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## **THE ACTIVITIES OF PINCHUKARTCENTRE – PRIVATE ART INSTITUTION IN UKRAINE**

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Art infrastructure, as a guarantee of a successful development of culture and various artistic practices, is developing in Ukraine at the intersection of public and private sectors. It successfully combines two models of «Anglo-Saxon» funding for culture (private, philanthropic or corporate) and «Continental Europe» (when support comes from the state and funding resource is the budget of the city or country). The distinguishing feature of the local artscene is that most museums are state-owned, while galleries and contemporary art centers belong to private sector.

At the moment, the largest private institution in Ukraine is the PinchukArtCentre (PAC). Conceived in 2002 as a future museum of contemporary art, by 2006 it was transformed into the Center of Contemporary Art with the permanent location in Kyiv, on Baseina street. PAC was founded as part of the Victor Pinchuk Foundation – «Contemporary Art in Ukraine».

For almost fifteen years of its existence, the PAC has become the open platform that, according to its founder, is a tool for shaping pro-Western, critical thinking in the society. Considering a similar task of art policy in a global context, we can say that it is not so much in education, but in building a dialogue which yields a new knowledge [1, p. 102].

Culture is created, accumulated and broadcast by real people, institutions and organizations. Especially in the institutional environment «in the face» of social institutions and facilities, traditions, values, norms and attitudes of public consciousness are reflected, which preserve, reproduce and transmit them in society [2]. In case of the PAC, the emphasis was on the transformation of the values rather than simply on their transmission within the local national community.

During the first stages, even before the appearance of the exhibition site, a collection of contemporary Ukrainian art began to form. The gallery owner – M. Gelman, artist – O. Royburd, curator – O. Solovyov, French curator – N. Burrio and O. Barovsky (from the Museum of Russian Art in St. Petersburg) were involved in this work at different times. In addition, from the

very beginning, a PR agency – «Euro RSCG», one of the leading agencies in Europe, was invited. It was engaged in the formation of image of the institution. Until 2006, several exhibitions were held at various venues («First Collection», 2003, Central House of Artists; «Farewell, Weapons !», 2004, in the building of Arsenal – now the Art Arsenal; «Reality check», 2005, Ukrainian House) , where works from the newly created collection were also demonstrated (works by A. Savadov, O. Holosiy, O. Hnylytsky...)

Even before the appearance of the Center in Kyiv, V. Pinchuk presented an international project at the Venice Biennale in 2005. The «First acquisition» became a participant in the official parallel program. Curator N. Burrio (with the help of O. Solovyov) united Ukrainian artists with the stars of the international art scene, among whom were F. Parreno (France) and O. Eliasson. This immediately attracted the attention of multiple international media, and gave prestige to the institution, which had already been established by September 2006.

Today CCA (Center of Contemporary Art) is not only 3000 sq.m. of exhibition space in the center of the capital, above all it is a well-established system, with a clearly defined strategy and mission, which works in several priority areas and directions:

- the organization of exhibitions (both international and dedicated exclusively to the Ukrainian artistic context);
- Art Prize – an award for young/ emerging artists, which allows artists to develop and implement their own projects with the support of PAC;
- research of Ukrainian contemporary art (based on the Research Platform);
- education of a new generation of curators, which is taken care of by the Curatorial Platform.

In other words, PAC has become one of those institutions that, according to curator V. Misiano, responds to the changing nature of knowledge, releasing itself from narrow professionalization and becomes a meeting place for science, art, theoretical thought and public practice. [1, p. 103]

During the long period of its activity (about 15 years) PAC has hosted a large number of exhibitions. We can say that until 2014, the focus of the PAC was on the organization of large-scale projects – «blockbusters». Famous artists from all over the world were invited for this purpose. Thus, the Ukrainian audience was shown personal exhibitions of Vik Muniz («Expertise», 2007), Marico Mori («Oneness», 2008) Julia Stoschek Collection/Andreas Gursky («Rhine on the Dnipro, 2008»), Sam Taylor-Wood (2009) , Damien Hirst («Requiem», 2009; «Two Weeks, One Summer», 2013), Takashi Murakami (2010), Olafur Eliasson («Your Emotional Future», 2011), Jeff Wall (Photo: in the light, black, color, white and dark «, 2012), Jan

Fabre («Tribute to the Belgian Congo» and «Tribute to Jerome Bosch in the Congo», 2014) and others.

There were also large group projects: «Reflection» (2007), «Sexuality and Transcendence» (2010), as well as those that were devoted to the study of national traditions of contemporary art in other countries: «China China» (2013) and «21 RUSSIA» (2009).

After 2014, most PAC exhibitions were devoted to the study of the Ukrainian artistic context. The Research Platform established in 2015 played an important role in this development. In addition to creating an archive of contemporary Ukrainian art, writing articles, creating profiles of artists, it also «illustrates» the results of research by creating exhibition projects.

PinchukArtCenter became the first institution in Ukraine to launch the Institute of Mediation, which has already existed in the western world for a long time. This initiative was running for six years (2013-2019).

Speaking about the Curatorial Platform (established in 2011), which has already had 3 sets, it gave new names of curators who remained in the profession and keep developing modern exhibition practice. Among them – Tatiana Kochubynska, Lisa German and Masha Lanko.

In the context of the Prize project, it should be noted that it has two vectors of activity. The first concerns exclusively Ukrainian art context – the PinchukArtCentre Prize, the second – the Future Generation Art Prize which is designed to work with the world art scene. Artists from any country in the world, except Ukraine, can apply for participation in the last competition (a separate project mentioned above was created specially for Ukraine). The model for both awards is almost the same: artists are free to apply, but there is an age limit of 35 years. The next step is the selection, the formation of a «short list», and the exhibition of nominees, which ends with the award ceremony.

It is worth noting that the works of the winners and nominees of the Future Generation Art Prize take part in the Venice Biennale as a parallel program represented by the PAC.

The winners of the national award in different years were: A. Volokitin, M. Kadan, J. Kadyrova (2013), Open Group (2015), A. Zvyagintseva (2018), the group of J. Malashchuk and R. Khimei (2020). The main prize of the International Prize was won by C. Marcelle (2010, Brazil), L. Yiadom-Boakye (2012, Great Britain), C. Motta (2014, Colombia) and N. Mosquito (2014, Angola), D. Seshee Bopape (2017) and E. Škarnulytė (2019, Lithuania). The proof that the goal of the Award (to be a launching pad for new talent) has been achieved, is the successful development of the international career of its winners, some of whom had solo exhibitions at the Serpentine Gallery in London, MoMA PS1 and Tate Modern [3].

The PinchukArtCentre has been participating in the Venice Biennale for many years. The institution was not only in a parallel program of the show («First Acquisition», 2005; «The Future Generation Art Prize @ Venice 2011», «The Future Generation Art Prize @ Venice 2013», «Future Generation Art Prize @ Venice 2017»), but also the Ukrainian National Pavilion («Poem about the Inland Sea», 2007; «Steppes of Dreamers» (2009; «Hope!», 2015). Thus, the center contributed to the formation of Ukraine's prestige on the international art scene in various formats.

Summing up, we can say that the PinchukArtCentre is an example of a successful institution of the Western model in Ukraine. The multi-vector work has a great influence on the development of both local and international art scene by helping young artists to realize their potential and making international cultural dialogue possible. In turn it helps the Ukrainian artistic environment not to be focused solely on itself, but to combine traditions and global vision, which emerges in the process of communication.

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