

IVANA BAŠIĆ

FRANCESCA MININI

VIA MASSIMIANO, 25
20134 MILANO
T +39 02 26924671
INFO@FRANDESCAMININI.IT
WWW.FRANDESCAMININI.IT

IVANA BAŠIĆ

b. 1986 Belgrade, Yugoslavia.
Lives and works in New York, USA

Ivana Bašić's sculptures consider the ways subjectivity can transform into otherness: from human to non-human; from organic to inorganic; from matter into pure idealism. Her sculptures are all metamorphic, in states of shifting their bodily and metaphysical identities. Each sculpture combines specific materials—glass, wax, bronze, stone, stainless steel, oil paint—in a symbolic material language that is consistent across the artist's practice. Charged by her early vantage point of violence and brutality brought on by the collapse of Yugoslavia, the work explores metamorphosis as a substitute for physical flight when there is nowhere left to retreat or hide. Bašić's practice levies a posthumanist lens to investigate our ontological fixations: the fragility of the human condition; the breakdown of self and other; a reimagination of life and death; and a quest for immortality.

Ivana Bašić's recent exhibitions include: New Museum of Contemporary Art, New York and 14th Taipei Biennial (both upcoming 2025); MoCAB, Belgrade (2025); MO.CO Contemporain, Montpellier (2025 and 2018); Schinkel Pavillon, Berlin (2024 and 2023); Lafaye e Anticipations, Paris (2023); National Gallery, Prague (2021); Museum of Art+Design, Miami (2020); Het HEM, Amsterdam (2020); Contemporary Art Museum Estonia, Tallinn (2019); Kumu Art Museum, Tallinn (2019); NRW Forum, Düsseldorf (2019); Athens Biennial (2018); Belgrade Biennial (2018); Künstlerhaus, Graz (2018); Hessel Museum of Art (2017); Kunstverein Freiburg (2017); and the Whitney Museum of American Art (2016).

Her works are part of the permanent collections of the Whitney Museum, MO.CO Montpellier, MOCA Bangkok, Zabłudowicz Collection, as well as numerous private collections. Bašić is a recipient of the NYSCA/NYFA Artist Fellowship for Sculpture (2024), a two-time recipient of the Two Trees Cultural Subsidy Program (2020, 2023), and a two-time recipient of the Foundation for Contemporary Arts Emergency Grant Program (2024, 2016). Born and raised in Belgrade, she has lived and worked in New York since 2010.



Gallery Exhibitions



Second best scenario

2022
Group show

Opening 21 September 2022
Until 5 November 2022

What if hundreds of miles below the ground there was an atomic pile, sunk for reasons unknown? *second best scenario* is based on an absurd assumption: a powerful generator that shifts the balance of the world is buried

in the middle of the gallery, and Ivana Bašić, Benni Bosetto, Ambra Castagnetti and Fin Simonetti, immune to its radiation, need to look after it. Theirs is a very precise role: they are the vestal virgins tending to this radioactive divinity which needs nourishment, attention and caring gestures to give energy.

An artificial landscape fed by the protagonists of the show opens up before our eyes: a futuristic beauty salon, a group of hybrid organisms that emerge from the walls, barely visible faces on gothic windows and extraterrestrial creatures with supernatural powers.

A world teetering on the brink of collapse, or a shelter for times to come, unfolds through the works of four distinct voices in response to an unlikely inspiration. The atomic pile, a metaphorical entity representing fantasy

and the desire to give shape, needs daily and constant care and sustenance, and the works on display respond to this need.

We are welcomed into a hair salon where the body, in a state of static idleness, both mental and physical, escapes from the order of reality. Benni Bosetto's mirrors

(1987, IT) hanging on the walls contain a pre-logical and oneiric visual language in which human, animal, plant and manmade bodies coexist and feed themselves to create an organic lymphatic system.

Ivana Bašić's works (1986, Belgrade) depict body wounds halfway between the alien and the human. The fusion of natural and artificial materials reminds us of primordial organs undergoing a process of mutation. What may seem recognizable is immediately engulfed by an amorphous and all-encompassing presence.

Lastly, Fin Simonetti (1985, Vancouver) turns space into a domestic and sacred place with works where the austerity of an almost clerical stained glass window enters into dialogue with faded barbershop posters. Torn from shop windows, the faces portrayed are now immutable, crystallized in an eternal time.

