



Elena Pinchuk Foundation

16 November 2013 – 5 January 2014

**On the occasion of the 10th anniversary of the
Elena Pinchuk ANTIAIDS Foundation**

Damien Hirst

Nan Goldin

Félix González-Torres

Ai Weiwei

Sergiy Bratkov

Ilya Chichkan

Tony Oursler

**Where
There's a Will,
There's a Way**

PinchukArtCentre

pinchukartcentre.org



On the occasion of the 10th anniversary of the Elena Pinchuk ANTI/AIDS Foundation, the PinchukArt-Centre and ANTI/AIDS Foundation are collaborating on a special exhibition project, *Where There's a Will, There's a Way*, that focuses on the theme of HIV/AIDS in contemporary art.

The exhibition includes works by famous international and Ukrainian artists – Damien Hirst, Nan Goldin, Félix González-Torres, Ai Weiwei, Sergiy Bratkov, Ilya Chichkan and Tony Oursler. Each of them, in one way or another, in their life or in art, has encountered the subject of AIDS.

The exhibition concept found an expression in a work by Damien Hirst, which provided the title for the show: *Where There's a Will, There's a Way* (2007).

It is the will to defeat AIDS, one of the largest epidemics in Ukraine's modern history, and the chance to stop it, changing the history of this country.



During ten years of work we have managed to change the lives of millions of Ukrainians, save the lives of thousands of our compatriots and learn to live through the era of AIDS together with the whole country.

Elena Pinchuk Foundation

Our main instrument was information, which we have tried to communicate to our audience in an understandable language. We have successfully completed projects with international music stars, famous designers, musicians and athletes.

Today we have turned yet another page in the Foundation's history by opening an exhibition of contemporary art centred around HIV/AIDS. We have managed to collect the best works by contemporary artists created in the era of AIDS epidemics and speaking of life with HIV. These works talk about the pain of losing beloved ones, about protecting yourself and learning to be tolerant.

We are grateful to each artist for their creative contributions and sincerely believe that the universal language of art can help us take one more step towards a future without AIDS.

ELENA PINCHUK,
FOUNDER OF THE ANTI AIDS FOUNDATION

Félix González-Torres, **UNTITLED (PORTRAIT OF ROSS IN L.A.)**, 1991, multicoloured candies, individually wrapped in cellophane, ideal weight 175 lb; installed dimensions variable, approximately 92 x 92 x 92 cm. Promised gift of Donna and Howard Stone, 1.1999, The Art Institute of Chicago. Photo © The Art Institute of Chicago (left)
ELENA PINCHUK, portrait by Yuriy Balan (right)
BEREZKA ORPHANAGE, renovated with funds raised by Elena Pinchuk ANTI AIDS Foundation, Kyiv 2005. Photo Elena Pinchuk ANTI AIDS Foundation (below)



Where There's a Will, There's a Way

In 1996 Félix González-Torres died of AIDS. He was only one of many artists who became infected by this destructive disease. Robert Mapplethorpe (†1989), Keith Haring (†1990), Vito Russo (†1990), David Wojnarowicz (†1992) and many others had passed away as a consequence of HIV. The art world was struck in its heart and many artists responded with works that related directly and indirectly to AIDS.

AIDS was back then a new and nameless disease that mainly infected homosexual men. Between 1981 and 1989, Ronald Reagan was president of the United States, and although the disease ravaged through the country, little to nothing was done in terms of awareness and prevention. The discussion was not medical but rather a moral discussion about whether or not the victims had got what they deserved. This context led to a strong critical response from artists who used not only traditional artistic media but also the tools and language of mass media, looking to engage the audience within public space. Especially Barbara Kruger and Jenny Holzer took this language to the streets.

The response of the artists gave voice to a different tone in the discussion about AIDS and essentially influenced its image and the awareness of the greater public. Artists made a difference! Especially the billboard project of the Gran Fury collective (started in 1988), criticizing the condom policy of the church during the 1991 Venice Biennale, reached global attention. The *Red Ribbon*, still now the international symbol for the fight against AIDS, was developed in 1991 by the artist collective Visual Aids Artists. In the same context, Nan Goldin had organized an exhibition directly dealing with HIV as a subject, *Witnesses*:



Damien Hirst, **HIV AIDS, DRUGS COMBINATION**, 2006, oil on canvas, 91.4 x 121.9 cm. Photo Prudence Cuming Associates. © Damien Hirst and Science Ltd. All rights reserved, DACS 2013



Félix González-Torres, **UNTITLED (PERFECT LOVERS)**, 1987–1990, plastic, Ø 34.3 cm each. Gift of the Norton Family Foundation, Wadsworth Atheneum Museum of Art, Hartford, CT. Photo © Art Resource, NY/Scala, Florence

Against Our Vanishing (1989). Then also the museums jumped in, they engaged in the discussion either with smaller projects or large-scale exhibitions that focussed public attention on AIDS.

