

IVANA BAŠIĆ

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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 Basic's recent exhibitions include: Schinkel Pavillon, Berlin (2023); Lafayette 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); MO.CO Panacée, Montpellier (2018); Hessel Museum of Art (2017); Kunstverein Freiburg (2017); and the Whitney Museum of American Art (2016). Bašić's work is in the collection of the Whitney Museum. She was born and raised in Belgrade, Yugoslavia, and has lived and worked in New York City since 2010.



Other shows and site specific projects



Second best scenario

2022
group show

Opening 21 september 2022
Until 5 november 2022



Second best scenario, 2022
Installation view at Francesca Minini, Milan



Second best scenario, 2022
Installation view at Francesca Minini, Milan

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, Belgrade). 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
Installation view at Francesca Minini, Milan



Second best scenario, 2022
Installation view at Francesca Minini, Millan



Second best scenario, 2022
Installation view at Francesca Minini, Milan



Metempsychosis

2025

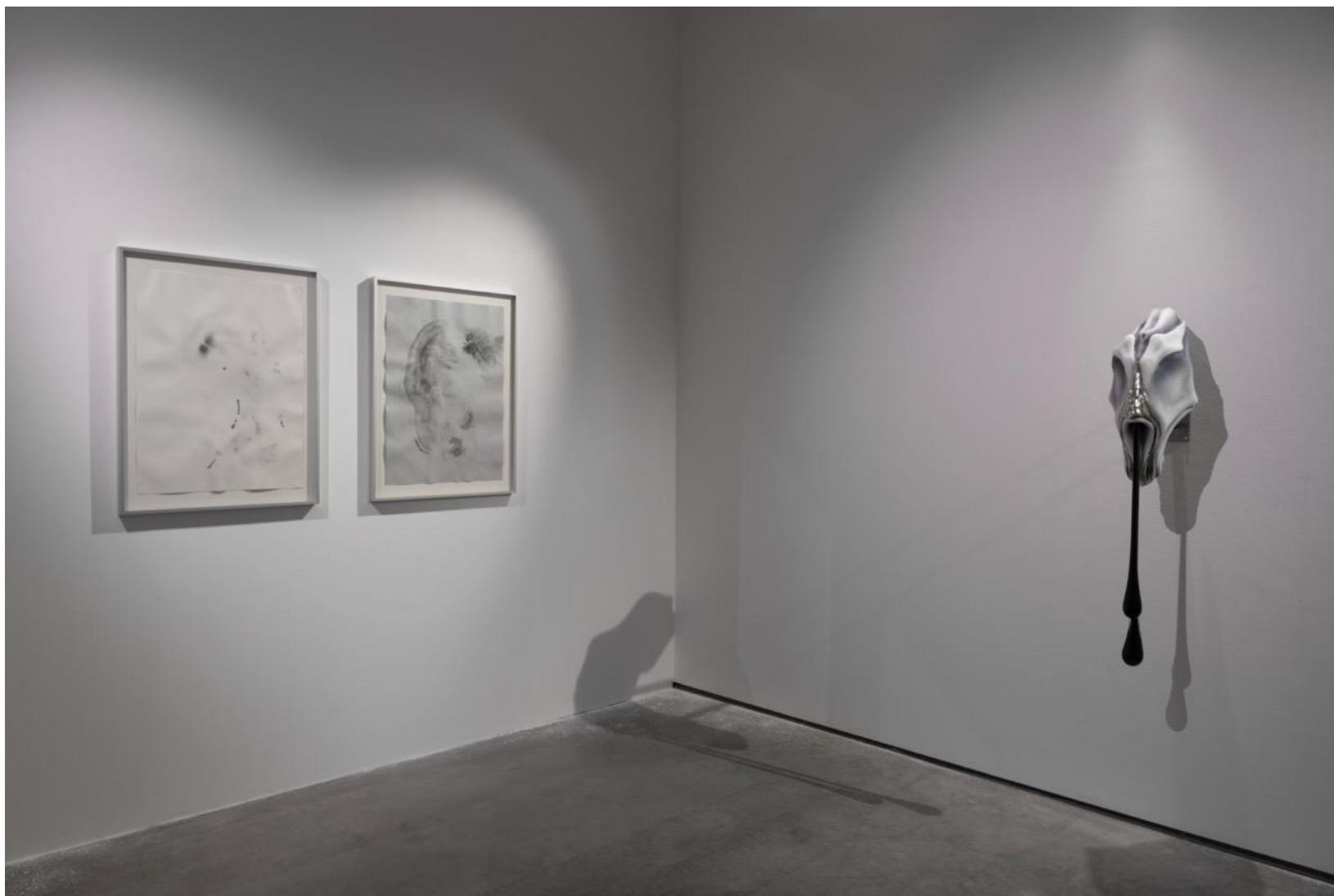
MO.CO. Montpellier Contemporain
Montpellier



