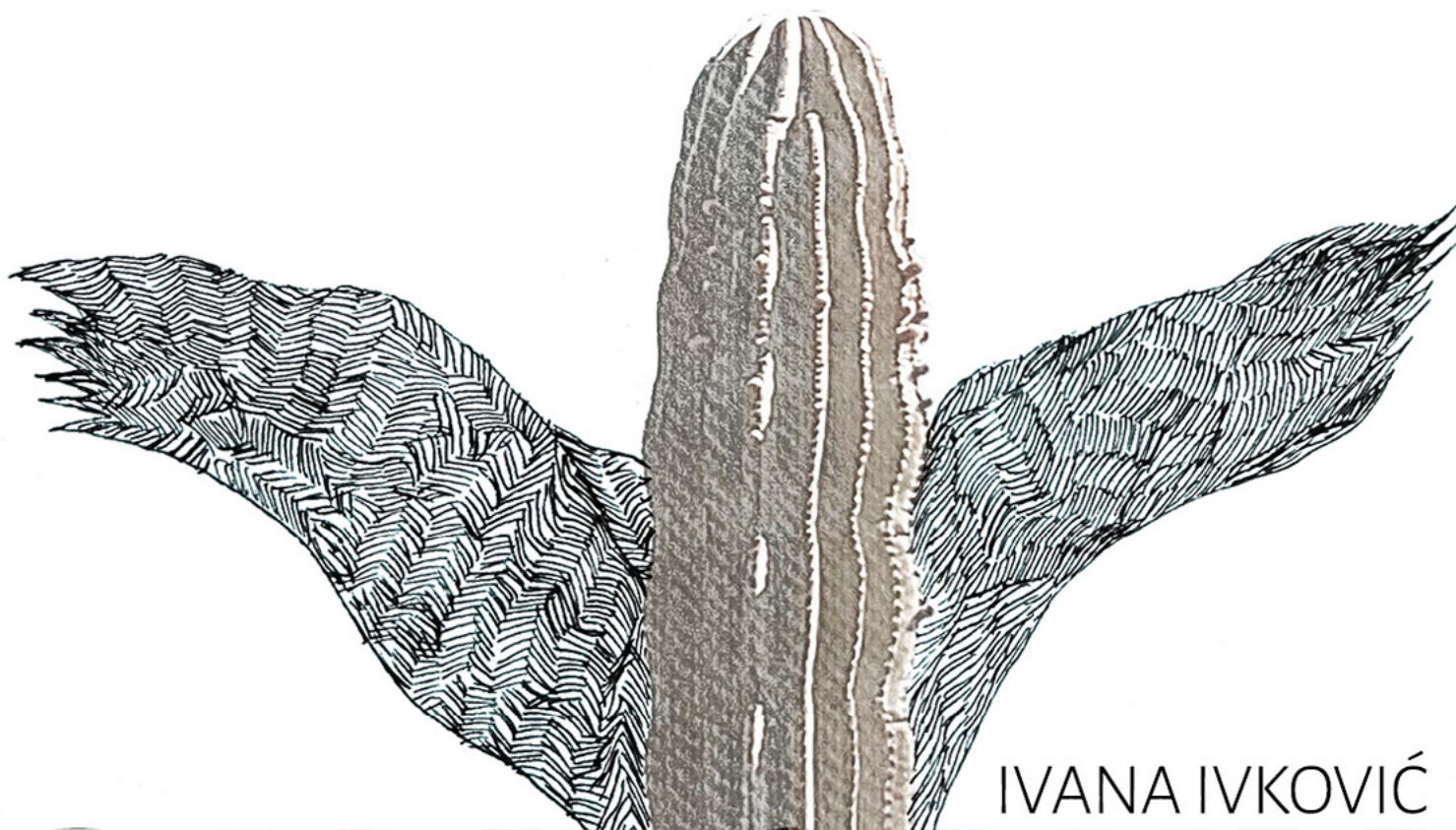


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IVANA IVKOVIĆ

CALIFORNIA
& ARIZONA



FACING
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dsbooks launched the *FACING* series to explore how art and travel intersect and challenge our perceptions, inviting readers to engage with the Other and the Different through intimate and reflective glimpses of unfamiliar landscapes, cultures, and ideas.

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Ivana Ivković

CALIFORNIA & ARIZONA



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FACING book series
Volume II

IVANA IVKOVIĆ *facing* CALIFORNIA & ARIZONA
Editor: Dragana Radivojević
First edition

dsbooks & Cultural Centre of Belgrade
Basel - Belgrade
2024

The second volume in the Facing series, CALIFORNIA & ARIZONA, is more than a travelogue – it is a meditation on distance, transformation and the unpredictability of the journey. Weaving together photography and drawings created in a heightened state of mind during lockdown, Serbian artist Ivana Ivković delves into the heart of Americana culture and captures the American Southwest with a cinematic, *on-the-road* quality. The book unfolds like a film, immersing us in a landscape both iconic and elusive.

