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IVANA BAŠIĆ

b. 1986 Belgrade, Yugoslavia
Lives and works between New York (United States) and Shanghai (China)

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 Basic's recent exhibitions include: New Museum of Contemporary Art, New York (2026): 14th Taipei Biennial (2025); MoCAB, Belgrade (2025); MO.CO Contemporain, Montpellier (2025 and 2018); Schinkel Pavillon, Berlin (2024 and 2023); Lafayette Anticipations, Paris (2023); National Gallery, Prague (2021); Museum of Art+Design, Miami (2020); Het HEM, Amsterdam (2020); Contemporary Art Museum Estonia, Talinn (2019); Kumu Art Museum, Talinn (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, Zabludowicz 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



IVANA BAŠIĆ
FANTASY VANISHES IN FLESH

24 September - 12 December 2025

Francesca Minini
Milan, Italy

In *Fantasy vanishes in flesh*, Ivana Bašić examines the material and metaphysical bounds of humanity. Charged by her early experiences of war, violence, and brutality during the collapse of her native Yugoslavia, the artist employs a post humanist lens to explore the ways in which pressure and destruction transform not only the body but also subjectivity — both individual and collective.

Bašić's practice employs a visual language in which each material symbolically links to a conceptual counterpart. This material codex is consistent throughout the artist's body of work, allowing the viewer to understand each piece within Bašić's broader theoretical cosmology.

Glass speaks to the breath that formed it. Wax connotes malleable, impermanent flesh — paraffin wax derives from petroleum, from the fossils and soil to which the body will ultimately return. Bronze suggests armor, the protective strategies of an organism. Stainless steel evokes the violence of inevitable forces acting upon the body. Stone represents the consolidation of organic life and matter that, under pressure, atomizes into dust.

These materials, along with intangible forces like pressure, breath, weight, and torque, combine to create a body of work that investigates our most profound 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.

The exhibition begins with three works named after the exhibition and made in white bronze and wax, crowned with a radiant halo signify an almost alchemical union of the telluric and celestial, sacred and profane, matter and spirit. Throughout the exhibition figures are caught in states of transformation, hovering between forms. Evoking insectile bodies and amniotic fluids, the sculptures suggest primordial forces of the underground and unseen. In the center of the exhibition is a chimeric figure resembling a praying mantis — considered in ancient Egypt an oracle and guide into eternal life.

In the last room a singular genderless being, is suspended above the heads of the viewers as if arrested in ascendance. The piece captures a figure in an impossible pose, simultaneously undergoing processes of creation and dissolution. Seen from the back, the figure is seemingly giving birth to itself, pressing its own amniotic-hued glass head through its loins. Seen from the front, a slit on the figure's back reveals the sculpture's core, as if the figure is caught in a process of shedding its body. This work is in dialogue with drawings from which elliptical, womb-like forms emerge. The dissolved pigments and paper warped from moisture evoke nebulae, birth, and the beginnings of life.

Bašić's work contemplates the disintegration of the body and the material realm. In Fantasy vanishes in flesh, this process of dissolution is envisioned not as a loss, but as a moment of radical potential — a passage from human to non-human; from telluric to celestial; from form-bound to limitless.

In *Fantasy vanishes in flesh*, Ivana Bašić indaga i limiti materiali e metafisici dell'umanità. Segnata dalle sue esperienze di guerra, violenza e brutalità durante l'infanzia, a causa del collasso della nativa Jugoslavia, l'artista adotta una prospettiva postumanista per esplorare i modi in cui la pressione e la distruzione trasformano non solo il corpo, ma anche la soggettività — sia individuale che collettiva.

La pratica di Bašić utilizza un linguaggio visivo in cui ogni materiale è simbolicamente collegato a un concetto. Questo codice materiale è coerente in tutta l'opera dell'artista, permettendo allo spettatore di comprendere ogni componente all'interno della più ampia cosmologia teorica di Bašić.

Il vetro richiama il respiro che l'ha formato. La cera rimanda a una carne malleabile e impermanente — la paraffina deriva dal petrolio, dai fossili e dal suolo a cui il corpo infine ritornerà. Il bronzo suggerisce un'armatura, le strategie protettive di un organismo. L'acciaio inox evoca la violenza delle forze inevitabili che agiscono sul corpo. La pietra rappresenta la consolidazione della vita organica e della materia che, sotto pressione, si atomizza in polvere.

Questi materiali, insieme a forze intangibili come pressione, respiro, peso e torsione, si combinano per creare un corpus di opere che indaga le nostre più profonde ossessioni ontologiche: la fragilità della condizione umana; la disintegrazione del sé e dell'Altro; la reinvenzione della vita e della morte; e la ricerca dell'immortalità.

