

Ana Prvački
www.anaprvački.com

Biography

Born Pančevo, former Yugoslavia (Serbia), 1976. Lives and works in Berlin

Education

2005

MA Fine Arts, LASALLE-SIA College of the Arts, Singapore

2001

Master Arquitecturas Genéticas, El Nuevo Proyecto Cibernetico y Ecologico, Universitat Internacional de Catalunya, Barcelona

1999

BFA Fine Arts, Pratt Institute, New York

Selected solo exhibitions, performances and commissions

2019

de Young Detour, de Young Museum, San Francisco, USA

2018

Duet (with Ieva Misevičiūtė), JOAN, Los Angeles, USA

Tent, quartet, bows and elbows, Isabella Stewart Gardner Museum, Boston USA

2017

Stealing Shadows, Ladera Oeste, Guadalajara, Mexico

2016

Stealing Shadows, 1301PE, Los Angeles

Tent, quintet, bows and elbows Commissioned by the Los Angeles Philharmonic and Gustavo Dudamel, Music and Artistic Director *Stealing Shadows*

2015

Ana Prvački, 1301PE, Los Angeles

Finding Comfort in an Uncomfortable Imagination, ICA Singapore

2014

Earthcake, Land Transport Authority Art in Transit programme, Promenade MRT station, Singapore

2013

Ana Prvački: Neutralize negative feelings, Utah Museum of Contemporary Art, Salt Lake City, United States

2011

Greeting committee, Hammer Museum, Los Angeles

2010

Performing practice, Isabella Stewart Gardner Museum, Boston, Massachusetts, United States

Wandering band, The High Line, New York

2009

Music-derived pain killer, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy

2008

When time becomes form, Artists Space, New York

2006

Ananatural wunderkammer, LUXE Gallery, New York

Selected group exhibitions

2019

Currency, Nome Gallery, Berlin, Germany, curated by Nicola Trezzi

2018

Marvelous cacophony! 57th Oktobarski Salon, Belgrade, Serbia, curated by Gunnar and Danielle Kvaran

Sculpture Milwaukee, Wisconsin, USA, curated by Marilu Knode

Migration of energies, part 2: Clouding Europe, Gandy Gallery, Bratislava, Slovakia

2017

Laughing on the Outside: Selections from the Permanent Collection, MOCA, Los Angeles, curated by Anna Katz

Homebound, Nicodim Gallery, Los Angeles, curated by Benjamin Ritchie Handler

Make New History, Chicago Architecture Biennial, Chicago, US, curated by Sharon Johnston and Mark Lee

To challenge the Earth, the Moon, the Sun & the Stars, Socle du Monde Biennale, Herning, Denmark, curated by Olivier Varenne, Jean-Hubert Martin, Daniel Birnbaum, and Maria Finders.

Winter Harvest, Deurle, Belgium, Museum Dhondt-Dhaenens, curated by Joost Declercq

Making of an Institution, Singapore, NTU CCA Singapore, curated by Ute Meta Bauer

2016

Proposals to Surrender, Shanghai, China, Shanghai Ming Contemporary Art Center, curated by Biljana Ciric

Songs for Rio, Galeria Fontes Vilaca, Rio de Janeiro, Brazil, curated by Douglas Fogle and Hanneke Skerath

Normalities, Austrian Cultural Forum, New York, NY

Omul Negru, Galeria Nicodim Bucharest/Los Angeles, curated by Aaron Moulton

PLEASE HAVE ENOUGH ACID IN THE DISH!, M+B Gallery, curated by Vinny Dotolo, Los Angeles

2015

Contour 7, Moving Image Biennale, curated by Nicola Setari, Mechelen, Belgium

SALTWATER: A theory of thought forms, 14th Istanbul Biennial, drafted by Carolyn Christov-Bakargiev, Turkey

Thirty shades of white, curated by René-Julien Praz, Praz-Delavallade, Paris

2014

Forecast, with SO-IL design office, Rhode Island School of Design, Providence, United States

