

**IVANA  
IVKOVIĆ**

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# **DELEGATED PERFORMANCES**

**MONUMENT  
OF  
TRUST**

## **MONUMENT OF TRUST 2024-**

**MONUMENT OF TRUST** is envisioned as a complex regional project, unfolding across various galleries, public spaces, and institutions in collaboration with diverse authors from Western Balkan countries. The project centers on the phenomenon of corruption and its profound impact on societal dynamics. Corruption infiltrates systems and relationships, generating pressure, uncertainty, humiliation, and helplessness for individuals. Ethically, the thematic framework examines irreversible betrayal, trust, and hypocrisy—addressing both corruption in interpersonal relationships and hypothetical links between criminal activity and governments.

Building on her exploration of heteronormative models and patriarchy, Ivković investigates corruption as both a symptom and a driver of oppressive systems. As in her previous works, the male body serves as a performative tool, symbolizing the constraints of gender norms and stereotypical expectations. The performance acts as a reflective mirror, exposing historical contexts, prejudices, and taboos while navigating the intricate relationship between the individual and society. This is achieved through a dynamic interplay of gazes—between the male bodies on stage and the audience.

The project commenced with **THE BASE OF TRUST**, a prologue set in the intimate confines of Non Canonico Gallery—a salon apartment doubling as an exhibition space. This chamber performance symbolized the concealed and behind-the-scenes facets of corruption while re-centering personal relationships, accountability, and trust-building.

The first major act, **THE PORT OF TRUST**, was staged in Podgorica in September 2024 through a collaborative effort involving NGVU Gallery, the Museums and Galleries of Podgorica, and the Festival of International Alternative Theater (FIAT), with Jelena Janković as co-curator. The journey continues with the grand opera-performance **DOUBLE TRUST: ARENA**, slated for 2025 in partnership with Eugster II Belgrade Gallery.

Curators of the **MONUMENT OF TRUST** project are Miroslav Karić and Sanja Kojić Mladenov, playwright Jordan Cvetanović, actors Željko Maksimović and Đorđe Živadinović Grgur with a larger group of performers, composer Anja Đorđević, DP and editor Vladan Obradović, photos: Filip Koludrović, Milica Pavlović, Ivana Ivković., with many other collaborators who participate in this long-term project.

A photograph of two shirtless men on a patterned rug. The man on the left is sitting and looking towards the camera. The man on the right is leaning forward, looking down. The background is a wall with a patterned rug. The text "THE BASE OF TRUST" is overlaid in large white letters.

# THE BASE OF TRUST











A group of shirtless men are participating in a trust exercise on a multi-level metal scaffolding structure in a gym. The men are standing on different levels of the structure, some with their hands on the railings, while others are sitting or standing on the lower levels. The structure is made of silver metal poles and cross-braces, forming a complex grid. The gym has a white floor and a white ceiling with recessed lighting. The overall atmosphere is one of focus and physical activity.

# THE PORT OF TRUST











**MONUMENT:**

**NO ONE**

**IS LOST**

**series (2021-2023)**

**THE SCHOOL  
OF  
ATHENS**















## **THE SCHOOL OF ATHENS**

**Academy of Athens | University of Athens | Goethe Institute Athens | 2023 | site - specific durational performance, sound**

**The performance is part of the long-term exhibition project EVROVIZION: CROSSING STORIES AND SPACES by ifa (Institut für Auslandsbeziehungen), and realised in collaboration with Goethe-Institut Athen and EMST, the National Museum of Contemporary Art Athens.**

**Directed by Ivana Ivković**

**Text: Jordan Cvetanović**

**Actors: Željko Maksimović, Đorđe Živadinović Grgur and Aris Papadopoulos**

**Photos: Nefeli Papaioannou**

**© Ivana Ivković**

**The new site-specific performance by the artist Ivana Ivković entitled MONUMENT: THE SCHOOL OF ATHENS is part of MONUMENT: NO ONE IS LOST, a series of delegated performances created for the long-term exhibition project EVROVIZION. CROSSING STORIES AND SPACES by ifa (Institut für Auslandsbeziehungen). The series explores the relationship between the human (male) body, identity, and the specific context of place. It reflects on contemporary time, its (post-) apocalyptic nature, and the sense of the end of the world as we know it, questioning whether there is room for certain new options and choices that depend on the individuals.**

**The inversion of a gaze between exposed male bodies in formation on one side, and the audience on the other, makes it function like a mirror that reflects various issues, layers of history, prejudices, and taboos present in different societies.**

**The initial metaphor - the visual and ideological point of reference for the performance in Athens - is Raphael's eponymous masterpiece The School of Athens, a fresco located in the Apostolic Palace in Vatican City. In this complex allegory of secular knowledge and philosophy, Raphael presents a scene with some of the most important ancient and classical philosophers, scientists and artists, contemplating and debating in a splendid architectural setting inspired by ancient Greece. The performance MONUMENT: THE SCHOOL OF ATHENS starts from the ambiguity of the fresco itself, representing the values of Western civilization rooted in ancient Greek thought and renewed through the Renaissance and humanism, pointing out the connection with the present time, in which the world is in a state of extreme exhaustion and experiencing numerous ecological, ethical and political crises. Inspired by the humanistic vision of the painting, the performance is also a call for communication on these themes, as well as an invitation to engage in exchange and dialogue about the issues and dilemmas that we, as humanity, face today. The performance addresses questions of Greek identity and the image of classical Greece, pointing to the tension between different narratives - one coming from outside, created and nurtured by the West, and one existing within Greek society, both historically and in the present.**

**MONUMENT:  
NO ONE IS  
LOST - PORT**









## **MONUMENT: NO ONE IS LOST - PORT**

**Mala voadora | Hošek Contemporary Berlin, Porto, Portugal | 2022**

**site - specific durational performance, sound**

**Directed by Ivana Ivković**

**photos: Moritz Stettner**

**© Ivana Ivković**

**MONUMENT: NO ONE IS LOST** by Ivana Ivković presents a continuation of the artist's multimedia research started several years ago, in which she creates performative tableau vivant situations in specific contexts and places. Issues of identity and gender stereotypes figure strongly in Ivković's work, whereby she uses the naked and/or semi-naked male body as a performative instrument or medium of specific sensitivity and sensuality. Ivković's works have always been focused on their viewers' experiences, i.e. their emotional and psychological perception of ambiances and events.

**MONUMENT: NO ONE IS LOST** problematises the process of deconstruction and reconstruction of gender roles in the political, ethical and symbolic reflection of the biopolitics of female perception.

**The series explores the relationship between the human (male) body, identity, and the specific context of place. It reflects on contemporary time, its (post-)apocalyptic nature, and the sense of the end of the world as we know it, questioning whether there is room for certain new options and choices that depend on the individual. The inversion of a gaze between exposed male bodies in formation on one side, and the audience on the other, makes it function like a mirror that reflects various issues, layers of history, prejudices, and taboos present in different societies.**

**MONUMENT:  
NO ONE IS  
LOST  
AFTERPIECE**



TOURIST INFO

SKULL  
SCULPTURE









## **MONUMENT: NO ONE IS LOST - AFTERPIECE**

**Humboldt Forum Museum | Berlin, Germany | 2022**  
**site - specific durational performance, sound**

**MONUMENT: NO ONE IS LOST - AFTERPIECE , performance and installation - scaffolding,**  
**Directed by Ivana Ivković**  
**photos: Hue Hale**  
**© Ivana Ivković**

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**MONUMENT:  
NO ONE  
IS LOST**















## **MONUMENT: NO ONE IS LOST**

**Museum of Contemporary Art Vojvodina | Novi Sad, Serbia | 2021**  
**exhibition with durational performance, site-specific installation, video, sound | 2021**

**MONUMENT: NO ONE IS LOST, video performance and installation - scaffolding, 3-channel video, 20 min, sound, colour, Novi Sad/RS, 2021.**  
**Directed by Ivana Ivković**  
**Cinematography and photos by Ivan Zupanc**  
**Editing by Vladan Obradović**  
**© Ivana Ivković**

**MONUMENT: NO ONE IS LOST by Ivana Ivković presents a continuation of the artist's multimedia research started several years ago, in which she creates performative tableau vivant situations in specific contexts and places. Issues of identity and gender stereotypes figure strongly in Ivković's work, whereby she uses the naked and/or semi-naked male body as a performative instrument or medium of specific sensitivity and sensuality. Ivković's works have always been focused on their viewers' experiences, i.e. their emotional and psychological perception of ambiances and events.**

**MONUMENT: NO ONE IS LOST** problematises the process of deconstruction and reconstruction of gender roles in the political, ethical and symbolic reflection of the biopolitics of female perception. A larger group of male performers arranged with minimal choreography within the Museum of Contemporary Art Vojvodina act out a scenario representing a developed composition of The Last Judgment - a deconstruction of this biblical play that "re-enacts" the momentum just after it. What happens next? After every revolution, a new heaven is created, but what does an individual do in that space of newly conquered and acquired freedom? What exactly do the processes of the deconstruction of old beliefs leave behind? This work is about the fear of the unknown, about seeing ourselves through confronted others, and about what happens after we have understood the other within a wide spectrum of all the challenges of acceptance and of living in freedom.