La mostra inizia con tre opere che hanno il titolo della mostra, tre cornici in bronzo bianco con fusioni in cera che simboleggiano un'unione quasi alchemica tra tellurico e celeste, sacro e profano, materia e spirito. In tutta la mostra, le figure sono colte in stati di trasformazione, sospese tra le forme. Evocando corpi insettoidi e fluidi amniotici, le sculture suggeriscono forze primordiali del sotterraneo e dell'invisibile. Al centro della mostra si trova una figura chimerica che ricorda una mantide religiosa — considerata nell'antico Egitto un oracolo e guida verso la vita eterna.

Nell'ultima sala, un essere unico e senza genere è sospeso sopra le teste degli spettatori, come se fosse stato bloccato nell'ascesa. L'opera cattura una figura in una posa impossibile, coinvolta simultaneamente in processi di creazione e dissoluzione. Vista da dietro, la figura sembra partorire sé stessa, spingendo la propria testa di vetro amniotico attraverso i lombi. Vista frontalmente, una fessura sulla schiena rivela il nucleo della scultura, come se la figura fosse colta in un processo di abbandono del proprio corpo. La scultura dialoga con alcuni disegni dai quali emergono forme ellittiche simili a grembi. I pigmenti dissolti e la carta deformata dall'umidità evocano nebulose, nascita e l'inizio della vita.

Il lavoro di Bašić contempla la disintegrazione del corpo e del regno materiale. In *Fantasy vanishes in flesh*, questo processo di dissoluzione non è immaginato come una perdita, ma come un momento di potenziale radicale — un passaggio dall'umano al non-umano; dal tellurico al celeste; dal legato alla forma all'illimitato.



***Fantasy vanishes in flesh*, 2025**
Exhibition view at Francesca Minini, Milan, Italy



***Fantasy vanishes in flesh*, 2025**
Exhibition view at Francesca Minini, Milan, Italy



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***Fantasy vanishes in flesh*, 2025**
Exhibition view at Francesca Minini, Milan, Italy



***Fantasy vanishes in flesh*, 2025**
Exhibition view at Francesca Minini, Milan, Italy



IVANA BAŠIĆ
SECOND BEST SCENARIO

21 September - 5 November 2022

Group show

Francesca Minini
Milan, Italy

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

Cosa succederebbe se a centinaia di chilometri dalla superficie del suolo ci fosse una pila atomica, sprofondata per cause sconosciute? *second best scenario* si basa su un'ipotesi assurda: un potente generatore che muove gli equilibri del mondo è sepolto nel mezzo della galleria e Ivana Bašić, Benni Bosetto, Ambra Castagnetti e Fin Simonetti, immuni alle radiazioni, devono prendersene cura. Il loro è un ruolo preciso: sono le vestali di questa divinità radioattiva che necessita di nutrimento, attenzioni e gesti per restituire energia.
Un paesaggio artificiale, alimentato dai protagonisti della mostra si apre davanti ai nostri occhi: un salone di bellezza futuribile, un gruppo di organismi ibridi che affiora dalle pareti, finestre gotiche con volti appena visibili e creature extra-terrestri con poteri disumani.

Un mondo prossimo al collasso o un rifugio per il futuro è raccontato attraverso le opere di quattro voci distinte in risposta a un'ispirazione inverosimile. La pila atomica, entità metaforica che rappresenta la fantasia e il desiderio di dare forma, necessita nel quotidiano di una costante attenzione e alimentazione e le opere in mostra sono le reazioni a tale bisogno.

Ad accoglierci è l'atmosfera di un salone per la cura dei capelli, luogo in cui il corpo, nella sua staticità oziosa, mentale e fisica, sfugge dall'ordine del reale. Gli "Specchi" di Benni Bosetto (1987, IT) appesi alle pareti sono contenitori di un linguaggio visivo prelogico e onirico in cui convivono corpi umani, animali, vegetali e artificiali che si auto alimentano per dare vita a un sistema linfatico organico.

Ferite corporali a metà tra l'alieno e l'umano sono le opere di Ivana Bašić (1986, Belgrado). Fusioni di materiali naturali e artificiali ricordano degli organi primordiali sottoposti a un processo di mutazione. Ciò che può sembrare riconoscibile viene immediatamente inghiottito da una presenza amorfa e totalizzante.

