



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Ivan Yovanovich

An Exotic Erotic Christmas

December 9 - January 11, 2007



Commentary by Julie Oakes

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Ivan Yovanovich

Julie Oakes

With a masculine urge towards tactility, Ivan Yovanovich comes to grip with detritus. His choices of found objects are substantial, no floating garbage or airy remnants of distracted littering but weighty adamant, stubborn substances. The work inspires a gut reaction like the raw sexuality of young men whose strengths are fueled by healthy hormones and irrepressible appetites. There is a staking at place, a claiming of territory whereby the art pieces, especially when lying on the floor, exhibit an uncouth, immodest, stiff surrender that begs to be managed.

Feminine and masculine are both present for although the relationship to physiognomy is more often female with the crevices between limbs being similar to vaginal orifices, the material comes from the masculine world. The pieces inspire rough handling. It is partially the choice of the found object, the shape of the wood, that suggest that it is most reasonable to hoist the piece up by the crotch, an implied rudeness that Yovanovich exemplifies with hints to bondage practices by dressing the wood in harnesses originally meant for domestic beasts. The suggestion of female genitalia, either left as natural as they were found or rouged like the nether lips of a brothel mistress, insinuate sado-masochistic acts. The studded messages, "stripper" or "strip her" further the invitation to manhandle and engage in a 'debaucherous' celebration. That the wood is shaggy with weathered wear and splinters apparent, creates the sense that to fornicate with this wooden woman, sans identity other than gender, would be to yield to a lusty moment so intense that it would beget destruction rather than new life. And to offer these found objects, barely manipulated up as 'art' further challenges the relationship that humans have to objects and the craft of the artist to historical forms of art making.

A cross between an urban inventor and contemporary allegorist, Ivan interacts with intensity and serves up an intellectually complex premise that even truncated, dead trees, can lead to arousal.



STRIPHER I , 2006
60x40x46 cm
driftwood with leather harness and rebar



STRIPHER I , 2006
60x40x46 cm
driftwood with leather harness and rebar



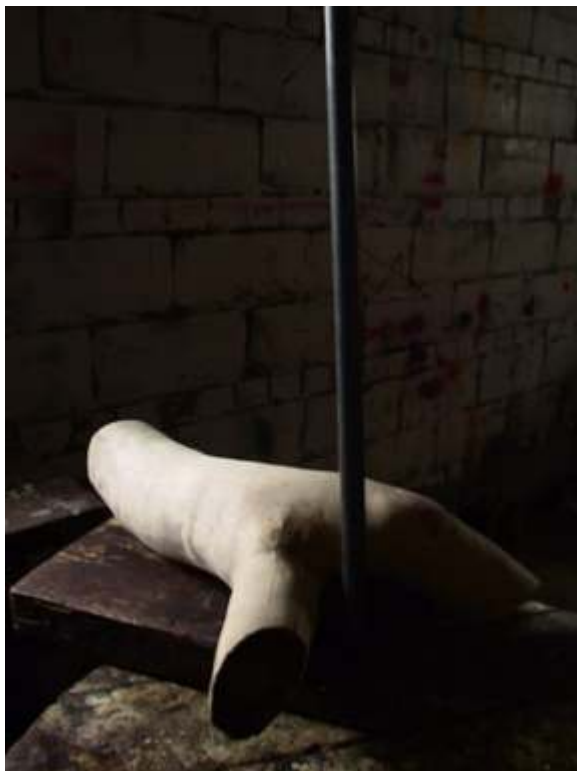
STRIPHER II, 2006
32x45x44 cm
maplewood with nails and leather harness