**AFTER YOU**

**POSLE VAS**

**AFTER YOU IS A VISUAL-PERFORMATIVE EXPERIMENT IN A GALLERY SPACE. | AFTER YOU IS EVERYTHING HELD BACK BEFORE AUTHORITY FIGURES AND UNLEASHED UNTO FRIENDS. | AFTER YOU IS AN EXHIBITION WITH DRAMATIC PAUSES. | AFTER YOU ARE FOOTNOTES OF GREAT NARRATIVES AND THE FINEST DYSTOPIAN QUOTES. | AFTER YOU IS A THEATRICAL PLAY WITH LIVE STREAMS. | AFTER YOU IS THE MOBILIZATION OF TENDERNESS. | AFTER YOU IS A HISTORY LECTURE FROM THE BACKGROUND. | AFTER YOU IS A MOVIE SET MINUS THE SOUND OF THE CLAPPERBOARD. | AFTER YOU IS APRIL U BEOGRADU AND PROLEĆE JE, A JA ŽIVIM U SRBIJI. | AFTER YOU IS A DIRECT BROADCAST FROM THE BACKSTAGE. | AFTER YOU IS ABOUT THE THUNDER OF THE 1990S AND THE SLUSH OF THE 2000S. | AFTER YOU IS A HUG IN A CROWD. | AFTER YOU IS A MEDIUM OF (UN)CONTROLLED SOCIAL PERFORMANCE. | AFTER YOU IS THE REAL VS. REALITY. | AFTER YOU ARE SHORT CUTS OF COLLECTIVE MEMORY, PERSONAL TRAUMA. | AFTER YOU IS GENDER AND GENERATIONAL POLYPHONY AND JOINT GREAT EXPECTATIONS. | AFTER YOU IS AS VIRTUAL AS THE REALITY. | AFTER YOU IS DIRECTING EMOTIONS FOR FEELINGS. | AFTER YOU IS AN ATMOSPHERE OF CONTINUOUS CHANGE SPEAKING OF TIMES OF MAJOR CHANGES. | AFTER YOU ARE MEANINGFUL STORIES, COMMON-PLACES, TRUE CONFESSIONS AND A POSE FOR THE PUBLIC. | AFTER YOU IS AS FICTIONAL AS THE TV CHYRON WITH TODAY'S MOST IMPORTANT NEWS FROM THE COUNTRY AND THE WORLD. | AFTER YOU ARE MEMORIES THAT FADE AND REPLICAS THAT LIVE. | AFTER YOU IS ABOUT IDEOLOGIES, TRAUMAS, RESPONSIBILITY, MISTAKES, TABOOS, FREEDOM, AUTO-CENSORSHIP, GUILTY PLEASURES, SHORT-LIVED REVOLUTIONS, CONSEQUENCES WITHOUT SOBRIETY. | AFTER YOU IS AN ECHO OF THE TRANSGENERATIONAL STORIES THAT ARE TOO LOUD OR HAVE NEVER BEEN HEARD. | AFTER YOU IS THE QUESTION OF WHETHER A CERTAIN WE WILL EVER SEE OUR TURN COME. | AFTER YOU IS ABOUT THE EXPERIENCES AND TRIALS OF BELGRADE. | AFTER YOU IS ABOUT CROSSED LIMITS AND SOCIAL REGRESSIONS, ABOUT THE BREAKDOWN OF VALUES AND NERVES. | AFTER YOU CONCERNS MANY AND MOST OF ALL THOSE WHO FEEL INVITED OR INCITED.**









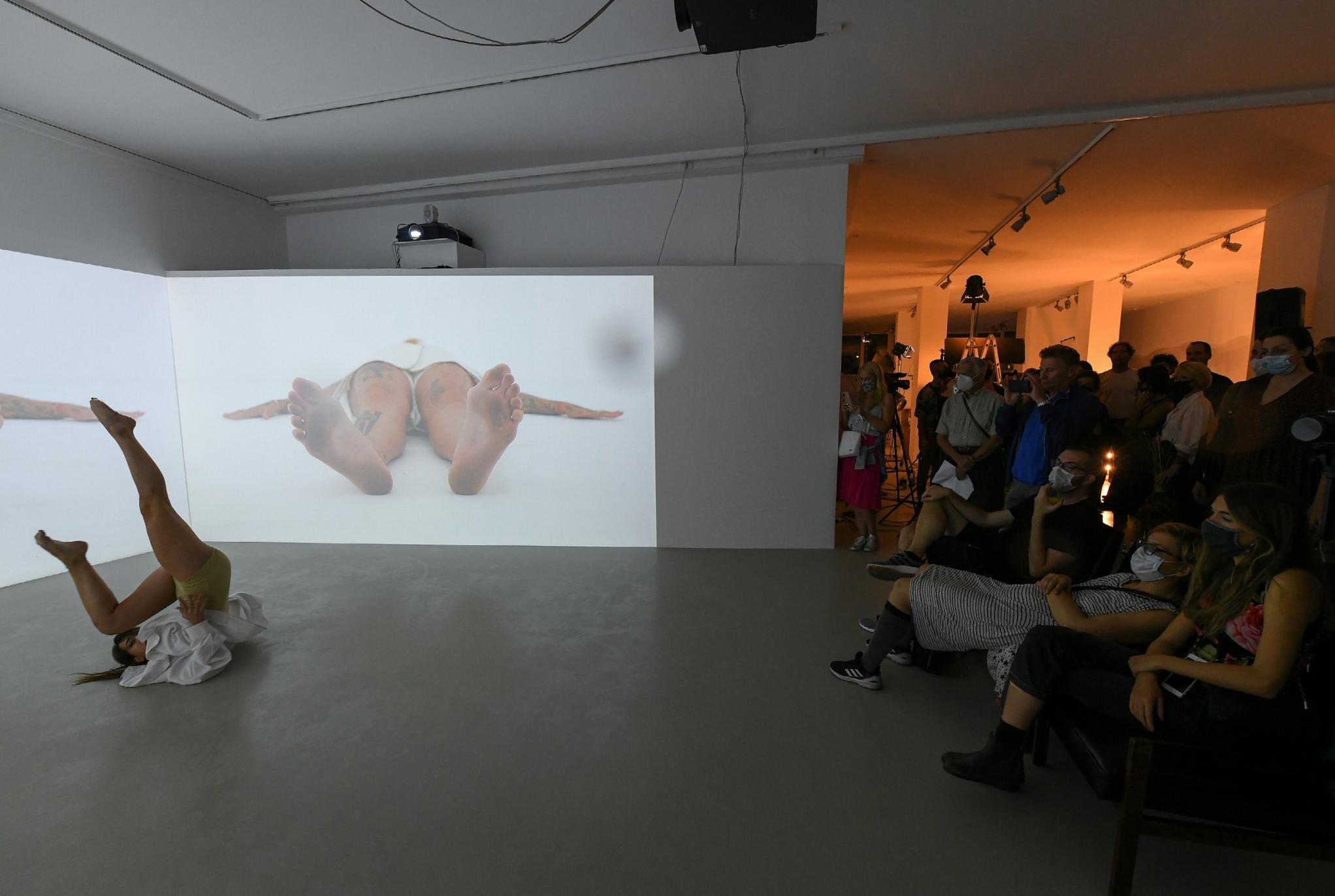




















## AFTER YOU

Salon of the Museum of Contemporary art in Belgrade | Belgrade, Serbia | 2021

exhibition with durational performance, site-specific installation, video, sound - 17:01 min | 2021

Curator and text: Miroslav Karić | Dramaturgy: Jordan Cvetanović  
Cinematography: Ivan Zupanc, photos: Ivan Zupanc, Bojana Janjić

**After You** by Ivana Ivković presents a continuation of the artist's multimedia research started several years ago with the works *Lines, Rows, Columns* (56th October Salon, Belgrade City Museum), *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), which were conceptually and thematically developed around the different contexts and narratives of the spaces in which were displayed. Another important problematic framework concerns the issues of identity and gender experiences, the re-examination and deconstruction of gender role stereotypes, which Ivković emphasizes in her works by introducing the naked or half-naked male body as a performative instrument or medium of specific sensitivity and sensuality. Realized in the form of site-specific interventions featuring some sort of tableau vivant situations and arrangements involving a larger number of participants/performers, for Ivković, the mentioned works have always dealt with the issues of the viewers' experiences, i.e., their emotional and psychological perception of the ambiances and events. After first designing the stage/setting through a careful selection of visual and spatial elements that meaningfully and symbolically situate and contextualize the place of exhibition, the artist puts her work with the performers, characterized by minimal and improvised choreographic interventions, at the center of the installation's significant communicative potential