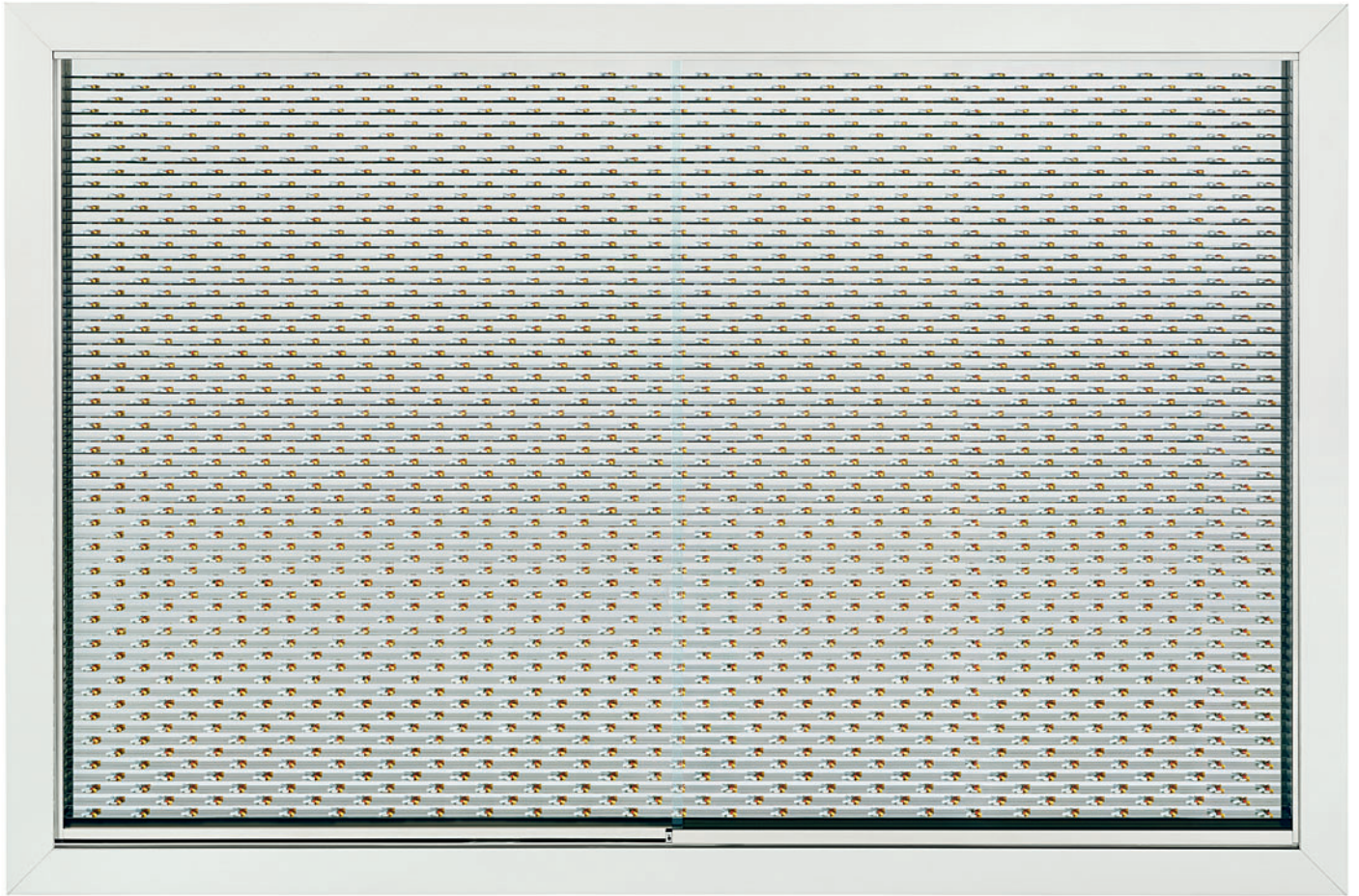
AIDS has since been subjected to serious research, both medical and social. Multiple programmes have been established to enlarge awareness and prevention in the USA. The battle was fought and public opinion changed.