[Learn more about book](#)





“This is the private landscape created by Serbian artist Ivana Ivković as she takes audiences on a visual tour—a leisurely, inspired drive through quintessentially American scenes. As she wends her way through canyons toward the cerulean blue ocean, she invites her audiences to a world of contrasts, from the sparkling Pacific waters to the desert heat of Joshua Tree and Arizona, from pristine wildlands to seductive strip malls and motels. This multimedia artist immerses the viewer in ever-changing scenes, some of which are uncomfortably visceral. Audiences will feel both the region’s natural charm as well as its grossness, and the suggestive, almost garish depiction of the human body.”

“Ivković paints the sky blood-red—the water too—hinting at the ease with which a person can hide—or change their identity—in this enchanting and sometimes horrific part of the United States. She draws the human body in quick sketches, male and female subjects alike, mostly naked and sometimes wounded or aflame—holding wineglasses, sitting on the couch, or fornicating on the beach. This is a world where birds and breasts and male genitalia take off, transfixing the viewer in their manic depiction, only later to beg for forgiveness. Abstract and experimental, the artist toes the line between reality and fantasy, as though time has stopped in both a pandemic fever dream, and a love letter to SoCal and the Southwest.”

Excerpts from “Ivana Ivković: A Love Letter to SoCal and the Southwest” by Charles Moore, art historian and curator

Ivana Ivković's artistic practice is imbued with nomadic experiences, travels, and encounters with diverse cultures. She graduated in painting, earned a Master's degree in drawing, and completed a doctorate in performance art at the Faculty of Fine Art in Belgrade. Ivković gained international recognition through her work in delegated performance, engaging in the deconstruction and reconstruction of gender roles, political relations, and ethical dilemmas. In her performances, the collective male body becomes the means of reflecting social stereotypes, encouraging the audience to reconsider their biases. Taking on an interdisciplinary approach, Ivana uses exhibition as a medium, forming site-specific installations that offer a multisensory experience of the space and event to the audience, questioning the boundaries between intimate and public, as well as the individual's position within an intricate socio-political context. She has exhibited her works in collaboration with numerous institutions, including the Humboldt Forum in Berlin, Stuttgart's ifa (Institut für Auslandsbeziehungen), museums of contemporary art in Athens, Belgrade, Novi Sad, Sarajevo, and Nicosia, Hošek Contemporary in Berlin, the Goethe Institute, EIKON Schauraum gallery (MuseumsQuartier Wien), Museums and Galleries of Podgorica, the National Museum of Montenegro, Kibla Portal in Maribor, Eugster II Belgrade, NGVU (New Gallery of Visual Arts), Residency Unlimited in New York, the October Salon and Cultural Center of Belgrade. She has received a significant number of grants and awards, and her works are part of various collections.

Charles S. Moore is a distinguished art critic, curator, and author with a focus on Black cultural expression and abstraction in contemporary art. He has curated a wide range of exhibitions across the globe and authored several key works, including *The Black Market: A Guide to Art Collecting*, *The Brilliance of the Color Black Through the Eyes of Art Collectors*, and *Israel's Transformative Black Artists*. Moore's writings, interviews, and essays with renowned artists such as George Condo, Derrick Adams, and Katharina Grosse play a crucial role in shaping critical discussions within contemporary art. He is a regular contributor to various exhibition catalogs, art magazines, and museum programs. Moore holds a Master's degree in Museum Studies from Harvard University and is currently pursuing his PhD at Columbia University, focusing on the work and life of abstract painter Ed Clark.

Miroslav Karić (Belgrade, 1975) is a curator, art historian, and writer. Since 2001, he has been an important figure at the independent art association Remont, where he held the position of secretary and curator until 2020. Karić has been involved in numerous curatorial and editorial roles, including as a long-time editor of *Yellow Cab's* "Exhibitions" section and a member of the editorial team of Remont Art Magazine. His professional work spans curatorial projects, PR, and jury participation in prestigious art awards. Since 2010, he has contributed to the *Photodocuments* project and the organizational team of the Mangelos Award. A member of ULUPUDS and AICA, Karić has received several accolades, including the ULUPUDS Award for Creative Achievements in 2011, the Serbian Art Historians' Society Award for the best curatorial exhibition in 2019, and the *Lazar Trifunović Award* in 2022. Since 2020, he has been working as a curator at the Museum of Contemporary Art in Belgrade.

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