– the vitality of the scene, allowing the audience to connect with it more directly and provocatively. In the practice that Ivković has been intensively developing over the last few years, drawing remains a significant constitutive element and event in the articulation of the idea. The author has been continuously dedicated to it from the very beginning, exploring the flexibility of its limits and the possibilities of its formal and interpretive transpositions to other media (photography, spatial and site-specific installations, textile and lighting objects, performances, and orchestrated scenes). Whether they are meant for a two-dimensional form or a particular spatial situation and context, all her works are primarily experienced in the emotional processuality, the gradual building of subtle and complex relationships between pictures, texts, and objects, between associative and symbolic meanings in the show. The contents deeply permeate the act of permanent introspection and the search for personal and artistic identity, intertwining intimate, personal stories with a specific perception of socio-political and cultural-historical circumstances and the sensibility of the atmosphere of various geographical regions (from North and Latin America to the Middle East), deriving from the author's personal experience of frequent travels and many years of living a nomadic lifestyle, as another constructive segment of her artistic practice. On the one hand, *After You* is the sum of Ivković's artistic achievements, but it is also a step further in her research procedures, this time achieved by opening new chapters in the experimental approaches to exhibition formats, stage-performative practices, media, and genres. Teamwork, which remains crucial to the realization of the mentioned performances, is further expanded with collaborations and the inclusion of various other artists in the creative process, resulting in a full-format transdisciplinary expression and multifaceted ways of communicating the thematic content.

Designed in a form bordering on a play, an exhibition, and expanded cinema, *After You* at the very beginning introduces the viewer to an atmosphere of moods and suggested states rather than a space with representatively defined and seemingly observable contents, which is first read from the setup that raises associations to a conserved film set, an open theater stage, an abandoned TV studio, or even a psychedelic video. Situations in which the viewer is confronted with different sensations – 3D visualization of an ancient temple on the wall, lighting fixtures, accompanying stage props and furniture, cameras, and monitors that register every change and every movement in the gallery – create the impression of a time limbo of sorts, a non-place, a zone of thin boundaries between a sense of reality and complete displacement. The experience is additionally intensified by the presence of performers/narrators, their days- or hour-long physical being in the space or virtual presence via a purposefully built video installation and live online broadcasts, as they act out Jordan Cvetanović's dramatic text based on the main starting point of the project – the thematization and problematization of the social context of everyday life in Serbia during the 1990s and 2000s. It is important to mention here that both in the realization and the conception of this exhibition-event, unlike in previous works, Ivković shifts her focus towards a moment of pure masculine appearance (as we have already seen, with all the potential forms of vulnerability and sensitivity) as the symbolical determinant of a society or a dominant factor in the shaping of heteronormative patterns and models of (co)existence and human relations. *After You* puts gender fluidity on the stage and, hence, the uncertainty and playfulness of identity as well, or more precisely, introduces a polyphony of possible gender existences and manifestations, strongly underlined by the choice of participants, their costume design, and the drama in which HE, SHE, and IT play the leading roles. The inclusion of a transgenerational perspective (Child, Parent, Adult) as a form of a collective memory record about the destiny of a country and society significantly contributes to the layers of the dramatic text, but also to the

idea of thematic exploration of one of the most traumatic periods in modern local history.

For some, it was a time of dramatically disturbed upbringing and maturation; to others, the era of a painful breakdown of values and transition into uncertainty. The end of the twentieth and the beginning of the new century and millennium, in the local socio-political and historical circumstances, would bring a general and generationally undivided confrontation with the reality, which has often appeared as pure fiction or a repetitive, absurd and never-ending nightmare. Fragmentarily structured in dialogues consisting of quotations, excerpts, and references to various media, pop-cultural, political-economic-propaganda contents from the 1990s, but also reflections on the present moment that we are living or perceiving in the context of the new reality of social networks, Cvetanović's dramatic text functions as a kind of cacophonous metanarrative and time echo. *After You* is also the artist's specific dedication to Belgrade, a story about its generational historical trials, its (anti) heroes, the expectation of their departure, about the unofficial anthems, applauses, and disappointments, about manipulation as a way of life and an instrument of power, about responsibilities, self-censorship, guilty pleasure, short-lived revolutions and consequences without sobriety. Designed as an ambiance-metaphor of social and personal experiences in a period of great changes, deep crises, ideological confusions, value shocks, and our persisting disorientation in the hypnotic loop of political failures and high hopes, *After You* is a complex project that escapes definitions, just like the age that it is trying to review and understand. On this occasion, Ivković is making a new step forward when it comes to the participatory dimension of her work because the audience is faced with more than a simple task: they are invited and encouraged to contribute their own memories, (dis) agreements, resistance, discomfort, (non) acceptance, (non) belonging, individual and common confusions, and doubts. Where are we, and what are they? Is this real, and who is directing this?

**IN HIM  
WE  
TRUST**

**trilogy (2016-2020)**

**IN HIM  
WE  
TRUST**



















## **IN HIM WE TRUST**

**BITEF Theatre | Belgrade, Serbia | 2020**

**8 hour long performance with 42 male participants, inspired by the biblical theme and scene of The Last Judgment, in the space of BITEF**

**Theatre, which is set in a never completed cathedral of the German Evangelical church**

**Cinematography and photos: Ivan Zupanc**

**“In Him We Trust” is the last part of a trilogy and the continuation of two previous site-specific works: “Lines, rows, columns (Dormitory)” and “Babylon the Great”. These works examine the constructs of personal relationships on issues of gender identity and integrity, trying to understand/ interpret the limits of one’s own / female perspectives in perceiving and understanding the otherness - men. In these performative installations, the male body is experienced both as a subject and as an object. In the process of understanding and encountering the other who is desired and longed for, and starting from our vulnerabilities and exposures, by replacing the classic and expected roles of the naked and exposed male body, which becomes a medium of sensitivity, uneasiness and sensuality.**

**The performance “In Him We Trust” touches the topic of belief and re-examines what we believe in through the literal imitation / play of the well-known scene of The Last Judgment.**

**The Last Judgment or Judgment Day represents the belief of eschatological religions in the last and final judgment, which at the end of history will be performed over people to separate them. The righteous man will receive eternal life as a reward and the sinful man will have the final death as punishment.**

**Performers play the roles from the standard iconography of this composition that becomes alive and moving. The work was intended to be performed once as an eight-hour site-specific performance. It is directly related to the building of BITEF Theatre - a never completed cathedral of the Evangelical church. Throughout the performance, the audience will be able to come and go, sit, observe or contemplate a reenactment of the religious composition, which doesn’t only enlivens a particular scene or event but engages the potential of the object itself by transgressing to its original purpose. Body and movement are a key factor and an emotional association to the work. The scene is shaped by a spontaneous choreography made by natural body movement of the performers who are free to interact without acting while performing on a scaffolding construction that mimics the renaissance impression of perspective. The work emphasizes the direct and intimate confrontation with one of the most representative biblical themes which is brought into life, happens, improvises, transforms and lasts in front of the audience.**

**BABYLON  
THE  
GREAT**









I GAVE YOU BIKINI





## **BABYLON THE GREAT**

**Eugster II Belgrade Gallery | Belgrade, Serbia | 2017**

**4 hour long performance inspired by the legend of Babylon with 12 male performers**

**Photos: Ivan Zupanc and Boris Burić**

**Ivana Ivković addresses the above-mentioned questions in the exhibition Babylon the Great by exploring the male body as a central motif and a performative instrument that she, in various ways, orchestrates through scenes and in different relations within the exhibition space. The works presented at this exhibition are related to her project Lines, Rows, Columns (Dormitory), which was performed during the 56th October Salon in 2016. She is using the segments of this ambiental installation through photographic documentation that serves as a starting point, i.e. a visual pretext for the creation of large-scale tapestries, which are placed on the gallery walls. Scenes and visual fragments from the previously created installation with performative character are transferred into a woven image and complemented by text that additionally complicates the possible meanings of the artist's gesture, simultaneously indicating the continuous self-reflection as a constituent element of her practice.**

**The culmination of Ivković's examination into the persistent interest for the feeling of intimacy, which is performed by means of denuding the tangible (physical) body, and through it the concealed (emotional) state as well, occurs in the center of the exhibition architecture where the scenes from the tapestries are being embodied in the space, recreating the performative environment in which the bodies participate in an orchestrated event of a monumental structure with ephemeral consequences.**

