

# PAC

OCT 2011 | JAN 2012

## PinchukArtCentre Prize

## Cinthia Marcelle

## Collection Platform 2

**PinchukArtCentre**  
pinchukartcentre.org



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**Opening Hours**

Tuesday through Sunday from 12:00 till 21:00  
 Closed Mondays. Admission is free

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# Consistency and Difference

What a great year for the PinchukArtCentre: a first full programme modelling the idea of a future museum, then celebrating the 5th anniversary in September. A year with a major view on the permanent collection, *Circulation 1*, which together with *PAC-UA* opened a permanent window to the new production of leading UA artists, Vasiliy Tsagolov, Arsen Savadov and now continuing with Oleksandr Roytburd and Ilya Chichkan before the end of the year. Earlier this year the solo exhibitions of Damián Ortega and Candice Breitz, with an aim to present their newest productions, highlighting the heartbeat of artistic ideas and the necessary risks.

We just finished the amazing Olafur Eliasson show that in its artistic vision has attracted an audience we have never had before. Eliasson's idea that the viewer is not only looking at the work but the work is looking back at the viewer became more real than ever – almost 200,000 visitors are only one side of the idea, but looking into the smiling faces of our young visitors we understood how important these moments are for all of us to be connected to sublime works of contemporary art.

And now this true highlight of our programme and mission: the second edition of the PinchukArtCentre Prize. I am glad and proud about the result of a process which started three years ago with the first democratic application procedure for a new generation of artists from Ukraine. All was a clear commitment to the new generation: the exhibition, the awarded artist Artem Volokytn, whom we gave the chance to participate in the FGAP exhibition in Kiev 2010 and recently in the context of the Venice Biennale. In binding national identity and international context, we see the challenging strength of our concept. I believe in consistency and difference and therefore I am glad about the 20 shortlisted artists which we are now presenting after a selection procedure out of more than 1,100 applications from regions all over Ukraine.

That almost half of the shortlisted artists participated in the first exhibition, and that half are newcomers is a wonderful combination which shows we are going in the right direction, proving firstly that the experienced ones have the artistic capacity still to advance “consistency”, and secondly that this nation has a growing reservoir of young talents.

This show is an important step on a long march of commitment of the PAC for a future generation of a growing audience and a growing artists' community in Ukraine.

I am looking forward to welcome you all to the exhibition, together with that of Cinthia Marcelle, the winner of the Future Generation Art Prize, an important signal about the process we are going through in collaboration with our artists, trusting their commitment, sharing risks and supporting their artistic development. I am sure the top international jury, which will come to Kiev for the award ceremony on 9 December, will have serious and interesting discussions when they decide on the winner of the PAC Prize.

**ECKHARD SCHNEIDER**

**PAC 2011  
Candice Breitz  
Ilya Chichkan  
Olafur Eliasson  
Cinthia Marcelle  
Damián Ortega  
PinchukArtCentre Prize  
Oleksandr Roytburd  
Arsen Savadov  
Vasiliy Tsagolov**

Daniil Galkin  
Andriy Halashyn  
Dobrynia Ivanov  
Mykyta Kadan  
Zhanna Kadyrova  
Taras Kamennyoy  
Olesia Khomenko  
Alina Kleitman  
Volodymyr Kuznetsov  
Lada Nakonechna  
Serhiy Petlyuk  
Serhiy Radkevych  
Stepan Riabchenko  
Mykola Ridnyi  
Mykyta Shalennyi  
Masha Shubina  
Natasha Shulte  
Ivan Svitlychnyi  
Hamlet Zinkovskyi  
Salmanov-Kornienko group

# 20 Shortlisted Artists

**The PinchukArtCentre Prize** is the first national contemporary art prize to discover, recognise and give long-term support to a new generation of Ukrainian artists. It is an important contribution to the open participation of younger artists in the dynamic development of Ukraine. Founded 2009 by the Victor Pinchuk Foundation, the prize is dedicated to all emerging artists up to the age of 35. The relevant key aspects are:

- a national dimension
- the focus on a young generation of artists
- an open democratic application procedure
- a high level of artistic expertise
- the commitment of international artists
- a distinguished jury and selection committee

An independent pre-selection committee has selected 20 shortlisted artists who are now showing their work at the PinchukArtCentre.

An international jury will award one main prize and three special prizes. The winners will receive a cash award of 100,000 Hryvnya (12,500 US dollars) for the main prize and 25,000 Hyivnya (3,500 US dollars) for each special prize, all winners will also be awarded residencies in the studios of internationally renowned artists. The main prize winner will automatically be selected as a shortlisted artist for the Future Generation Art Prize 2012.



# Daniil Galkin

**DANIIL GALKIN** was born 1985 in Dnipropetrovsk, Ukraine. He currently lives and works in Odessa. After receiving a degree from the Theatre-Arts College and Academy of Construction and Architecture, Galkin began working with video and sculpture. In 2009 he started his experimental project 2222, a one-man collective which in a utopian way describes a totalitarian state ruled by four ministries corresponding to the number 2. Daniil Galkin received the first Young Ukrainian Artist prize in 2011.



**BDSM-2222**, 2011, print on cardboard, 35.6 x 21.6 cm (top left)  
**PUZZLE-POSTER DISINFECTION**, 2010, acrylic on banner fabric, 75 x 55 cm (bottom left)  
**CLIPPING MALYAVA NO. 2222/22**, 2011, acrylic, sticky tape on banner fabric, diptych: 230 x 134 cm (middle)  
**CLIPPING MALYAVA NO. 2222/21**, 2011, acrylic, sticky tape on banner fabric, diptych: 230 x 134 cm (right)

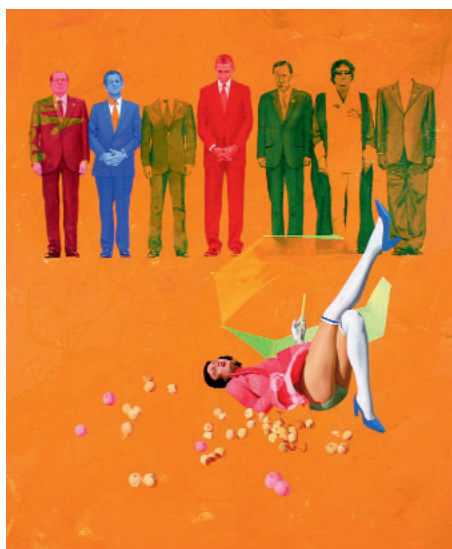
Daniil Galkin founded the one-man collective 2222, representing his global artistic practice. Each 2 is standing for a ministry (Ministry of Peace, Spirituality, Health and Love) which he translates into a series of installations, videos or interventions.

**At PAC, Galkin is presenting the Ministry of Love, a research into children as sexual beings. The images are subtle translations of children's games which in the eyes of the beholder can be interpreted as sexual suggestions. This exploration of children and their conscious sexuality is related to the quicker pace with which children are growing up today, becoming part of grown-up society through fashion.**



# Andriy Halashyn

**ANDRIY HALASHYN** was born 1979 in Ternopil, Ukraine. Since 2001, he lives and works in Costa Rica. Halashyn graduated from the Ternopil art school and the Lviv Academy of Arts and has become known for paintings investigating the social reality of a world ruled by war and the media. He had a solo exhibition at Arteconsult Gallery in Panama (2008) and his works have been shown at Bogota ArtBo (2009) and Diana Lowenstein Fine Arts Gallery in Miami (2010). Andriy Halashyn was a shortlisted artist for the PinchukArtCentre Prize 2009.



**HAPPY NATION**, 2011, oil on canvas,  
130 x 140 cm (top left)  
**THINKING OF YOU MY PRESIDENT**,  
2011, oil on canvas, 170 x 140 cm  
(bottom left)  
**BABY GARBAGE**, 2010, oil on canvas,  
90 x 77 cm (right)

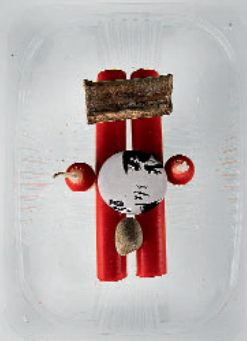
Using fragments of mass media, popular culture and historical references, Halashyn's paintings reflect on global political themes. He deals especially with the downward drift of the political and social U.S. context where meaning and power are lost to new players. The paintings combine a sense of mainline American nationalism with fragmented images of a decadent and naive society.

**At PAC, Halashyn will exhibit a series of paintings dealing with the current political reality combined with a newly produced sculpture, a monumental music box that functions as a nostalgic memory of better times.**



# Dobrynia Ivanov

**DOBRYNIA IVANOV** was born 1987 in Kiev, Ukraine, where he lives and works now. He studied at the Alexander Babak studio and ended up mostly making sculptures and installations. Since 2009 he is a participant of the Genofond programme organised by Ya Gallery in Kiev. In 2011, Ivanov took part in the *Genofond Pinakothek* at the Titanikas Exhibition Halls of the Vilnius Academy of Arts and other exhibitions.



Ivanov collects hidden narratives in found objects, which he deconstructs through abstraction and synthesis. His work builds on these simple objects until they become a representation of social behaviour and structures. **For PAC, Ivanov will realise his most complex project yet. Referencing Alexander Rodchenko's reading room of the USSR Workers' Club and its constructivist aesthetics, Ivanov takes a chess chair, which represents the long tradition of chess in the USSR, and deconstructs it to its basic forms. These he uses to again construct a sculpture which grows from complex combinations to a clear geometrical form.**

**TOUCH**, 2010, object, wood, screws, 100 x 40 x 40 cm (top left)  
**UNTITLED**, 2011, mixed media, installation size (top right)  
**DISPOSABLE PEOPLE**, 2010, mixed media, installation size (bottom)



# Mykyta Kadan

**MYKYTA KADAN** was born 1982 in Kiev, Ukraine, where he lives and works now. Kadan graduated at the National Academy of Art and Architecture and since 2004 has been a member of the R.E.P. art group. In 2008 he became a participant of the Hudrada Curatorial association. His works have been exhibited nationally and internationally, including at the Prague Biennale (2007), the Biennale of Young Artists in Tallinn (2007), Kunstraum in Munich (2010), White Box gallery in New York (2010) and others. In 2009 he was shortlisted for the PinchukArtCentre Prize.



