



IVANA IVKOVIĆ (Belgrade, 1979) holds a master's degree in drawing and a doctorate in performance art from the Faculty of Fine Arts in Belgrade. She has gained international recognition for her research in the field of delegated performance, critically examining the deconstruction and reconstruction of gender roles through the lenses of biopolitics, political ethics, and symbolic reflections on female perception. Her work interrogates identity, gender experiences, and stereotypes of imposed roles by introducing the nude or semi-nude (collective) male body as a performative medium. These orchestrated scenes embody a unique sensitivity and sensuality, reflecting the prejudices, beliefs, and complex relationships between the individual and the socio-political environment.

Through her projects, she deals with the issue of the deconstruction of the exhibition narrative in the context of engaged, changing, and processual contemporary practice. Ivana connects the language of fine art with theater and mass-media culture in post-media or hybrid practice, which opens the oculocentric concept of art to immersive contents, tactile, sound, and bodily affects. Her exhibitions and site-specific installations create spaces of unstable sensory experiences, forming hyperdynamic systems that merge personal and collective dimensions, and probe the individual's identity within the socio-cultural matrix. Drawing remains a cornerstone of Ivković's practice, showcasing its technical, expressive, and conceptual possibilities. Her works articulate themes ranging from intimate personal reflections to global socio-political phenomena, shaped by her nomadic lifestyle and frequent travels.

She has exhibited her works in collaboration with numerous institutions, including the Humboldt Forum in Berlin; Stuttgart's ifa (Institut für Auslandsbeziehungen); the museums of contemporary art in Athens, Belgrade, Novi Sad, Sarajevo, and Nicosia; Hošek Contemporary in Berlin; the Goethe Institute; EIKON Schauraum gallery (MuseumsQuartier Wien); Museums and Galleries of Podgorica; the National Museum of Montenegro; Kibla Portal in Maribor; Eugster II Belgrade; NGVU (New Gallery of Visual Arts); Residency Unlimited in New York; the October Salon; and the Cultural Center of Belgrade. She has received numerous grants and awards, and her works are included in prestigious collections, such as the Museum of Contemporary Art in Belgrade; the ifa collection in Berlin and Stuttgart; the October Salon collection in Belgrade; the Wiener Städtische Art Collection in Vienna; the Telenor Collection in Belgrade; the Belgrade City Museum; and the Subotica Contemporary Gallery.

Ivković is also the co-author and curator of the ARTiculation project, a series of site-specific exhibitions aimed at mapping and visualizing sensitive social topics through contemporary artistic practices in neglected and socio-referential spaces. Her recent projects include the FACING series, in collaboration with the Basel-based publishing house dsbooks. This initiative comprises 13 art and travel books, with the first title, *Facing Morocco*, published in partnership with the Cultural Center of Belgrade in 2023 and launched at the Museum of African Art in Belgrade.

Represented by [Eugster II Belgrade](#), [dsbooks](#) Basel and [ds art](#) Basel.

SOLO EXHIBITIONS, PROJECTS AND DELEGATED PERFORMANCES

2024

THE PORT OF TRUST, first act of the regional project *MONUMENT OF TRUST*, ART Gallery, NGVU Pogorica and FIAT festival, Podgorica, Montenegro

THE BASE OF TRUST, prologue of the regional project *MONUMENT OF TRUST*, Non Canonico gallery, Belgrade, Serbia

NO ONE TO WRITE TO THE COLONEL, with Uroš Đurić, Navigator gallery, Belgrade, Serbia

2023

THE SCHOOL OF ATHENS part of the exhibition project – *EVROVIZION: CROSSING STORIES AND SPACES* by ifa (Institut für Auslandsbeziehungen) in cooperation with Goethe-Institut Athen and EMST, , the National Museum of Contemporary Art Athens, Greece

IN WHOM WE TRUST? Menjačnica Gallery, Goethe Institute, Belgrade, Serbia

California Dream (OMNIBUS: ISOLATION), with Nena Skoko and Ivana Popov, Cultural Center of Belgrade, Art Gallery, Belgrade, Serbia

2022

MONUMENT: NO ONE IS LOST - PORT, Hošek Contemporary Berlin in cooperation with mala voadora, Porto, Portugal

MONUMENT: NO ONE IS LOST – AFTERPIECE, Humboldt Forum Museum, Berlin, Germany

DISOBEDIENCE (THE PALACE), with Selma Selman and Marina Marković, Edjšeg Palata, Novi Sad, Serbia

2021

MONUMENT: NO ONE IS LOST, part of the exhibition project – *EVROVIZION: CROSSING STORIES AND SPACES* by ifa (Institut für Auslandsbeziehungen), Museum of Contemporary Art in Vojvodina, Novi Sad, Serbia