Modern love, curated by Khairuddin Hori and Bala Starr, Institute of Contemporary Arts Singapore, LASALLE College of the Arts

Ping pong, curated by Lynn Marie Kirby, residence of US Ambassador to Serbia, Belgrade

2013

Body show, curated by Loredana Pazzini-Paracciani, Sundaram Tagore Gallery, Singapore

2012

dOCUMENTA (13), curated by Carolyn Christov-Bakargiev, Kassel, Germany

Feast: Radical hospitality in contemporary art, curated by Stephanie Smith, Smart Museum of Art, University of Chicago, Illinois; and toured in United States to Blaffer Art Museum, University of Houston, Texas; and SITE Santa Fe, New Mexico

Gillman Barracks: Encounter, experience and environment, curated by Eugene Tan, Gillman Barracks, Singapore

Sweethearts: Artist couples, Pippy Houldsworth Gallery, London

Theatre of life, curated by Dobrila Denegri, Centre of Contemporary Art, Torun, Poland

2011

Out of left field, the Quadrilateral Biennial, curated by Jovana Stokic and Ksenija Orel, Museum of Modern and Contemporary Art, Rijeka, Croatia

Speculative futures, curated by Regine Basha, organized by SculptureCenter, Bloomberg office,

New York

2010

Beyond credit—contemporary art and mutual trust, Antrepo 5, curated by Luchezar Boyadjiev, Iara Boubnova and Maria Vassileva, Sanat Limani, Istanbul

Mardi, curated by Raimundas Malašauskas, Centre Pompidou, Paris

She devil 4, curated by Dobrila Denegri, Studio Stefania Miscetti, Rome

2009

At your service, curated by Cylena Simonds, David Roberts Art Foundation, London

Contemporary outlook: Seeing songs, curated by William Stover, Museum of Fine Arts, Boston, Massachusetts, United States

The girl effect, curated by Lea Fried, Lombard-Freid Projects, New York

Invasion of sound. Music and the visual arts, curated by Agnieszka Morawińska and Francois Quintin, Zachęta—National Gallery of Art, Warsaw

Power to the brand, curated by Bozidar Boskovic, Museum of Contemporary Art of the Republika Srpska, Banja Luka, Bosnia and Herzegovina

2008

Coffee, cigarettes and pad thai: Contemporary art in Southeast Asia, curated by Eugene Tan, Eslite Gallery, Taipei

Fantasmata, curated by Luigi Fassi, ar/ge kunst, Bolzano, Italy

Forever young, curated by Ami Barak, Anne + Art Projects, Paris

One of these things is not like the other things, curated by Raimundas Malašauskas, 1/9 Unosunove Arte Contemporanea, Rome

Re-construction, 3rd Biennial of Young Artists, curated by Ami Barak, Bucharest, Romania

Revolutions—forms that turn, 16th Biennale of Sydney, curated by Carolyn Christov-Bakargiev

The practice of everyday life, curated by Aaron Moulton, FEINKOST, Berlin

2007 *In pursuit: Art on dating*, curated by Emma Braso, Dan Leers and Margot Norton, ISE Cultural Foundation, New York

The last piece by John Fare, curated by Raimundas Malašauskas, GB Agency, Paris

Melting ice/a hot topic, organised by the Natural World Museum and the United Nations Environment Program, toured to Nobel Peace Center, Oslo; BOZAR Centre for Fine Arts, Brussels; Salle d'Exposition, Fort Antoine, Monaco; and The Field Museum, Chicago, Illinois, United States

Move on Asia: Clash and network, curated by Biljana Ciric et al., organized by Alternative Space LOOP, Seoul, toured to Tokyo Wonder Site; Remo, Osaka, Japan; Osaka Electro-Communication University, Japan; and State Library of Queensland, Brisbane