**FIXING**, 2010, lightboxes (left)  
**PROCEDURE ROOM**, 2009–2010,  
print on porcelain plates (top)  
**WAR IN THE SKY**, 2010, mural  
painting, acrylic, 300 x 600 cm  
(bottom)

Kadan combines intellectual artistic reflection with continuous social action, 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 Kiev as a city in continuous transformation losing its historical roots and public spaces to commercialism. He works mostly in painting and sculpture, using abstraction and modelling as artistic strategies that reference the Russian avant-garde movements around the turn of the 20th century.

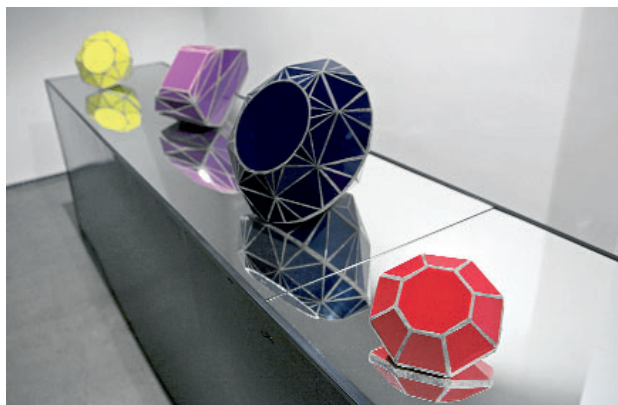
**For PAC, Kadan creates a monumental sculpture which focuses on the loss of historical roots and the new politics of iconoclasm, where the old soviet monuments have been targeted for destruction.**





# Zhanna Kadyrova

**ZHANNA KADYROVA** was born 1981 in Brovary in the Kiev region, Ukraine. She graduated from Taras Shevchenko State Art School and now lives in Kiev working in various media: photo, video, painting, drawing and sculpture. She is a member of the R.E.P. art group and the Penoplast musical performance group. She was shortlisted for the PinchukArtCentre Prize in 2009. Her works were exhibited at De Appel arts centre, Amsterdam (2008), Depo Contemporary Art Centre, Istanbul (2009), and ART Paris (2010).



**APPLE. PERM**, 2010, concrete, tile, bricks taken from destroyed buildings, 300 cm diameter (top left)  
**DIAMONDS**, 2006, construction foam, concrete, tile, variable sizes (bottom left)  
**LIGHT BOX**, 2010, concrete, ceramics, 220 x 150 cm (right)

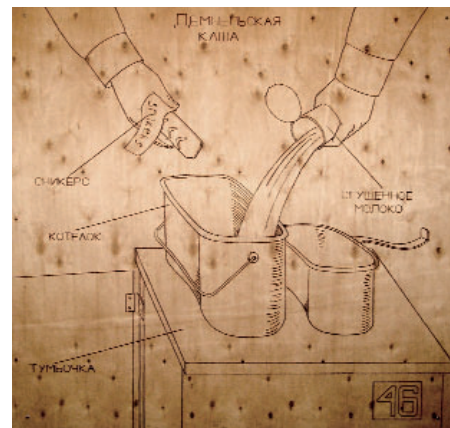
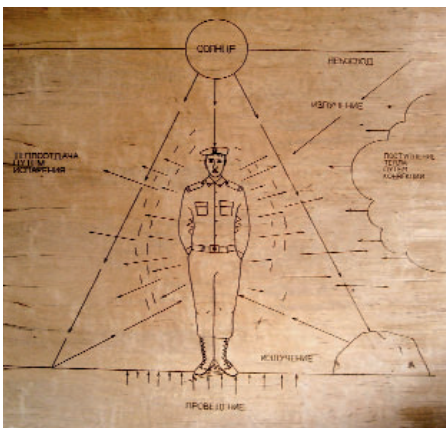
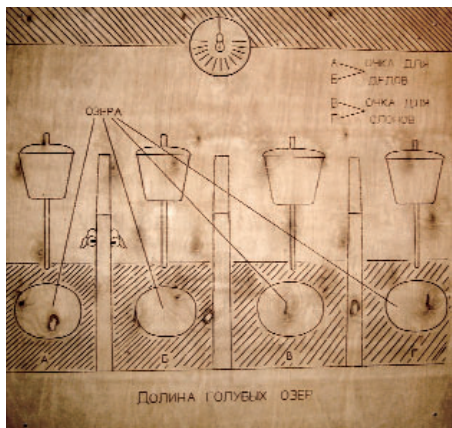
Kadyrova has developed a distinctive sculptural language which is a continuous mapping of spaces (in the broadest meaning of the word). Her most known sculptures are made from foam covered with tiles, a cheap standard material used to cover what should not be seen. Kadyrova's choice of material emphasises the fractured nature of her geometrical objects, which are related to and reflect upon the daily social context.

**For PAC** Kadyrova continues the transformation of found objects or situations that is a central notion within her oeuvre, radically cutting found pieces of fractured road asphalt and presenting them as paintings in the gallery.



# Taras Kamennyi

**TARAS KAMENNOY** was born 1985 in Kharkiv, Ukraine, where he graduated from the State Art School and the State Academy of Design and Arts. He currently resides in the village of Vysoky in the Kharkiv region. Kamennyi exhibited at NOFA Gallery, Wels (2008), the Ukrainian Spring festival, Poznan (2008), and the Moscow Photo Biennale (2010).



**AGGRESSION DYNAMOMETER**, 2011, plywood, burning, acrylic, 76 x 76 cm (top left)  
**AGGRESSION DYNAMOMETER**, 2011, plywood, burning, acrylic, 100 cm diameter (top right)  
**THREE SCHEMES**, 2010, plywood, burning, 150 x 150 cm (bottom)

His personal experience as a young soldier lies at the root of Kamennyi’s oeuvre, which reflects on the place of the individual and on the forming of social control/punishment in the context of the army. His work can be seen as formulating artist statements on “invisible” social structures.

**For PAC, Kamennyi continues this strategy, but makes a new step by shifting his research from the army to society at whole. His artist statement, this time partly in written form, deals with the discrepancies between law and reality when it comes to questions of narcotics.**



# Olesia Khomenko

**OLEZIA KHOMENKO** was born 1980 in Kiev, Ukraine, where she lives and works now. She graduated from the National Academy of Art and Architecture of Ukraine. In 2009 she was one of the shortlisted artists for PinchukArtCentre Prize. She exhibited at Luigi Pecci Contemporary Art Centre, Prato (2007), and White Box, New York (2010). She is co-founder and member of the R.E.P. group and the Hudrada Curatorial group.



The paintings of Khomenko are narrative reflections on subjects such as the proletarian hero and post-soviet space, landscape and architecture.

For her project at PAC, she is presenting a series of paintings inspired by stories of her grandfather who fought (as part of the soviet army) in the Second World War. She transforms this common soldier into a monumental faceless figure presented in an abstracted landscape. The paintings function like a personal memory. Khomenko will install them as sculptural elements in the exhibition space, giving them a back view which defines the space and time lost in the painting itself.

**WITNESS**, 2009, acrylic on canvas,  
220 x 260 cm



# Alina Kleitman

**ALINA KLEITMAN** was born 1991 in Kharkiv, Ukraine, where she lives and works now. She studied at the studios of Ukrainian sculptors, painters and graphic designers. In 2009 she entered the Kharkiv State Academy of Arts and Design and in 2010 opened a gallery-laboratory for contemporary art in the city called At Rose. Kleitman won the Sculpture Innovations competition in Kharkiv (2009) and was nominated as Bratkov's Choice at the fifth *Non Stop Media* biennale organised by the Kharkiv Municipal Art Gallery (2010).



Kleitman engages in a radical research on female sexuality and the role of women in contemporary Ukraine. Through a strategy of self-portraits she deals with themes such as menstruation and self-mutilation. Women are researched as objects of male interest as much as themselves playing the part of sexual predators in hard social reality. In her still young oeuvre, Kleitman has experimented mostly with painting, photography and video.

**For PAC Kleitman is creating a special wallpaper installation that will research female sexuality in a wider sense. During a group photo session she engages young women she has selected from her environment to perform a destructive form of self-reflection.**

FOOD CART SERIES, 2011, c-prints,  
dimensions variable



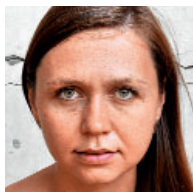
# Volodymyr Kuznetsov

**VOLODYMYR KUZNETSOV** was born 1976 in Lutsk, Ukraine; he lives and works in Kiev. Kuznetsov has graduated in textile art from the Academy of Arts and has exhibited in numerous solo and group exhibitions, including at the Kunstplatz Karlsplatz, Vienna (2006), Index Contemporary Art Centre, Stockholm (2008), Depo Contemporary Art Centre, Istanbul (2009), White Box, New York (2010), and others. He was one of the artists shortlisted for the PinchukArtCentre Prize 2009.