Meanwhile, Ukraine became the country with the fastest-growing number of new cases of HIV in Europe. The ANTI/AIDS Foundation started to pick up the fight in Ukraine ten years ago and has since been responsible for multiple projects aimed at prevention and awareness. With the exhibition *Where There's a Will, There's a Way*, the ANTI/AIDS Foundation and PinchukArtCentre are joining forces for the first time, presenting an ambitious exhibition project that continues the long tradition which started in the late 1980s in New York.

Félix González-Torres, Nan Goldin, Ai Weiwei and Tony Oursler lived in New York in the 1980s and 1990s. They were part of the changing force that influenced awareness. And, together with Damien Hirst and Ukrainian artists Sergiy Bratkov and Ilya Chichkan, they understand the urgent necessity to make a change for Ukraine. This has resulted in the commitment by almost all of the artists to produce new works dealing with HIV as a theme in Ukrainian society. The exhibition extends into the city through a specially created large-scale projection by Tony Oursler and a series of billboards by Félix González-Torres.

Where There's a Will, There's a Way shows the shared commitment of the artists, the PinchukArtCentre and foremost the ANTI/AIDS Foundation to continue the battle and make a difference!

BJÖRN GELDHOF



Damien Hirst

DAMIEN HIRST (born 1965) is one of the most influential artists of his generation. He grew up in Leeds and in 1984 moved to London, where he worked in construction before studying for a BA in Fine Art at Goldsmiths College. He came to public attention in 1988, when he curated the *Freeze* exhibition. Since the late 1980s, Hirst has used a varied practice of installation, sculpture and painting to explore the complex relationship between art, life and death. He was included in the 1992 *Young British Artists* exhibition at Saatchi Gallery, London, received the DAAD fellowship in Berlin in 1994 and in 1995 he won the Turner Prize. After over 80 solo exhibitions worldwide including a large overview at PinchukArtCentre in 2008, in 2012 Tate Modern exhibited the most comprehensive survey of Hirst's work ever held in the UK. Damien Hirst lives and works in Devon and London.

“You can only cure people for so long and then they’re going to die anyway. You can’t arrest decay but these Medicine Cabinets suggest you can.” DAMIEN HIRST

Where There's a Will, There's a Way (2007), a stainless-steel pill cabinet by Damien Hirst, contains identical clusters of three antiretroviral pills used to treat HIV/AIDS. The title of the work is also the title of the exhibition, evoking the will to change and a strong belief or hope that things will get better. Together with his painting *HIV AIDS, Drug Combination* (2006), the work was created by Hirst to be sold during a charity auction where all earnings were donated to support HIV/AIDS relief programmes in Africa.

Damien Hirst, **WHERE THERE'S A WILL, THERE'S A WAY**, 2007, glass, stainless steel, steel, aluminium, nickel, bismuth, cast resin, coloured plaster and painted pills with dry transfers, 182.9 x 274.3 x 10.2 cm. Photo Prudence Cuming Associates. © Damien Hirst and Science Ltd. All rights reserved, DACS 2013

Elena Pinchuk ANTI/AIDS Foundation helps people living with HIV/AIDS to acquire the necessary medication and go through laboratory examination and medical consultations. The Foundation also helps physicians and healthcare providers by purchasing medicaments, equipment and consumables. Each year, the Foundation provides aid to 270 patients and 30 healthcare and child-care institutions. For many years the Foundation has been helping AIDS centres, orphanages and hospitals that assist HIV-positive people. All funds raised during special projects were directed towards these purposes. During 10 years of work, the Foundation has disbursed more than 3.5 million US dollars on such aid.

This pill cabinet continues an early series of works known as *Medicine Cabinets*. Hirst started making them from MDF in 1988 when he was in his second year at Goldsmiths, filling them with empty packages of his grandmother's medication. He described these packages as "empty fucking vessels" that explore the close distinctions between life and death, myth and medicine.