AFTER YOU / POSLE VAS, Salon of the Museum of Contemporary Art in Belgrade, Serbia

MONUMENT: NO ONE IS LOST, part of the exhibition project – *EVROVIZION: CROSSING STORIES AND SPACES* by ifa (Institut für Auslandsbeziehungen), The Historical Museum of Bosnia and Herzegovina, Sarajevo, Bosnia and Herzegovina

2020

MOTHER AND FATHER, Gallery of the Cultural Center Šabac, Serbia

IN HIM WE TRUST, BITEF Theater, Belgrade, Serbia

2019

MOTHER TONGUE, Eugster || Belgrade Gallery, Belgrade, Serbia

I DID IT FOR YOU, EIKON Gallery, Vienna, Austria

I ONLY WANT TO LOVE ME, Hošek Contemporary, Berlin, Germany

KISS ME KILL ME, TAF, Tbilisi, Georgia

2018

AMUSE ME, Contemporary Art Gallery, Subotica, Serbia

SAY - I AM SORRY, with Boris Burić, Navigator Gallery, Belgrade, Serbia

2017

BABYLON THE GREAT, Eugster || Belgrade Gallery, Belgrade, Serbia

2016

LINES, ROWS, COLUMNS (Dormitory), 56th October salon, "The pleasure of love", curated by David Elliott, Museum of Belgrade City, Belgrade, Serbia

2015

LIKE THERE IS NO TOMORROW, Beirut Art Residency, Beirut, Lebanon

TIME REGAINED, FoKiaNou Gallery, Athens, Greece

THE FIRE, ARTAmari Residency, Crete, Greece

Eccentric exercise II, Cultural Center of Belgrade, Art Gallery, Belgrade, Serbia

BRONX TALE, Riverdale space, New York City, USA

Sensing Realities, Galerie B312, Montreal, Canada

2014

GOING BACK HOME, Prototip Gallery, Belgrade, Serbia

In the middle of the garden, TEJAS Gallery, Calcutta, India

2013

The Center, Les Gens Heureux Gallery, Copenhagen, Denmark

Kora Leone, FLU Gallery, Belgrade, Serbia

EVERY BREATH I TAKE IS ONE OF YOURS, Casa dell Arte Gallery, Bodrum, Turkey

2012

61 DAYS IN HARLEM, Gallery FLU, Belgrade, Serbia

DRAWINGS, RU Gallery, Residency Unlimited, NYC, USA

SINCE I MET YOU I HAVE NO PEACE, SULUJ Gallery, Belgrade, Serbia

2011

HOLY OFFICE - PALM SPRINGS, Sound and Visions festival, Majdanpek, Serbia

PRESENTE 6, Cultural Center of Belgrade, Art Gallery, Belgrade, Serbia

EUROPEAN CINEMA II, DVORIŠTE Gallery, Pančevo, Serbia

2010

BORSKA 36, Gallery Qucera, Cultural Center of Rakovica, Belgrade, Serbia

2009

HOLYOFFICE, FLU Gallery, Belgrade, Serbia

2008

I AM READY FOR YOU, MATT Concept Gallery, La Coruna, Spain

EUROPEAN CINEMA, ArtPoint Gallery, KulturKontakt, Vienna, Austria

I AM READY FOR YOU, Arte Gallery, Belgrade, Serbia

HOUSE OF FAT GIOCONDA, DOB Gallery, Belgrade, Serbia

2006

DRAWINGS, FLU Gallery, Belgrade, Serbia

EUROPEAN SOLITUDE, Kunstpunkt project, Dusseldorf, Germany

SELECTED GROUP EXHIBITIONS

2024

APERTURA 2024, Faculty of Fine Arts in Skopje, North Macedonia

APERTURA 2024, Faculty of Fine Arts in Belgrade, Serbia

EVROVIZION: CROSSING STORIES AND SPACES, Museum of photography and video art, Tbilisi, Georgia

THE BEST OF, the National Museum Šabac, Serbia

2023

EVROVIZION: CROSSING STORIES AND SPACES, project by ifa, NiMAC, Cyprus

2022

Secondary Archive, Manifesta 14 Prishtina, Kosovo

THE ART OF ANTI-WAR, CZKD, Belgrade, Serbia

THE ART OF ANTI-WAR, The Historical Museum of Bosnia and Herzegovina, Sarajevo, Bosnia and Herzegovina

2021

ARTiculations 2: Female Prison – Hotel Freedom, The National museum of Pančevo, Pančevo, Serbia

AT SECOND GLANCE, Austrian Cultural Forum, online exhibition, Belgrade – Vienna, Austria