**SITTING AT THE WINDOW**, 2009, city light (top left)  
**IN CASE OF FIRE**, 2011, installation, mixed media (bottom left)  
**COBBLE**, 2011, object, photography (top right)  
**SLINGSHOT IS A WEAPON YOU CAN MAKE YOURSELF**, 2011, installation, mixed media (bottom right)

Kuznetsov's artistic practice is strongly bound to Ukrainian history. In his work he makes use of embroideries, referring to traditional culture and a style of clothing which expresses national identity. Kuznetsov reflects on the shift of national identity in a country where the feeling and delineation of the nation is in full development. **Kuznetsov's work at PAC draws on the narrative of a historical etching representing the Koliyivshchyna rebellion of Ukrainian Cossacks and peasants in 1768, which was beaten down by Polish-Russian troops in 1769. The very bloody episode represents both the fight for an independent nation and the social struggle. The artist delivers his own reflection on this historical event with a new painting and a statement.**



# Lada Nakonechna

**LADA NAKONECHNA** was born 1981 in Dnipropetrovsk, Ukraine, and today lives and works in Kiev. She graduated from the National Academy of Fine Art and Architecture. In her works Nakonechna uses graphic techniques, video and installation. She is a member of the R.E.P. and Hudrada groups. In 2009 she was shortlisted for the PinchukArtCentre Prize. Nakonechna has exhibited extensively both in Ukraine and abroad, including at the Ukrainian pavilion of the Venice Biennale (2007), MUMOK, Vienna (2009), White Box, New York (2010), Stiftung Binz39, Zürich (2011), and others.



Nakonechna’s carefully crafted graphite pencil drawings construct meticulous and sometimes abstract landscapes that through their production process reflect on the physical context of the social environment a drawing is made in. Social engagement is a central notion in Nakonechna’s work – an example would be her *Cards* project where she researches the value of human labour through her own productivity by pricing her drawings based on the standard wage per hour of the country they are made in.

**Nakonechna’s project for PAC follows the secondary notion of a research into viewer position, which again reflects back on the process of production. She changes the space architecturally in order to change and map the perception of the viewer depending on his or her physical position towards the work.**

**PERSPECTIVE**, 2010–2011, graphite pencil on the wall of the Bibliotheca Albertina, Leipzig, 100 square metres (top and bottom left)

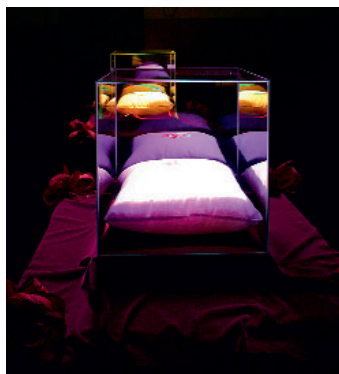
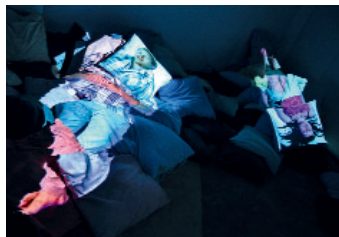
**CARDS**, 2010, graphite pencil, paper, 50 x 70 cm (top right)

**BEFORE. NOW. FURTHER**, 2009, paper, pencil, photography, mirror, 100 x 300 cm (bottom right)



# Serhiy Petlyuk

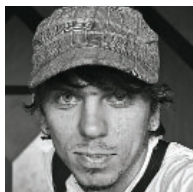
**SERHIY PETLYUK** was born 1981 in Ivano-Frankivsk, Ukraine, and today lives and works in Lviv. He graduated from Precarpathian Vasyl Stefanyk University and the Lviv National Academy of Arts. In 2009 and 2011 he won a scholarship from the Ministry of Culture in Poland. Petlyuk works in various media: installation, video installation, new media and painting. He is one of the organisers and participants of the art organisation KOMA. His work was included in the 14th Media Art Biennale, Wrocław (2011).



**DREAMS ABOUT EUROPE**, 2009–2010, multimedia installation, pillows, projectors, installation size (top and middle left)  
**EX-HIBIT**, 2009, multimedia installation, glass cubes, pillows, projectors, tables, installation size (bottom left)  
**BREATHING**, 2010, multimedia installation, glass boxes, plywood boxes, carpet, installation size (right)

In his large-scale video installations, Petlyuk deals with the relation between the object to be seen and the viewer himself. He reflects on the discrepancy of the fact that man as a social being still is victim to an existential loneliness.

**For PAC**, Petlyuk creates a special new installation focussing on the idea of man hiding in his own box/cage, being a voyeur but at the same time being watched himself. The work reflects critically on the role the new media play in society, both in the private sphere and in social interaction.



# Serhiy Radkevych

**SERHIY RADKEYVCH** was born 1987 in Lutsk, Ukraine, where he lives and works now. After having graduated from the National Academy of Arts in Lviv, he was a part of the team creating a mosaic mural at the Church of Nativity there. Since then he has been engaged in street art. In 2010 Radkevych was organiser of and participant in the Black Circle Festival for street art in the town of Poninka.



Radkevych's urban interventions hold the balance between contemporary murals and graffiti. They shift the meaning of the space they occupy. Radkevych's subjects originate from religious iconography, he combines simplified religious symbols with geometrical forms to arrive at contemporary spiritual abstract form. He seeks out public and private spaces which have lost their function or have an undefined meaning, then transforms and revitalises them into spiritual signal spaces.

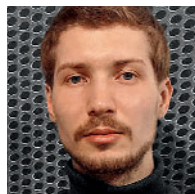
**For PAC, Radkevych enters the market hall in front of the museum where he will make a large-scale semi-abstract mural redefining the hall's old context as a commercial space through a reflection on the spiritual meaning of food.**

**APOSTLE PETER**, 2010, mural, spray, acrylic, 230 x 300 cm (top left)

**THE LORD'S COFFIN**, 2011, mural, spray, acrylic, 250 x 300 cm (bottom left)

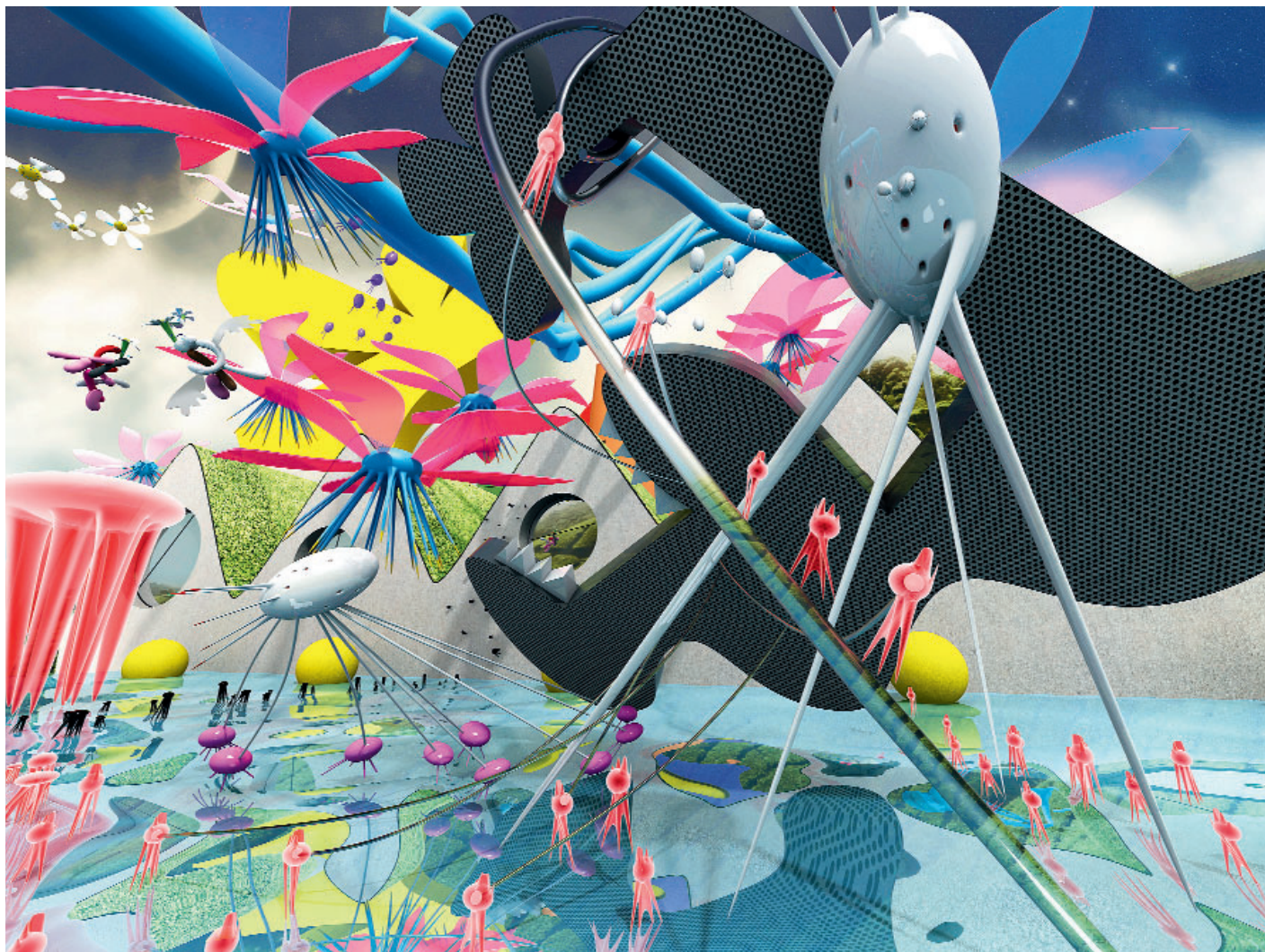
**ANGEL WHEELS**, 2010, mural, spray, acrylic, 230 x 500 cm (right)





# Stepan Riabchenko

**STEPAN RIABCHENKO** was born 1987 in Odessa, Ukraine, where he lives and works now. After joining the Odessa State Academy of Construction and Architecture in 2005, he started working as an architect, media artist and graphic artist. In 2010 he became a Member of the National Union of Artists of Ukraine. Riabchenko is the winner of the First Ukrainian Triennial of abstract art *ART-ACT* (2010). In 2009 he exhibited at Contemporary Art Festival, Bolzano.