Nan Goldin

NAN GOLDIN (born 1953) started to exhibit in Boston and New York in 1978. In 1989 she curated the first major show on AIDS in the USA, *Witnesses: Against Our Vanishing*, which led to the formation of the Visual AIDS collective. Since, she had numerous solo exhibitions worldwide, among them a mid-career retrospective at the Whitney Museum, New York, in 1996. That same year a documentary about her life and work, *I'll Be Your Mirror*, won a Teddy Award for Best Essay at the Berlin Film Festival. In 2001 the Pompidou Center, Paris, and the Reina Sofia, Madrid, organized the retrospective exhibition *The Devil's*



Nan Goldin, **GILLES AND GOTSCHO EMBRACING**, 1992, Paris



Nan Goldin, **GILLES' ARM**, 1993, Paris (top left); **GOTSCHO KISSING GILLES**, 1993, Paris (bottom left)

Félix González-Torres, **UNTITLED**, 1991, dimensions variable. Gift of Werner and Elaine Dannheisser, 1996, The Museum of Modern Art, New York. © 2013 The Museum of Modern Art/Scala, Florence (overleaf)

Playground. Goldin received numerous awards, including the DAAD Artists-in-Residence programme, a grant from the National Endowment for the Arts, the Commandeur des Arts et des Lettres, the Hasselblad Award, the Englehard Award and the Edward MacDowell Award. In 2011 she received the ReD Award for her outstanding work in the field of HIV/AIDS. Goldin lost many close friends to AIDS in New York, Berlin and Paris. Today most of her closest friends are living with HIV/AIDS.

“AIDS changed everything in my life. There’s life before AIDS, and after AIDS.” NAN GOLDIN

Since the 1970s, Nan Goldin has taken intensely personal photographs, images that are transgressive, sexual and spontaneous. One of the most recognized of her works is *The Ballad of Sexual Dependency* (from 1979), a visual diary chronicling the struggle for intimacy and understanding between friends, family and lovers. AIDS became a major subject in Goldin’s work as the disease killed many around her. Dorothy Karen “Cookie” Mueller, one of her closest friends who had appeared for many years in Goldin’s photographs, died of AIDS in 1989. By bringing her images of Cookie together in 1990, the artist gave AIDS a human face.

Nan Goldin presents a special new series of photographs of people infected by HIV in Ukraine. With this work, she not only addresses HIV in the country but also connects HIV victims across borders. Goldin continues her personal commitment to showing the disease’s impact on lives around the world.

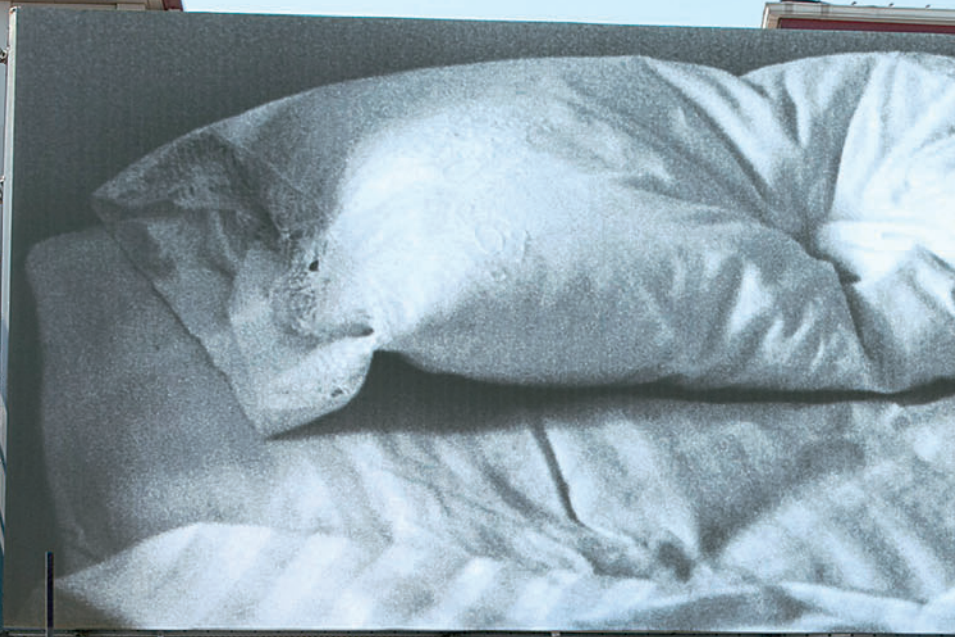
Félix González-Torres

FÉLIX GONZÁLEZ-TORRES (1957–1996) was a Cuban-born American artist known for minimal installations and sculptures for which he used the postmodern strategy of appropriating ready-made objects. In 1987, he joined Group Material, a New York-based group of artists whose work was collaborative, adhering to principles of cultural activism and community education. In the same year, he received a Master of Fine Arts by the International Center of Photography and New York University. Subsequently he taught at New York University and at the California Institute of the Arts in Valencia. González-Torres received fellowships from the National Endowment for the Arts in 1989 and 1993. He participated in hundreds of group shows during his lifetime. He died in Miami in 1996 due to AIDS-related complications.