2020

A ROOM WITH A VIEW, curated by Svetlana Petrović and Gordana Dobrić, Belgrade 2020 Cultural Center Art Gallery, Belgrade, Serbia

2019

Capitalism - Salon in Niš 12/2, Contemporary Art Gallery Niš, Serbia

City and the memory - 63. October Salon in Šabac, National museum of Šabac, Serbia

AFRODISIAC: Unprotected witness number 1, Museum of African Art, Belgrade, Serbia

Sketches for the moving images - 13. Biennial of watercolor, Contemporary Art Gallery Zrenjanin, Serbia

The burning body, curated by Marko Stamenković, Diocletian's basements, Split, Croatia

HIDDEN HERITAGE - Contemporary Art in the Medieval Architecture, Golubac Fortress, Golubac, Serbia

2018

A mirror to reflect myself upon, TheArtFoundation, Athens, Greece

Body as Medium and Sense, Contemporary Art Gallery DR. Vinko Perčić, Subotica, Serbia

WHEN WE WERE SAD, within the project *From diaspora to diversities* curated by Miroslav Karić, National Museum of Montenegro, Cetinje, Montenegro

Lipstick on the glass, Galeria OPK Gaude Mater, Czestochowa, Poland

2017

Shelters of Babylon, project *Risk Change*, Kibla Portal, KID Kibla, Maribor, Slovenia

From diaspora to diversities, Macedonian Contemporary Art Gallery Ćifte Amam, Skopje, North Macedonia

2016

Like there is no tomorrow, Drina Gallery, Belgrade, Serbia

From diaspora to diversities, REMONT Gallery, Belgrade, Serbia

Serbian Contemporary Art, Residency of Swiss Embassy, Belgrade, Serbia

2013

Neighboring landscapes II, curated by Boshko Boskovic, SC Gallery, Zagreb, Croatia

Memory of the space, Contemporary Art Gallery, Subotica, Serbia

Neighboring landscapes II, curated by Boshko Boskovic, Belgrade Cultural Center Art Gallery, Belgrade, Serbia

2012

Earth No. 9, Gallery 73, Belgrade, Serbia

The Most Beautiful Building, MIKSER Festival, Belgrade, Serbia

Without postponing!, Gallery of Cultural center GRAD, Belgrade, Serbia

2011

Artist as aquarellist, Contemporary Gallery Zrenjanin, Serbia

Spring Serbian Salad - Fresh, Colorful and Delicious, Lukas Feichtner Gallery, Vienna, Austria

2009

Boudoir, Gallery Eurocentar, Belgrade Serbia

Collector as curator, Arte Gallery, Belgrade, Serbia

2006

Accademiedi belle arti: Un mondo in trasformazione, Arte Fiera Reggio Emilia, Reggio Emilia, Italy

LECTURES

2024. Series of Lectures at the Faculty of Media and Communications within the elective course "Performance Studies"

2024 Lecture at the Faculty of Applied Arts at the Graphic Design Department "Visual Culture and Contemporary Art Practices"

2023 - 2024. Guest Lecturer: Lectures at the Faculty of Philosophy at Belgrade University in Belgrade at the Department of Art History, Master's students in the field of contemporary arts under Professor Jasmina Čubrilo as part of the semester program on performance practices: "THE OTHER BODY: Feminist Articulation of Delegated Performance"

2023 - 2024 Series of lectures within the program "I AM MONTENEGRO" with students and professors of art faculties in Montenegro on contemporary artistic practices as well as lectures on the topic "Artist as curator", NGVU Podgorica and Museum of Contemporary Art in Podgorica, project supported by the British Council Foundation

2016 - 2023 Three guest lectures at the Faculty of Fine Arts in Belgrade at the invitation of students in the "Tea party with students" program as well as at the invitation of several professors

2021 Artist Talk about AFTER YOU exhibition together with curator Miroslav Karić and actors: Vladica Čulić, Željko Maksimović and Đorđe Živadinović Grgur

2015 Artist in Residences as a practice, conversation with Ana Bogdanović, Salon of The Museum of Contemporary Art, Belgrade, Serbia

2015 Ivana Ivković - Artist talk, Museum of Contemporary Art, Rethimno, Greece

2015 Ivana Ivković - Conversation in Contemporary Art, visiting artist lecture, Concordia University, Montreal, Quebec, Canada

2013 Series of lectures Mobile construct, Faculty of Architecture, University of Belgrade, Serbia

2012 Artist Talk - Contemporary Drawing: Erin Brown in discussion with Sara Bichao, Ivana Ivković, & Tuguldur Yondonjamts, Residency, Unlimited, New York City, USA