We find Ambra Castagnetti's works (1993, IT) displayed as if around a fire in a cave. Fragmented bodies and grafts of different materials offer a fluid and intimate scenario where the fragile and the unbreakable come together in a vital and magical dance.

second best scenario is a world where reality and fiction, past present and future, merge to create infinite storylines.

Drawing on "Radiant Terminus", the post-exotic novel by Antoine Volodine, we have invited four artists, linked by a common perception, to narrate a world that not only could become a refuge, but also spur us to imagine what lies beyond our eyes.

Giulia Gelmini



Second best scenario, 2022
Installation view at Francesca Minini, Milan
Photo: Andrea Rossetti



Second best scenario, 2022
Installation view at Francesca Minini, Milan
Photo: Andrea Rossetti



Second best scenario, 2022
Installation view at Francesca Minini, Milan
Photo: Andrea Rossetti



Second best scenario, 2022
Installation view at Francesca Minini, Milan
Photo: Andrea Rossetti

Other shows and site specific projects



Metempsychosis

2025

MO.CO. Montpellier Contemporain
Montpellier

Ivana Bašić's *Metempsychosis* takes the form of a rite of passage, a journey through space that questions the material and metaphysical boundaries of humanity.

Featuring more than 20 works, the exhibition brings together sculptures, drawings, video, and a seven-metre-long robotic altarpiece. The display takes visitors on a surreal journey in which the dissolution of bodies and the material world is seen not as a loss, but rather as an instance of radical potential.

The works of Ivana Bašić, born in 1986 in Yugoslavia, are strongly influenced by the experience of war, violence, and brutality that, following the collapse of her native country, ended up marking her childhood. Certain ontological obsessions then become urgent: the fragility of the human condition; the crisis of the Self and the Other; the possibility of reimagining life and death; the quest for immortality. Bašić's hybrid bodies propose metamorphosis as a substitute for escape, whether on an individual or collective scale: when there is nowhere left to hide, can transformation be the solution?

At nearly human-scale, each of Bašić's sculptures is made from a variety of materials—wax, glass, bronze, stainless steel, and alabaster—which together construct the artist's symbolic and material language. Her forms evoke uterine fluids

and insect bodies. These figures are simultaneously violent and tender, evoking both subterranean and invisible primordial forces.

The title of the exhibition refers to its central piece, the seven-metre-long *Passion of Pneumatics* (2024), which takes inspiration from images of the Italian Renaissance and the depiction of the Immaculate Heart of the Virgin Mary. Here, the sunbeams of the Immaculate Heart are replaced by pneumatic hammers that progressively pound a stone, attempting to reduce the heart of the sculpture to dust.

Using the force of compressed air, the repetitive movements of the hammers are synchronised with the cadence of the artist's breathing, evoking the Gnostic idea of *Pneuma*, which stands for both "breath" and "spirit" in Greek. In Gnostic teachings, the *Pneumatics* represented the highest order of beings—those fuelled by the spirit, the "breath of life"—that transcend the purely materialistic realm.

Ivana Bašić's work has recently been presented in exhibitions at the Schinkel Pavillon, Berlin (2024), Lafayette Anticipations (2023), National Gallery, Prague (2021), Museum of Art+Design, Miami (2020), Het HEM, Amsterdam (2020), and Contemporary Art Museum Estonia, Tallinn (2019). Ivana Bašić's works are part of the permanent collection of the Whitney

Museum, New York.

Metempsychosis follows an initial presentation held in the summer of 2024 at the Schinkel Pavillon in Berlin and will be completed by new works produced for this reimagined reconfiguration in Montpellier.



Metempsychosis, 2025

Installation view at MO.CO. Montpellier Contemporain, Montpellier

Photo: Marc Domage



Metempsychosis, 2025
Installation view at MO.CO. Montpellier Contemporain, Montpellier
Photo: Marc Damage



Metempsychosis, 2025

Installation view at MO.CO. Montpellier Contemporain, Montpellier

Photo: Marc Damage



Metempsychosis, 2025
Installation view at MO.CO. Montpellier Contemporain, Montpellier
Photo: Marc Domage



*Metempsychosis:
The Passion of Pneumatics*

2024

Schinkel Pavillon
Berlin

Progressing like a rite of passage, the presentation will transform both floors of the Schinkel's iconic octagon-shaped building into a journey that examines the material and metaphysical bounds of humanity. Debuting more than 20 new pieces, the exhibition weaves together sculptures, drawings, video, and an 23-feet-wide animatronic altarpiece into a surreal journey that contemplates the dissolution of the body and the material world, not as a loss, but as a moment of radical potential.

