



DOUBLE Q

ĐJORDJE IVAČKOVIĆ

FRIEZE SEOUL 2026

2 -5 SEPTEMBER 2026

BOOTH S2

ABOUT THE BOOTH

For its debut at Frieze Seoul, Double Q Gallery presents a solo presentation of the late Serbian-French painter Đjordje Ivačković (1930–2012). A vital figure associated with post-war American Abstract Expressionism and French Lyrical Abstraction, Ivačković's historical significance is underscored by five works held in the permanent collection of the Centre Pompidou in Paris.

With the recent opening of the Centre Pompidou Hanwha in Seoul, this presentation offers a timely overview of the artist's evolution, drawing comparisons between two large-scale paintings that mark a pivotal transition in his career.

Tracing the definitive decades of Ivačković's career, from his 1962 arrival in Paris to the distillation of his formal language in the early 1980s, the presentation offers a focused survey of the milestone years that solidified Ivačković's position within the canon of twentieth-century European abstraction.

Although the artist began painting while living in Belgrade, where he studied architecture and played jazz, Ivačković revealed his artistic practice only after permanently moving to Paris in 1962. With the restless mind of a jazz musician and the rational approach of an architect, Ivačković created a unique symbiosis of expressive and analytical abstraction. The next four decades marked his most prolific and successful journey as an abstract painter: if the 1960s works are the soloist, his paintings evolved from chamber music to symphony orchestra into the 1970s and 1980s.



The paintings of the 1960s are defined by monochromatic works on paper that reflect a highly expressive, rhythmic and improvisational process, revealing the creative instincts of an avant-garde jazz musician. Ivačković placed large sheets of paper on the studio floor, moving around and across them, so that the physical traces of his body, including shoe imprints, palm marks and freely sprinkling paint, became inseparable from the composition itself. Among the early ideas that drove his painting were those of handwriting, graphic signs, and the influence of Eastern calligraphic traditions. He was consumed by mark-making and sought to master the underlying logic of his contemporaries, including Kline, Pollock, Mathieu, Soulages and Zao Wou-Ki. For an architect-turned-painter, the incorporation of sand into the paper grounds of his early works carries significance beyond texture alone. Sand is a material with structural memory, the aggregate of buildings and the substance of foundations and surfaces. It is as if the act of painting were also an act of laying foundations.

The next period between 1972 and 1982 marked a turning point which the artist himself described as a period of conceptual painting. Although his gestural method remained evident, it was during this decade that he developed and mastered the formal possibilities of the square and rectangle.

He articulated his philosophy: "I make variations around one theme: the rectangle within the square, the square within the square, and the freedoms these possibilities offer me. I think this corresponds to the image of life, we develop amid constraints and structures among which we seek our freedom." Focusing on the structure of the painting, he kept only a painting's basic and elemental structural features such as format, dimensions, surface, line and colour. Reducing his vocabulary to pure repetitive marks, pencil lines, and paint traces, he built each canvas like a field to be outlined rather than filled. Ivačković prioritized the unpainted, pure white surface of the canvas, and explicitly referred to this negative space as the "zero level"—a necessary spatial void required to achieve total freedom of creation. By leaving large expanses of the canvas untouched, the raw white surface became an autonomous structural feature.

This was also the period in which his reputation in France reached its height. French art historian Jean-Luc Chalumeau placed him among only three non-French artists, alongside Joan Mitchell and Simon Hantaï, who made a substantial contribution to abstract painting in France. Solo exhibitions in Paris in 1975 and his landmark solo presentation at the Salon of the Museum of Contemporary Art in Belgrade in 1977 confirmed his dual stature on both the French and Yugoslav art scenes. His work toured exhibitions across Slovenia, Macedonia, Hungary, Germany, Italy, Belgium and Luxembourg, and he was represented at FIAC, the most prestigious platform for contemporary art in France at the time. He was, by any measure, among the most internationally recognised abstract painters working in Paris in the 1970s.

By the early 1980s, Ivačković arrived at the definitive formulation of his iconic square form. The square, having been asserted as an absolute formal commitment throughout the 1970s, now became the stable ground from which variations could be explored freely, a form capacious enough to hold everything his practice had accumulated. The purity of visual expression and the full-empty rhythm define Ivačković as an original painter who holds a high place within the abstract movement. His participation at Art Basel in 1981 brought these works before an international audience of collectors and institutions at the height of a global revival of interest in painting as a medium.