ARTIST IN RESIDENCES, GRANTS AND SCHOLARSHIPS

2016 Zhangjiajie Artist in Residence, Hunan, China

2016 Can Serrat, Artist in Residence program, Barcelona, Spain

2015 Beirut Art Residency, Beirut Lebanon

2015 AtrAmari Artist in Residence program, Crete, Greece

2015 Artist in Residence program, Galerie B312, Montreal, Canada

2014 Atelierhaus Salzamt, Artist in Residence program, Linz, Austria

2014 Bagan Project, Artist in Residence program, Calcutta, India

2014 Café Tissardmine, Artist in Residence program, Erfoud, Morocco

2013 Les Gens Heureux, Artist in Residence program, Copenhagen , Denmark

2013 Artist in Residence scholarship, Casa dell Arte, Bodrum, Turkey

2012 Artist in Residence scholarship, Residency Unlimited, New York, USA

2008 Artist in Residence scholarship, KulturKontakt, Vienna, Austria

2006 Artist in Residence scholarship, Academy of Fine Arts in Dusseldorf, Germany

2005 Real Presence - Floating Sites, collateral event of 51. Venice Biennale, coordinated by Biljana Tomić, Venice, Italy

AWARDS

2024 Nominated and preselected for the competition Monument to Freedom and Unity in Leipzig, Germany

2022 Finalist for the "Politika" award of the "Vladimir Ribnikar" Foundation for Fine Arts and the most successful exhibition in the year 2021

2019 Finalist for the "Politika" award of the "Vladimir Ribnikar" Foundation for Fine Arts and the most successful exhibition in the year 2018

2010 Finalist for the "Politika" award of the "Vladimir Ribnikar" Foundation for Fine Arts and the most successful exhibition in the year 2009

2007 Finalist for the "Politika" award of the "Vladimir Ribnikar" Foundation for Fine Arts and the most successful exhibition in the year 2006

2005 "Grand award Rista and Beta Vukanović, painters" awarded by the Faculty of Fine Arts in Belgrade at the end of the 5th, final year of the study. This is the most important award at Faculty of Fine Arts in Belgrade, given for the general achievement in the artistic fields

COLLECTIONS

Ifa (Institut für Auslandsbeziehungen), Stuttgart/Berlin, Germany

The Museum of Contemporary Art, Belgrade, Serbia

Contemporary Art Gallery Subotica, Serbia

Wiener Stadtische Collection of Contemporary Art, Vienna, Austria

The October Salon Collection, Belgrade, Serbia

Telenor Collection of Serbian contemporary art, Belgrade, Serbia

Collection of the Museum of Belgrade City

Casa dell Arte Collection, Istanbul, Turkey

Private collections from New York City, Basel, Lisbon and Belgrade

SELECTED BIBLIOGRAPHY

2024

Janković, Jelena. "Ideal artist", text for the catalogue of the exhibition "The Port of Trust" ART Gallery and NGVU Gallery, Podgorica, Montenegro, 2024, pp. 3-5

Karić, Miroslav, "The Port of Trust", text for the catalogue of the exhibition "The Port of Trust" ART Gallery and NGVU Gallery, Podgorica, Montenegro, 2024, pp. 10-14

2023

Spaić, Jelena. "Three Colours for Four Steps", text from the book Ivana Ivković facing Morocco, dsbooks Bassel and Cultural Center of Belgrade, 2023, pp. 27-35

Karić, Miroslav. "Edition FACING", text from the book Ivana Ivković facing Morocco, dsbooks Bassel and Cultural Center of Belgrade, 2023, pp. 19-21

Savatić, Tijana. "ISOLATION: PATHS AND SPACES", Omnibus: Isolation, exhibition catalogue, Cultural Center of Belgrade, Art Gallery, Belgrade, Serbia, 2023, pp. 18-19

2022

Paunić, Natalija. "Beauty on standby – seeing the works of Alexandra Kovačević and Ivane Ivković as part of Wiener Art Collection", Belgrade, Serbia, 2022

Paunić, Natalija. "PALACE: OUR TIME", The Palace, exhibition catalogue, Edjšeg Palata, Novi Sad, Serbia, 2022, pp. 5-6

2021

Karić, Miroslav. "AFTER YOU", After You, exhibition catalogue, The Museum of Contemporary Art, Belgrade, Serbia, 2021, pp. 51-53

2020

Dobrić, Gordana. "Visual Essays on Belgrade Today", A room with a view, exhibition catalogue, Art Gallery – Cultural Centre of Belgrade, Serbia, 2020, p. 9, p.57

Milica Ružičić. "ComitetKa 01- conversation with Ivana Ivković", ComitetKa podcast, Radar Levo podcast channel, Belgrade, 2020