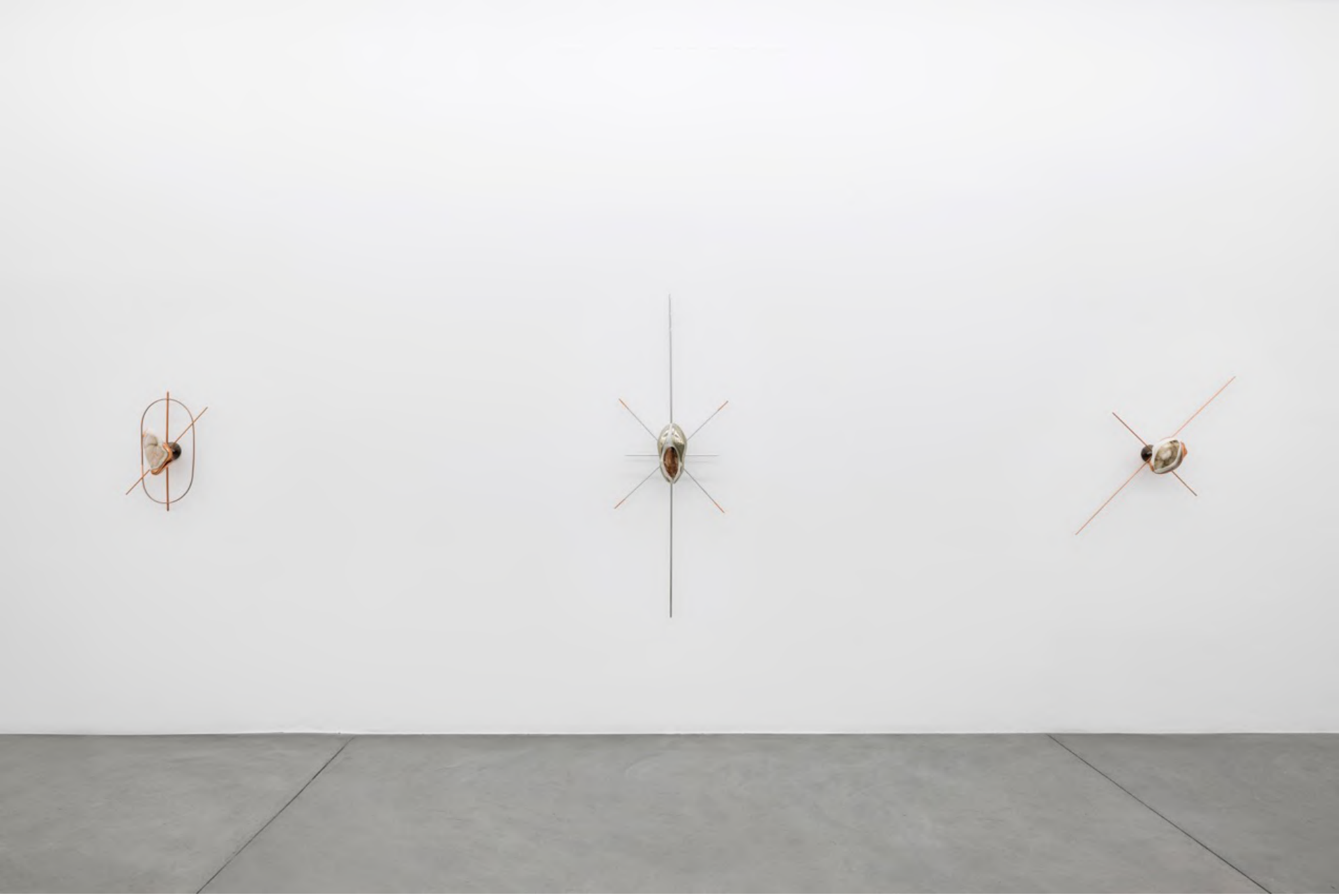
Lo spazio diventa poi luogo domestico e sacro con le opere di Fin Simonetti (1985, Vancouver) che fa dialogare l'austerità di una vetrata quasi clericale con i poster sbiaditi dei barbieri. Strappati dalle vetrine dei negozi, i volti ritratti rimangono cristallizzati in un tempo eterno, sono ora immutabili.

Come attorno al fuoco di una caverna troviamo le opere di Ambra Castagnetti (1993, IT). Corpi frammentati e innesti di materiali diversi propongono uno scenario fluido e intimo in cui il fragile e l'infrangibile si uniscono in una danza vitale e magica.

second best scenario è un mondo in cui realtà, finzione e futuro, passato e presente si fondono per dare vita ad una storia le cui trame possono essere infinite.

Prendendo spunto dal romanzo post-esotico "Terminus radioso" di Antoine Volodine, abbiamo invitato quattro artiste, legate da una sensibilità comune, a raccontare di un mondo che possa diventare rifugio, ma anche stimolo per immaginare ciò che sta al di là dei nostri occhi.