Charged by the artist's childhood experiences of war, violence, and brutality brought on by the collapse of her native Yugoslavia, Bašić's works investigate our most pressing ontological fixations: the fragility of the human condition; the breakdown of self and the Other; the reimagination of life and death; and the quest for immortality. Bašić's hybrid bodies contemplate metamorphosis as a substitute for physical flight, both on an individual level and collectively as a society. Can transformation be the way out, when there is nowhere left to retreat or hide?

Approximately human in scale, each of Bašić's sculptures combines disparate materials—wax, glass, bronze, stainless steel, and alabaster—into a unique symbolic material language consistent across the artist's practice. Evoking womb fluids, and insectile bodies, the figures are at once violent and tender, suggesting primordial forces of the underground and unseen.

Significant objects in the show include a chimeric half-insectile, half-machine sculpture reminiscent of a praying mantis, which in Ancient Greek and Egyptian cultures was seen as an oracle and guide into the afterlife. Another sculpture seems to give birth to itself, pressing its own amniotic-hued glass head through its loins. Two biomechanical figures emerge from either end of an altar-like centerpiece. Their flesh-coloured folds of skin surrounded by shiny plates of armor—seemingly to protect the soft figures as they blossom and dissolve their human shells.

The exhibition title, *Passion of Pneumatics*, refers to the exhibition's centerpiece, inspired by Italian Renaissance images of the Immaculate Heart of Mary. Here, the sun-like rays of the Immaculate Heart are replaced with pneumatic hammers that gradually pound a stone to dust at the sculpture's core. Using the force of compressed air, the hammers' repetitive movements are timed to the cadence of the artist's breath, evoking the Gnostic idea of the Pneuma, "breath" and "spirit" in Greek. In the teachings of Gnosticism, the Pneumatics were the highest order of beings—those powered by the spirit, "the breath of life", who transcend the material realm.



Metempsychosis: The Passion of Pneumatics, 2024
Installation view at Schinkel Pavillon, Berlin
Photo: Stefan Korte



Metempsychosis: The Passion of Pneumatics, 2024
Installation view at Schinkel Pavillon, Berlin
Photo: Stefan Korte



Metempsychosis: The Passion of Pneumatics, 2024
Installation view at Schinkel Pavillon, Berlin
Photo: Stefan Korte



Metempsychosis: The Passion of Pneumatics, 2024
Installation view at Schinkel Pavillon, Berlin
Photo: Stefan Korte



Metempsychosis: The Passion of Pneumatics, 2024
Installation view at Schinkel Pavillon, Berlin
Photo: Stefan Korte



Metempsychosis: The Passion of Pneumatics, 2024
Installation view at Schinkel Pavillon, Berlin
Photo: Stefan Korte



Human Is

2023

Group show

Schinkel Pavillon
Berlin



Human Is, 2023
Installation view at Schinkel Pavillon, Berlin



Human Is, 2023
Installation view at Schinkel Pavillon, Berlin



AU-DELÀ
Rituals for a new world

2023

Group show

Lafayette Anticipations
Paris



AU-DELÀ, 2023
Installation view at Lafayette Anticipations, Paris



Wild at Heart

Group show

2021

Marlborough
New York



WILD AT HEART, 2021
Installation view at Marlborough, New York



Her Kind

Group show

2021

Sargent's Daughters
New York



Her Kind, 2021
Installation view at Sargent's Daughters, New York



INCORPOREA 03

Group show

2021

Basement
Rome



INCORPOREA 03, 2021
Installation view at Basement, Rome



INCORPOREA 03, 2021
Installation view at Basement, Rome



Chapter 3HREE 'What is important now is to recover our senses'

2020

Solo show curated by Maarten Spruyt & Rieke Vos

Het Hem
Amsterdam

With forms that are as relatable as they are alien, this show builds upon the premise of dust as the absolute reduction of the world, a substance in which the world is anonymously contained, since the origin of each particle is unknowable. Similarly, the body's reduction to dust renders it its composite, suggesting that the unknowable nature of the universe is conditioned upon the unknowable nature of the body and its alien alloy. With this in mind, *Through the hum...* mirrors the phases and effects of the body under pressure as it transitions from the states of being and porosity to pure density, stone, and ultimately a return to nameless fine matter.