Across each decade, a defining ritual in Ivačković's practice was the scratching of the date into the wet paint at the completion of each work, not as a signature in the conventional sense, but as an act of temporal inscription. His paintings were always executed in a single, continuous session to preserve the raw, meditative trace of his creative state, and the engraved date was its closing gesture. The date fixes time as a spatial, physical element of the work itself, making every painting both an object and an event.

Tracing this formative period that proved pivotal to Ivačković's international recognition, the presentation at Frieze Seoul highlights three milestone events: his first breakthrough at the 1965 Paris Biennial, his landmark 1977 solo exhibition at the Museum of Contemporary Art in Belgrade, and his participation at Art Basel in 1981. Together, the selected works offer a focused survey of Ivačković's material and conceptual evolution during an era that solidified his place within the canon of twentieth-century European abstraction.



DOUBLE Q



Djordje Ivačković

13/IV 69

1969

Mixed Media on Paper

170 x 160 cm

EUR € 13,200



Djordje Ivačković
13 IV 69, 1969
(Detail)



Djordje Ivačković
13 IV 69, 1969
(Detail)

DOUBLE Q



Djordje Ivačković

7 III 77

1977

Mixed Media on Canvas

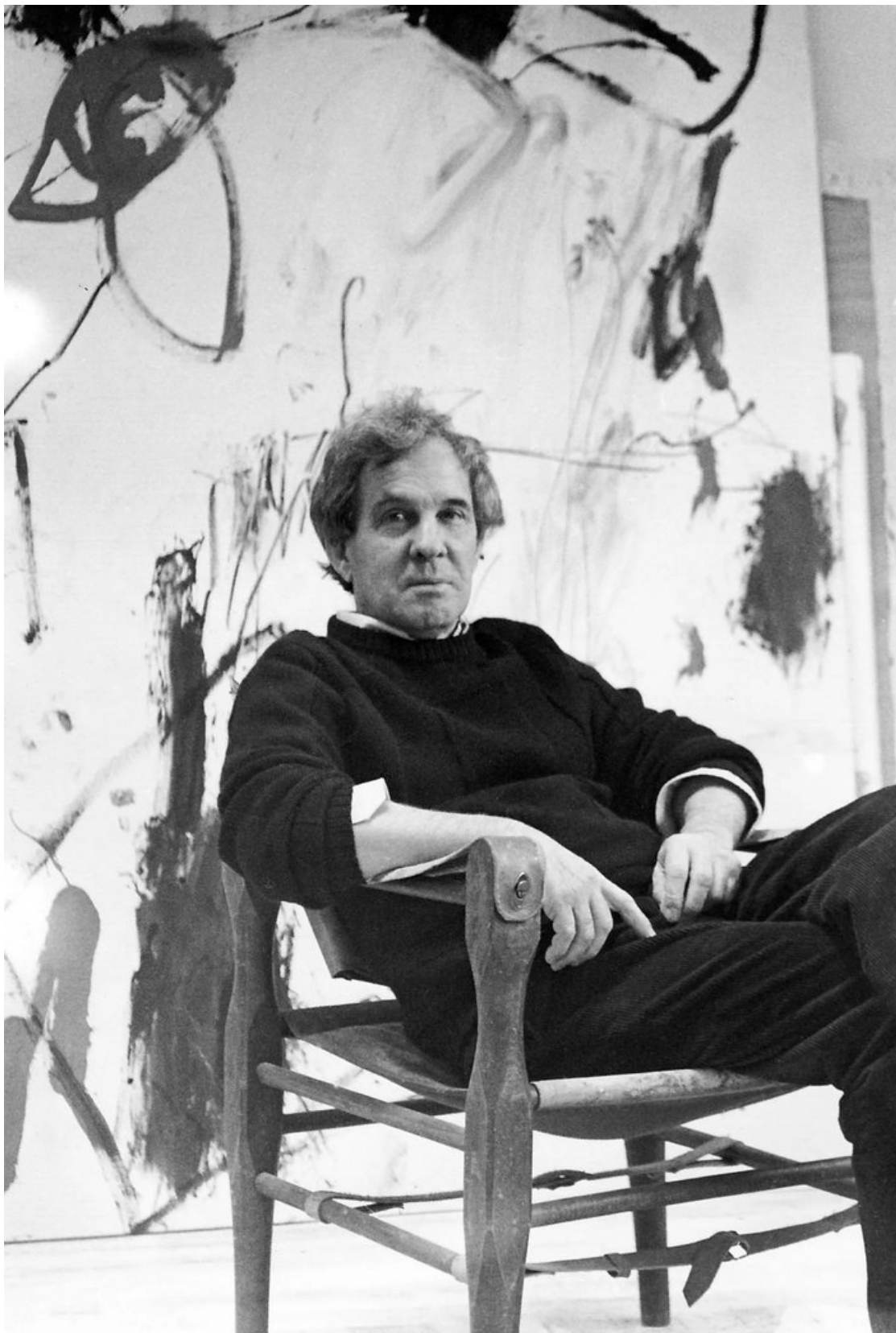
160 x 160 cm

EUR € 12,800





Djordje Ivačković
7 III 77, 1977
(Detail)



"I try to express in my paintings an analogy with contemporary jazz, which is constantly evolving. Time in jazz is the same as the foundation in painting. I try to transpose fugues, rhythm and the sound of jazz. The material is different, but the problem of instant creation is the same: liberation of emotional charge in improvisations." — Đorđe Ivačković

DOUBLE Q



Djordje Ivačković

4 III 77

1977

Mixed Media on Canvas

120 x 120 cm

EUR €9600

Djordje Ivačković
4 III 77, 1977
(Detail)