Giulia Gelmini



***Second best scenario*, 2022**
Exhibition view at Francesca Minini, Milan, Italy



***Second best scenario*, 2022**
Exhibition view at Francesca Minini, Milan, Italy

Other shows and site specific projects



IVANA BAŠIĆ
MOTEUR IMAGINAIRE

2026

Group show

Curated by Cecilia Alemani

Large – Cultures contemporaines
Île Seguin, Boulogne-Billancourt, France



Moteur Imaginaire, 2026
Exhibition view at Large – Cultures contemporaines, Île Seguin, Boulogne-Billancourt, France



IVANA BAŠIĆ
NEW HUMANS: MEMORIES OF THE FUTURE

2026

Group show

Curated by Massimiliano Gioni

New Museum
New York, USA



New humans: memories of the future, 2026
Exhibition view at New Museum, New York, USA



IVANA BAŠIĆ
WHISPERS ON THE HORIZON, 14TH TAIPEI BIENNIAL

2025

Curated by Sam Bardaouil and Till Fellrath

Taipei Fine Arts Museum
Taipei, Taiwan



Whispers on the Horizon, 14th Taipei Biennial, 2025 – 2026
Exhibition view at Taipei Fine Arts Museum, Taipei, Taiwan



Whispers on the Horizon, 14th Taipei Biennial, 2025 – 2026
Exhibition view at Taipei Fine Arts Museum, Taipei, Taiwan



Whispers on the Horizon, 14th Taipei Biennial, 2025 – 2026
Exhibition view at Taipei Fine Arts Museum, Taipei, Taiwan



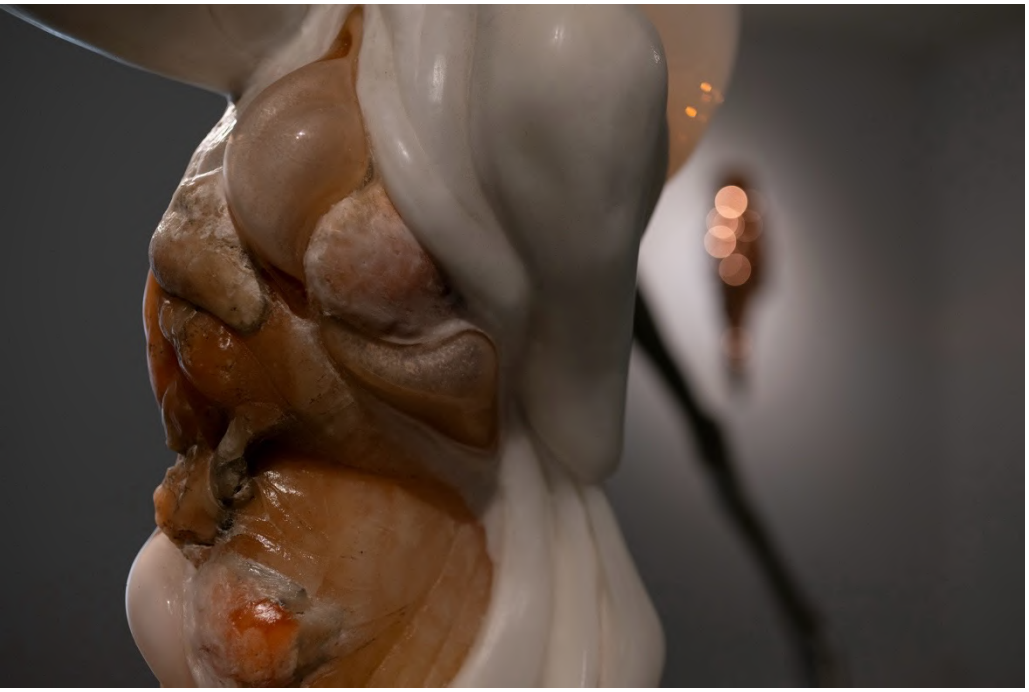
Whispers on the Horizon, 14th Taipei Biennial, 2025 – 2026
Exhibition view at Taipei Fine Arts Museum, Taipei, Taiwan



Whispers on the Horizon, 14th Taipei Biennial, 2025 – 2026
Exhibition view at Taipei Fine Arts Museum, Taipei, Taiwan



Whispers on the Horizon, 14th Taipei Biennial, 2025 – 2026
Exhibition view at Taipei Fine Arts Museum, Taipei, Taiwan



IVANA BAŠIĆ
METEMPSYCHOSIS

2025

MoCAB Museum of Contemporary Art Belgrade
Belgrade, Yugoslavia



Metempsychosis, 2025
Exhibition view at MoCAB Museum of Contemporary Art Belgrade, Belgrade,Yugoslavia



Metempsychosis, 2025
Exhibition view at MoCAB Museum of Contemporary Art Belgrade, Belgrade,Yugoslavia



IVANA BAŠIĆ
METEMPSYCHOSIS

2025

MO.CO. Montpellier Contemporain
Montpellier, France

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 frangibility 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 di Ivana Bašić assume la forma di un rito di passaggio, un viaggio nello spazio che mette in discussione i confini materiali e metafisici dell'umanità.

Con oltre 20 opere, la mostra riunisce sculture, disegni, video e una pala d'altare robotica lunga sette metri. L'allestimento conduce i visitatori in un percorso surreale in cui la dissoluzione dei corpi e del mondo materiale non è intesa come perdita, bensì come espressione di un potenziale radicale.