Me tempychois, 2025
Installation view at MO.CO. Montpellier Contemporain



Me tempsychosis, 2025
Installation view at MO.CO. Montpellier Contemporain



Me tempsychosis, 2025
Installation view at MO.CO. Montpellier Contemporain



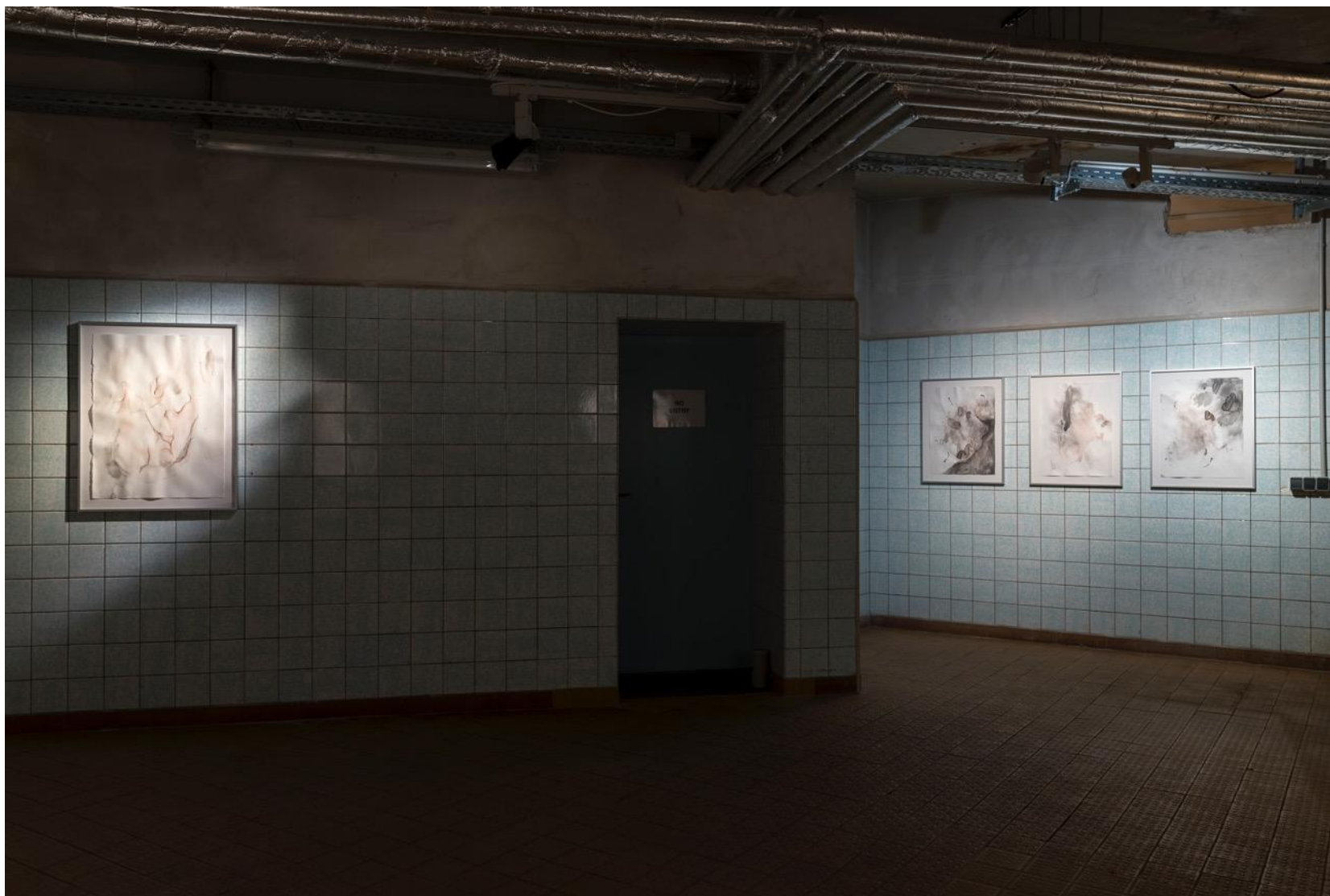
Me tempsychosis, 2025
Installation view at MO.CO. Montpellier Contemporain