Techniques of storytelling, curated by June Yap, SSamzie Space, Seoul

25 Years later: Welcome to Art in General, curated by Anne Barlow, Sophia Hernández Chong Cuy and Anthony Marcellini, The UBS Art Gallery, New York

2006

Belief, Singapore Biennale, curated by Fumio Nanjo et al., The Padang, Singapore

Performativity 1, curated by Thanavi Chotpradit, Khairuddin Hori and Manuporn Luengaram, organized by Wunderspaze, Gallery VER, Bangkok

The food show—the hungry eye, Chelsea Art Museum, New York

The second dance song: New contemporaries, curated by June Yap, Institute of Contemporary Arts Singapore, LASALLE-SIA College of the Arts

2005

Cityscapes, curated by Eugene Tan, ARCO, Madrid

New labor, curated by Eric Angles, LeRoy Neiman Gallery, Columbia University School of the Arts, New York

T1 The pantagruel syndrome, Turin Triennial Threemuseums, curated by Francesco Bonami and Carolyn Christov-Bakargiev, Turin, Italy

2004

Migration of energies, part 1: Clouding Europe, curated by Nadine Gandy, Gandy Gallery, Bratislava, Slovakia

2003

TOYS, curated by Gunalan Nadarajan, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore

2001

50 ideas in search of a brand, FAD (Fostering Arts and Design), Barcelona

2000

Alternative: Alternative, curated by William Stover, Roebling Hall, New York

Residencies

2017-2018

de Young Museum, San Francisco

2014

NTU Centre for Contemporary Art Singapore

2011

Hammer Museum, Los Angeles

2010

Residency Unlimited in collaboration with More Art, New York

2009

Isabella Stewart Gardner Museum, Boston, Massachusetts, United States

2008

Centre International des Récollets, Paris

Gertrude Contemporary Art Spaces, Melbourne, Australia

2007

ISCP Residency, New York, NY, United States

Residencies and grants

I have been awarded artist's residencies at the NTU Centre for Contemporary Art Singapore (2014); Hammer Museum, Los Angeles (2011); Residency Unlimited in collaboration with More Art, New York (2010); Isabella Stewart Gardner Museum, Boston (2009); Centre International des Récollets, Paris (2008); and Gertrude Contemporary Art Spaces, Melbourne, Australia (2008). Currently I am the first Artist in Residency at the de Young Museum in San Francisco (2017-2018). In 2018 I was awarded the Mike Kelly Foundation Grant for a collaborative project at LOAN Los Angeles.

Collections

My works are included in private and public collection and institutions such as Museum of Contemporary art Los Angeles, Los Angeles County Museum of Art, Castello di Rivoli and Frac Franche-Comte.

Bibliography

Artist's publications

Prvački, A 2005, *Encouraging joys of collapse, contortion, fun, play and space saving*, catalogue #1, Ananatural Production, Singapore.

Prvački, A 2005, *Encouraging joys of collapse, contortion, fun, play and space saving. The 'Pantagruel syndrome' edition*, catalogue #2, Ananatural Production, Singapore.

Prvački, A 2009, *Encouraging joys of collapse, contortion, fun, play and space saving. The Museum of Old and New Art (MONA) edition*, catalogue #3, Ananatural Production, Singapore.

Books

Shadow of sound, 2016 onestar press

Starr, B 2015, *Finding comfort in an uncomfortable imagination*, ICA Singapore

Malašauskas, R 2012, *Paper exhibition: Selected writings by Raimundas Malašauskas*, Sternberg Press, Berlin, et al., p. 139.

Cornell, L, Gioni, M & Hoptman, L (eds) 2009, *Younger than Jesus artist directory*, New Museum & Phaidon Press, New York.

Prvački, A & Aristarkhova, I 2011, *The greeting committee reports*, 100 notes, 100 thoughts: dOCUMENTA series 043, Hatje Cantz, Ostfildern, Germany.