Le opere di Ivana Bašić, nata nel 1986 in Jugoslavia, sono profondamente influenzate dall'esperienza della guerra, della violenza e della brutalità che, a seguito del crollo del suo Paese natale, hanno segnato la sua infanzia. Emergono così con urgenza alcune ossessioni ontologiche: la fragilità della condizione umana; la crisi del Sé e dell'Altro; la possibilità di reimmaginare la vita e la morte; la ricerca dell'immortalità. I corpi ibridi di Bašić propongono la metamorfosi come alternativa alla fuga, tanto su scala individuale quanto collettiva: quando non resta più alcun luogo in cui nascondersi, può la trasformazione costituire una soluzione?

Quasi a grandezza umana, ciascuna delle sculture di Bašić è realizzata con una varietà di materiali - cera, vetro, bronzo, acciaio inossidabile e alabastro - che insieme costruiscono il linguaggio simbolico e materico dell'artista. Le sue forme evocano fluidi uterini e corpi di insetti. Queste figure sono al tempo stesso violente e delicate, richiamando forze primordiali sia sotterranee sia invisibili.

Il titolo della mostra rimanda alla sua opera centrale, *Passion of Pneumatics* (2024), lunga sette metri, che si ispira alle immagini del Rinascimento italiano e alla rappresentazione del Cuore Immacolato della Vergine Maria. Qui, i raggi solari del Cuore Immacolato sono sostituiti da martelli pneumatici che colpiscono progressivamente una pietra, tentando di ridurre in polvere il cuore della scultura.

Sfruttando la forza dell'aria compressa, i movimenti ripetitivi dei martelli sono sincronizzati con il ritmo del respiro dell'artista, evocando l'idea gnostica di *Pneuma*, termine greco che indica sia il "respiro" sia lo "spirito". Negli insegnamenti gnostici, i Pneumatici rappresentavano l'ordine più elevato degli esseri, coloro che, animati dallo spirito, dal "soffio vitale", trascendono la dimensione puramente materiale.

Il lavoro di Ivana Bašić è stato recentemente presentato in mostre allo Schinkel Pavillon di Berlino (2024), a Lafayette Anticipations (2023), alla National Gallery di Praga (2021), al Museum of Art+Design di Miami (2020), a Het HEM di Amsterdam (2020) e al Contemporary Art Museum Estonia di Tallinn (2019). Le opere di Ivana Bašić fanno parte della collezione permanente del Whitney Museum di New York.

Metempsychosis segue una prima presentazione tenutasi nell'estate del 2024 allo Schinkel Pavillon di Berlino e si completa con nuove opere realizzate per questa rinnovata riconfigurazione a Montpellier.



Metempsychosis, 2025
Exhibition view at MO.CO. Montpellier Contemporain, Montpellier, France



Metempsychosis, 2025
Exhibition view at MO.CO. Montpellier Contemporain, Montpellier, France



Metempsychosis, 2025
Exhibition view at MO.CO. Montpellier Contemporain, Montpellier, France



IVANA BAŠIĆ
METEMPSYCHOSIS:
THE PASSION OF PNEUMATICS

2024

Schinkel Pavillon
Berlin, Germany

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.

Procedendo come un rito di passaggio, la presentazione trasforma entrambi i piani dell'iconico edificio ottagonale dello Schinkel in un percorso che indaga i confini materiali e metafisici dell'umanità. Con il debutto di oltre 20 nuove opere, la mostra intreccia sculture, disegni, video e una pala d'altare animatronica larga 23 piedi in un viaggio surreale che contempla la dissoluzione del corpo e del mondo materiale non come una perdita, bensì come un momento di potenziale radicale.

Caricate dalle esperienze infantili dell'artista, segnate da guerra, violenza e brutalità conseguenti al crollo della sua nativa Jugoslavia, le opere di Bašić indagano le più urgenti ossessioni ontologiche: la fragilità della condizione umana; la disgregazione del Sé e dell'Altro; la reimmaginazione della vita e della morte; e la ricerca dell'immortalità. I corpi ibridi di Bašić considerano la metamorfosi come alternativa alla fuga fisica, sia a livello individuale sia collettivo, come società. Può la trasformazione costituire una via d'uscita quando non resta più alcun luogo in cui ritirarsi o nascondersi?

Approssimativamente a grandezza umana, ciascuna delle sculture di Bašić combina materiali eterogenei - cera, vetro, bronzo, acciaio inossidabile e alabastro - in un linguaggio simbolico e materico coerente e distintivo all'interno della pratica dell'artista. Evocando fluidi uterini e corpi insettoidi, le figure risultano al contempo violente e delicate, suggerendo forze primordiali, sotterranee e invisibili.