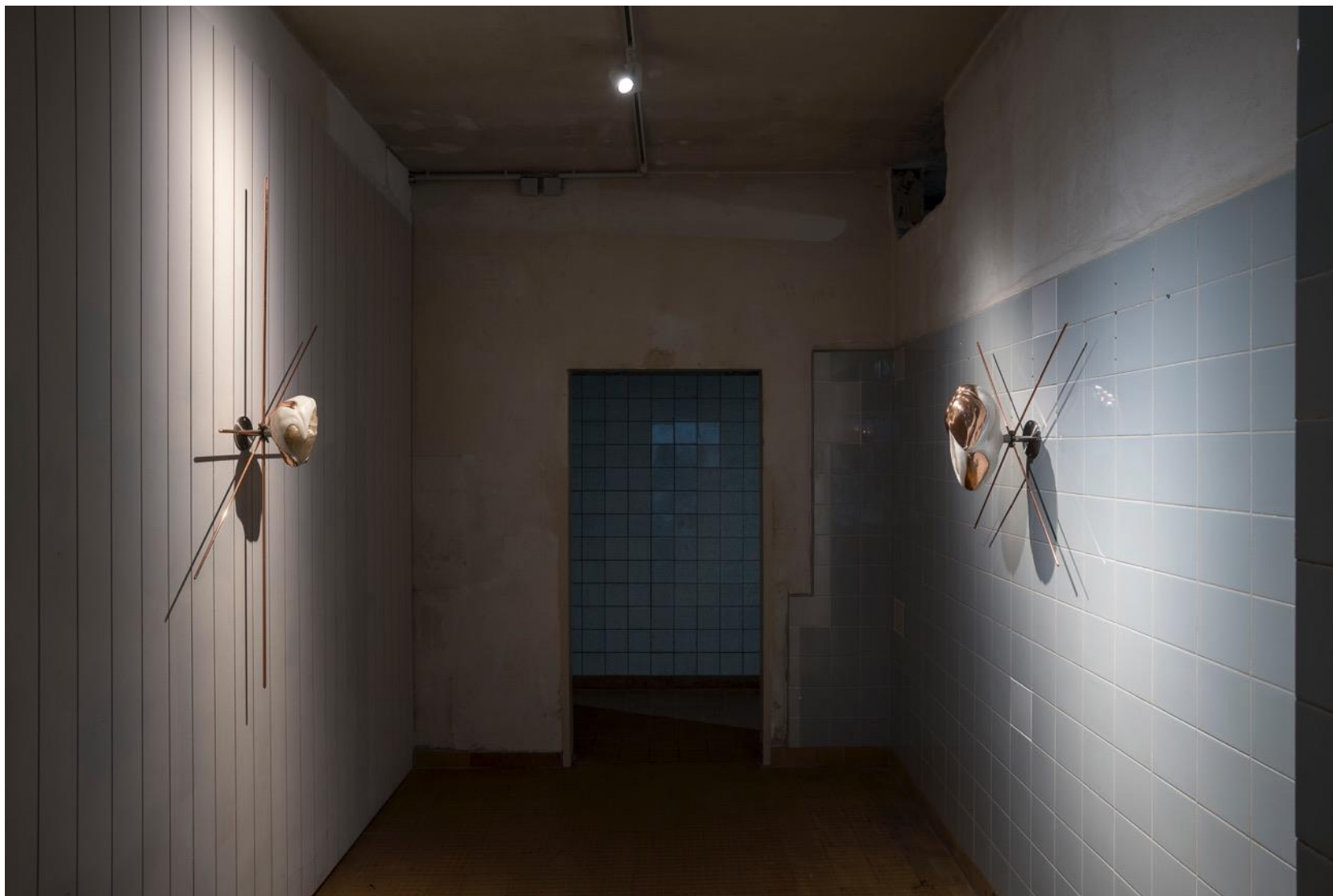
*Metempsychosis:
The Passion of Pneumatics*

2024

Schinkel Pavillon
Berlin



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



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



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



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



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



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



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



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

2020

Solo show curated by Maarten Spruyt & Rieke Vos

Het Hem
Amsterdam



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



Through the hum of black velvet sleep

2017

Marlborough Contemporary
New York

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



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



Throat wanders down the blade...

