Born in 1976. Lives and works in Berlin, Germany

**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, Spain

**1999**

BFA Fine Arts, Pratt Institute, New York, NY, USA

**Selected solo exhibitions, performances and commissions**

**2023**

*Apis Gropius,* Gropius Bau, Berlin, Germany

*Bee Intense*, lecture, Gropius Bau, Berlin, Germany

*Festival,* Gallery Weekend Berlin, Studio Mondial, Berlin, Germany

**2022**

*Apis Gropius,* Gropius Bau, Berlin, Germany

*Watercolors,* 1301PE, Los Angeles, CA, USA

*NO INTERMISSION,* Carre Theatre, Amsterdam, Holland (With Marina Abramovic)

**2021**

*Daily Bee Drawing*, Gandy Gallery, Bratislava, Slovakia

*Mouthful (masked duet)*, Centre for Contemporary Art, Singapore

**2020**

*Post Apis*, 1301PE, Los Angeles, CA, USA

**2019**

*Ana Prvački: Detour*, de Young Museum, San Francisco, CA, USA

**2018**

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

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

**2017**

*Stealing Shadows*, Ladera Oeste, Guadalajara, Mexico

**2016**

*Stealing Shadows*, 1301PE, Los Angeles, CA, USA

*Tent, quintet, bows and elbows*, commissioned by the Los Angeles Philharmonic and Gustavo Dudamel, Music and Artistic Director, Los Angeles, CA, USA

**2015**

*Ana Prvački*, 1301PE, Los Angeles, CA, USA

*Finding Comfort in an Uncomfortable Imagination*, ICA Singapore, Singapore

**2014**

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

**2013**

*Ana Prvački: Neutralize negative feelings*, Utah Museum of Contemporary Art, Salt Lake City, UT, USA

**2011**

*Greeting Committee*, Hammer Museum, Los Angeles, CA, USA

**2010**

*Performing Practice*, Isabella Stewart Gardner Museum, Boston, MA, USA

*Wandering band*, The High Line, New York, NY, USA

**2009**

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

**2008**

*When time becomes form*, Artists Space, New York, NY, USA

**2006**

*Ananatural wunderkammer*, LUXE Gallery, New York, NY, USA

**Selected group exhibitions**

**2023**

*LOST IN DEMOCRACY*, ACC Galerie, Weimar, Germany

*Canned Heat,* Contemporary Fine Arts, Berlin, Germany

*Gedanken Spielen Verstecken,* Haus Kunst Mitte, Berlin, Germany

**2022**

*Happily Ever After*, The Ryder Projects, Madrid, Spain

**2021**

*Festival of Contemporary Art Danube Dialogues*, Novi Sad, Serbia

*Our Other Us*, curated by Mihnea Mircan and Kasia Redzisz, The Arts Encounters Biennial, Timisoara, Romania

*Minds Rising, Spirits Tuning,* curated by Defne Ayas and Natasha Ginwala, 13th Gwangju Biennial, South Korea

**2020**

*PLAY: Performance Art Festival*, Osijek Kulturni Centar, Galerija Knifer, Osijek, Croatia

*SO-IL Currents*, Museum of Art, Architecture and Technology, Lisbon, Portugal

*No Limits,* Chancelier de l’hôpital, Dijon, France

*Escape Routes,* curated by Khim Ong, Bangkok Art Biennale, Thailand

*Ici commence le chemin des montagnes,* # Campements, Musée Pyrénéen, Lourdes, France

**2019**

*Werethings,* curated by Mihnea Mircan**,** Plan B, Berlin, Germany

*1301PE@GBT,* curated by Brian Butler, Galerie Barbara Thumm, Berlin, Germany

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

*Summer show,* curated by Constance Tenvik, Loyal Gallery, Stockholm, Sweden

*La nuit des lucioles 7*, Association Plus vite, Hampont, France

**2018**

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

*Sculpture Milwaukee,* curated by Marilu Knode, Milwaukee, WI, USA

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

**2017**

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

*Homebound,* curated by Benjamin Ritchie Handler, Nicodim Gallery, Los Angeles, CA, USA

*Make New History,* curated by Sharon Johnston and Mark Lee**,**Chicago Architecture Biennial, Chicago, IL, USA

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

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

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

*Journée Porte Ouverte*, Conservatoire à Rayonnement Régional, Besançon, France

**2016**

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

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

*Normalities,* Austrian Cultural Forum, New York, NY, USA

*Omul Negru,* curated by Aaron Moulton, Galeria Nicodim, Bucharest, Romania / Los Angeles, CA, USA