Exhibition catalogues

Battista, E & Setari, N 2014, 'Ana Prvački: Let's make paying taxes sexy!', *The mind and body of Europe: A new narrative*, European Commission, Brussels, pp. 200–1.

Bonami, F & Christov-Bakargiev, C 2005, *The pantagruel syndrome: T1 Torino Triennale Tremusei*, Skira, Milan, pp. 380–3.

Christov-Bakargiev, C (ed.) 2008, *2008 Biennale of Sydney: Revolutions—Forms that turn*, Biennale of Sydney in assoc. with Thames & Hudson, Sydney, p. 209.

Christov-Bakargiev, C et al. 2012, *dOCUMENTA (13) catalog 1/3. The book of books*, Hatje Cantz, Ostfildern, Germany.

Denegri, D 2012, *Theatre of life*, Center of Contemporary Art, Torun, Poland, pp. 86–7.

Journal, magazine articles and newspaper reviews

Pridmore, J, 2017 Next Steps, *Wallpaper*, September issues, pg. 186

Yinghua Lu, C 2017 Proposals to Surrender, *Frieze Magazine*, May issue, pg.199

Swed, M 2016 The L.A. Phil's nonstop new music marathon, 'Noon to Midnight', *LA Times* <http://www.latimes.com/entertainment/arts/la-et-cm-noon-to-midnight-review-20160928-snap-story.html>

Womack, C 2016 "All wrapped up in performance" *LA Times*, September 30, pg. E2 <http://www.latimes.com/entertainment/arts/la-et-cm-ana-prvacki-20160921-snap-htmlstory.html>

Frank, P 2016 "A Catalogue of Wonderfully Useless Ideas Highlights The Power Of Imagination" *The Huffington Post*. 4 March http://www.huffingtonpost.com/entry/catalogue-of-wonderfully-useless-ideas-is-part-yoko-ono-part-skymall_us_56d88238e4b03a405677b2ec

Thon, U 2016 "Das Original! In LA..." *Art, das Kunstmagazin* March issue

Hjortshøj, M 2016 "Kan man sælge en skygge af et kunstværk? Denne kunstner forsøger" *Politiken* 1 February <http://politiken.dk/kultur/kunst/ECE3034999/kan-man-saelge-en-skygge-af-et-kunstvaerk-denne-kunstner-forsoeger/>

Sandhu, S 2016 "Art Of Darkness" *The Independent*, January 24, pg.3

Finkel, J 2016 "Los Angeles artist sells shadows of sculptures by Koons and Brancusi at a sliver of the price" *The Art Newspaper* January 13 <http://theartnewspaper.com/news/los-angeles-artist-sells-shadows-of-sculptures-by-koons-and-brancusi-at-a-sliver-of-the-price/>

Nunes, A 2016 "Throwing Shade" *The Creators Project*, *VICE* 24 January <http://thecreatorsproject.vice.com/blog/stealing-shadows-ana-prvacki>

Wu, D 2015 Finding comfort in an uncomfortable imagination: Ana Prvacki at ICA Singapore" *Wallpaper**, 11 December <http://www.wallpaper.com/art/ana-prvacki-at-institute-of-contemporary-arts-singapore>

Slocum, A 2015 Ana Prvacki, *Flaunt Magazine*, Summer issue pg. 114-115

Morris, A 2015 Orgasmic overture: Ana Prvački explores music and eroticism in her solo show at LA's 1301PE Gallery *Wallpaper**, 3 June <http://www.wallpaper.com/art/orgasmic-overture-ana-prvacki-explores-music-and-eroticism-in-her-solo-show-at-las-1301pe-gallery>

Stokic, J 2015, 'Interview: Ana Prvački', *Osmos Magazine*, 19 January, pp. 18–23.

Frank, P 2015, 'The erotic underbelly of classical music', *Huffington Post: Arts & Culture*, 18 June.