“Love is very peculiar because it gives a reason to live but it’s also a great reason to be afraid, to be extremely afraid, to be terrified of losing that love...” FÉLIX GONZÁLEZ-TORRES

Untitled (Perfect Lovers) (1991) is two clocks in complete synch. They represent two individuals, two heartbeats that persistently continue to tick in the same rhythm at the same time. The work is a poetic

Photo projects of the Elena Pinchuk ANTI/AIDS Foundation have become the most quoted photo materials about AIDS in Ukrainian and Russian segments of the Internet in the last 10 years. The most famous photo series was *AIDS: Open Faces* (www.hiv.kiev.ua) by Brent Stirton, photographer for the world’s largest image bank, Getty Images. Created in collaboration with ANTI/AIDS Foundation in 2005 and 2011, it was dedicated to Ukraine and to the people whose lives have been changed by the HIV/AIDS epidemic. One of the works from Stirton’s series was awarded the first prize in the Contemporary Issues Singles section of the most significant international competition of photojournalism, World Press Photo 2012. ANTI/AIDS Foundation has also worked with renowned Ukrainian photographers Viktor Suvorov and Natalia Kravchuk, creating and promoting photography projects about the fate of HIV-positive people in the country.



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allegory of love and partnership. It could be seen as a portrait of Félix González-Torres and his partner Ross Lawcock. Lawcock died of AIDS shortly after this work had been made and *Perfect Lovers* all of a sudden received an added emotional message.

The work *Untitled (Portrait of Ross in L.A.)* (1991) also deals with the subjects of love, loss, intimacy and loneliness. This installation, consisting of 80 kilograms of candy that corresponded to Ross's ideal bodyweight, is an allegorical representation of his lost partner. González-Torres encouraged viewers to take away the candy, diminishing the weight of the heap as a metaphor for his partner's loss of weight and suffering close to death. However, by continuously replenishing the candy, González-Torres grants the thought of Ross perpetual life.

Untitled (1991) is a photograph of the artist's bed with ruffled sheets and the impression of two heads on the pillows. The image was translated onto large-scale billboards spread around New York City without any slogan or caption to explain. The same work, once commissioned by MoMA, now infiltrates the city of Kyiv. González-Torres here juxtaposes private and public spaces, referring to AIDS as an illness that affects both private and public life. At the same time the bed represents the site of conflict, symbolizing it as a place of both love and lurid death.

Ai Weiwei, **UNTITLED**, 1988, two raincoats, metal stand, 190 x 60 x 60 cm (left); **SAFE SEX**, 1986, raincoat, clothes hanger, condom, 162 x 124 x 11 cm (right).
Photos Ai Weiwei

Ai Weiwei

AI WEIWEI (born 1957) is China's most famous international artist and a social activist. Born in Beijing, he moved to the United States in 1981 and lived there until 1993. Ai is well known for his sculpture, installation, architecture, curating, photography and film as well as his social, political and cultural criticism. He is also known for the design of the "Bird's Nest", the main stadium of the 2008 Olympic Games in Beijing, in collaboration with architects Herzog & de Meuron, with whom he also created the 2012 Serpentine Pavilion in London. Among numerous awards and honours, he was selected as Honorary Academician at the Royal Academy of Arts, London, in 2011 and won the Václav Havel Prize for Creative Dissent from the Human Rights Foundation in 2012. Ai's art has been exhibited in solo exhibitions all over the world. He currently lives and works in Beijing.

The subject of tolerance towards HIV-positive people has always been a central focus of the ANTIAIDS Foundation campaigns in the media. The Foundation has developed and supported educational and informational programmes aimed at developing positive attitudes towards people living with HIV/AIDS. In addition, each video clip of the Foundation describing ways of transmission has helped to fight discrimination against HIV-positive people.