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

*Art on the road*, FRAC Franche-Comté, Besançon, France

**2015**

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

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

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

*Présentation de nouvelles acquisitions des FRAC*, Wanderlust, Paris, France

*Feast: Radical hospitality in contemporary art*, curated by Stephanie Smith, Weisman Art Museum, University at Minnesota, Minneapolis, MN, USA

**2014**

*Forecast*,with SO-IL design office, Rhode Island School of Design, Providence, RI, USA

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

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

*Sensibilisation à la vidéo d'artiste pour les élèves des établissements scolaires de l'Yonne,* Centre d'art de l'Yonne, Perrigny, France

*Feast: Radical hospitality in contemporary art*, curated by Stephanie Smith, SITE Santa Fe, Santa Fe, NM, USA

*Feast: Radical hospitality in contemporary art*, curated by Stephanie Smith, Gund Gallery, Kenyon College, Gambier, OH, USA

**2013**

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

*Feast: Radical hospitality in contemporary art*, curated by Stephanie Smith, Blaffer Art Museum, University of Houston, Houston, TX, USA

**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 IL, USA

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

*Sweethearts: Artist couples*, Pippy Houldsworth Gallery, London, UK

*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, NY, USA

**2010**

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

*Mardi*, curated by Raimundas Malašauskas, Centre Pompidou, Paris, France

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

**2009**

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

*Contemporary outlook: Seeing songs*, curated by William Stover, Museum of Fine Arts, Boston, MA, USA

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

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

*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, France

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

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

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

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

**2007**

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

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

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

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

*Techniques of storytelling*, curated by June Yap, Samzie Space, Seoul, South Korea

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

**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, Thailand

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

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

**2005**

*Cityscapes*, curated by Eugene Tan, ARCO, Madrid, Spain

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

*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, Spain

**2000**

*Alternative: Alternative*, curated by William Stover, Roebling Hall, New York, NY, USA

**Residencies, Grants & Awards**

**2021**

*Ana Prvački: Digital Artist in Residence,* Gropius Bau, Berlin, Germany

**2020**

Webby Award for *Ana Prvački: Detour (*granted by the International Academy of Digital Arts and Sciences)

**2019-2020**

Callie’s, Berlin, Germany

**2018**

Mike Kelly Foundation Grant for a collaborative project at LOAN Los Angeles, CA, USA

**2017-2018**

de Young Museum, San Francisco, CA, USA

**2014**

NTU Centre for Contemporary Art Singapore, Singapore

**2011**

Hammer Museum, Los Angeles, CA, USA

**2010**

Residency Unlimited in collaboration with More Art, New York, NY, USA

**2009**

Isabella Stewart Gardner Museum, Boston, MA, USA

**2008**

Centre International des Récollets, Paris, France

Gertrude Contemporary Art Spaces, Melbourne, Australia

**2007**

ISCP Residency, New York, NY, USA

**Conferences, Collaborations & Workshops**

**2021**

*WePresent*, Ana Prvački: selected by guest curator Marina Abramović, an online event presented by WeTransfer

**2020**

*Marina Abramovic’s Sky Arts Takeover documentary*, London, UK

# *KW on location, Slavs and Tatars’ Pickle Bar*, KW Institute for Contemporary Art, Berlin, Germany

**2017**

*L’air pour l’air,* in collaboration with SO-IL, Chicago Architecture Biennial, Chicago, IL, USA

**Collections**

Museum of Contemporary Art, Los Angeles, CA, USA

Los Angeles County Museum of Art, Los Angeles, CA, USA

Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy

FRAC, Franche-Comté, Besançon, France

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**Artist’s publications**

Prvački, A., 2023, *Flowering under Stress*, with an essay by Zadie Smith, Sternberg Press, Berlin

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**

Aristarkhova, I., 2020 *Arrested Welcome, Hospitality in Contemporary art* Chapter 1. Reclaimed Civility: Ana Prvački, University of Minnesota Press.