DOUBLE Q



Djordje Ivačković

4/IV77

1977

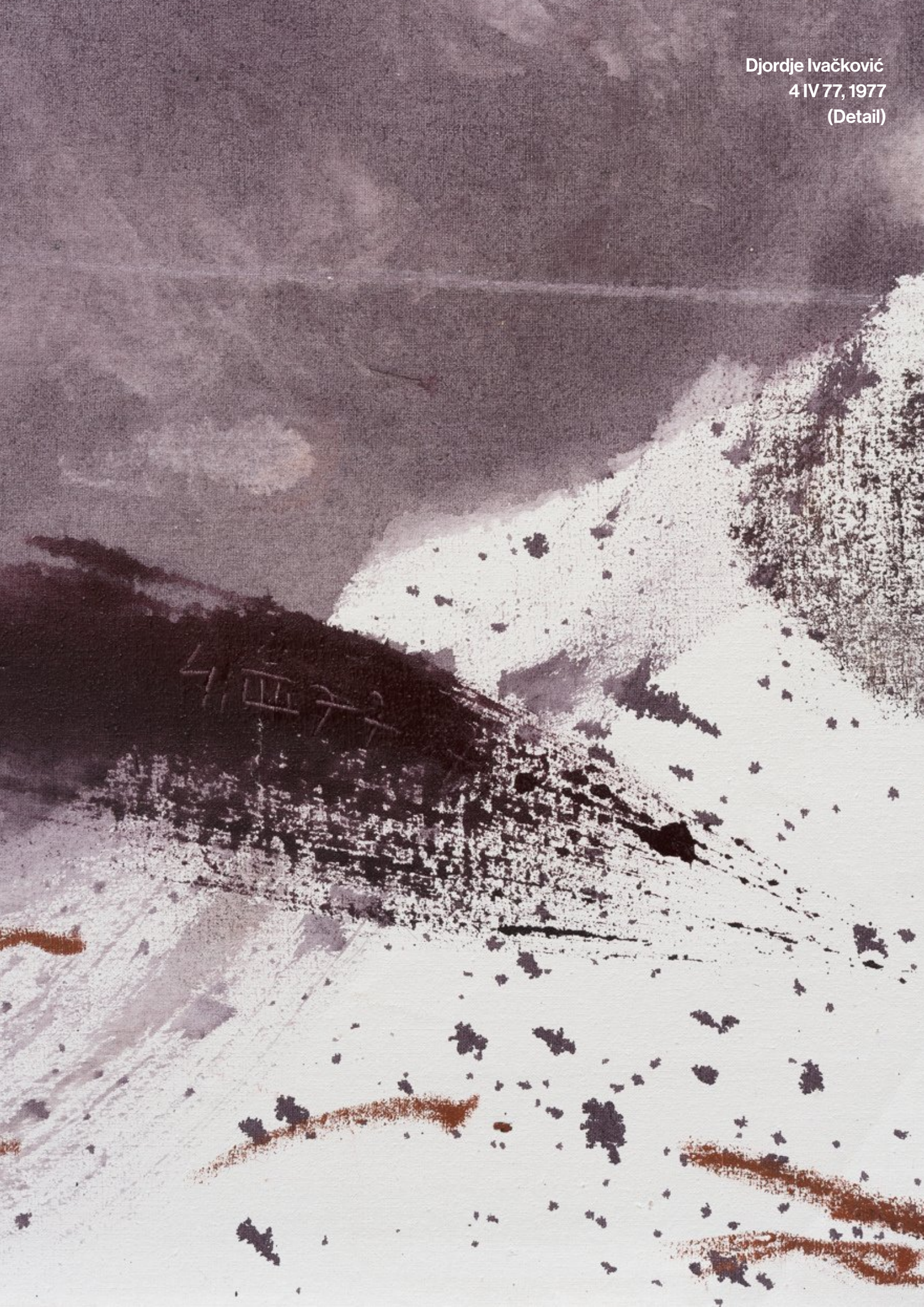
Mixed Media on Canvas

120 x 120 cm

EUR € 9600



Djordje Ivačković
4 IV 77, 1977
(Detail)



DOUBLE Q



Djordje Ivačković

12 III 82

1982

Oil on Canvas

100 x 100 cm

EUR €8000



12. III. 82

Djordje Ivačković
12 III 82, 1982
(Detail)

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Djordje Ivačković

7/1963

1963

Oil and sand on paper (Framed)

72 x 59 cm

EUR € 5300



Djordje Ivačković
7 II 63, 1963
(Detail)

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Djordje Ivačković

22 XI 67

1967

Mixed Media on Paper (Framed)

48 x 44 cm

EUR € 4300



Djordje Ivačković
22 XI 67, 1967
(Detail)



DOUBLE Q



Djordje Ivačković

2 / 68

1968

Mixed Media on Paper (Framed)

48 x 44 cm

EUR € 4300



Djordje Ivačković
2 I 68, 1968
(Detail)

"I try to express in my paintings an analogy with contemporary jazz, which is constantly evolving. Time in jazz is the same as the foundation in painting. I try to transpose fugues, rhythm and the sound of jazz. The material is different, but the problem of instant creation is the same: liberation of emotional charge in improvisations."

— Đjordđe Ivačković



Captured during the tour of France by Phil Woods, Henri Texier, Steve Kuhn, Daniel Humair.

Đjordđe Ivačković had the opportunity to paint 'live' large formats.

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Djordje Ivačković

31 V 81

1981

Mixed Media on Canvas

60 x 60 cm

EUR € 4100



Djordje Ivačković
31 V 81, 1981
(Detail)