Safe sex is the dominant topic in the information and education campaigns of Elena Pinchuk ANTIAIDS Foundation, as unprotected sex between heterosexual couples has become the main mode of HIV transmission since 2008. During ten years of operation, the Foundation has developed and broadcast on the national TV channels more than twenty PSAs with an estimated commercial value exceeding 80 million US dollars. Through these efforts, for the first time in the history of the AIDS epidemic in Ukraine, the rate of new cases of HIV infection dropped in 2012. And since 2005 the proportion of the most vulnerable group – young people of 15 to 24 years of age – has dropped by half among new HIV infection cases.

“This work is about love, about a need for all to be concerned with life.” AI WEIWEI

Ai Weiwei spent the years from 1982 to 1993 in New York. It was a most turbulent and exciting time for the city’s art scene, and a context that saw Ai confronted with the impact AIDS had on society. Accordingly, the artist entitled his first one-person gallery show *Old Shoes, Safe Sex*. The exhibition included the work *Safe Sex* (1986), which consists of what used to be a Chinese People’s Liberation Army-issued raincoat with a condom attached to its front. The work, made in the hotbed of New York, already refers to the growing AIDS epidemic around the world.

This year, Ai Weiwei has picked up the subject of AIDS in his work again. Together with Elton John, he developed an advertisement video with the message “Love is in our Blood”, which immediately went viral, as if its distribution were designed as a metaphor for AIDS. Additionally, Ai has created a video especially for this exhibition in Ukraine, interviewing Liu Ximei, a young Chinese girl infected with HIV. The work continues his message that AIDS is an epidemic infecting people around the world who share not only a disease but also often the fact that they become victims of social exclusion.

Sergiy Bratkov

SERGIY BRATKOV (born 1960) comes from Kharkiv, Ukraine. He graduated at Repin Art College in Kharkiv in 1978 and the Polytechnical Academy in Kharkiv in 1983. In 1987, Bratkov had his first solo shows in Kharkiv, Cheb and Tel Aviv. In the following years, he received international recognition from his solo exhibitions at the Forum Stadtpark Graz, in Berlin, Nuremberg, Wisconsin and Trieste. In 1994 he organized *Fast Reaction Group* with Boris Mikhailov, Sergei Salonsky and Victoria Mikhailova. He

Sergiy Bratkov, **MOBY-DICK**, 2013,
colour print, 140 x 380 cm





Ilya Chichkan, **ROMANTIC**, 2011,
oil on canvas, 190 x 160 cm

Ilya Chichkan

ILYA CHICHKAN (born 1967) is a contemporary Ukrainian artist who lives and works in Kyiv. He is well known as a painter, author of installations, photo and video projects. He is the author of the “psycho-Darwinism” art concept and a representative of the art movement Ukrainian New Wave, which developed in the 1990s. In 1988–1989, he participated in the art group Paris Commune together with Alexander Hnilytskiy, Maxim Mamsikov, Vasyl Tsagolov and famous Ukrainian artists. Ilya Chichkan’s works were shown at numerous international exhibitions, such as the São Paulo Biennale (1996), Prague Biennale (2003), Belgrade Biennale (2004), Manifesta (2004), Venice Biennale (2009) and Kyiv Biennale Arsenale (2012).

“One should live and love in a way that things be too shameful to tell someone about, but pleasant as hell to recall.” ILYA CHICHKAN

Ilya Chichkan is considered one of the central members of the Ukrainian New Wave and has established himself as one of the country’s leading artists both nationally and internationally. Through humour and irony, his work reflects on the Ukrainian social-cultural context, often carrying art-historical references, for example to Andy Warhol.

participated in the São Paulo Biennale (2002), Manifesta, San Sebastian (2004), Venice Biennale (2007) and Kyiv Biennale Arsenale (2012). In 2010, he received the first prize of the 5th Annual All-Russian Awards in the field of contemporary visual art for “Innovation” for his video installation *Balaklavsky Drive*. Since 2000, he has lived and worked in Moscow.

“It is important that there are people for whom something that would seem far away still becomes close to their heart.” SERGIY BRATKOV

Sergiy Bratkov is an artist most renowned for his photographic work, which critically reflects on post-Soviet society while it confronts long-standing social taboos and stereotypes. As a keen observer, Bratkov makes the common man the hero of his photographs. He draws his subject from real life, portraying a surreal social reality charged with humour, irony and tragedy.