*excerpt from the text **On ephemeral consequences of Ivana Ivković's art by Ana Bogdanović***

**LINES, ROWS  
COLUMNS  
- DORMITORY**















## **LINES, ROWS, COLUMNS (DORMITORY)**

**Museum of Belgrade City | Belgrade, Serbia | 2016**  
**Lines, Rows, Columns (Dormitory), 2016, is a site specific installation with 5 hour long performance (25 participants) made for a particular place in the Museum of Belgrade building (New Military School, arch. Dimitrije T. Leko, 1899) | 56. Oktober Salon - The Pleasure Of Love, curated by David Elliott**  
**Photos: Ivan Zupanc and Boris Burić**

**Naked male bodies, lying still and sideways, form a symmetrical 5 x 5 metre composition. The scene is static except that every 30 minutes the figures shift their positions to change the side on which they are lying, a simultaneous movement that alludes to the changing of the guard in this formerly military building. Beside the bodies brightly coloured rugs are set in the same order and palm trees also add to the ambience. The lines and rows of rugs and bodies evoke a dormitory in the former military school. But this scene is also a metaphor for the intimacy of a bedroom in which the powerful presence of the nudes suggests lovers (in rows) that counteracts, perhaps, a personal vacuum or hollow feeling of insufficiency.**

**These figures (between 25 and 50 years of age) are at the peak of their physical power, but the supine posture of their bodies suggests tension because it signifies a loss of power and control. In spite of their order, their exposure and helplessness create an impression of sensuality within this space. Yet we wish to set and preserve order in all areas of life: in love, politics, personal life, state, military and power.**

**The scene mutates and changes whenever the male nudes are present, then the void of absence is replaced by the fullness of their physical presence. During the exhibition participants come and go, taking their positions randomly without any timetable or schedule. This creates a dynamic but tentative state of visual and physical flux in which the spectator is unsure of what will be witnessed.**

**HEAVEN  
NUMBER  
14**









## **HEAVEN #14, Unprotected Collector**

**Museum of African Art | Belgrade, Serbia | 2019**  
**site-specific installation with performance, from the exhibition**  
**"Unprotected witness I: Afrodisiac", curated by Jelena Spaić and**  
**Ana Knežević**  
**Performance: Željko Maksimović, photos: Ivan Zupanc**

**"Heaven # 14" - a palm tree in the hallway of the Museum of African Art, and behind it, a monumental curtain with a million times seen print of a desert dune. The work seduces with the commodification of pleasure and its instant iconography (palm, desert, sky), so well known in the general consumerist culture. This promise of paradise devoid of any secret is related to all inclusive destinations, quick solutions, instant gratifications and false promises of love with a conspicuous desire to be true. With a generic depiction of the apotheosis of seduction, Ivana Ivković brings the constructed spaces of seduction to the same level: museums and Africa as the other / otherness. through its portal of desires, hopes and expectations, this time we can pass unhindered if we move the curtain.**

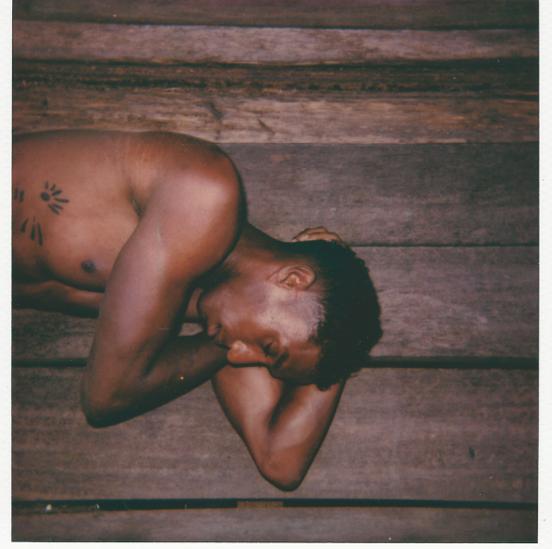
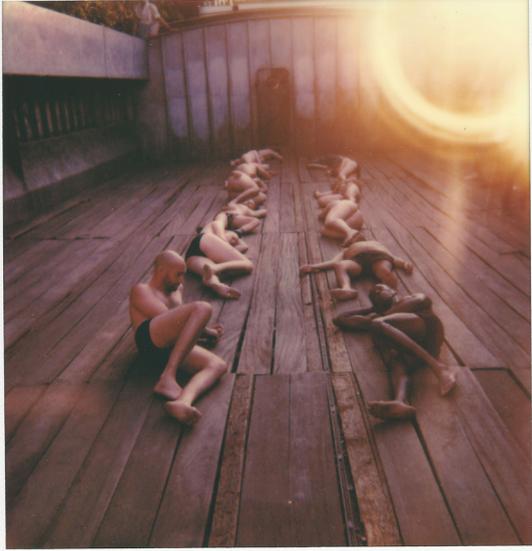
**Then we may meet a handsome man in an expensive suit who walks nonchalantly through the museum sipping whiskey, or, slightly reclining in a Cameroonian chair, visibly bored, still shaking a drink in a crystal glass. It is not the fulfillment of the prophecy You Will Meet a Tall Dark Stranger, but the Unprotected Collector, Ivana's second part of this work. It is a performance that was performed at the opening of the exhibition, in which another ephemeral intruder and destabilizing factor violates the etiquette of behavior in the museum. Ivana confronts us again with another seductive cultural construct, another system of codes of economy, selection, evaluation, valorization, market values and power - the incarnation of collectors.**

**District 9 - 8 artists and 1 invisible curtain, Jelena Spaić (text from the exhibition catalog)**

**I ONLY  
WANT TO  
LOVE ME**









## **I ONLY WANT TO LOVE ME**

**Hošek Contemporary Gallery | Berlin, Germany | 2019**  
**2 hour long performance on the boat in Mitte, Berlin inspired**  
**by the work of German filmmaker and author Rainer Werne**  
**Fassbinder**  
**Photos: Hue Hale**

**The boat on the water, fluid and unstable compared to the solid earth, evokes a sense of temporary safety. Like a bubble suspended in space, it creates an alternate world—a space where freedom exists parallel to the rigid norms of the majority outside. The performance I Only Want to Love Me draws inspiration from the works of German filmmaker and author Rainer Werner Fassbinder while also reflecting on the socio-political climate of Berlin in the 1930s. Fassbinder's films neither directly critique nor outright reject the gay liberation movement; instead, they explore it from an adjacent perspective. This approach frames sexual identity as a social role—a performance shaped in response to dominant cultural discourses—offering resistance to the moral majority's imposed norms. The queer context of this performance extends beyond homosexual identity to include anyone who feels constrained by socially determined boundaries.**

**The performance acts as a mirror, reflecting societal pathologies and inviting the audience to observe the connections between shifts in social power structures and the fluid transformation of sexual roles and identities. Questions of identity—whether personal, sexual, or political—are presented as inherently open, fluid, and subject to unexpected change. Nothing is fixed; everything is in a state of constant flow.**

**Male bodies arranged in two columns form a line that traverses the ship's interior, symbolizing a passage through the vessel's "womb." The ship's two sides represent dual aspects of the self: the public persona we present to others and the concealed, often suppressed, inner self—frequently labeled the "dark side." Is this hidden side deserving of such a name? How much of ourselves do we conceal under societal pressure, taboos, or imposed norms?**

**The audience is invited to pass through the barrier formed by the male bodies, symbolizing a transition to one's inner self. This act highlights the importance of embracing otherness and diversity. The male bodies on the ship's floor evoke complex questions about identity—ranging from sexual to social dimensions. Are they sailors or migrants, gay club-goers, men questioning their sexuality, queer individuals, or members of other marginalized groups? Clustered in one corner, their forms suggest various scenarios associated with life at sea: sailors confined to ships for extended periods, migrants risking everything in search of a better life, or individuals in clubs exploring their desires and passions.**

**Polaroid photographs document fleeting moments of the performance, capturing its layered meanings. These images preserve the ephemeral nature of the work while reflecting the questions posed by the bodies aboard the ship—questions of identity, belonging, and the intersections of social and sexual realities.**

**I DID IT  
FOR  
YOU**





## I DID IT FOR YOU

**EICON Schauraum Gallery | Museums Quartier -MQ21 | Vienna, Austria | 2019**

**4 hour long performance in the space of EICON Schauraum Gallery with Austrian artist Dan Vogt who was acting Caravaggio behind the window glass in the setting which reminds of Baroque style paintings**