Riabchenko uses computer graphics for a body of work balancing between the digital format and physical forms. He deals with contemporary heroism and classical mythology. He creates large-size digital prints representing a self-constructed universe featuring monumental heroes in brightly coloured compositions that combine figurative and abstract futuristic language. In another work group, he researches digital anti-heroism by developing a physical representation for the purely digital form of a virus – the face of a virus.

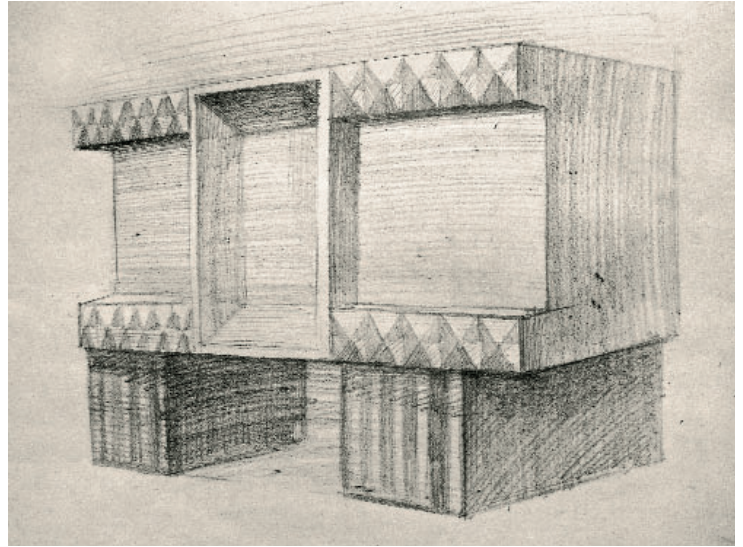
**At PAC, Riabchenko will present large-scale prints on the hero subject, and combine them with a radical new step in his work: a sculpture translating his digital volumes into a physically shaped body.**

THE TEMPTATION OF ST ANTHONY,  
2010, digital print



# Mykola Ridnyi

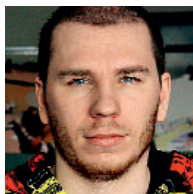
**MYKOLA RIDNYI** was born 1985 in Kharkiv, Ukraine, where he now lives and works. He graduated from the Kharkiv State Academy of Design and Arts and is a member of SOSka group. As part of SOSka, Ridnyi was shortlisted for the PinchukArtCentre Prize in 2009. He exhibited at Stadtpark gallery, Krems (2006), Studio Guenzani, Milan (2009), Slag Gallery, New York (2010), Santa Fe Art Institute, Santa Fe (2010), and others.



Through video, sculpture and installation, Ridnyi performs a critical reflection on sociopolitical structures of the post-soviet environment which has become part the globalised world in crises. Ridnyi's critical statements function as a narrative, over which he uses everything from language to traditional figurative sculpture and found objects in a wide spectrum of artistic strategies.

**For PAC, Ridnyi creates a complex new installation, titled *Ant Manufactory*, focusing on the theme of the industrial extraction of iron ore in the Ukrainian city Komsomolsk. His installation reflects on the loss of the soviet proletarian hero, who has been replaced by a new social contract and new promises.**

**PROVISIONS**, 2009, mixed media, installation size (top left and bottom)  
Sketch for **DESK OF HONOR**, 2011, concrete, 150 x 225 x 50 cm (top right)



# Mykyta Shalennyi

**MYKYTA SHALENNYI** was born 1982 in Dnepropetrovsk, Ukraine, where he lives and works today. He graduated in architecture from the Prydniprovsk State Academy of Civil Engineering and Architecture taking part in a number of architectural competitions and art exhibitions there. Shalennyi has worked as a lecturer of the Academy and as an architect.



**BIRTHDAY**, 2010, oil on canvas, 150 x 200 cm (top left)

**THE DOLL**, 2011, oil on canvas, 150 x 200 cm (bottom left)

**I'M JUST A CLOWN, YOU ARE JUST A DOLL**, 2009, oil on canvas, 150 x 200 cm (top right)

**CLOWN'S DREAM** (work in progress), 2011, oil on canvas, 150 x 200 cm (bottom right)

Through his most recent work, Shalennyi reflects on capitalist contemporary society. In his paintings he introduces a blow-up doll and a clown, fashioned after fast-food mascot Ronald McDonald, as main actors, travelling through the nightlife of a metropolis. These characters emphasise the idea of loneliness and anonymity within society. Shalennyi's compositions combine popular imagery with references to the classical masters.

**For PAC, Shalennyi develops his series featuring the clown and blow-up doll, creating a new painting, a sculpture and an interactive game.**



# Masha Shubina

**MASHA SHUBINA** was born 1979 in Kiev, Ukraine, where she lives now. She graduated from the National Academy of Architecture and Arts and the Moscow Institute of Architecture and Art. Working as a painter, she won the Special Prize of the PinchukArtCentre Prize in 2009. Her work has been shown at the Moscow Biennale of Contemporary Art (2005), the Kunsthaus Bethanien, Berlin (2005), and the Espace Pierre Cardin, Paris (2008).



Shubina's work mainly deals with sexuality and the woman as a natural seductress. Her painted self-portraits on canvas contain pre-printed technical labels which she uses as an element defining the composition. For her embroidered work, Shubina appropriates images of Internet pornography based on the traditional Kama Sutra. The embroideries are female clothing which she presents in glass boxes, referencing museological techniques. They are made by hand in India, which reflects on the globalisation of production and cultural artefacts.

**For PAC, Shubina brings together many of her so-called ARTEFUCKS, creating a temporary exhibition storage of sexual narratives. It focuses on the nature of these images as world travellers that become a part of popular culture around the globe.**

ARTEFUCK'S PROJECT,  
100% BRAIN MADE BY MASHA  
SHUBINA, 2009–2011, mixed  
media, installation size



# Natasha Shulte

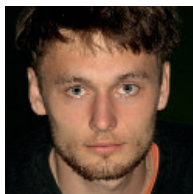
**NATASHA SHULTE** was born 1975 in Odessa, Ukraine, where she lives and works now. She graduated from Economic University, then studied at the Photography School in Paris. In 2010 Shulte exhibited at Sophot gallery, Paris. She is the winner of the PX3 2011 Prix de la Photographie in Paris and a finalist of the International Photography Awards in the editorial photographer category.



Shulte endows commercial photography techniques with a painterly quality to portray the situation of orphans in Ukraine. Her portraits are stylised, detached but ecstatic – without drama, they emphasise the despair of the orphans. Her precisely arranged compositions often refer to classical painting. Objects in the picture are symbolically loaded and add a historical sense to the social reflection of the portraits.

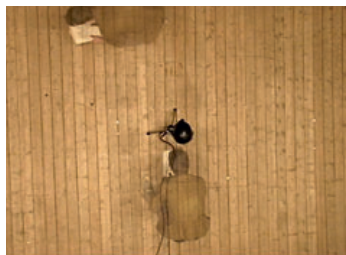
**With the series presented at PAC, Shulte shows her most complex images to date. Each photograph combines two similar portraits of a child: one dressed up, the other in daily clothing. Combined with the precise classical composition, the portraits become symbolically loaded statements of a youth of lost dreams and illusions.**

MASHA (LINE SERIES), 2011,  
c-print, 120 x 190 cm



# Ivan Svitlychnyi

**IVAN SVITLYCHNYI** was born 1988 in Kharkiv, Ukraine, where he now studies at the State Academy of Design and Arts. He is a founder and curator of the artists' organisation 01011101. In 2009, Svitlychnyi received an award for sculptural innovations by the Kharkiv House of Artists. He currently works with video and 3D sound.

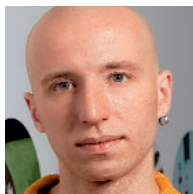


**TEXT**, 2010, audio sculpture, 3'15", stills from video documentation (left)

**CONCRETE**, 2011, audio sculpture, 2'; sculpture: concrete, 70 x 170 x 70 cm (right)

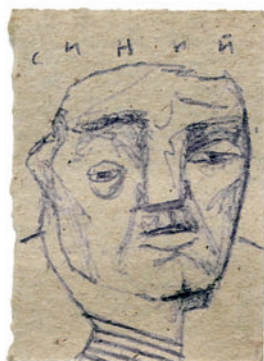
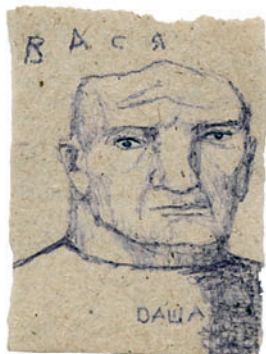
In his work, Svitlychnyi researches sound as sculpture. In the first stages of his production, he relates the experiments to objects which form the bases of the sculptural sound experience. The abstract physical sculptures define the travel of sound and the reception of the sound by the viewer. Through a process of building and performative actions, Svitlychnyi has redefined the boundaries of sound and developed a sculptural experience more and more removed from a mere physical presence.