Gregory, J 2015, 'Call to prayer', *The Exhibitionist*, 5 October, <<http://the-exhibitionist.com/call-to->

prayer/>.

Marie, A 2015, 'Slocum', *Flaunt Magazine*, 24 June, pp. 114–15.

Morris, A 2015, 'Orgasmic overture: Ana Prvački explores music and eroticism in her solo show at LA's 1301PE Gallery', *Wallpaper**, 3 June, <<http://www.wallpaper.com/art/orgasmic-overture-ana-prvacki-explores-music-and-eroticism-in-her-solo-show-at-las-1301pe-gallery>>.

Bertoli, R 2014, 'Artist Ana Prvački mixes up a cocktail with divine appeal for Absolut at Art Basel', *Wallpaper**, 23 June, <<http://www.wallpaper.com/art/artist-ana-prvacki-mixes-up-a-cocktail-with-divine-appeal-for-absolut-at-art-basel>>.

Oristaglio, S 2014, 'Poking the play out of life', *Immaterial*, 23 July, <<http://www.mai-hudson.org/content/2014/7/23/poking-the-play-out-of-life>>.

Himelfarb, E 2013, 'Performance artist Ana Prvački exhibits at Utah Contemporary Art Museum', *Wallpaper**, 18 March, <<http://www.wallpaper.com/art/performance-artist-ana-prvacki-exhibits-at-utah-contemporary-art-museum>>.

Staker, B 2013, 'Ana Prvački at UMOCA: Neutralize negative feelings analyzes etiquette', *Salt Lake City Weekly*, 1 April.

Langbein, J 2012, 'Feast: Radical hospitality in art', *Artforum*, March, <<http://artforum.com/index.php?pn=picks&id=30768&view=print>>.

Fraschke, B 2012, 'Respekt kommt nicht von selbst', *Hessische Niedersächsische Allgemeine*, 14 July.

Harms, I 2012, 'Weiter Blick', *Vogue Deutschland*, August, p. 204.

Stokic, J 2011, 'Ana Prvački: Wandering band', *Flash Art*, no. 281, p. 94

Maderna, A 2009, 'Ana Prvački, Vlatka Horvat', *Flash Art*, October/November, p. 123.

Coleman, K 2008, 'Artist finds a healing elixir in spits and pieces', *The Sydney Morning Herald*, 11 June.

Nizhen, H 2008, 'Standing apart', *TimeOut Singapore*, September, pp. 22–3.

Henry Madoff, S 2008, 'Service aesthetics', *Artforum*, September, pp. 165–6, 169.

Fenner, F 2007, 'Religion, law, commerce, art', *Art in America*, April, pp. 62–4.

Rehberg, V 2007, 'The last piece by John Fare', *Frieze*, no. 108, p. 251

Niemack, E 2007, 'Corporate culture', *The New York Sun*, 14 August, p. 15.

Genocchio, B 2007, 'Weekend arts', *New York Times*, 31 August..

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Stokic, J 2008, 'Art as lifestyle, Ana Prvački', *Prestup*, March, pp. 72–4..

Tan, E 2007, 'Aperto Singapore', *Flash Art*, July–September, p. 88.

Kunitz, D 2007, 'Gallery-going', *The New York Sun*, 6 September.

Wiarda, A 2006, 'Ana Prvački', *Flash Art*, May–June, p. 73.

Yap, J 2006, 'Hope (regarding belief)', *Eyeline*, November, p. 41.

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Maria Jesus, M 2006, 'The orient vindicates its ability to surprise', *El Mundo*, 13 February, p. 3.

Martinengo, MT 2005, 'La reliquia e una T-shirt', *La Stampa*, 12 November, p. 36.

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Lim, G 2003, 'Contended thumb-sucker', *Streets*, 27 November, p. 46.

XS 2002, 'Compra un producto que no existe', *El Pais*, 1 November, p. 11.

Contreras, N 2002, 'Se venden ideas', *d(x)i Magazine*, December.