Jovana Buljugić, "Who do we believe in or the art that awakes hope", interview with Ivana Ivković, Culture/ Interviews, Before After Magazine, Belgrade, 2020

Jordan Cvetanović. "It is hard to live freedom", interview with Ivana Ivković, Culture, magazine Buro 247, Serbia, Belgrade, 2020

Tijana Dušej Ristev. "Everyone on the stage is what they really are", interview with Ivana Ivković, BBC News – Serbia, Belgrade, 2020

2019

Dobrić, Gordana. "Capitalist realism and the contemporary visual scene", Capitalism – Salon in Niš 12/2, Contemporary Art Gallery Niš, Serbia, 2019, pp.15-16

Paunić, Natalija. "You Are Not My Brother, Brother: Transitory Masculinity in the Art of Ivana Ivković", EIKON Magazine No. 107, pp. 24-29

Karić, Miroslav. "Unseen Camera: Sketches for moving images", 13th Biennial of Watercolor, exhibition catalogue, Contemporary Art gallery, Zrenjanin, 2019, pp. 7-9

Spaić, Jelena. "The Activation of Peripheral Vision", Unprotected witness No. I: Afrodisiac, exhibition catalogue, The Museum of African Art, Belgrade, 2019, pp. 33-37

Nikoletić, Dragana. "Since I Met You I Have No Peace: Turbo-folk in contemporary art and theater – Conflict between peoples and elites", NIN Magazine, Belgrade, 18 Jul 2019/3577, pp. 56-57

2018

Karić, Miroslav. "Over There and Somewhere", From Diaspora to Diversities, exhibition catalogue, National Museum of Montenegro, Cetinje, Montenegro, 2018, pp. 7-13

Nikoletić, Dragana. "Art and Intimacy: Love, death and colorful underpants", NIN Magazine, Belgrade, 23 Aug 2018/3530, pp. 48-52

Bogdanović, Ana. "I wanted to show that there is a fixed constant in very different epochs. The omnipresence of love and death", Amuse me, exhibition catalogue, Contemporary Art gallery, Subotica, 2018, pp. 7-12

Kostandinović, Katarina. "Some thoughts on the exhibition Amuse me, The presence of absence or Fernweh in the works of Ivana Ivković", Amuse me, exhibition catalogue, Contemporary Art gallery, Subotica, 2018, pp. 13-16

Tonković, Nela. "...I wish to live in peace with myself and not with the world. Conversation about the exhibition Amuse me, Nela Tonković and Ivana Ivković", Amuse me, exhibition catalogue, Contemporary Art gallery, Subotica, 2018, pp. 17-27

2017

Karić, Miroslav. "There and Somewhere: artists' stories on migration, mobility, displacement...", From Diaspora to Diversities, exhibition catalogue, Esperanza World Cultural Center, Skopje, North Macedonia, 2017, pp. 109-111

Bogdanović, Ana. "On ephemeral consequences of Ivana Ivković's art", Babylon the Great, exhibition catalogue, Eugster II Belgrade Gallery, Belgrade, 2017

2012

Činkul, Ljiljana. "The road through the labyrinth", Politika, Belgrade, March 22, 2012

2011

Janjić, Saša. "The Presence of the Absent", Presente 6, exhibition catalogue, Cultural Center of Belgrade, Art Gallery, Belgrade, 2011, pp. 20-21

Dobrić, Gordana. "On the occasion of the exhibition, conversation with Ivana Ivković", Presente 6, exhibition catalogue, Cultural Center of Belgrade, Art Gallery, Belgrade, 2011, pp. 22-23

Kadijević, Đorđe. "Art Activism" (review of the Ivana Ivković's exhibition Presente 6, Cultural Center of Belgrade, Art Gallery), NIN Magazine, Belgrade, 24 Feb 2011, p. 56

2009

Burić, Bojana. "Holy office", HOLYOFFICE, exhibition catalogue, FLU Gallery, Belgrade, 2009, pp. 12

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SELECTED TEXTS

MONUMENT OF TRUST ,

text from the catalogue for THE PORT OF TRUST exhibition - NGVU & Museums and Galleries of Podgorica, Montenegro

Miroslav Karić

Curator of the Museum of Contemporary Art in Belgrade and curator of the MONUMENT OF TRUST project

In the works created shortly after the 2000s, Ivana Ivković integrated and vigorously expanded her artistic practice around the medium of drawing, delving into the formal and interpretative potential of its transposition across diverse fields of visual arts, ranging from photography, environmental and site-specific installations to textile and light objects. Through a kind of introspective journey and a quest for personal and artistic identity, the thematic and conceptual content of her works brought forth a unique narrative fusion of intimate, personal stories, and socio-political and cultural-historical contexts from various geographic regions (from North and Latin America to the Middle East), which emerged from the artist's experience of a long-term nomadic lifestyle. As a crucial constitutive element of her artistic poetics, the spiritual and visual sensitivity developed through frequent travel and displacement continues to resonate in her later works, heralding a new phase in her creative journey, focused on multimedia exploration and the field of delegated performance.