Like nesting dolls, the individual works in the exhibition each embody the cyclical stages of becoming, being, declining, and ceasing to be. Upon one's first step into the interior, the viewer encounters the central work, *I will lull and rock the ailing light in my marble arms*.

The twin protagonist works on view are at first obstructed from sight. Only when circling around the space does one encounter the two hunched, pale, rigid forms projecting outwards, suspended seemingly in midair. In stark contrast to their bodily sensitivities, their vehicles, of sorts, are brutal, steel shells closely encapsulating them.

Their heads are engulfed by delicate glass vessels — like gas masks. In them their breathing dissipates as exhalations turn to dust. It is clear from the dangling limbs and bowed heads that these forms are facing imminent expiration. The metal shells that uphold them are as much an antiseptic container, such as one that a body may eventually end up within, as it is a cradle, where the body flourishes in its inception.

As Bašić focuses on abstracted narratives of becoming and ceasing to be, time looms overhead with two instances of a work titled *A thousand years ago 10 seconds of breath were 40 grams of dust*. Like hourglasses, each of these mechanisms are paired with one of the suspended bodies, weighing the remaining time until their disappearance. Moments are measured by the brief respites in between the rhythmic impacts inflicted upon the surface of the blush colored alabaster. The force slowly crumbles the stones, turning them into fine dust that piles on the gallery floor and stirs into the very air that fills viewers' lungs, tendering to the cycle.

Text by Courtney Malick



*Chapter 3*HREE 'What is important now is to recover our senses', 2020
Installation view at Het Hem Amsterdam



Chapter 3HREE 'What is important now is to recover our senses', 2020
Installation view at Het Hem Amsterdam



The Body Electric

Group show

2020

Museum of Art and Design, Miami Dade College
Miami



The Body Electric, 2020
Installation view at Museum of Art and Design, Miami Dade College, Miami



Material Conditions

Group show

2020

Matthew Brown
Los Angeles



Material Conditions, 2020
Installation view at Matthew Brown, Los Angeles



Material Conditions, 2020
Installation view at Matthew Brown, Los Angeles



Ecce Puer

Group show

2020

Galerie Pact
Paris



Ecce Puer, 2020
Installation view at Galerie Pact, Paris



Ecce Puer, 2020
Installation view at Galerie Pact, Paris



Open Collections: The Artist Takes the Floor

Group show

2019

curated by Maria Arusoo and organized by Eha
Komissarov

KUMU Art Museum
Tallinn



Open Collections: The Artist Takes the Floor, 2019
Installation view at KUMU Art Museum , Tallinn



CRASH TEST / Molecular Revolution

Group show

2018

curated by Nicolas Bourriaud

MO.CO Montpellier Contemporain
Montpellier



CRASH TEST | Molecular Revolution, 2018
Installation view at MOCO, Montpellier



Dreamlands: Immersive Cinema and Art, 1905–2016

2018

Curated by Chrissie Iles, Anne and Joel Ehrenkranz

Whitney Museum of Art
New York



Artificial Paradise
Immersion in Space and Time

2018

Künstlerhaus Halle für Kunst & Medien
Graz



ANTI

2018

Athens Biennale
Athens



The Marvelous Cacophony

2018

Belgrade City Museum
Belgrade



The Marvelous Cacophony, 2018
Installation view at Belgrade City Museum, Belgrade



Through the hum of black velvet sleep

2017

Marlborough Contemporary
New York



Through the hum of black velvet sleep, 2017
Installation view at Marlborough Contemporary, New York



Through the hum of black velvet sleep, 2017
Installation view at Marlborough Contemporary, New York



Through the hum of black velvet sleep, 2017
Installation view at Marlborough Contemporary, New York



Immortalism

2017

Group show

Kunstverein Freiburg
Breisgau



Immortalism, 2017
Installation view at Kunstverein Freiburg, Breisgau



Immortalism, 2017
Installation view at Kunstverein Freiburg, Breisgau



Throat wanders down the blade

2016

Annka Kultys Gallery
London



Throat wanders down the blade..., 2016
Installation view at Annka Kultys Gallery, London