Tra gli elementi significativi in mostra figurano una scultura chimerica, metà insetto e metà macchina, che richiama una mantide religiosa, animale che nelle culture dell'antica Grecia e dell'Egitto era considerato un oracolo e una guida verso l'aldilà. Un'altra scultura sembra generare sé stessa, spingendo la propria testa vitrea, dalle tonalità amniotiche, attraverso i lombi. Due figure biomeccaniche emergono alle estremità di un elemento centrale simile a un altare: le pieghe della loro pelle color carne, circondate da lucide placche di armatura, paiono proteggere i corpi morbidi mentre fioriscono e dissolvono il proprio involucro umano.

Il titolo della mostra, *Passion of Pneumatics*, rimanda all'opera centrale, ispirata alle immagini rinascimentali italiane del Cuore Immacolato di Maria. Qui, i raggi solari del Cuore Immacolato sono sostituiti da martelli pneumatici che, progressivamente, riducono in polvere una pietra posta al nucleo della scultura. Sfruttando la forza dell'aria compressa, i movimenti ripetitivi dei martelli sono sincronizzati con la cadenza del respiro dell'artista, evocando l'idea gnostica del *Pneuma*, termine greco che significa "respiro" e "spirito". Nella dottrina gnostica, i Pneumatici rappresentavano il grado più elevato degli esseri — coloro che, animati dallo spirito, dal "soffio vitale", trascendono la dimensione materiale.



Metempsychosis: The Passion of Pneumatics, 2024
Exhibition view at Schinkel Pavillon, Berlin, Germany



Metempsychosis: The Passion of Pneumatics, 2024
Exhibition view at Schinkel Pavillon, Berlin, Germany



Metempsychosis: The Passion of Pneumatics, 2024
Exhibition view at Schinkel Pavillon, Berlin, Germany



Metempsychosis: The Passion of Pneumatics, 2024
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Metempsychosis: The Passion of Pneumatics, 2024
Exhibition view at Schinkel Pavillon, Berlin, Germany



Metempsychosis: The Passion of Pneumatics, 2024
Exhibition view at Schinkel Pavillon, Berlin, Germany



IVANA BAŠIĆ
HUMAN IS

2023

Group show

Schinkel Pavillon
Berlin, Germany



Human Is, 2023
Exhibition view at Schinkel Pavillon, Berlin, Germany



IVANA BAŠIĆ
AU-DELÀ
RITUALS FOR A NEW WORLD

2023

Group show

Lafayette Anticipations
Paris, France



Au-delà, Rituals for a new world, 2023
Exhibition view at Lafayette Anticipations, Paris, France



IVANA BAŠIĆ
WILD AT HEART

Group show

2021

Marlborough
New York, USA



***Wild at heart,* 2021**
Exhibition view at Marlborough, New York, USA



IVANA BAŠIĆ
HER KIND

Group show

2021

Sargent's Daughters
New York, USA



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



IVANA BAŠIĆ
INCORPOREA 03

Group show

2021

Basement
Rome, Italy



***incorporea 03,* 2021**
Exhibition view at Basement, Rome, Italy



Incorporea 03, 2021
Exhibition view at Basement, Rome, Italy



IVANA BAŠIĆ
CHAPTER 3HREE 'WHAT IS IMPORTANT NOW IS TO RECOVER OUR SENSES'

2020

Curated by Maarten Spruyt & Rieke Vos

Het Hem
Amsterdam, Netherlands

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

Con forme al tempo stesso familiari e aliene, questa mostra sviluppa la premessa della polvere come riduzione assoluta del mondo, una sostanza in cui il mondo è contenuto in forma anonima, poiché l'origine di ciascuna particella resta inconoscibile. Allo stesso modo, la riduzione del corpo in polvere lo riconduce ai suoi elementi costitutivi, suggerendo che l'inconoscibilità dell'universo sia condizionata dall'inconoscibilità del corpo e della sua lega aliena. In questa prospettiva, *Through the hum...* rispecchia le fasi e gli effetti del corpo sotto pressione, mentre transita dagli stati dell'essere e della porosità verso la densità pura, la pietra e, infine, un ritorno a una materia fine e senza nome.

Come bambole nidificate, le singole opere in mostra incarnano ciascuna le fasi cicliche del divenire, dell'essere, del declino e del cessare di esistere. Al primo ingresso nello spazio interno, il visitatore incontra l'opera centrale, *I will lull and rock the ailing light in my marble arms*.

Le due opere protagoniste esposte risultano inizialmente celate alla vista. Solo aggirando lo spazio si incontrano le due forme curve, pallide e rigide, proiettate verso l'esterno e sospese apparentemente a mezz'aria. In netto contrasto con la loro sensibilità corporea, i loro involucri — per così dire — si presentano come gusci d'acciaio brutali che le racchiudono strettamente.