**At PAC, Svitlychnyi will present a new step in his sculptural sound research by creating a sound work in-situ.**



# Hamlet Zinkovskyi

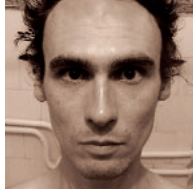
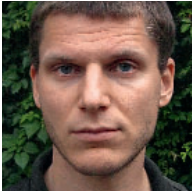
**HAMLET ZINKOVSKYI** was born 1986 in Kharkiv, Ukraine, where he lives and works now. He received a degree from the Kharkiv Art College and the Kharkiv Academy of Design and Arts. Zinkovskyi was shortlisted for the PinchukArtCentre Prize in 2009. He exhibited at Salon Posnania, Poznan (2008), Museum Perm (2010) and others.



Through constant observation and reflection on society and its players, Zinkovskyi’s body of work becomes a representation of a growing personal universe. The oeuvre is not limited in medium or space, as Zinkovskyi uses life and living as a continuous process of production, resulting in public space interventions, books, drawings, prints, writings and so on.

**For PAC, he is creating a special installation with 1,000 portraits of anonymous bypassers together with a diary containing 80 portraits of fictive persons. To each portrait, a short text describes the characters and tells a story inspired by real life incidents in an abstract poetical way.**

**PEOPLE**, 2010–2011, ballpoint pen on paper, 4.5 x 3 cm (left)  
**IDEA WILL COME**, 2010, acryl, 400 x 350 cm (right)



# Salmanov-Kornienko group

**ALEXEY SALMANOV** was born 1976 in Rostov-on-Don, Russia. He lives and works in Kiev. He graduated from the International Solomon Institute in Kiev. In 2009 Salmanov was the winner of the Special Prize of the PinchukArtCentre Prize. Closely engaged in photography, he exhibited at Artnext gallery, New York (2009), *Videozone*, The 5th International Video Art Biennial, Center for Contemporary Art, Tel Aviv (2010), and *Supermarket*, Stockholm (2011).

**DMYTRO KORNIENKO** was born 1983 in Kiev, Ukraine, where he now lives and works. He graduated from Kiev National University of Culture and Arts. Kornienko has widely exhibited in Kiev, including at *Mystetskyi Arsenal* (2008, 2011), the gallery of the Modern Art Research Institute (2009) and the -17 art centre (2010).



**JP (MAKE IT YOURSELF YOU KNOW WHERE PROJECT)**, 2011, oil on canvas, 200 x 130 cm (left)  
**UN (MAKE IT YOURSELF YOU KNOW WHERE PROJECT)**, 2011, oil on canvas, 200 x 130 cm (right)

*Make It Yourself You Know Where* is a collaboration between Salmanov and Kornienko. The subject of China's role as a hidden colonial power in a globalised world originated in the work of Salmanov, who invited Kornienko as a painter to work on a project. It shows nine painted flags each depicting the symbol of a different independent power in the red and yellow colours of the Chinese flag. Salmanov and Kornienko decided on using a rough, uneven painting style to reflect on the role, the social context and the patchwork of the different population groups within China.



# Cynthia Marcelle

## See to be seen

**Cynthia Marcelle** was born 1974 in Brazil, she lives and works in Belo Horizonte. She graduated in fine arts from the Universidade Federal de Minas Gerais. Her work has been commissioned for significant group exhibitions including the Biennial de la Habana (2006), Biennale de Lyon (2007) and the Panorama da Arte Brasileira in São Paulo (2007) and Madrid (2008). She was awarded the International Prize for Performance in Trento (2006), and the annual TrAIN artist-in-residency award at Gasworks, London (2009). In 2010 she was the main winner of the first edition of the Future Generation Art Prize.

### Cynthia Marcelle in conversation with Björn Geldhof

*It is a year after the FGAP, now you will be at PAC with your first large-scale solo exhibition. How does it feel to be back so soon?*

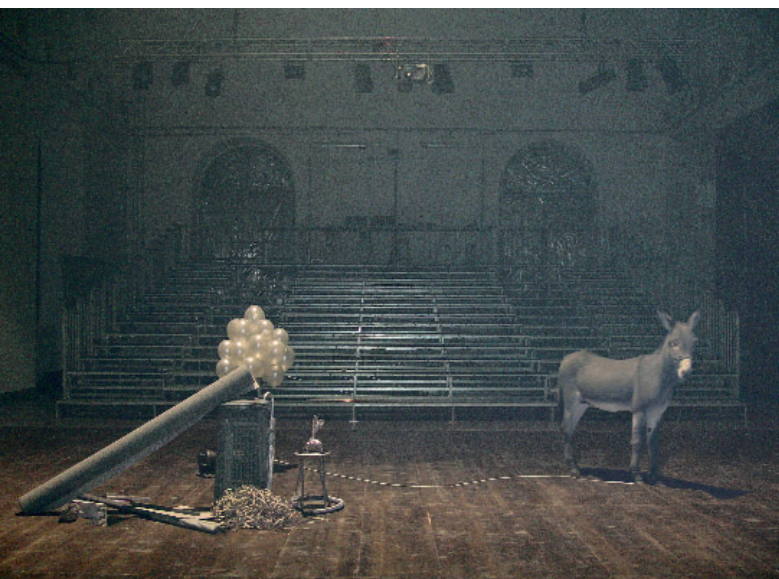
It is funny because I went to Kiev two times, and these two times I spent less than 24 hours in the city. I hope now, while setting up my solo exhibition, to have more time and get to know Kiev better.

*For the exhibition, you created a very ambitious new project, both with a new film and a large-scale sculpture. How would you say the sculpture and video relate to a global context and more specific to the context of Ukraine today?*

The artwork is not there to verify anything but to expand the meanings. I believe that the context will already be in the work – my process is impure enough for that. I also don't believe in the kind of process that is always adapting the art to the specific context of its exhibition. I take care of the context of my creative process. It is my focus in this moment of many demands and short time.

*The notions of performance (human action) and repetition are central elements in your work. They come back in your videos, but also in earlier pieces like Marco Zero and Manifestacao Cinza. Can you tell about this and connect it to your most recent video that will be shown in PAC?*

MANIFESTAÇÃO CINZA  
(GREY DEMONSTRATION), 2006,  
performance, 20'. International  
Prize for Performance, Trento



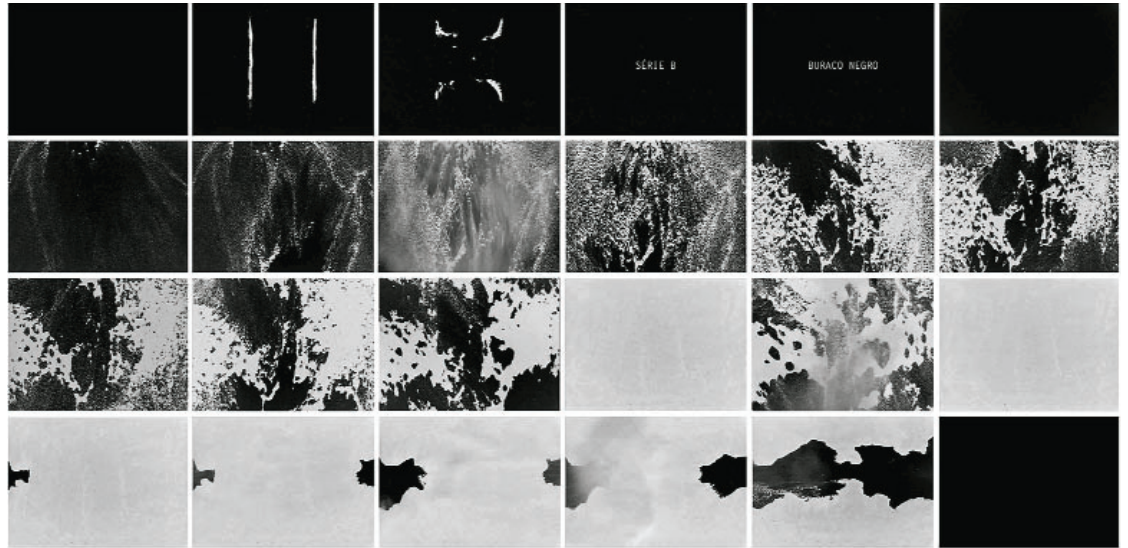


The video *The Century* is a project made in collaboration with the filmmaker Tiago Mata Machado, a continuation of *B Series* (started with *Black Hole*), a series of videos that deal with order and chaos. *The Century* is a film about the joy of destruction and rupture. Tiago likes to intellectualise about it, he likes to evoke Benjamin's critique of violence, the concept of "divine violence", which is how the philosopher calls popular anger and its justice. For me, *The Century* is an image of an epoch being dismantled, an image of its ruin. In this dialogue/confrontation with Tiago, I usually test the limits of the disorder of creation, our works are less controlled – it's the freedom of working in partnership. In my solo projects, the movement is the opposite, it begins in the chaos of the world to find, by repetition and accumulation, a new order, a kind of circuit in which the chaotic movements of the world reach a synthetic form and new meanings.

**O SÉCULO (THE CENTURY)**,  
in collaboration with Tiago Mata  
Machado, 2011, video, 4'44",  
loop

**BURACO NEGRO (BLACK HOLE)**, from the *B* series, in collaboration with Tiago Mata Machado, 2008, video, 4'41", loop (right)

**SOBRE ESTE MESMO MUNDO (THIS SAME WORLD OVER)**, 2009, blackboard, dust of chalk, 120 x 840 x 8 cm. Installation view Camberwell College of Arts, London. Photo: Michael Asbury (bottom)



*In your practice both abstraction and synthesis are main tools to reflect on the real. Can you elaborate on this discussing your award-winning film Crusade from 2010?*

Conceptually speaking, the video *Crusade* is close to another recent work of mine, the installation *This Same World Over*. This installation, a landscape composed from an erased blackboard and mountains of accumulated chalk powder, deals with the limits of language, looking for something as a zero degree of meaning. As if the wall of language, all these codes through which we relate to reality, had suddenly collapsed. In the video *Crusade*, from the meeting/confrontation/mix of colours and sounds, comes a new language, the same song born from the chaos of the crusade, the music that impels everyone to the four corners of the world. Death and birth of language – I think it was not by chance that this work with the blackboard was born in the so-called old world, in an residence in London, and the new video was created in Brazil.