With projects such as *Lines, Rows, Columns* (56th October Salon, Museum of the City of Belgrade), *Babylon the Great* (Eugster II Belgrade Gallery), *Amuse Me* (Contemporary Gallery Subotica), *I Only Want To Love Me* (Hošek Contemporary, Berlin), *I DID IT FOR YOU* (EICON Gallery, Museums Quartier, MQ 21, Vienna), *IN HIM WE TRUST* (Bitef Theater, Belgrade), and the *MONUMENT: NO ONE IS LOST* series of performances (Historical Museum of Bosnia and Herzegovina, Sarajevo; Museum of Contemporary Art of Vojvodina, Novi Sad; Humboldt Forum, Berlin; National Museum of Contemporary Art EMST, Athens; Goethe Institute, Athens), Ivković expands her previous artistic interests to explore the "psychological, political, ethical, and symbolic exploration of the biopolitics of female space and perspective, incorporating elements of stagecraft as an analytical approach to subjective observation of the cause-and-effect chain of emotions." (Aleksandra Lazar, Wiener Art Collection, "After You," conversation with Ivana Ivković).

Often conceived as interventions within various contextual layers of exhibition spaces, the artist's works involve a kind of tableau vivant and orchestrated scenarios and arrangements involving a multitude of participants/performers, where she introduces the nude or semi-nude male body as a distinctive performative instrument or medium. Primarily through the meticulous selection of visual and spatial elements, which she uses to meaningfully and symbolically situate and contextualize the exhibition site, the artist places the work with performers—characterized by minimal and improvised choreographic gestures—at the core of the piece's significant communicative potential: the scene's vitality, thereby fostering a more immediate and provocative engagement with the audience. By exposing the male body, an inverted perspective is achieved in relation to the prevailing 'male perspective,' through which the world is observed and interpreted within the patriarchal framework, further underscored by the fact that it is a woman (the artist) who has placed the male body in the position of being observed and thus rendered vulnerable. The position of otherness is established here through the act of delegation, both within the framework of gender discourse and within the performance itself—delegated otherness is present in relation to the audience during the performance, as well as in relation to the performance itself, characterized by its inherent subjectivity, or the presence of the performer.

Under the title "The Other Body," the series of delegated performances also explores potential new social structures from the perspective of post-humanist philosophy, which primarily addresses the psychological and ethical dimensions of contemporary existence. The collective (male) body in performances interrogates and challenges new possibilities of existence beyond heteronormative matrix and patriarchal models, emphasizing the fact that all trans/gender identities in society, including masculine ones, are subjected to equal pressure. Exposed, vulnerable, and "stripped" before the audience and relegated to a position of otherness, male bodies in large groups become a potent critique of the dominant social system and the positions of power and control it enforces. In this context, it is also crucial to recognize that the understanding and interpretation of these performances are influenced by the socio-political context and the cultural specificities of the environment in which they are presented. For example, in the Balkans, the boundaries of male identity, as well as gender issues, are invariably tied to national and religious discourses, whereas in other parts of Europe and different societies, new fields of interpretation emerge, as in Germany, where narratives about the Holocaust and the ongoing migrant crisis are frequently at the forefront, or in countries on the periphery of the European continent like Greece and Portugal where the prevailing themes involve the oppressive dynamics between the center and the periphery, as well as double standards in the perception of European identity.

With the project *After You*, realized at the Salon of the Museum of Contemporary Art in Belgrade (2021), Ivković advances further in experimenting with exhibition formats, stage-performative practices, media, and genres. Collaborative work, which is typically pivotal for the artist during the realization of delegated performances, is further expanded in *After You* through collaborations and the inclusion of authors from other artistic disciplines in the creative process. This results in a fully transdisciplinary expression and multifaceted approaches to conveying thematic and problematic content. Unlike her previous works, this time Ivković introduces a more intricate sequence of scenes, with a specially crafted dramatic script for the performers, also shifting the focus of the narrative from masculine appearance to gender fluidity. In this context, *After You* centers on identity ambiguity and playfulness, or more precisely, it introduces a polyphony of possible gender existences and manifestations, strongly emphasized by the choice of participants, their costumes, and the dramatic script in which the main roles belong to HE, SHE, and IT. Working with the script, which has been a significant aspect of Ivković's work since her early achievements and represents an integral part of the conceptualization in her subsequent series of performances, gradually assumes the function of an essential narrative and conceptual framework for the performative piece.