2016

Annka Kultys Gallery
London



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



WILD AT HEART

2021

Marlborough
New York



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



Her Kind

2021

Sargent's Daughters
New York



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



INCORPOREA 03

2021

Basement
Rome



INCORPORA 03, 2021
Installation view at Basement, Rome



INCORPORA 03, 2021
Installation view at Basement, Rome



The Body Electric

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

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

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

2019

curated by Maria Arusoo and organized by Eha Komissarov

KUMU Art Museum
Tallinn



Open Collections: The Artist Takes the Floor, 2020
Installation view at KUMU Art Museum , Tallinn



CRASH TEST | Molecular Revolution

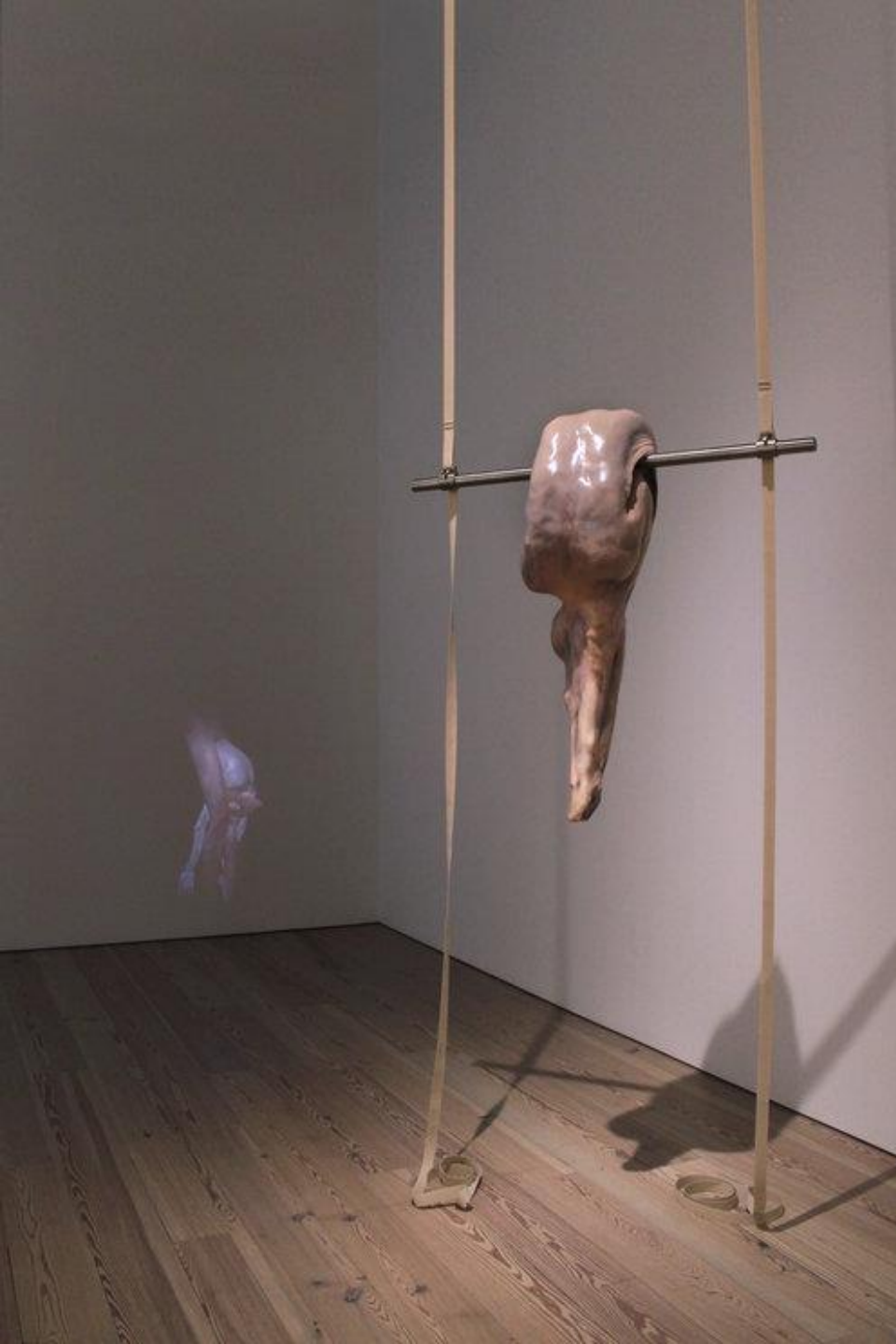
2018

curated by Nicolas Bourriaud

MOCO
Montpellier



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



Dreamlands: Immersive Cinema and Art, 1905–2016

2018

curated by 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



Immortalism

2017

Group show

Kunstverein Freiburg
Breisgau



Immortalism, 2017
Installation view at Kunstverein Freiburg, Breisgau



Immortalism, 2017
Installation view at Kunstverein Freiburg, Breisgau

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, 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

2023

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

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)

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)

INCORPORA 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)
Art Basel Hong Kong, Marlborough Gallery, New York (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)
Artissima, Novembar Gallery, Turin (IT)
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

NADA Miami, PACT Gallery, Miami (US)
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)
NADA Art Fair, Signal Gallery, New York (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 Ilini, 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

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

Archev, 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