**Photos: EICON and Ivana Ivković**

**The exhibition I Did It for You draws inspiration from the work of English filmmaker and author Derek Jarman, particularly his acclaimed film Caravaggio (1986), as well as the Brutal Beauty exhibition presented at Kunsthalle Wien in 2008. The distinctive Baroque architecture of the MuseumsQuartier resonates with the style of Caravaggio, the Baroque master, creating a compelling backdrop for a narrative exploring masculine identity in a contemporary context. Designed as a dynamic, site-specific performance and installation, I Did It for You engages with the poetics of intentional exposure and the act of revealing one's identity. Through its ever-evolving nature, the work reflects on the fluidity of identity and its transformation over time, inviting viewers to consider the vulnerability and strength inherent in self-expression.**



**DISOBE  
DIENCE**







## DISOBEDIENCE

**Edšeg Palata | Novi Sad, Serbia | 2022**

**site-specific durational performance, sound | 2022**

**Directed by Ivana Ivković**

**Text by Jordan Cvetanović**

**Photos and citematography: Ivan Zupanc**

**© Ivana Ivković**

**Every time in my life I say 'I'm so happy' something awful has happened.**

**I know that I have the body of a weak and feeble woman; but I have the heart of a king, that beats hard, so strong, that Parma, or Spain, or any prince of Europe, would dare to attack the borders of all my kingdoms; I will be your general, your judge and reward for each your virtue that you bravely show to me. But you seem to have nothing.**

**Remember well: All palaces are temporary palaces! And if anyone ever asks you for me, tell them love killed me. The love I never had. And it will kill you too!**

**I am leaving you this letter, these few words on paper, because I have nothing more to give you. I leave you my empty heart buried in the ground and a letter, so that when someone finds it sometimes and really reads it, you will know that I was right. That I didn't lie to you and that this world is cursed. Cursed without love.**

**Live long and see,**

**Only my own, forever  
Queen**



# **SITE-SPECIFIC INSTALLATIONS**

**AMUSE  
ME**



MYSTERY  
SOMETIMES A WIND BLOWS  
AND THE MYSTERIES OF LOVE  
COME CLEAR  
AND SHOW THAT WE ARE LOVE  
SOMETIMES A WIND BLOWS  
AND THE MYSTERIES OF LOVE  
COME CLEAR



Small informational text on the wall to the left of the doorway.













## **AMUSE ME**

**Contemporary Art Gallery Subotica | Subotica, Serbia | 2018**

**Site-specific installation in the upper level of the Raichle palace, 7 different rooms linked with a story about fake history of the life of architect Ferenc Raichle - the creator and first owner of the house, through the collection of objects, sculptures and drawings, which are connected by the voices of two female performers singing famous and long forbidden "suicidal" song Gloomy Sunday of the Hungarian composer Reszo Seress**

**Photos: Ivan Zupanc**

**Interventions in the space of the Raichle palace within the exhibition Amuse me, created as site-specific installations, are reconstructing and reinterpreting the history of the building itself. The palace is one of the most important and most interesting architectural works of the Hungarian Art nouveau and lifework of the famous architect Ferenc Raichle who designed it to be his family home and work bureau. With great investments it was built in 1904, but Raichle himself lived in it only for a few years. Further destiny of the building, as well as the owners, was highly influenced by the political and historical situation, and since 1968. this protected cultural monument houses the Contemporary Art Gallery Subotica. An interesting fact about the existence of a certain secret passage represents the intrigue from the life of the palace. According to beliefs, this corridor led to the neighboring house where Ferenc Raichle's mistress lived. The hidden part of the history of the palace is a direct inspiration for the exhibition Amuse me, while the invisible passages, through the incurability and mysteriousness they carry, bring us into the experience of the whole space as the metaphor of the inner life of the individual and the human psyche.**

**The secret passage becomes a symbol of the transition to the other side, in the darkest and most hidden part of ourselves..**

**The contradiction between the notion of a harmonious life on the surface and what, really, exists below this surface, served as a motive for a series of drawings - interventions on the reproductions from the book Russian Museum - watercolors and drawings, XVIII-XX century, V. A. Puskarev.**

**A fictional historical narrative leads us through the entire ambience of the house, its fictional collections of drawings and sculptures, enchanting the fragility of the human existence, which is as well visible in the sensitive rooms paved with ceramics that are cracking under the weight of our steps. The voices of two singers which overlap through the house are connecting all the rooms into a unique space, atmosphere or emotional state. The song Gloomy Sunday is performed in the original Hungarian version and also translated to Serbian language. This famous song was composed by Reszo Seress at first as an anti-war statement that the world we know disappears but only two years later, Hungarian poet Laszlo Javor wrote his love lyrics which will become official. Soon after his verses originated, the song gained the epithet of the saddest, while the urban legend says that it was associated with a large number of suicides, which is why it was forbidden for public performances until the nine-ties. The song, however, has become more and more popular around the world, and even the legendary jazz singer, Billie Holliday, recorded her own, more relaxed, version. Composer Reszo Seress performed it in Budapest until the end of his life. Gloomy Sunday is also linked to Subotica itself as the favorite song of the writer Danilo Kiš, whose quotations are written on some of the exhibited drawings.**

**LIKE THERE  
IS NO  
TOMORROW**



LIKE THERE IS  
NO  
TOMORROW

M

Ceral

Ceral  
BP Lubricants  
Ticket Auto



LIKE THERE IS  
NO  
TOMORROW

## **LIKE THERE IS NO TOMORROW**

**Long term site-specific art project set at different locations and places (selection) 2015 -**

**The message LIKE THERE IS NO TOMORROW, activates different spaces in which it is installed and exposed, showing the specificity of a certain community or society related to the current time we live in and its challenges and complexities, and so each time it gets new meanings and readings.**

**Photos: Beirut Art Residency, Ivana Ivković**

**LIKE THERE IS NO TOMORROW | Beirut Art Residency | Beirut, Lebanon | 2015**

**Installation at the rooftop of the gas station in Gemmayze (part of Beirut): billboard, carpets, old neon signs and palm trees the whole site is ruined by the explosion that happened 2020.**

**LIKE THERE IS NO TOMORROW - behind the scene | REMONT Gallery | Belgrade, Serbia | 2016**

**Installation in the form of textile object/ a curtain behind which is the selection of drawings and prints. The work was the part of the exhibition**

**From diaspora to diversities, international program curated by Miroslav Karić**

**LIKE THERE IS NO TOMORROW | National museum of Šabac | Šabac, Serbia | 2019**

**Intervention on the facade of the museum building, the work was the part of the exhibition Memory of the city, curated by Nela Tonković**



**WHEN WE  
WERE SAD**



EMOTIONAL  
AND  
LONELINESS









## **WHEN WE WERE SAD**

**National Museum of Montenegro | Cetinje, Montenegro | 2018**  
**Site specific installation with a performance at the opening,**  
**inspired by the story of centuries of migration of young men in**  
**this part of Montenegro.**

**The installation was a part of the exhibition From Diaspora To**  
**Diversities, curated by Miroslav Karić**

**Photos: Ivana Ivković, CGU Miodrag Dado Đurić**

**"...The eternal, compulsory, and chosen migrations were connecting us ... the feeling of the alienity from which both of us suffered, secretly, sometimes publicly, but never gave up, as if it seemed to us that it was the worst, but and the most valuable factor in our destiny .... When I was again his guest, of course, in one of his asylum rooms in Paris, for several days, it seemed to me that my first task was to arrange the room for him. "If you think that you will arrange my life, do not bother." He said watching me with some pity. "My life is not in the things." He said, this man who by essentially naming all the things touched with his gift possessed much more of them, more than us who wanted them, if they were pleasant, or if they were terrible to give up ... We confessed "the painful lives" ... in the end, in the whirlpool of the awakening, and the shame that each confession implies, one of us said: "Perhaps life does not hurt. It may hurt to know that it is not being guided in the right way. "The other said:" Maybe exactly that is - life." \***

**The feeling of alienation, the eternal forced or chosen migration, the decaying of life, the uproar of waking and "Is this life ?!" - precisely these graded states in Pekić's text inspired by talks with Kiš, are the conceptual framework of the work When we were sad. Transition from the motherland which, whatever it was, was unknown or different, as a complex, lasting or impossible process, regardless of whether it comes from need or necessity. The psychological background of wandering and searching related to geographical movement in search of a better life is a thematic framework of a site-specific installation that points to the fragility of our existence and the sincerity of our inner system in which the relationship to origin takes an important place. The burden of this relationship, in fact, the very burden of origin and heritage, is a very symptomatic phenomenon in the Balkans. What do we bring with ourselves from the environment from which we come from and how much the relation to origin changes and breaks down from a distance.**

**\*quotation from the text of the writer Borisav Pekić (Podgorica, 1930) on the occasion of the death of friend, also the writer Danil Kiš (Subotica, 1935)**