The latest project, *MONUMENT OF TRUST*, not only builds upon and, in a certain way, encapsulates the author's previous research, but it also opens a new chapter, particularly in terms of developing various hybrid stage and performative forms and their potential to create distinct experiences for the observer. Conceptualized across multiple chapters, the project is carried out in collaboration with galleries, public venues, and institutions within the region, working alongside numerous female and male creators. It highlights the causes and consequences of social phenomena that define the contemporary moment, both in local and global contexts. The project recently began with the first in a series of planned performances titled *THE BASE OF TRUST*, focusing on the phenomenon of corruption as a societal symptom or state of mind, its pervasive influence across all aspects of micro and macro life, and the resulting omnipresent pressure, feelings of uncertainty, humiliation, powerlessness, and irreversible betrayal experienced by individuals. Not only addressing the speculative connections between crime and the state but also corruption in everyday and interpersonal relationships, *THE BASE OF TRUST* dealt with the theme of reliance and hypocrisy in a broader sense, approaching it from an ethical standpoint with the question of whether assuming responsibility is even a feasible act today. Crafted in an intimate format, situated within the private setting of a salon apartment that also functions as an exhibition space (NonCanonic Gallery, Belgrade), the performance symbolically emphasized the concealed and behind-the-scenes aspects of corruption, while also reflecting on the terrain of personal responsibility and the possibilities of trust. In this performance, Ivković continued to challenge the patriarchal order and heteronormative models, viewing corruption as yet another cause and consequence of their oppressive mechanisms, with

the male body representing such actions (as in previous works).

Through the constant inversion of the perspectives between the male bodies on one side and the audience on the other, the performance also served as a kind of mirror, reflecting issues related to gender roles, historical contexts, prejudices, and taboos present in different societies, as well as the complex interaction between the individual and the surrounding world. The second phase of the project titled *THE PORT OF TRUST*, taking place in Podgorica, involves a delegated performance featuring participants/performers from the local community, accompanied by a solo exhibition presented in two gallery spaces, in collaboration with the FIAT festival, the public institution Museums and Galleries of Podgorica, and the New Gallery of Visual Arts. The delegated performance *THE PORT OF TRUST*, which is performed as an official part of the FIAT festival program, is conceived as a stage work that merges performative, visual, textual, and musical elements, creating an immersive environment for the audience. Thematically, *THE PORT OF TRUST* continues to address the concept of trust within a broader socio-political context, reflecting on various crises faced by this and contemporary societies at large. Gender and identity issues, as well as the positions of individuals and collectives—whether in traditional or progressive societies—serve as key guidelines for interpreting this intricate work. As in Ivana Ivković's earlier artistic endeavor, *THE PORT OF TRUST* also raises the question of the female perspective by assuming a position of power, emphasizing the significance not only of gender equality but also of the existence of a distinct and sovereign stance within political, ethical, and aesthetic frameworks. The distinctiveness of the performances lies in the intense interaction with the audience, while the exchange between the groups – consisting on one side of the performers and on the other of the observers – is dynamic and constant. It leaves a lasting imprint on the memory of the space where the performance takes place, persisting through the various effects it exerts on the environment. Although the performers are more exposed and vulnerable at the onset, their positions shift throughout the extended duration of the performance, powerfully underscoring the message that within the strict norms and roles imposed on us by systems, we are all exposed, vulnerable, and unstable.

THE PORT OF TRUST interrogates and deconstructs conventional exhibition narratives, focusing on processuality and, in that context, the creation of atmospheres and situations where all elements are interconnected to affect the sensory experiences of those present. In addition to the delegated performance, Ivković also presents herself to the Podgorica audience with two accompanying solo exhibitions (at the Art Gallery and the NGVU Gallery), which thematize the intimate space of artistic practice and represent a sort of retrospective overview of past projects and research. The exhibitions will feature artefacts, drawings, video works, and photographs documenting the delegated performances, while for the exhibition at the NGVU Gallery - designed to reference the depots of free zones in ports – another chamber performance is planned. The exhibitions aim to provide insights into the artist's approaches and strategies in the field of performing arts, as well as the conceptual and thematic frameworks of the artworks, and the contexts and narratives of the spaces in which they were realized, from Belgrade, Berlin, to Athens, Nicosia, and beyond. The uniqueness of the *THE PORT OF TRUST* project lies in its activation of various levels of Podgorica's cultural network, starting with the FIAT festival, which has a long and rich tradition of experimental theater. This time, it includes a delegated performance, representing one of the most contemporary forms of artistic performance practice. The audience in Montenegro will have the opportunity to participate in an event whose complex production directly involves the local community, not only through the participation of people from Podgorica and the surrounding area in the performance itself, but also by encouraging reflection and discussion on crucial topics such as corruption in the broadest sense, as a prevalent social symptom of today. In addition to FIAT, the collaboration with the city's museums and gallery spaces, as well as with the NGVU gallery - which is opening its space in its hometown after six years of successful practice in Belgrade - is significant for presenting the project to a broader audience and providing an opportunity to showcase the artist's work, enriched by her extensive professional experience. The idea behind this project is to engage a diverse array of professionals from the region, including artists, curators, art and theater theorists, and other contributors from the world of visual and performing arts, to initiate an exchange on various phenomena related to transdisciplinary artistic practices, contemporary art production, innovative exhibition formats, and collaborative methodologies.