STRIPHER II, 2006
32x45x44 cm
maplewood with nails and leather harness



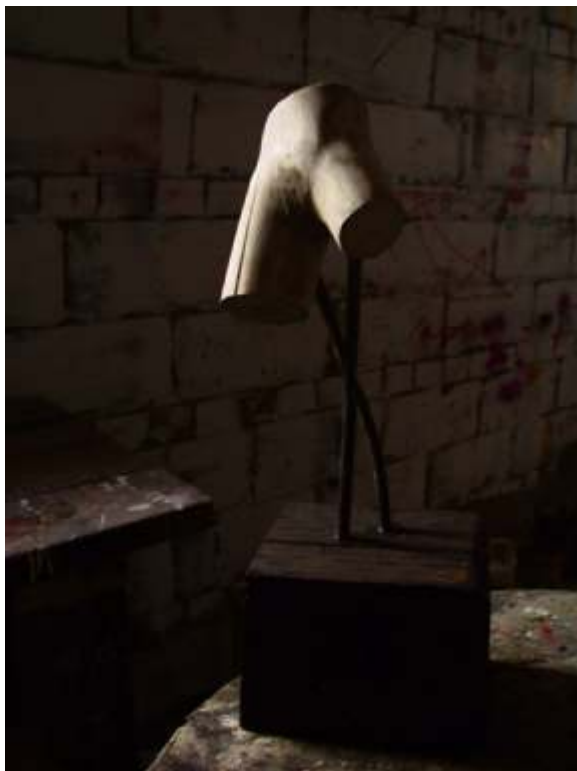
STRIPHER III, 2006
76x55x35 cm
maplewood on pinewood base with pipe



STRIPHER III, 2006
76x55x35 cm
maplewood on pinewood base with pipe



STRIPHER IV, 2006
50x18x14 cm
maplewood on pinewood base with nails



STRIPHER IV, 2006
50x18x14 cm
maplewood on pinewood base with nails



UNA NOSTALGICA MEMORIA, 2005
78x45x14 cm
maplewood on pinewood base with nails



UNA NOSTALGICA MEMORIA, 2005
78x45x14 cm
maplewood on pinewood base with nails

Ivan Yovanovich

Exhibition & History

- 2006 the T-Show (three-men group show), *EDAAS gallery*, Toronto, Queen W; sculptures and installations
- 2006 Contemporary Sculpture and Furniture (group showing), *KOMA design Gallery*, Toronto, Queen W; sculptures and furniture
- 2006 - Paintings and Pictures (group exposition), *O'Connor Gallery*, Toronto, Queen E; paintings
- 2006 - Columbine Studio (School of Art), *founder/artistic director*, Center for Community Visual Arts Education
- 2005 Still Lives (annual group exposition), *Praxis Gallery*, Toronto, Queen W; paintings
- 2005 proposal for the initiation of a Toronto Sculpture garden at the Tommy Thompson (Leslie Spit) conservation park
- 2004 Serbia to England four years work, one-man exposition, *Centre for Culture and Arts*, Parachin, Serbia; paintings, constructions and sculptures
- 2004 presentation of a landscape construction to the town-hall of Parachin, Serbia, permanent collection
- 2004 From Another Country, one-man exposition, *Rivington Gallery*, London, U.K, (curated by Harold Rubin); paintings, constructions and sculptures
- 2004 Chiltern Green Park, London, U.K; presentation of three constructions at the opening of Chiltern Green Park, acquired for the park's permanent collection
- 2004 temporary display of "Silos in the Field" at the Canadian Film Center, oil on canvas
- 2002 Landscapes, one-man exposition, *Center for Arts and Culture*, Nis, Serbia; paintings
- 2001 Landscapes from the Morava valley, one-man exposition, *Hermes Gallery*, Zemun (Belgrade), Serbia; paintings
- 1999 Still Lives, annual group exposition, *Praxis Gallery*, Toronto, Queen W; paintings
- 1996 Café Maroc, Chicago International Film festival, Certificate of Merit; short film, 33min. writer/director

Education

1996 York University, Toronto, Bachelor of Fine Arts

1999 studio practice with Tom Campbell and Miroslav Nestic, Toronto

2000 studio practice with Alexander Cvetkovic and Svetislav Basara, Belgrade, Yugoslavia

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