Le loro teste sono avvolte da delicati contenitori in vetro, simili a maschere antigas. Al loro interno, il respiro si dissolve mentre le esalazioni si trasformano in polvere. Dalle membra pendenti e dai capi reclinati è evidente che queste forme si trovano di fronte a un'imminente estinzione. I gusci metallici che le sostengono sono al contempo contenitori asettici — simili a quelli in cui un corpo può infine essere racchiuso — e culle, luoghi in cui il corpo fiorisce nel suo principio.

Mentre Bašić si concentra su narrazioni astratte del divenire e del cessare di esistere, il tempo incombe attraverso due istanze dell'opera intitolata *A thousand years ago 10 seconds of breath were 40 grams of dust*. Come clessidre, ciascuno di questi meccanismi è associato a uno dei corpi sospesi, misurando il tempo rimanente fino alla loro scomparsa. I momenti sono scanditi dalle brevi pause tra gli impatti ritmici inferti sulla superficie dell'alabastro dalle tonalità rosate. La forza, lentamente, sgretola la pietra, trasformandola in polvere sottile che si accumula sul pavimento della galleria e si disperde nell'aria stessa che riempie i polmoni dei visitatori, alimentando il ciclo.

Testo di Courtney Malick



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



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



IVANA BAŠIĆ
The Body Electric

Group show

2020

Museum of Art and Design, Miami Dade College
Miami, USA



***The Body Electric,* 2020**
Exhibition view at Museum of Art and Design, Miami Dade College, Miami, USA



IVANA BAŠIĆ
MATERIAL CONDITIONS

Group show

2020

Matthew Brown
Los Angeles, USA



Material Conditions, 2020
Exhibition view at Matthew Brown, Los Angeles, USA



***Material Conditions,* 2020**
Exhibition view at Matthew Brown, Los Angeles, USA



IVANA BAŠIĆ
ECCE PUER

Group show

2020

Galerie Pact
Paris, France



***Ecce Puer,* 2020**
Exhibition view at Galerie Pact, Paris, France



***Ecce Puer,* 2020**
Exhibition view at Galerie Pact, Paris, France



IVANA BAŠIĆ
OPEN COLLECTIONS: THE ARTIST TAKES THE FLOOR

Group show

2019

Curated by Maria Arusoo and organized by Eha Komissarov

KUMU Art Museum
Tallinn, Estonia



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



IVANA BAŠIĆ
CRASH TEST | MOLECULAR REVOLUTION

Group show

2018

Curated by Nicolas Bourriaud

MO.CO Montpellier Contemporain
Montpellier, France



CRASH TEST | Molecular Revolution, 2018
MOCO, Montpellier, France



IVANA BAŠIĆ
DREAMLANDS: IMMERSIVE CINEMA AND ART, 1905–2016

2018

Curated by Chrissie Iles, Anne and Joel Ehrenkranz

Whitney Museum of Art
New York, USA



IVANA BAŠIĆ
ARTIFICIAL PARADISE
IMMERSION IN SPACE AND TIME

2018

Künstlerhaus Halle für Kunst & Medien
Gratz, Austria



IVANA BAŠIĆ
ANTI

2018

Athens Biennale
Athens, Greece



IVANA BAŠIĆ
THE MARVELOUS CACOPHONY

2018

Belgrade City Museum
Belgrade, Yugoslavia



***The Marvelous Cacophony,* 2018**
Exhibition view at Belgrade City Museum, Belgrade, Yugoslavia



IVANA BAŠIĆ
THROUGH THE HUM OF BLACK VELVET SLEEP

2017

Marlborough Contemporary
New York, USA



Through the hum of black velvet sleep, **2017**
Exhibition view at Marlborough Contemporary, New York, USA