Prvački, A., *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**

Harper’s Bazaar Germany, Bessere Zeiten, book-special, September 2023

Baumgärtel, T. 2023, Ich sehe was, das du nicht siehst, taz

https://taz.de/Augmented-Reality-im-Gropius-Bau/!5950658/

Dieckmann, F. 2023, *Der Biene durchs Museum folgen*, Spiegel online,

<https://www.spiegel.de/kultur/apis-gropius-in-berlin-der-biene-durchs-museum-folgen-a-dccbc3e9-f615-4dc5-a5bc-3afb9980f802>

*Trost Malen*, Shortcuts, Bücher, Monopol, Juli/August 2023

*Versteckte Landschaft***,** Interview, Weltkunst, Die Zeit, Juni 2023

Meixner, Ch. 2022, *Augmented Reality im Gropius Bau: Honig tropft auf den Schuh*, Tagesspiegel, <https://www.tagesspiegel.de/kultur/honig-tropft-auf-den-schuh-4349374.html>

# Ruthe, I. 2022, *Ana Prvacki und das rätselhafte Leben der Bienen*, Berliner Zeitung, <https://www.berliner-zeitung.de/kultur-vergnuegen/kunst/gropius-bau-ana-prvaki-und-das-raetselhafte-leben-der-bienen-li.247762>

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# Basha, R. 2021, Ana Prvački’s Pandemic Trilogy, BOMB Magazine, https://bombmagazine.org/articles/ana-prvackis-pandemic-trilogy/

Alleyne, A. 2021, WePresent. *Ana Prvacki selected by guest curator Marina Abramovic*

<https://wepresent.wetransfer.com/story/ana-prvacki-selected-by-marina-abramovic/>

Harris, G. 2021, The Art Newspaper. *Marina will release 'digital manifestation' of The Abramovic Method on WeTransfer with aim of reaching 70 million people*

<https://www.theartnewspaper.com/news/abramovic-teams-up-with-wetransfer>

Ginwala, N. Ayas, D. 2021, ArtReview. *Lessons from a Shaman. How to Curate a Biennial in a Pandemic*

<https://artreview.com/how-to-curate-a-biennial-in-a-pandemic-gwangju-natasha-ginwala-defne-ayas-covid-19/>

Marjanović, P. M. 2021, Nova RS. *Društvena etikecija bez dodira*

<https://nova.rs/kultura/pise-milena-marjanovic-drustvena-etikecija-bez-dodira/>

Bascha, R. 2021, BOMB Magazine. *Ana Prvacki’s Pandemic Trilogy*

<https://bombmagazine.org/articles/ana-prvackis-pandemic-trilogy/>

Norton, T. 2020, The Wire, *All At Once,* July issue, (Issue 437)

Hotchkiss, S., 2019, Art in America, *An augmented reality tour guides visitors to the museum’s margins,* <https://www.artnews.com/art-in-america/features/ana-prvacki-google-lens-tour-de-young-museum-60200/>

Stevens, P. 2019, Designboom, why is artist ana prvački licking the façade of herzog & de meuron's de young museum?, <https://www.designboom.com/art/ana-prvacki-licking-copper-facade-herzog-de-meuron-de-young-museum-03-16-2019/>

Pridmore, J., 2017, Next Steps, Wallpaper, September issues, g. 186

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

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

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

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

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

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

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

Finkel, J., 2016, The Art Newspaper, *Los Angeles artist sells shadows of sculptures by Koons and Brancusi at a sliver of the price,* 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, *The Creators Project, VICE, Throwing Shade*,24 January, <http://thecreatorsproject.vice.com/blog/stealing-shadows-ana-prvacki>

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

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

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

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

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

Gregory, J., 2015, The Exhibitionist, *Call to prayer*, 5 October.

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

Bertoli, R., 2014, Wallpaper*\**, *Artist Ana Prvački mixes up a cocktail with divine appeal for Absolut at Art Basel*, 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, Immaterial, *Poking the play out of life*, 23 July, <http://www.mai-hudson.org/content/2014/7/23/poking-the-play-out-of-life>

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Robinson, W., 2006, Artnet, *Uniquely Singapore*, <http://www.artnet.com/magazineus/reviews/robinson/robinson9-8-06.asp>

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

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

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

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

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

Chew, D., 2006, Today, *Young artists go west,* 1 February, p. 28.

Pomar, A., 2006, Expresso, *Euforias ibéricas*, 18 February, pp. 36–7.

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

Martinengo, M-T., 2005, La Stampa, *La reliquia e una T-shirt,* 12 November, p. 36.

Chow, C., 2005, The Straits Times, *Art attack, 6 upcoming artists*, 21 April, pp. 1–3.

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

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

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