The monumental photograph *Moby-Dick*, especially created for the exhibition, represents a large-scale Ukrainian landscape which is overcome by a dark expanding cloud, expressing an inescapable sense of danger. The image evokes the sublimated opposition of Eros and Thanatos. The cloud, following the suggestive title, is nothing less than an enormous phallus, which penetrates the unspoiled and beautiful landscape. The landscape is Ukraine, the phallus the ever-luring dangers of sexual encounters.

Chichkan previously supported the work of the ANTI/AIDS Foundation with his Fashion AID T-shirt concept, marking the first collaboration between the Foundation and the Ukrainian art community.

For this exhibition, Ilya Chichkan has conceived a work related to his 2002 series *Atomic Love* and *Sleeping Princes of Ukraine*, which reflected on the aftermath of the Chernobyl disaster. This new work consists of two human hands that are each holding a tiny sculpture representing a “deformed” foetus. One is the hand of a woman, a metaphor of motherhood relating to AIDS as a risk for the unborn child, often infected inside the womb. The second hand is that of a man, a metaphor of (failed) protection.

Tony Oursler

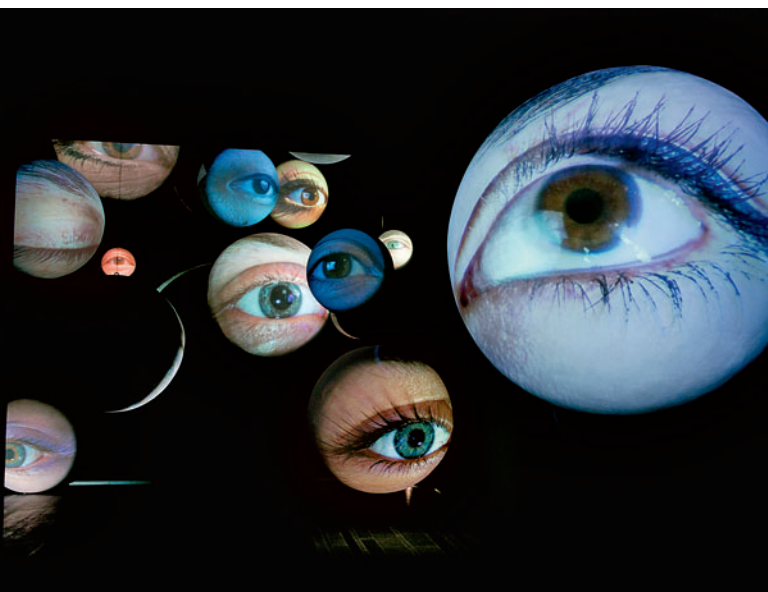
TONY OURSLER (born 1957) graduated from the California Institute for the Arts in 1979 and has worked in a range of mediums such as video, sculpture, installation, performance and painting since the mid-1970s. Oursler’s works have been widely exhibited internationally, including solo shows at the Musée d’Orsay, Paris (2004), Kunstforeningen GL Strand, Copenhagen (2006), Kunsthaus Bregenz (2009), Carnegie Museum of Art, Pittsburgh (2010), Whitney Museum of American Art, New York (2010), Padiglione d’Arte Contemporanea, Milan (2011), ARoS Aarhus Kunstmuseum (2012) and many more. The artist lives and works in New York.

“Fear, superstition and ignorance surround this plague, much like those of the past. This cultural component of HIV, of misinformation surrounding it, can be seen as having viral properties too in this Information Age.” TONY OURSLER

Since the 1980s, human nature has been the central theme of Tony Oursler’s work, fuelled by his fascination with the human psyche, its abnormalities and transformations. The resulting sculptures, videos and installations hover between humour and insanity, the rationality and schizophrenia of good and evil.

Over three nights, the Kyiv municipality building will be transformed by Oursler, who will use it as a large-scale projection screen, occupying it with a virtual chorus of approximately ten faces. Those faces,

speaking English, Ukrainian and Russian, will play a form of “telephone game”, tracing the passage of language from one person to the next in a long chain. Metaphorically, the work takes the notion of the viral nature of language as a means of approaching the subject of AIDS awareness. In many ways, language operates like a biological virus, a subject that has been explored by numerous artists since William S. Burroughs. The work of Oursler explores issues of transmission, protection and the safety and permeability of border areas as metaphors for social activity.