You Are Not My Brother, Brother: Transitory Masculinity in the Art of Ivana Ivković

Natalija Paunić
Independent curator

Much like in the West, Serbian culture was built on patriarchal foundations that were encouraged rather than deterred during the 1990s. In the age of Freedom for a world with George Michael in its midst, there was an age of war on the outskirts of Europe—and we had our local pop stars as well. Popular media and music served as a mirror for the way people lived—but more than just a mirror, they became a tool. Channeling the desperation of young and lost generations, the music industry found a pattern to sustain the melodrama long after the critical years of Yugoslavia's collapse. While men were soldiers and inevitably missed, their sons became troubled underdogs and alfas with toy guns, and their daughters searched elsewhere for father figures. Popular music and its lyrics circulated throughout this infinitely fruitful social context that spoke to the majority of the working class. In such a setting, male gender identity is placed under a strange spotlight and into a stereotyped narrative: The more and further they go away, the more longing their lovers experience. As a consequence, men often take on the role of bad boys who never truly commit and run away, alone or with other women, successfully playing their part in the tacit Balkan tragedy that exists through national music and films, rooted in and inspired by real life. This behavior is followed by their respective partners' initial damnation or sadness, quickly replaced by forgiveness and adoration in spite of all obstacles. The image of love prevails and the cycle repeats ad infinitum.

Investigating everyday life in the Balkans, Ivana Ivković presents this unique perception of men that has developed over the course of the last thirty years. Her exploration is visual and observant, without actual scientific data, but developed with empathy and an inquisitive eye. While being praised and adored by their anxious avoidant offspring and lonely partners, the men in these stories are expected to live up to God-like standards. This is how their person becomes detached from their body, as well as how their objectification begins. Their bodies are totems, their figures are action figures; their spirit, however, fades into the background, unattainable and unknown. The perception of modern man in Serbian popular music is thus that of a well-bred, strong, powerful, and good-looking man with no character.

Reflecting in his own image created by the system, man himself becomes a *tableau vivant*, which is precisely the medium Ivković employs for her art. In these constructs—born out of the heteronormative order—women are the ones who inadvertently take on the role of the creator, giving the impression of the closed-off male counterpart through projection and imagination. Being an occasional victim of this system herself, Ivković observes the script closely and breaks it down with its own weapons. She gives us living pictures, exaggerated emotion, and ambivalent silence, as in the installation *Lines, Rows, Columns (Dormitory)*, 2016, where an army of men at the peak of their power and strength are presented almost nude and vulnerable, even if oddly static and arranged in a militant manner. Men in her installations look like objects, and this latently feminist twist raises questions: Is this the revenge for the long objectified female body? Is this the emancipation of the macho? Is this queerness or masculinity?

Ivković speaks to her audience through lyric poetry, minimal choreography, and imagery. In her works, words are appropriated from folk songs and even more often from the contemporary hybrid alternative, colloquially called "turbo-folk." In translation from BCS to English, the lyrics the artist uses become even more ambiguous, and both the visual and the verbal are characterized by a certain lack of definition, which gives the work its interpretative qualities.

When looking at the lyrics of the song Brat (2013) by Ceca, one of Serbia's most popular living singers who is often cited in Ivković's work, one could easily confuse a story about romantic love with a story about civil war "frenemies" reminiscing or reuniting: "I've only got one hour, you are not my brother, brother, no, no, no, no; you're like a spaceship, we're only related by booze, no, no, no, no; some fires, they never stop burning; bad relationships, they never die—so let's do it all over again." The possibility to understand the lyrics in different ways is what gives Ivković's work its final touch, as this gets translated in visual terms as well, as in drawings with textual snippets that are on the verge between irony and genuine emotion, between love and delusion, and between what is being appreciated as high art and what is part of the mundane.