**DRAWINGS**

**OBJECTS**

**INSTALLATIONS**

**SINCE I MET  
YOU I HAVE  
NO PEACE**



**SINCE I MET YOU I HAVE NO PEACE**

## **SINCE I MET YOU I HAVE NO PEACE**

**SULUJ Gallery | Belgrade, Serbia | 2012**

**Machine woven rug made of 100% New Zealand wool, dimensions (164 x 240 cm); in the preexisting Persian motif from the factory's catalogue of rugs, my drawing and text were integrated by digital intervention and woven together**

Since she appeared on the art scene in the middle of the last decade, Ivana Ivković (1979) has gained the affirmation of a professionally curious, ambitious and concentrated person, and each of her new projects explores the power of reading various communication codes and their enigmatic layers with provocation and strong metaphors. After a dozen exhibitions / projects that she has realized so far, among which we would single out last year's work "Presenta 6" presented in the Gallery of the Cultural Center of Belgrade, the ideological matrix of this artist - traveler, nomad - citizen of the world, whose works often have a travelogue character and who personalizes her active presence mostly in the field of feminine empathy. It can be said that in this discourse the empathy of the femina is one of the translators and connections with the context of one's own time as well as the reflections of historical facts. On that basis, Ivana Ivković builds her own creative strategy by testing the permeability of the boundaries between the public and the intimate and, as she says, connects, intervenes, mixes autobiographical content with social, geographical, historical, and within a philosophical topic or issue that occupies her. In the realization of her ideas, she sovereignly rules various media - drawing, painting, photography, installation, ambience. The concept of the new work is complex both ideologically, and visually, and spatially because it relates to the chosen location. And the bold poetic title "Since I met you I have no peace" is set as a trap and / or a kind of signpost through the labyrinth on the path between our desires and possibilities.

Thus, the space of the SULUJ gallery is an active factor in the exhibition, whose ambience is emphasized by the intimacy of the two connected rooms. The very title of the work, with its indicative message and the potential of the apartment, contextualizes the setting whose artistic interventions consist of excellent drawings, lightbox and floor installations of two carpets, which allows you to literally enter and walk through the ambience. In the first place, Ivana Ivković focuses on the issues of the male-female principle in this work, confronting their scattered, often difficult to read, enigmatic projections. At the same time, it uses completely different documentary-emblematic and linguistic-visual properties of well-known personalities (Basque, Chegevara), relativizing to the end our idea of permanent models, it further violates standard sources and combines the incompatible. The striking work is a two-part woolen carpet in whose existing peaceful Persian pattern is woven a drawing of two huge disturbing black eagles. It is obvious that in this contrast of diametrical differences - the transposed drawing on the existing eastern uterus which accompanies the text as a leitmotif "Since I met you I have no peace" - a dramatically deepened idea of gender differences and prevailing prejudices, the search for harmony and mutual peace in spite of everything. Balancing in this delicate project the duality of phenomena and ideas as well as the ambiguous interpretation of public and private, the dominance of power and fragility of being, general places and personal / autobiographical, global and local, archetypal and new, Ivana Ivković boldly marks the problems of her generation and time in which the individual finds it difficult to find the true nature of people and phenomena, energy balance, healthy and spontaneous communication, foundations in disturbed impersonal and aggressive consumer alienation.

*Road Through the Labyrinth, Ljiljana Ćinkul*

# **PRESENTE 6**

CONSTRUYAMOS UN PRESENTE  
¡POR LA LIBERTAD DE AMÉRICA LATINA!  
VIVOS LOS LEVARAMOS — NUESTROS FAMILIARES!  
AYACUCHO 83 — VIVOS LOS QUEREMOS!



## PRESENTE 6

**Art Gallery of Belgrade Cultural Center | Belgrade, Serbia | 2011  
Drawing installation - graphite and graphite pencils on the paper,  
285x800 cm**

**„... for freedom for our families, you were taken away alive, we want you back alive“**

**This is a translation of the slogan in a documentary photograph, exhibited at the National Museum in Lima, showing a group of six Peruvian women in a silent and peaceful protest. Looking at it today, in the time of post feminism, it can be concluded that we have forgotten the essence of women's action, the voice of ordinary, often deprived, women. Now, when we are all equal on paper and with equal rights in the eyes of the law, we have the opportunity, in numerous media, to hear only the voices of female intellectuals, politicians and entertainers while ordinary women are just forgotten and put aside. In the period after the Second World War, the most brutal and bloody of all wars, people believed that the lesson had been learnt and that the world was entering a period which would be marked by progress, peaceful coexistence and religious tolerance. Unfortunately, the second part of the 20th century was marked by numerous conflicts caused by ideological struggle of the Great Powers and their old non-eradicated imperial ambitions. One of the saddest episodes in the struggle for human rights and basic liberties took place in the Seventies and Eighties in many countries of Central and South America.**

**Persecutions, taking away and killing of people (especially men), became the everyday life that marked this period. The vanished disappeared without any trace and their families have never found out why they were taken away and what happened to them. Their struggle has not been over.**

**This exhibition is based on a documentary photograph which the Belgrade artist Ivana Ivković saw and photographed on her journey. By careful reframing, she puts the emblematic image of six protesting women in the foreground. The position and character of the presented women in combination with the inscription suggests that it is about a powerful and highly important moment with political connotation, even if you do not understand the text. The body rhetoric of its participants suggests peacefulness and tranquility that hide the hideous and disturbing truth. As if they want to show how much their peaceful protest differs from all those unthinkable actions due to which their loved ones have become absent, captured and murdered. The message has been delivered; by 'repeating' the photograph in the form of a monumental drawing throughout the gallery wall, the artist actually repeats their protest. Therefore, her drawing is not a mere copying of the situation from the photo, it has a personal tone, a characteristic style and persistence in sending the message that can be compared with the persistence of the presented women struggling for their rights and the rights of all the vanished people. It is also a giant political poster, a banner, which - in the best tradition of Soviet Agitprop - joins art intervention and active political and ideological attitude.**

*excerpt from the text **The Presence of the Absent** by Saša Janjić*

**61 DAYS  
IN HARLEM**

A black and white photograph of a hallway. In the center, a large, vertical, black sign is illuminated from within, displaying the text "NO MATTER WHAT TONIGHT YOU ARE GOING HOME" in white, bold, sans-serif capital letters. The hallway has a tiled floor and a wall with arched windows on the left. The lighting is dramatic, with the sign being the primary light source.

**NO  
MATTER  
WHAT  
TONIGHT  
YOU  
ARE  
GOING  
HOME**

## 61 DAYS IN HARLEM

**FLU Gallery | Belgrade, Serbia | 2012**

**Light-box installation (410x130cm) NO MATTER WHAT TONIGHT YOU ARE GOING HOME** was a part of the exhibition inspired by twomonth stay in NewYork - „61 days in Harlem“. It consists of several titles - advertising slogans from the NYC subway, selected from a collection made by choosing and writing down one advertising message per day. By isolating textual messages from their visual context, a new possibility for different, multilayer reading of the messages emerges.

The world changes with our measurement methods, our inter-sets. The borders of the world are the borders of our middle...We are riding on the underground, and the stations are marked by a row of advertisement messages on billboards. Ads can tell us in which part of the city we are. The words are borderlines: Harlem- health insurance, Bronx-SOS numbers and Stop the Violence action, Manhattan- summer vacations, enterprises of all kinds, Queens-ads for kindergartens and private schools, Long Island-sports, drinks and restaurants.... To what degree, the objective reality depends on the eye of the beholder? After the intervention of the perspective during renaissance and the theory of sets, in 19th century, we are know that the image of the world depends of the observer's position in it. Endless, lonesome, idle rides change the perception, and the world is speeding by, while we slowly drag our eyes across the lines of slogans! We are beingdragged away, further, from the discovery of the unchangeable, constant representation, by the visual sequences and relativistic distortions with the viewer's repetitive movements.

Illuminated monolith, like a Kubrick's Light box, in the center the gallery of FLU, which is in the very heart of the city. Right there, where everything is covered with ads, Ivana positions topos, Genius loci protective spirit of the place, causing an Archimedean shake. Every viewer made of particles in a random thermic movement is in an amazing dynamic correlation with the rest of the world. NO MATTER WHAT TONIGHT YOU ARE GOING HOME- insecurities are fading, the turmoil within the viewer is transposing into chaos outside, anticipating another inner constant- " typical duration time", that will expire, the moment we return back to the sanctuary. Ivana pulls us in, to safety, into the gallery space, a warm inner sanctum, with certitude of a relief. Hyper-intermediate as an instant hibernation was encouraged by suggestive contrast of form and the body of the text. The moment of encounter is the moment when we find out that no matter what, everything will be all right. " In fact, for reality to begin its existence, it has to be comprehended in contrast to something that is not a reality..." NOTHING BUT A GOOD TIME ultimatum that includes all our pursuits and failures, beauties from the magazines and smiling elder people in front of banks, long white sandy beaches and wild nights, forgotten crafts, skills and rows of literature about Self-help. It is an imperative that draws a smile on your face. It eases. And the day- dream can begin. Ivana's neon lights radiate "Condensed oneiric matter", at the end of this summer, in the gallery of FLU.