Tony Oursler, **LIQUID**, video projection, Kunsthaus Bregenz, facade, 2009. Photo Rudolf Sagmeister. © Kunsthaus Bregenz and Tony Oursler (right); **OPEN OBSCURA**, 1996–2013, video projection, foam, resin, fibreglass, acrylic, sound. Photo Sergey Illin. Courtesy the artist (bottom left)

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Igor Stefanovich
Technical Manager: Sergiy Diptan
Logistics: Olga Yurkevich

Opening hours
Tuesday through Sunday
from 12:00 till 21:00
Admission is free

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10 Years of Fighting AIDS

Elena Pinchuk ANTI-AIDS Foundation is celebrating its 10th anniversary in 2013. The Foundation is renowned both in Ukraine and internationally for its innovative and interactive projects that give voice to the fight against AIDS in Ukraine.

Since the first public television campaign, launched in 2003, “Stop AIDS before it stops us”, more than 20 PSAs have been broadcast on leading Ukrainian TV channels with an estimated commercial value exceeding 80 million US dollars. Through these media campaigns, ANTI-AIDS has succeeded in reaching maximal coverage of the Ukrainian audience, resulting in major attention and a dramatic attitude change toward AIDS and people living with HIV.

The most memorable awareness projects of the ANTI-AIDS Foundation up to date have been the largest concerts in the history of Ukraine, all free of charge for the public, presenting Sir Elton John in Kyiv (2007), Queen + Paul Rodgers in Kharkiv (2008) and Sir Elton John with Queen + Adam Lambert on the eve of EURO 2012 in Kyiv. Through these concerts, Ukraine has stood up against AIDS and the stigma and discrimination of people with HIV. All the concerts gathered hundreds of thousands of people on the streets and millions watched the live broadcasts on Ukrainian TV channels.

Aside from this, the Foundation provides assistance to medical entities, hospitals and orphanages where HIV-positive children live. Five mobile clinics that assist HIV-positive children in remote regions of Ukraine operate under the support of the Foundation.

During charity auctions of the Foundation and Fashion AID shows with Ukrainian designers and celebrities, more than 4 million dollars were raised to reconstruct two orphanages, an AIDS hospital and a maternity house, launch a mobile hospital project for HIV-positive children, and introduce rapid testing and substitution therapy in Ukraine.

To bring the best international experience in the fight against AIDS to Ukraine, Elena Pinchuk ANTI-AIDS Foundation works with the Clinton Foundation on universal access to HIV/AIDS treatment, doctors’ mentoring, access to testing and substitutions therapy.

A joint project of ANTI-AIDS Foundation and the Elton John AIDS Foundation has found families for hundreds HIV-positive orphans, introduced models of diagnosis disclosure, trained thousands of teachers about HIV/AIDS and ways of transmission, helped thousands of families to deal with HIV and provided thousands of street girls with information and material aid.

According to the official data, in 2012 – for the first time in the history of the AIDS epidemic in Ukraine – the number of new cases of HIV infection dropped as a result of cooperation with local and international partners and the government, as well as massive information campaigns conducted by the Foundation.

WWW.ANTIAIDS.ORG

CHARITY CONCERT BY QUEEN + PAUL RODGERS, Kharkiv 2008.

Photo Michael Kontorovich (right)

SPECIALIZED ORPHANAGE

supported by Elena Pinchuk ANTI-

AIDS Foundation, Makiyivka,

Donetsk region, 2005. Photo Natalia

Kravchuk (below)



AIDS in Ukraine

The first case of AIDS in Ukraine was registered in 1987. AIDS has since taken away over 32,000 human lives, most of them young people under 30...

Today, more than 25 years later, 58 more people contract AIDS every day, 9 people die of AIDS daily.

According to international experts' estimates, up to 270,000 Ukrainians live with HIV today. Only every second person knows about their status and is able to get adequate medical treatment and expect therapy. Most of the HIV carriers are young people between the ages of 15 and 30.

Whereas at the beginning of the epidemic HIV was spread mostly in the environment of drug users, today every second case of HIV infection is the result of sexual contact, which pulls young people into the epidemic who have never been close to drugs.

The situation began to change only in 2012, when for the first time in the history of Ukraine the epidemic rate decreased compared to the previous year. While this does not mean AIDS is under control, it gives us hope that we could stop the epidemic in Ukraine, saving millions of lives...

Learn more about HIV/AIDS!

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