DOUBLE Q



Djordje Ivačković

30 III 80

1980

Mixed Media on Canvas

60 x 60 cm

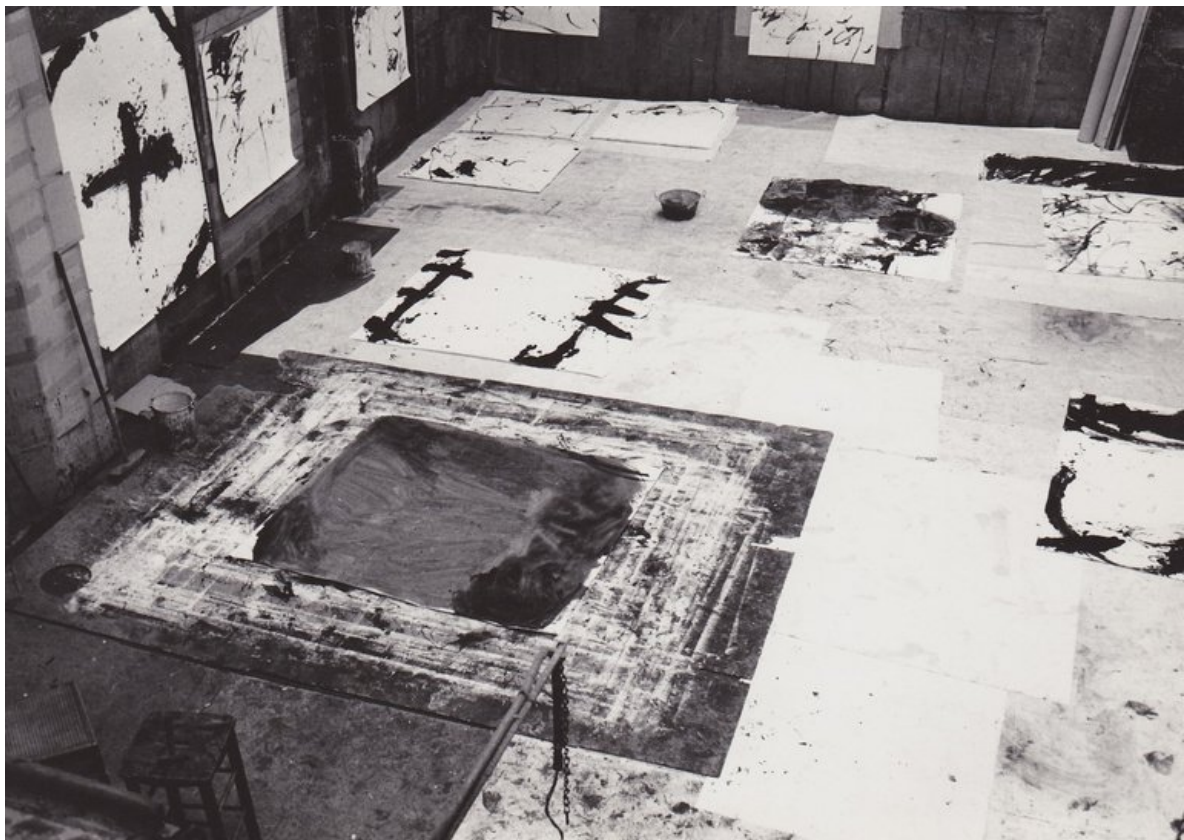
EUR € 4100



Djordje Ivačković
30 III 80, 1980
(Detail)

INSIDE THE ARTIST'S STUDIO

"I work on my canvases horizontally, that is, on the floor. They are primarily instantaneous, spontaneous realizations. Mastering the surface and space well is in a way a craft." — Djordje Ivačković





ABOUT THE ARTIST



An abstract painter and avant-garde jazz musician, Djordje Ivačković's (1930 - 2012) artistic style was closely associated with post-war Europe and America and further developed into jazz music as an essential creative basis on powerful and vibrant canvases.

Starting to paint in the mid-1950s, Ivačković's works were already shown in the section for French artists at the 1965 Biennale de Paris. At the early stage of his artistic career, Ivačković had already developed a recognizable visual expression – the monochromatic paintings experienced primarily as the results of the physical and gestural act of the body, painting signs and symbols inspired by music. His work underwent significant changes after the end of the 1970s, when the creative procedure became the fundamental element of his painting.