*A third recurring element are the landscapes. In your work there are different types: there is the image of the landscape, then there is the landscape you are changing (Geografia) and there is the landscape you bring inside the gallery. Are they in any way related and can you tell about the idea of landscape in your new work for PAC?*



The landscapes in my work, more recently, start to present this idea of ruin, the accumulation of the residues, scraps. They are landscapes of the culture, its frontiers and its barriers – or since they are landscapes, this starts to be a frontier between nature and culture. The accumulation can often be seen as a sign of the time. Similar in that respect to one of my first sculptures, *Geography* from 2004, the large installation of the carpet that I am developing for PAC is also a topological research conducted by an appropriation of ordinary things and industrial materials.

*Your work is not derived from humour or games, but would you say they play a crucial role in the immediacy your work has on the viewer?*



People are born to play and I believe in a kind of playful life. Duchamp once said to Pierre Cabanne: “I’m particularly attached to humour, because seriousness is a very dangerous thing.”

*Cinthia, how would you describe your city Belo Horizonte and how has it influenced your artistic practice?*

Belo Horizonte is a big city localised in the southeast of Brazil, the same region as Rio de Janeiro and São Paulo, in the state of Minas Gerais, the old land where minerals were exploited by the Portuguese colonisers. There’s an interesting tradition of art there, a casino projected by Oscar Niemeyer that was transformed into a beautiful museum of modern art and a sumptuous project of a contemporary art museum called Inhotim, provided by a particular collector. In 1970, during the hardest period of the military regimen, a radical landmark of art event named *Do Corpo à Terra* transformed the city of Belo Horizonte, creating situations, happenings and actions within the urban space. It was the first time that a non-institutional event with experimental and political characteristics occurred in Brazil. Indeed, it was a real avant-gardist event that joined important artists of the new generation: Helio Oiticica, Arthur Barrio, Cildo Meireles, Lygia Pape and others. I like to think that my liberty to act and to intervene anytime, in every place, comes from this initial gesture of *Do Corpo à Terra* and its generation. Art only really survives over time in its influence on other artists.

*As a last question I would like you to give a short advice to those artists who will now start applying for the second edition of the art prize. What could you tell them?*

Take your time.

**MARCO ZERO (ZERO LANDMARK)**, 2007, performance at the Museu de Arte Moderna, Recife, 40'; brick-layers, bricks, cement, scaffold, calcareous rock, wheelbarrow, tools, food. Photo: Flávio Lamenha (top)  
**GEOGRAFIA (GEOGRAPHY)**, from the *Unus Mundus* series, 2004, tap, 256 hose arms and 128 y-connections. Installation view Museu de Arte da Pampulha, Belo Horizonte (bottom)

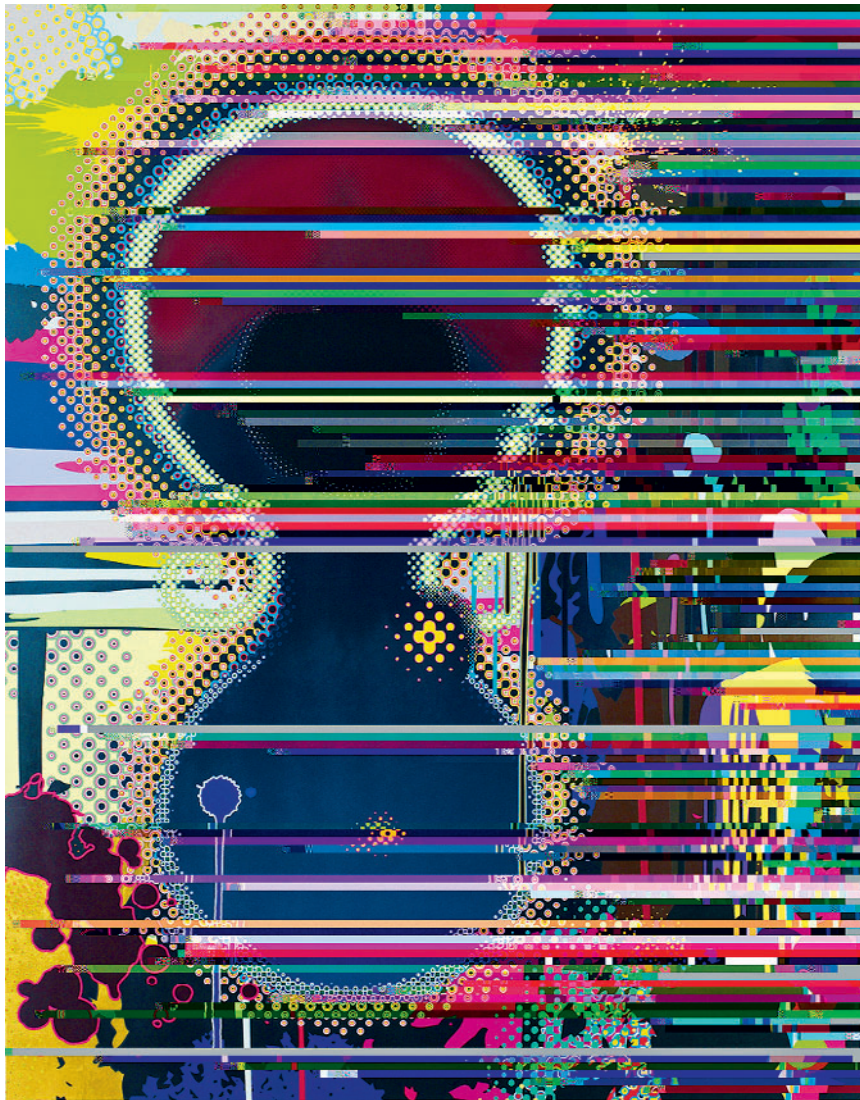


# Collection 2

PLATFORM

## CIRCULATION

With the **Collection Platform 2**, PAC continues its programme line presenting national and international artistic positions from the collection. Artists in the Collection Platform 2 include, among others:



Takashi Murakami, **DUMB COMPASS**, 2008, acrylic, platinum and gold leaf on canvas, 299.72 x 234.44 cm

Banksy  
Maurizio Cattelan  
Chuck Close  
Olafur Eliasson  
Andreas Gursky  
Damien Hirst  
Olesia Khomenko  
Jeff Koons  
Oleg Kulik  
Liza Lou  
Boris Mikhailov  
Takashi Murakami  
Richard Phillips  
Marc Quinn  
Thomas Ruff  
Sam Taylor-Wood  
Oleg Tistol  
Fred Tomaselli  
Vasiliy Tsagolov

# PAC UA NEW UA PROJECTS 3

## Oleksandr Roytburd

If there is no water running from your tap

**PAC-UA** offers a space for new projects created by Ukrainian artists in the context of the Collection Platform. In PAC-UA 3 Oleksandr Roytburd, born 1961 in Odessa, presents his newest painting series.

### Oleksandr Roytburd in conversation with Björn Geldhof

*Both your new work series and your exhibition at PAC have the title If there is no water running from your tap... Where does it come from? Did the portrayed person drink it?*

This was from a 1960s song by Konstantin Beliyev. The 1960s, the beginning of the 1970s, that was the time for rock and roll all over the world. In the Soviet Union there was no rock and roll, its role was taken by local singers and bards, such as Vladimir Vysotskiy, and on the other hand by the underground music of ex-dudes such as Konstantin Beliyev, Arkadiy Severnyi and others – their music partly fulfilled the function of rock and roll. This music was recorded on reels and had restaurant tunes, immoralist tunes, where Jewish topics played a great role, especially in Konstantin Beliyev's songs. It was not aggressively anti-Semitic in the direct meaning, as it was very favourably received by Jews, and there was a certain element of irony. In this case the phrase "There is no water running from your tap" is a quotation from the song "The Jews Are All Around". On one hand the author plays here with anti-Semitic stereotypes of being surrounded by them, on the other with a certain Jewish stereotype which treats everybody around as Jews and is deeply interested in who else is Jew, whose wife is Jew etc. In this song Beliyev brings it to the level of absurdity, mixing characters who are real Jews with those who are not. For example Ernest Hemingway and some Soviet characters such as Voroshilov, Budyonov and Khrushchev become hidden Jews, though in reality none of them has anything to do with Jews.