*Jelena Spaić*

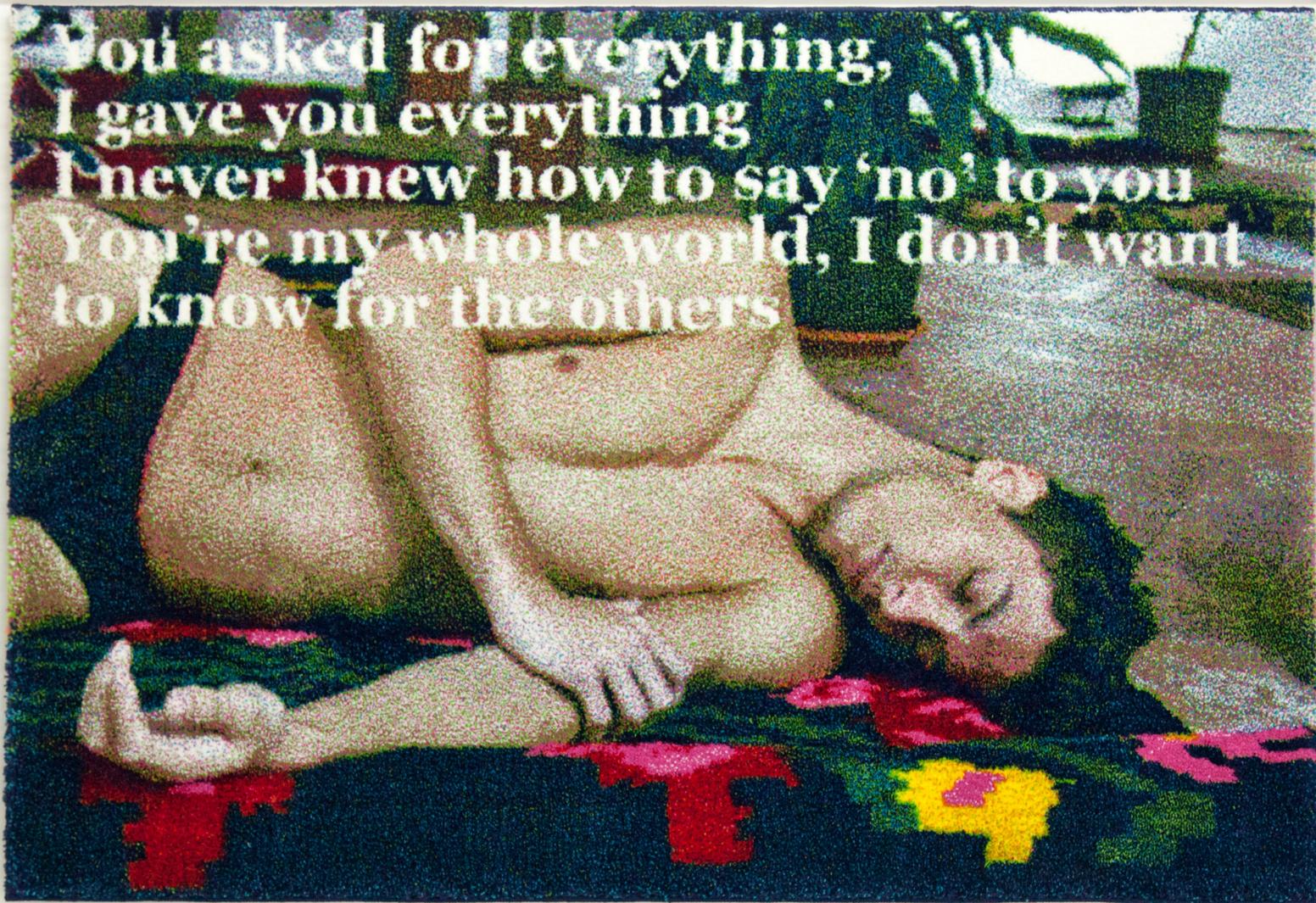
**FIRE**

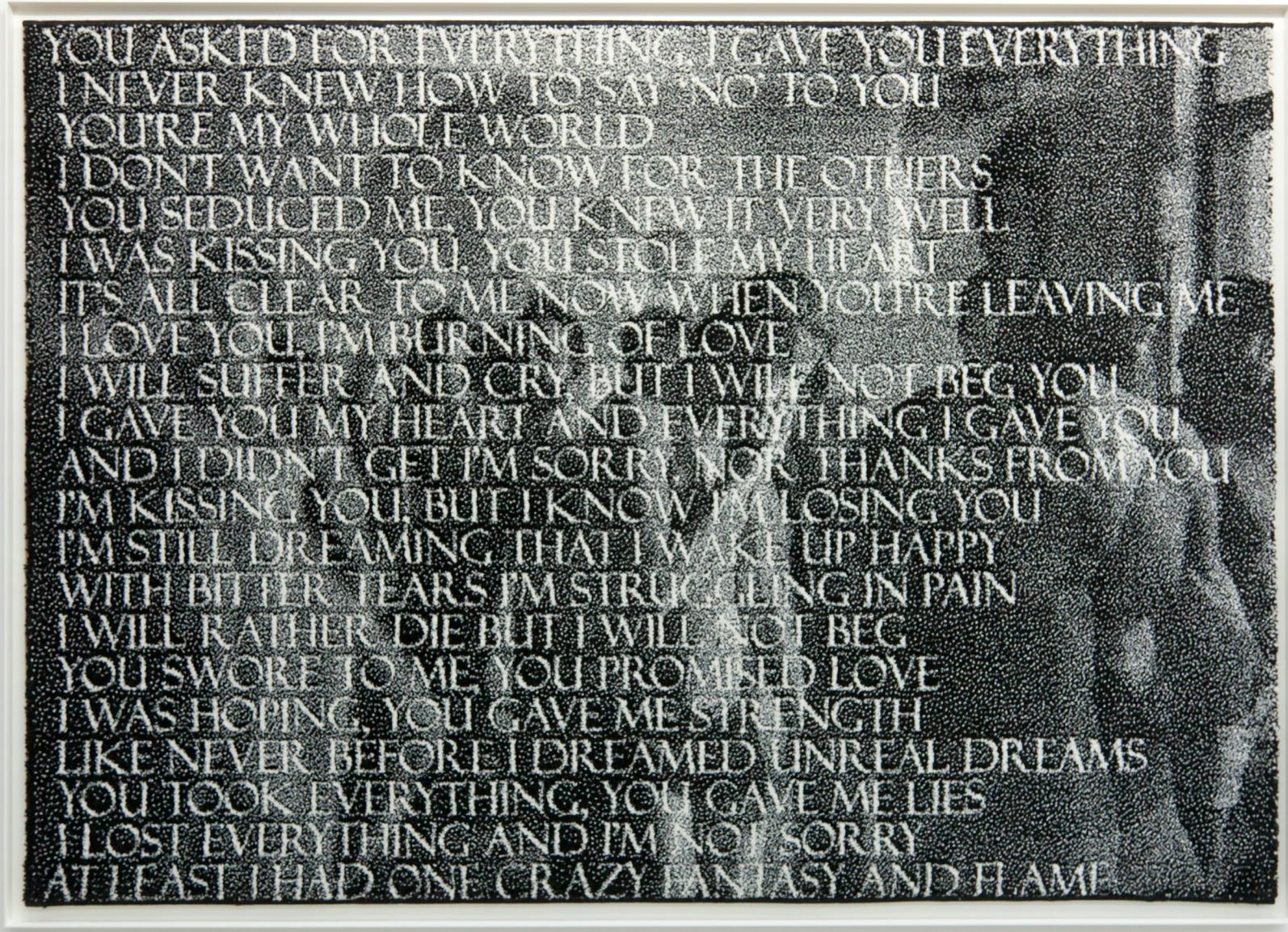




**SELECTION**

You asked for everything,  
I gave you everything  
I never knew how to say 'no' to you  
You're my whole world, I don't want  
to know for the others





