases from the Soviet Union, accumulates materials that Nikita Kadan has collected in eastern Ukraine during the war. The rubble inside reveals political narratives with a striking truthfulness: these destroyed artefacts are containers of words, of images and memories that narrate a (present) history. Thus the sculpture deals with the institutionalization of memories, the role of local heritage in forming a historical understanding against the cultural amnesia resulting from the conflicts. The showcase itself, in opposition to the rubble it collects, addresses





Ukraine's Soviet past, a part of history that is rather readily forgotten. It places the current conflict in a historical framework and presents the war as an extension of an established conflict of ideologies. In between the rubble, inside the showcase, grows a bean plant that over time will cover the destroyed artefacts. It transforms the sculpture into a greenhouse, referring to popular gardens that appeared throughout the conflict, starting on the occupation of Maidan Square and continuing to the warzone in Dombass. These gardens suggest hope, a new start, a future life and process of reconciliation.

“The allegorical character of Hope is traditionally called upon by shipwreck victims, those who are completely at the mercy of external forces. It is easy to make profound generalizations about it for those who are safe on the shore. And it is impossible to describe his situation to the one who is being played by the waves. The experience of a pure, all-encompassing hope, which has replaced everything else, must remain untold. It often appears as an aid, an excuse for leaving loopholes, for thoughtlessness and for not pursuing a matter. We should talk about hope only if we need to exhaust it, to step over it as if it was a threshold, to be on the other side of it. Only then we can calmly walk on the burning ground, smiling and taking full responsibility for our choices.” Nikita Kadan

Yevgenia Belorusets, **“PLEASE DON'T TAKE MY PICTURE! OR THEY'LL SHOOT ME TOMORROW.”**, 2014–2015, digital print, video projection, dimensions variable, print: 175 x 236 cm

NIKITA 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).



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 of contemporary art in Ukraine. It provides a sustainable contribution to the cultural participation and emancipation of Ukrainian art and society. It makes a significant contribution to the cultural dialogue between East and West as well as between national identity and international challenges. From its opening until May 2015, the PinchukArtCentre with its free admission policy has hosted more than 60 exhibitions and numerous projects attracting over 2.2 million visitors. The art centre has exhibited works produced by top international and Ukrainian artists such as Sergiy Bratkov, the Chapman Brothers, Ilya Chichkan, Olafur Eliasson, Jan Fabre, Antony Gormley, Andreas Gursky, Damien Hirst, Gary Hume, Anish Kapoor, Jeff Koons, Takashi Murakami, Tony Oursler, Arsen Savadov, Sam Taylor-Wood, Vasiliy Tsagolov, Jeff Wall and many others.

Providing long-term support for the 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, the PinchukArtCentre also officially organized the Ukrainian Pavilion at the 52nd and 53rd International Art Exhibitions of La Biennale di Venezia. In 2011 and 2013, the art centre showcased the works of nominees for the Future Generation Art Prizes 2010 and 2012 at *The Future Generation Art Prize@Venice* – a Ukrainian Collateral Event of the 54th and 55th Venice Biennales.

FIND OUT MORE AT: PINCHUKARTCENTRE.ORG



Nikita Kadan, photos from the finding sites for artefacts and rubble used in the sculpture **DIFFICULTIES OF PROFANATION**, 2015, marble, steel, glass, wood, earth, bean plant, 160 x 160 x 370 cm. Ai Weiwei, **ROOTED UPON**, 2009, and **FAIRYTALE**, 2007, at the *China China* exhibition, PinchukArtCentre 2013 (right)

The Victor Pinchuk Foundation

Since 2006, the Victor Pinchuk Foundation has made consistent large-scale investments in key areas of Ukrainian society – to empower the young generation to change their country, and to integrate Ukraine with the world. Based in Kyiv, the private and non-partisan international foundation has built partnerships in Ukraine and worldwide. Ukrainian businessman Victor Pinchuk created the foundation to consolidate his philanthropic activities of many years' work.

Education is one focus: the first and largest private scholarship programme in Ukraine that has supported over 2000 Ukrainian students (Zavtra.UA), and a stipend programme for Ukrainians to study at the world's best universities (WorldWideStudies).

Activities to integrate Ukraine with the world include support for YES (Yalta European Strategy), which has since 2004 fostered Ukraine's European integration; as well as the foundation's Davos Ukrainian Lunch, a private event at the occasion of the Annual Meeting of the World Economic Forum that has presented Ukraine to international decision makers since 2005.

The centre for contemporary art PinchukArtCentre (opened 2006) with its biannual prizes for young artists Future Generation Art Prize and PinchukArtCentre Prize has provided free access to the radical ideas of contemporary art to millions of Ukrainians.

Promoting modern philanthropy in Ukraine and abroad includes support for the Ukrainian Philanthropic Marketplace, an online platform to establish transparent and accountable offerings in Ukraine, which has collected donations from hundreds of thousands of Ukrainians, and the Davos Philanthropic Roundtable, which discusses new approaches in philanthropy.

A network of neonatal centres in Ukraine, Cradles of Hope, has helped curb infant mortality and contributed to modernizing Ukraine's healthcare system for almost a decade.

Recently, the foundation provided contributions when Victor and Elena Pinchuk decided to support medical treatment in Germany for people wounded at Maidan (a joint project with the German Ministry of Foreign Affairs and Ministry of Defense), and for the Medsanbat project, which has trained over 3000 Ukrainian army doctors, medics and volunteers according to NATO standards and provided them with fully-equipped medical backpacks.

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 Tony Blair Faith Foundation and other nongovernmental organizations.



2014 MEETING OF ZAVTRA. UA, Ukraine's largest private scholarship programme, which has awarded over 2000 scholarships since its inception in 2006

FIND OUT MORE AT: PINCHUKFUND.ORG

HOPE!

Temporal Glass Pavilion

Riva dei Sette Martiri, Venice

Curated by Björn Geldhof

Commissioned by the Ministry of Culture
of Ukraine

With the support of the Victor Pinchuk Foundation

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Organizing Institution

PinchukArtCentre

1/3-2, "A" Block, Velyka Vasylkivska/Baseyna vul.,
Kyiv, Ukraine 01004

tel.: 38 (044) 590/08/58

e-mail: info@pinchukartcentre.org

www.pinchukartcentre.org

Exhibition coordination: ABVENICE

Architect: Alessandro Borgomainerio

Project Manager: Halyna Stakhurska

Logistics: Olga Yurkevich

PinchukArtCentre Team

General Director: Eckhard Schneider

Deputy Artistic Director: Björn Geldhof

Executive Director: Dmytro Logvyn

Senior Project Manager: Halyna Stakhurska

Logistics: Olga Yurkevich

Technical Manager: Sergiy Diptan

Manager of Finance: Andriy Yankovoy

Communication Director: Dennis Kazvan

PR-Manager: Nadya Vatulyova

Newspaper

Texts: Björn Geldhof

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Coordinator: Olga Yurkevich

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