*What does that mean, hidden Jews?*

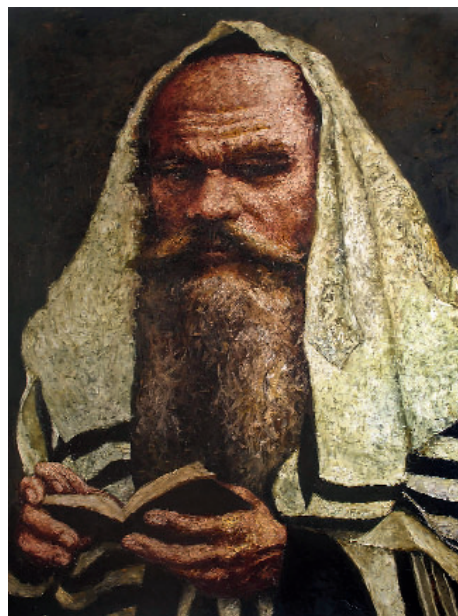
The matter is that in the Soviet Union the major part of Jews was ashamed or even afraid to show their nationality, as there were limitations for Jews in certain jobs, when entering the university or limitations on membership in the communist party – all of which was in fact a career limitation. It was not only about Jews, but also about Germans, Greeks, all national representatives of a "bourgeois motherland". All this was a consequence of the anti-Semitic policy of Stalin times, adopted from the Third Reich. I made my first work in this series portraying Pushkin after I read an absolutely absurd article on a website that the great grandfather of Pushkin was not an Ethiopian,



TARAS SHEVCHENKO (IF THERE IS NO WATER RUNNING FROM YOUR TAP SERIES), 2011, oil on canvas, 200 x 150 cm (top)

LEV TOLSTOY (IF THERE IS NO WATER RUNNING FROM YOUR TAP SERIES), 2011, oil on canvas, 200 x 150 cm (bottom left)

ALEXANDER PUSHKIN (IF THERE IS NO WATER RUNNING FROM YOUR TAP SERIES), 2010, oil on canvas, 200 x 150 cm (bottom right)





**KLITCHKO BROTHERS (IF THERE IS NO WATER RUNNING FROM YOUR TAP SERIES)**, 2011, oil on canvas, 200 x 250 cm (top)  
**ANDY WARHOL (IF THERE IS NO WATER RUNNING FROM YOUR TAP SERIES)**, 2011, oil on canvas, 200 x 150 cm (bottom)

said that the impulsive reason and motivation to make art was a wish to tell a story. For me art has always been narrative. On the other hand, the story can be a pseudo-story, the imitation of a story, but for me, when painting people, a dramaturgy is always present, even if it is simulative. That's why painting is never disconnected from narrative.

*And one of the major elements always coming back in your paintings is a sense of history, more specific cultural history. How would you define the relation your work has with this?*

For me, art started from a museum. I was not born into a family which had relations to artists or art, and I saw art for the first time in a museum. So the notions of art and museum for me came together. A certain inner feeling, it was important for me. And here is a classical type of dramaturgy, and a certain saturation which has lost its relevance nowadays, but which is still working in my conscious with these old utopian cultural clichés. For me it is a cultural motherland. For me it's not obsolete, but a part of my childhood imagination which I cultivate. And the deeper I look into myself, the more I want to resurrect my childhood perception, the perception of a being in a non-temporary context.

*How do you see the context of Ukrainian art today?*

Ukrainian art is for sure a phenomenon, but unfortunately it is deeply provincial. It has its face and characteristics, and it has a lot of strong names which could be interesting in a wider European context. But in Ukraine the context is very provincial. I have been talking about it for 30 years already: no elementary history of the arts has been written, and I'm against the normative history of arts, where it should be exactly like this and no other way. The works of several generations of artists are not in museums. And will never be. They are falling out of history. The realisation of expensive projects is not possible here. No one here had ever supported any of these projects. Our position is worse than that of the Third World Countries, since we are not exotic enough.

*The young generation is here to take the challenge. What is your advice?*

I think they must not try to correspond to or comply with something, they have to be honest to themselves instead of trying to make somebody happy with what they say, either local bourgeoisie, international art bureaucracy or the taste of the crowd. Try to make a statement which only you can make. That doesn't guarantee anything, but it gives you a chance.

but an Ethiopian Jew, which is absolutely not possible to prove as he didn't leave any written sources behind, and he came to Russia when he was five. And that non-argumentative article reminded me of this song.

*This is the historical aspect of the series. How does it relate to a present context?*

That was my primary impetus, and now the series lives its own life. At the same time, I have formed some principles already: not to include bad guys, I don't include real Jews, all this has to be joyful and neutral without any pro-Jewish or anti-Semitic feeling.

*But it is in a way provocative.*

Yes, but it is friendly provocative.

*To come to another point, if we look at the paintings that you make in general, we could say that as a painter you are a storyteller.*

I don't remember exactly, but in the 1980s there was a questionnaire between artists in New York, where the majority of them



# PAC UA NEW UA PROJECTS 4

## Ilya Chichkan

**PAC-UA 4** presents Ilya Chichkan, born 1967 in Kiev, Ukraine. He is a representative of the “Ukrainian New Wave” art movement, which developed in the 1990s. He will present a specially created 13-metre-wide new painting.

### Ilya Chichkan in conversation with Björn Geldhof

*Throughout your work you have used humour as a recurring strategy to reflect on a changing society. How essential is it for you to have this as a tool?*

I have always been perplexed by the fact that the whole world has accepted the Stanislavski System as a law for existence. It means that if somebody is laughing he is also crying at the same time, if there is a gun – it will be fired, if somebody is “blue” – he is queer but not necessarily an alien. That’s why if it seems that my key tool is laughter in reality it is tears... Though I envy Buddha for having all the answers at the same time it annoys me... Art has as many reincarnations as Buddha but unlike Buddha art has fewer answers and more questions.

*Can you give us any insight on the idea behind the monkey as an icon in your work?*

When I thought of dressing up a baboon in the specially designed outfit of an army general complete with medals and ribbons for the opening of my exhibition, and that baboon turned out to be an alcoholic who drank from



**POMPIDOU (BACKSIDE ENTRANCE TO THE MUSEUM PROJECT)**, in collaboration with PxyFox, 2011, oil on canvas, 350 x 200 cm (bottom left; above: the artist at work)  
**GUGGENHEIM (BACKSIDE ENTRANCE TO THE MUSEUM PROJECT)**, in collaboration with PxyFox, 2011, oil on canvas, 450 x 200 cm (bottom right)







guests' half-empty glasses after which he began acting like a heavily drunk human general – I became an unapologetic Darwinist.

***How did your recent travels to India influence your production?***

Unfortunately in my case “my production” appears straight from my head. That’s why India surely had a great impact. I’m in Brazil at the moment and I have no idea where “my production” will appear from.

***Could you tell more about the project you will present at PAC-UA?***

At the beginning of the TV era there was an interesting and somehow psycho-traumatic genre of “Theatrical TV Performances”. In this project I’d like to roll the museum walls in from the outside and create a situation in which the viewer will for certain feel as an actor on a set. Or feel as during the 21st take...

***How do you see the position of contemporary artists in Ukraine today?***

We had a lot in the past – Malevich, Kabakov... We have a lot nowadays – Mikhajlov, Kulik, Bratkov... The future depends on unpredictable things like revolutions, earthquakes, financial crisis... If Victor Mikhailovich decides to launch the future of Ukraine to the moon for production *en plein air* – I won’t mind but only in a big company...

***Your work will be exhibited together with the young generation of UA artists. What are the challenges they have to face?***

“Monkey face” definitely because I am making this project with a young (!!!) street artist. This project is created specifically for PAC and is dedicated to the PAC logo. I think that nowadays the existence of incarnations in art is a complication of subcontext on each level in comparison with the theory of Buddhism. I don’t mean to say that Buddha is too simple. Maybe he is too involved in the process of growing his ear lobes.



# PAC Educational Programme

**Education** is at the core of the PAC activities. It serves as a platform for a continuous debate and exchange of views between art and society. There are regular lectures, discussions, round tables and seminars with artists, art critics, philosophers and representatives of different disciplines.

## PAC Guided Tours

Three times every day, PAC invites the art centre visitors to take a free tour led by specially trained guides. Each guide is fluent in at least one foreign language. Additionally, there are regular tours organised for pupils and students from Ukrainian schools and universities given by the PAC guides.

**Tuesday to Friday at 17:00, 19:00 and 20:00, Saturday and Sunday at 17:00.** You can order a private tour.

Please reserve in advance by mailing [info@pinchukartcentre.org](mailto:info@pinchukartcentre.org) or contacting +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 tour through the collection Platform, led by specially trained guides.

**Saturday and Sunday at 14:00 and 19:00.**

## PAC Saturday Talks

Every Saturday at 14:00 and 15:00 PAC hosts two dialogues with two PinchukArtCentre Prize nominees in front of and about their work in the exhibition.

## PAC Collection Talks

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

The Collection Talks will take place **3 November and 8 December 2011.**

## PAC Family Sundays

Every Sunday at 14:00 PAC welcomes families in the video lounge on the 6th floor. Children will be given a short tour through parts of the exhibition and then invited to create their own works inspired by the exhibition. Meanwhile

parents can join a regular PAC guided tour. Please reserve in advance by mailing [info@pinchukartcentre.org](mailto:info@pinchukartcentre.org).

## PAC Public Talks

PAC organises public discussions with a selected panel about different cultural themes. Once a month on Thursday guests connected to the culture scene meet to take part in a panel discussion. The public is invited to join and contribute.

For further details and schedule follow our website [www.pinchukartcentre.org](http://www.pinchukartcentre.org).

## PAC Literature Night

PAC holds literature nights reading selected texts related to and in front of the works in the exhibition. Curated by Oleksandr Mykhed.

The literature nights will take place on **25 November and 23 December 2011 at 21:00.**

## PAC Meets Regions

PAC invites collaboration with regional partners and artists from the Dnipropetrovsk region for artists' statements about their work. This time, the event will take place on **24 November 2011.**





### **PAC Artist Talk**

A 40-minute dialogue between PAC and Cinthia Marcelle on her work and artistic position. The public is invited to actively participate in the discussion, which will take place in the SkyArtCafe on **29 October 2011**.

### **PAC UA Talk**

PAC invites you to take part in the dialogue with Oleksandr Roytburd on **10 November 2011** and Ilya Chichkan on **8 December 2011**, introducing their exhibitions at PAC UA.

### **PAC Platform**

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

### **PAC Info Centre**

The Info Centre provides information about exhibitions, artists and the programme, offering the visitor artist interviews, monographs, press publications, images of the works, interactive exhibition layouts and short films about the shows featuring the artists. It is situated on the second floor and equipped with eight computers and a video screen open to all visitors.