YOU ASKED FOR EVERYTHING, I GAVE YOU EVERYTHING  
I NEVER KNEW HOW TO SAY NO TO YOU  
YOU'RE MY WHOLE WORLD  
I DON'T WANT TO KNOW FOR THE OTHERS  
YOU SEDUCED ME, YOU KNEW IT VERY WELL  
I WAS KISSING YOU, YOU STOLE MY HEART  
IT'S ALL CLEAR TO ME NOW WHEN YOU'RE LEAVING ME  
I LOVE YOU, I'M BURNING OF LOVE  
I WILL SUFFER AND CRY, BUT I WILL NOT BEG YOU  
I GAVE YOU MY HEART AND EVERYTHING I GAVE YOU  
AND I DIDN'T GET I'M SORRY, NO, THANKS FROM YOU  
I'M KISSING YOU, BUT I KNOW I'M LOSING YOU  
I'M STILL DREAMING, THAT I WAKE UP HAPPY  
WITH BITTER TEARS I'M STRUGGLING IN PAIN  
I WILL RATHER DIE BUT I WILL NOT BEG  
YOU SWORE TO ME, YOU PROMISED LOVE  
I WAS HOPING, YOU GAVE ME STRENGTH  
LIKE NEVER BEFORE I DREAMED UNREAL DREAMS  
YOU TOOK EVERYTHING, YOU GAVE ME LIES  
I LOST EVERYTHING AND I'M NOT SORRY  
AT LEAST I HAD ONE CRAZY FANTASY AND FLAME



94. BREHM, Alfred Edmund  
Brehms Tierleben. - Bd. 1-10. - Leipzig und Wien,  
1890 - 1893  
Штампано готицом. - У првом, тому на почетку  
КОРИЦА забелешка Луке Хеловића: отвара се капа (са  
ШИФРОМ за отварање). -  
ПБ6





HOLY OFFICE



EVERY  
BREATH  
I TAKE  
IS ONE  
OF  
YOURS.



SINCE I MET  
YOU I HAVE NO  
PEACE

# **STATEMENT & BIO**

## ARTIST STATEMENT

**My work unfolds through a dialogue with personal emotional experiences, and it is based on a re-examination of not only the domain of lived experience, but also that of wishful and imaginary thinking, thus opening up questions about the complexity of intimacy as a space of uncovering and concealing, sharing and revealing of self and otherness.**

**I am foregrounding the problematic framework that relates to questions of identity and gender experiences, as well as of the deconstruction of the imposed stereotypical (gender) roles, through the introduction of the naked or semi-naked male body as a performative instrument - a medium characterised by a specific sensitivity and sensuality. By inverting the "classic" division of the roles, I treat the male body as a symbol, a litmus paper test in which prejudices, taboos and social beliefs in the Balkans, as well as beyond it, are reflected. Men - equally venerated and demonized in the Serbian culture of the 1990s - and their physical presence and appearance became an obsession in pop-folk songs, films, as well as in real life as the result of social changes, war, trepidation and fear. The vision of man as a soldier, dangerous criminal or disturbed street kid has, paradoxically, placed the male body in a position where it becomes objectivised and vulnerable. As I grew up in the midst of political turmoil and conflicts, painful social changes represented an integral part of everyday life and existence. My works, although starting out from romantic topics, always take into account the social atmosphere and its complexities, remaining engaged in an effort to present a**

**multi-layered relation between the individual and the system in the contemporary moment. Through performances that comprise certain tableau vivant situations and arrangements with a larger number of participants, I also deal with the question of the experiences of the spectators, of their emotional and psychological perception. I conceptualise the scene by choosing visual and spatial elements which serve to significationally and symbolically contextualise the place of the exhibition, and through work with performers, characterised by minimalist choreographies, I place the lifelikeness of the scene at the center of the artwork's potential for communication, and thus a more immediate and provocative connection with the audience. Most of the performers have no previous stage experience coming as they do from various and disparate backgrounds, something which makes them authentic and which the audience quickly recognises and allows, like a mirroring effect, the transfer of the feeling of being exposed and makes visible the audience's own prejudices. I am examining and getting to know my position through working with masculine, queer, fluid identities, and understanding for the sensitivity of the other. As a woman I was interested to get to know and to come to terms with male sensitivity, believing that presenting naked men might abolish certain taboos and transform existing attitudes around masculinity. The given social role which turns men into pillars of stability and puts them in a position of power determines, but also undermines, their identity as well as the identity of women.**

**My need for personal growth through my works enabled me to present myself to the audience in a more sincere manner, and through my own moot points to open a channel of communication and to eventually understand and surpass certain limitations. Drawing remains a constitutive element and activity in the articulation of my ideas. I have been dedicated to it from the very beginning as I explore its limits and the possibilities of transposing it into other media (photography, ambiental and site-specific installations, textile and light objects, performances). My site-specific approach to art is the result of my experiences of frequent travels and an enduring nomadic life. The contents of my artworks are permeated by acts of introspection and a quest to establish a personal and artistic identity, intertwining elements from intimate stories and political, cultural and historical circumstances as well as the ambiance of various geographic areas. Over the past couple of years, I have been based in Belgrade since it allows me to realise more demanding projects and to practice art in a more continuous manner. I am interested in communication with the audience as there are some questions that are essential and worth posing in my own country. The experiences of traveling, performing and adapting my artworks to other/different milieus as well as the chance to compare different ways of working in the local environment have given me valuable self-confidence. I have collaborated - through which I further develop - with curators, dramaturges, actors, performers, directors of photography, editors, sound designers, based on trust as the key component. I gain fulfilment from team work, from exiting the personal and going into the collective, and from creative polyphony.**

**In my projects, I also tackle the question of the deconstruction of the exhibition narrative in the context of engaged, transformative and processual contemporary artistic practice. I combine the languages of the fine arts, theatre, mass media culture, television, the internet in a post-media or hybrid artistic practice that opens up the oculo-centric concept of art to immersive experiences and tactile, auditory and corporal affects. In this way, a site-specific installation becomes a space of unstable sensory experiences, an open hyper-dynamic system that simultaneously comprises the sphere of personal and collective space and activities, and re-examines the position of the individual in the exhibition space, of her/his identity as well as her/his connectedness with the social environment.**

**Ivana Ivković  
from The Secondary Archive**

**IVANA IVKOVIĆ (Belgrade, 1979) has a master's degree in drawing and a doctorate in performance art at the Faculty of Fine Arts in Belgrade. She gained international recognition for her research in the field of delegated performance, within which she problematizes the processes of deconstruction and reconstruction of gender roles in the political, ethical, and symbolic reflection of the biopolitics of female perception. Dealing with issues of identity and gender experiences as well as stereotypes of imposed roles, it introduces the naked or semi-naked (collective) male body as a performative instrument and medium of specific sensitivity and sensuality, which within orchestrated scenes reflects the prejudices and beliefs of a certain environment as well as the layered relationship between the individual and the global socio-political system. 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 are places of unstable sensory experiences, an open hyperdynamic system that simultaneously encompasses the spheres of personal and collective space and action, questioning the individual's position in the exhibition environment, its identity, and its connection with the social environment. Ivana's work is also connected with the drawing medium, revealing the technical, expressive, and interpretive potential within its flexible limits through the articulation of conceptual and thematic contents that are the focus of the author's research, ranging from personal reflections, intimate stories, and the immediate environment to various phenomena of global social and political context that arose from frequent dislocations through travel and a nomadic way of life. She has been solo exhibiting as well as at significant group exhibitions in the country and abroad since 2006.**

**Her performances as well as other works were exhibited and performed in cooperation with the Humboldt Forum museum in Berlin, the Museum of Contemporary Art in Athens (EMST), the ifa Institute (Institut für Auslandsbeziehungen) from Germany, the Museum of Contemporary Art in Belgrade, the NiMAC Museum from Nicosia, the Museum of Contemporary Art of Vojvodina in Novi Sad, the Historical Museum of Bosnia and Herzegovina in Sarajevo, the Hošek Contemporary Gallery from Berlin, the Goethe Institute in Athens, the EIKON Schauraum Gallery (MuseumsQuartier Wien), the Kibla Portal in Maribor, Residency Unlimited in New York, the October Salon and Cultural Center of Belgrade, the Eugster II Belgrade gallery, and many others. She is the recipient of many important scholarships and awards, and her works are part of numerous collections: the Museum of Contemporary Art in Belgrade, the ifa (Institut für Auslandsbeziehungen) collection in Berlin and Stuttgart, the October Salon in Belgrade, the Wiener Städtische Art collection in Vienna, the Telenor collection in Belgrade, the Belgrade City Museum, and Subotica Contemporary Gallery. She is the co-author and curator of the ARTiculation project, a series of site-specific exhibitions with the aim of mapping and visualizing sensitive social topics through contemporary artistic practices within devastated, neglected, and abandoned spaces of expressed socio-referential contexts. Ivković is part of the project FACING of the publishing house dsbooks from Basel, within the framework of which 13 titles of art and travel books about her travels will be published. First title, Ivana Ivković's facing MOROCCO, was published in cooperation with Cultural Center of Belgrade in 2023 and was presented at the Museum of African Art in Belgrade. She is the author of a series of interviews with artists and cultural workers for the magazine BEFORE AFTER, where the retrospective photo-interview about the work of Goranka Matić stood out.**