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



IVANA BAŠIĆ
IMMORTALISM

2017

Group show

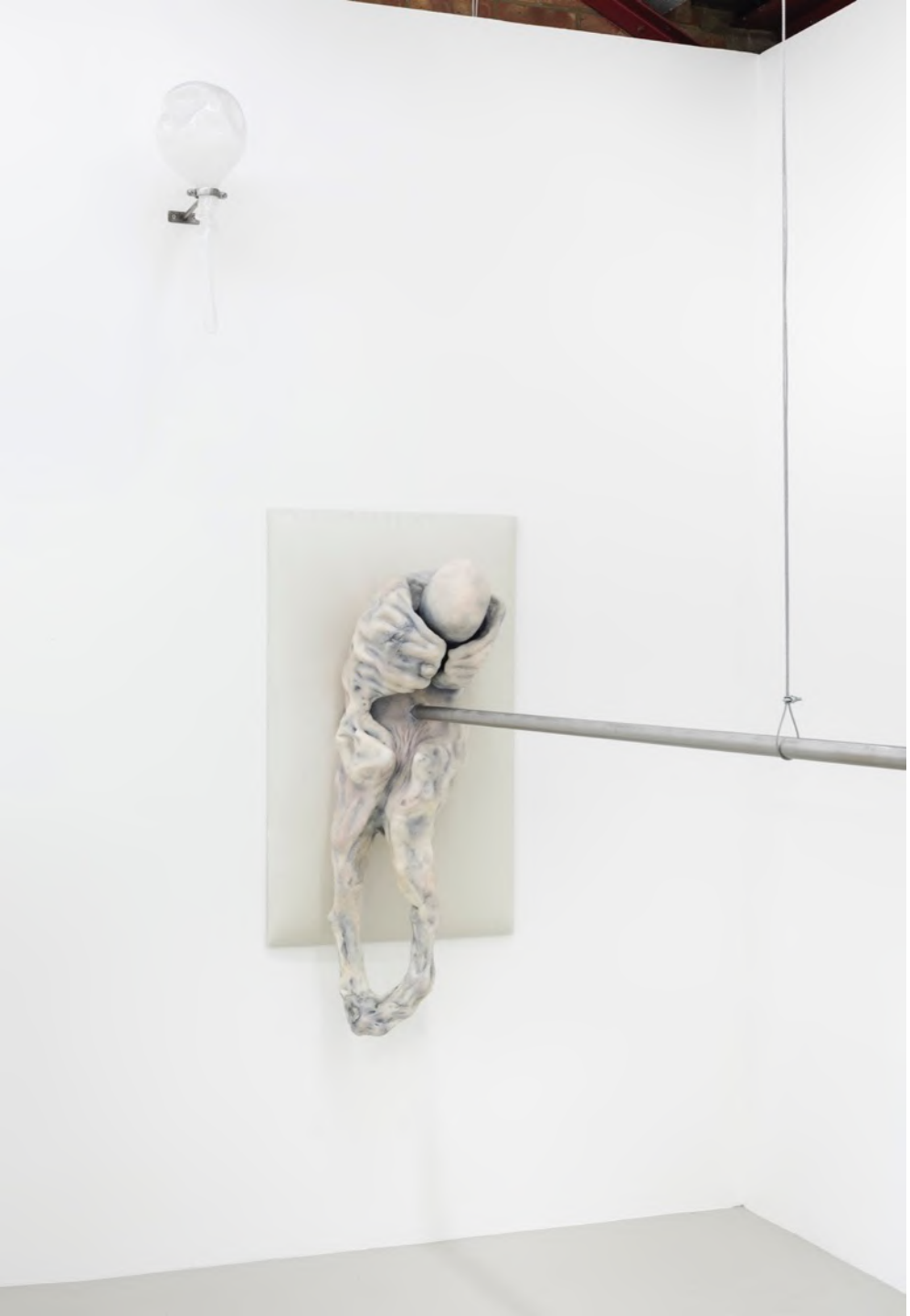
Kunstverein Freiburg
Breisgau, Germany



***Immortalism,* 2017**
Exhibition view at Kunstverein Freiburg, Breisgau, Germany



***Immortalism,* 2017**
Exhibition view at Kunstverein Freiburg, Breisgau, Germany



IVANA BAŠIĆ
THROAT WANDERS DOWN THE BLADE

2016

Annka Kultys Gallery
London, UK



Throat wanders down the blade, 2016
Exhibition view at Annka Kultys Gallery, London, UK

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 or Art and Design, Belgrade (SRB)

SELECTED SOLO & TWO PERSON EXHIBITIONS

2027
(Upcoming) Bonnier Konsthall, Stockholm (SE)
(Upcoming) Tank, Shanghai (CN)
2025
FANTASY VANISHES IN FLESH, Francesca Minini, Milan (IT)
METEMPSYCHOSIS, MoCAB – Museum of Contemporary Art, Belgrade (SRB)
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

2027
(Upcoming) Helsinki Biennial, curated by Mami Kataoka and Arja Miller (FI)
(Upcoming) Kunsthalle Dusseldorf, Dusseldorf (DE)
2026
MOTEUR IMAGINAIRE, curated by Cecilia Alemani, Large – Cultures contemporaines, Île Seguin, Boulogne-Billancourt (FR)
NEW HUMANS: MEMORIES OF THE FUTURE, The New Museum, New York (US)
2025
WHISPERS ON THE HORIZON, curated by S. Bardaouil and T. Fellrath, 14° Taipei Biennial, Taipei (TWN)

2024
BLOODCHILD. SCENES FROM SYMBIOSIS, curated by Domenico Quaranta, Fondazione Spazio Vitale, Verona (IT)
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 PARADISEArtificial 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 Zabludowicz, Zabludowicz 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 Iinati, 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, Lfayette 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 SZAPOCZNKOW, 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