IVANA BAŠIĆ

1986 Belgrade, Yugoslavia.

Lives and works in New York, USA

EDUCATION

2012

MPS, Tisch School of Arts, NYU, New York (US)

2009

BFA, School of Art and Design, Faculty of Art and Design, Belgrade (SRB)

SELECTED SOLO & TWO PERSON EXHIBITIONS

2025

METEMPSYCHOSIS, MOCAB – Museum of Contemporary Art, Belgrade (SRB)

FANTASY VANISHES IN FLESH, Francesca Minini, Milan (IT)

2025

METEMPSYCHOSIS, MO.CO. Montpellier Contemporain, Montpellier (FR)

2024

METEMPSYCHOSIS: THE PASSION OF PNEUMATICS, Schinkel Pavillon, Berlin (DE)

2022

FORM OF FLIGHT, François Ghebaly, New York

2018

THE GROUND IS GONE, November Gallery, Belgrade (SRB)

2017

THROUGH THE HUM OF BLACK VELVET SLEEP, Marlborough Contemporary, New York (US)

2016

THROAT WANDERS DOWN THE BLADE, Annka Kultys Gallery, London (UK)

SELECTED GROUP EXHIBITIONS

2025

THE NEW HUMAN: MEMORIES OF THE FUTURE, New Museum of Contemporary Art, New York (US) - Upcoming

WHISPERS ON THE HORIZON, cur by S. Bardaouil and T. Fellrath, 14th Taipei Biennial, Taipei (TWN) - Upcoming

2023

AU-DELÀ / BEYOND, Anticipation Lafayette, Paris (FR)

SUPPORT STRUCTURES, Gathering, London (UK)

INAUGURATION, Lo Brutto Stahl, Paris (FR)

HUMAN IS, Schinkel Pavillon, Berlin, (DE)

2022

SECOND BEST SCENARIO, with Benni Bosetto, Ambra Castagnetti and Fin Simonetti, Francesca Minini, Milan (IT)

RETROGRADE, Galerie Du Monde, Hong Kong (HKG)

SIGNALS, Someday Gallery, New York (US)

7 GARDENS, Anonymous Gallery, New York (US)

2021

POST-DIGITAL INTIMACY, curated by Michal Novotny, National Gallery in Prague (CZ)

WILD AT HEART, Marlborough Gallery, New York (US)

HER KIND, Sargent's Daughters, New York (US)

INCORPOREA 03, Basement Roma, Italy (IT)

2020

THE BODY ELECTRIC, curated by Pavel Pys, organized by Walker Art Center, Museum of Art and Design at Miami Dade College, Miami (US)

MATERIAL CONDITIONS, Matthew Brown, Los Angeles (US)

I WANT TO FEEL ALIVE AGAIN, Lyles & King, New York (US)

CHAPTER THREE, Het HEM, Amsterdam (NL)

DESIRING MACHINES, Novembar Gallery Belgrade, Belgrade (SRB)

ECCE PUER, Pact Gallery, Paris (FR)

2019

A-TISHOO, A-TISHOO, WE ALL FALL DOWN, Contemporary Art Museum of Estonia, Tallinn (EST)

OPEN COLLECTIONS. THE ARTIST TAKES THE FLOOR, KUMU Art Museum, Tallin (EST)

KÖRPERWENDE, NRW-Forum Museum, DÜSSELDORF (DE)

PRIMARY DIRECTIVED, Marlborough Contemporary, London (UK)

GLASS AGE, Helena Anrather, New York (US) Art Brussels, PACT Gallery, Brussels (BE)

2018

ARTIFICIAL PARADISE Artificial Paradise, Künstlerhaus Halle für Kunst & Medien, Gratz (AT)

ANTI, Athens Biennial 2018, Athens (GR)

BODY, CURTAIN, ADVANCE, Loyal Gallery, Stockholm (SE)

57. Belgrade Biennial, curated by Gunnar B. Kvaran and Danielle Kvaran, Belgrade (SRB)

TOUCHSTONE, American Medium, New York (US)

DEAD EDEN, Lyles & King, New York (US)

CRASH TEST, curated by Nicolas Bourriaud, La Panacée Centre D'Art Contemporain, Montpellier (FR)

2017

STRAY, curated by Tiffany Zabłudowicz, Zabłudowicz Collection, Times Square Space, New York (US)