### **PAC Bookshop**

The Taschen bookshop at PAC sells a wide selection of publications on international art and culture, including the history of art, architecture and artist's books.

Children attending a **FAMILY SUNDAY** at PAC (above)

Visitors attending the **LITERATURE NIGHT** during the *Olafur Eliasson* exhibition (left and page 36)

## Upcoming events within the PAC Educational Programme

29.10.	14:00	PAC Artist Talk with Cinthia Marcelle	26.11.	15:00	PAC Saturday Talk with Salmanov and Kornienko
29.10.	16:00	PAC Saturday Talk with Mykyta Kadan	27.11.	14:00	PAC Family Sunday
30.10.	14:00	PAC Family Sunday	01.12.	19:00	Collection Talk
03.11.	19:00	Collection Talk	03.12.	14:00	PAC Saturday Talk with Taras Kamennoy
05.11.	14:00	PAC Saturday Talk with Mykola Ridnyi	03.12.	15:00	PAC Saturday Talk with Olesia Khomenko
05.11.	15:00	PAC Saturday Talk on Cinthia Marcelle	04.12.	14:00	PAC Family Sunday
06.11.	14:00	PAC Family Sunday	08.12.	19:00	PAC UA Talk with Ilya Chichkan
10.11.	19:00	PAC UA Talk with Oleksandr Roytburd	10.12.	14:00	PAC Saturday Talk with Ivan Svitlychnyi
12.11.	14:00	PAC Saturday Talk with Zhanna Kadyrova	10.12.	15:00	PAC Saturday Talk with Daniil Galkin
12.11.	15:00	PAC Saturday Talk with Lada Nakonechna	11.12.	14:00	PAC Family Sunday
13.11.	14:00	PAC Family Sunday	17.12.	14:00	PAC Saturday Talk with Mykyta Shalennyi
19.11.	14:00	PAC Saturday Talk with Hamlet Zinkovskiy	17.12.	15:00	PAC Saturday Talk with Dobrynia Ivanov
19.11.	15:00	PAC Saturday Talk with Serhiy Petlyuk	18.12.	14:00	PAC Family Sunday
20.11.	14:00	PAC Family Sunday	23.12.	21:00	Literature Night
24.11.	12:00	PAC Meets Regions: Dnipropetrovsk	24.12.	14:00	PAC Saturday Talk with Stepan Riabchenko
25.11.	21:00	Literature Night	24.12.	15:00	PAC Saturday Talk with Serhiy Radkevych
26.11.	14:00	PAC Saturday Talk with Alina Kleitman			



# The Victor Pinchuk Foundation

**The Victor Pinchuk Foundation** is an international, private and non-partisan philanthropic foundation based in Ukraine. It was established in 2006 by businessman and public figure Victor Pinchuk. Its goal is to empower future generations to become the change-makers of tomorrow. To achieve this, projects are developed and partnerships are built in Ukraine and worldwide.

The Foundation invests in three main directions:

- in people, to boost human capital;
- in society, to promote social responsibility;
- in the world, to foster a more integrated world.

The projects of the Victor Pinchuk Foundation include, among others, the network of neonatal centres Cradles of Hope, the largest private scholarship programme in Ukraine, Zavtra.UA, the World Wide Studies scholarship programme for Ukrainian students studying abroad, the centre for contemporary art PinchukArtCentre with its biannual prizes Future Generation Art Prize and PinchukArtCentre Prize, the Davos Philanthropic Roundtable and Davos Ukrainian Lunch organised annually at the occasion of the Annual Meeting of the



World Economic Forum and the international network YES (Yalta European Strategy) to support Ukraine's European integration. The Foundation is a member of the European Foundation Centre and the Ukrainian Grantmakers Forum. It cooperates with the Clinton Global Initiative, the Brookings Institution, the Peterson Institute for International Economics and other nongovernmental organisations.

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

# The PinchukArtCentre

**The PinchukArtCentre** is the largest and most dynamic private contemporary art centre in Central and Eastern Europe. As one of the projects of the Victor Pinchuk Foundation it is dedicated to fostering artistic education, creation and appreciation in Ukraine. It provides a sustainable contribution to the cultural participation and emancipation of Ukrainian art and society. And it gives a significant

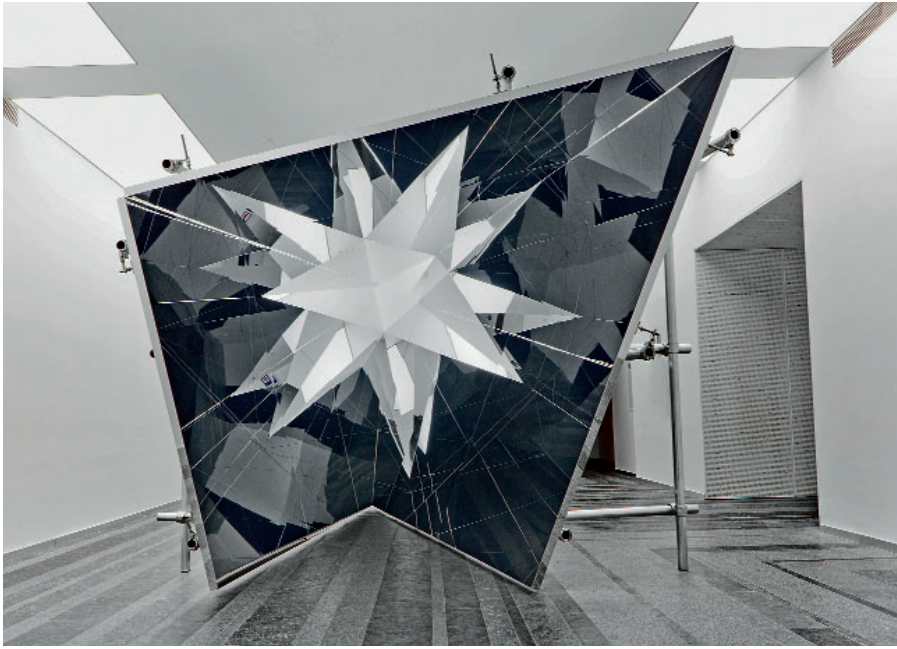
contribution to the cultural dialogue between East and West as well as between national identity and international challenges. We believe that contemporary art is the universal language for all people. Therefore we believe in its potential for the fostering of viewers' individuality – in its potential to contribute to the modernisation of society.

From its opening in September 2006 to September 2011, the PinchukArtCentre, which celebrates its 5th anniversary, has hosted more than 21 exhibitions and numerous projects attracting over 1,250,000 visitors. Providing maximum access to the audience, the PinchukArtCentre is open from 12:00 to 21:00 every day except Mondays. Admission is free. PAC exhibited works produced by top international and Ukrainian artists, such as Sergey Bratkov, Ilya Chichkan, Olafur Eliasson, Antony Gormley, Andreas Gursky, Damien Hirst, Jeff Koons, Takashi Murakami, Arsen Savadov, Sam Taylor-Wood, Vasiliy Tsagolov and others.



Victor Pinchuk with the winners of the **WORLDWIDESTUDIES** scholarship 2011 (top)  
**OLAFUR ELIASSON: YOUR EMOTIONAL FUTURE**, installation view PinchukArtCentre, Kiev 2011 (left)

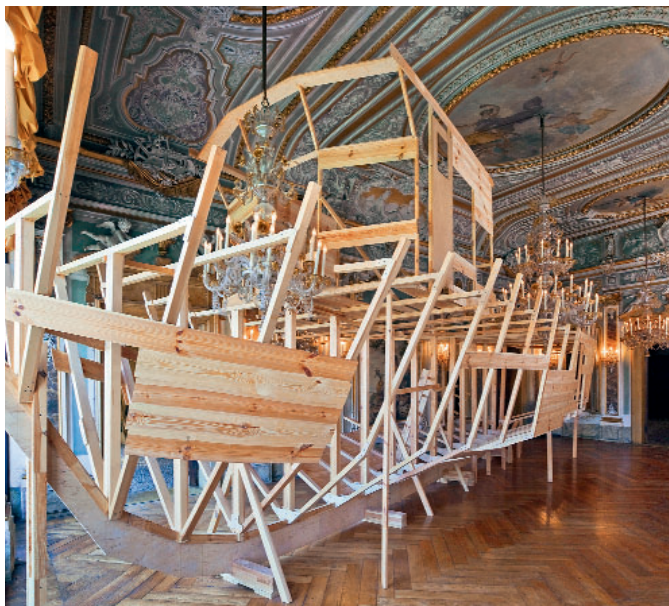
# Review Olafur Eliasson



**“Every visitor experiences unique feelings: anxiety, fear, joy, sadness... A kind of emotional journey.”** Elena Nastiuk, *Versii.com*

**“There are artists whose works are being hunted by hundreds of collectors, willing to pay for them six-figure sums. And there are also those whose works delight millions, but nobody can own them. Simply because these masterpieces are priceless and they exist only here and now. The latter include the world famous Danish-Icelandic artist Olafur Eliasson.”** Kateryna Kobernyk, *Korrespondent*, 27 May 2011


# Review FGAP@Venice



**“This year [Palazzo Papadopoli] hosts the exhibition of artists shortlisted for his newly launched Future Generation Art Prize, a vastly ambitious global competition whose board and judging panel read like a Who’s Who of the art world.”**  
Jan Dalley, *Financial Times*, 17 June 2011



# Future Generation Art Prize 2012



A world-wide art prize of \$100,000  
Open to all artists up to the age of 35  
Online application from  
16 January till 15 April 2012  
[www.futuregenerationartprize.org](http://www.futuregenerationartprize.org)

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