WHEN THE WHITES OF THE EYES ARE RED, curated by Shehab Awad, Hessel Museum, New York (US)

VOYAGE/A JOURSEY THROUGH CONTEMPORARY SERBIAN ART, China Art Museum, Shanghai (CHN)

TU ES MÉTAMORPHOSE, Gallery Pact, Paris (FR)

ALL THE NAMES, Scrap Metal Gallery, Toronto (CA)

IMMORTALISMUS, Kunstverein Freiburg, Freiburg (DE)

WITHOUT A BODY, Andrea Rosen Gallery, New York (US)

UNQUESTIONABLE OPTIMISM, Johannes Vogt, East Hamptons (US)

] [, Annka Kultys Gallery, London (UK)

BREAKING AIR, Hotel Art, New York (US)

2016

DREAMLANDS: IMMERSIVE CINEMA AND ART 1905-2016, curated by Chrissie Illes, Whitney Museum, New York (US)

MEMORY, curated by Daniel Ilinati, Loyal Gallery, Stockholm (SE)

LONG LIVE OLD FLESH, curated by Carlos Fernandez-Pello, Nogueras Blanchard, Barcelona, Spain (ES)

ZERO, ZERO, Annka Kultys Gallery, London (UK)

IN THE FLESH PART II: POTENTIAL ADAPTATIONS, curated by Courtney Malick, Nina Johnson, Miami (US)

2015

IN THE FLESH, PART I: SUBLIMINAL SUBSTANCES, curated by Courtney Malick, Martos Gallery, Los Angeles (US)

UNSAFE AT ANY SPEED, 820 Plaza, Montreal (CA)

WINDOWLICKER, Center Gallery, Berlin (DE)

Ivana Basic & Antoine Renard, Gillmeier & Rech Gallery, Berlin (DE)

SELECTED BOOKS & CATALOGUES

AU-DELÀ, Lafayette Anticipations – Foundation Galeries Lafayette. With texts by William Blake, CAConrad, Coil, Agnes Gryczkowska, Rebecca Lamarche-Vadel, Irenosen Okojie and Sarah Shin

TO EXALT THE EPHEMERAL: ALINA SZAPOCZNIKOW, 1962-1972, with text by Margot Norton, Hauser & Wirth Publishers

ANTI Athens Biennial Catalogue

57th Belgrade Biennial Catalogue, Marvelous Cacophony by Gunnar Kvaran and Daniella Kvaran

CRASH TEST: MOLECULAR TURN, by Nicolas Bourriaud with essays by Nicolas Bourriaud, Noam Segal & Stefanie Hessler; La Panacee Press, 2018

WHEN THE WHITES OF THE EYES ARE RED, curated by Shehab Avad with text by Haytham el-Wardany, Hessel Museum, Bard

DREAMLANDS: IMMERSIVE CINEMA AND ART, 1905–2016. By Chrissie Iles; EMBODIED DIFFERENCE: MONSTERS, CYBIRGS AND CINEMA

Essay by Karen Archey, Whitney Museum of American Art and Yale University Press, 2016

THROAT WANDERS DOWN THE BLADE...Text by Courtney Malick, Annka Kultys Gallery, London 2016

IN THE FLESH PART I; SUBLIMINAL SUBSTANCES Text by Courtney Malick, Martos Gallery, Los Angeles 2015

LACK THEREOF. Basic Ivana & Catherine Long, New York 2012

TALKS & LECTURES

“TO EXALT THE EPHEMERAL” Book Launch Panel: Margot Norton - Associate Curator at the New Museum, Dan Hershlein, Ivana Basic, Houser & Wirth November, 2019

CRASH TEST PANEL: Ivana Basic, Alice Channer and Roger Hiorns - Materials, Proportions and Contortions, moderated by Noam Segal, La Panacee, Montpellier, February 2018

Visiting Artists Lecture Syracuse University, November 2017

THROUGH THE HUM OF BLACK VELVET SLEEP, Artist Talk moderated by Courtney Malick, Marlborough Contemporary, June 2017

NEW MEDIA ART, Columbia University MFA, 2016

AWARD AND RESIDENCIES

2020

Two Trees, Cultural Space Subsidy Program

2016

Foundation For Contemporary Art, Grant

2014

Black Rock Art Foundation Grant, San Francisco, USA