Born in Horgoš, Yugoslavia in 1930, Djordje Ivačković graduated from the Faculty of Architecture in Belgrade in 1955 and lived and worked in Paris, France from 1961 until he died in 2012. His works have been widely exhibited in France and Serbia and can be found in the Centre Pompidou in Paris, the Museum of Contemporary Art in Belgrade and renowned private collections.

DOUBLE Q

Djordje IVAČKOVIĆ

b. 1930 in Horgoš, Yugoslavia

Died in 2012 in Paris, France

EDUCATION

1955

Faculty of Architecture, Belgrade, Serbia

SOLO EXHIBITIONS

2026

Frieze Seoul, Double Q Gallery, Seoul, Korea (Forthcoming)

2023

Ivačković, 60-70s, Galerie Thalberg, Zürich, Switzerland

2022

Crouching Harmony, Hidden Tension, Double Q Gallery, Hong Kong

Ivačković: Jazzing into Abstraction, Gallery RIMA, Belgrade, Serbia

2020

Djordje Ivačković: Paintings for the Paris Biennial 1965, Gallery RIMA, Belgrade, Serbia

2017

Djordje Ivačković: Painting and Jazz, Gallery RIMA, Kragujevac, Serbia

2015

Gesture in the White Square, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

Serbian Academy of Sciences and Arts (SASA) Gallery, Belgrade, Serbia

2014

Gallery RIMA, Kragujevac, Serbia

2012

Memorial Exhibition, Cultural Center of Serbia, Paris, France

2011

Gallery RIMA, Kragujevac, Serbia

2009

Djordje Ivačković - Paintings, Gallery Arte, Belgrade, Serbia

1997

Galerie Studio Kostel, Paris, France

1994

Galerie Studio Kostel, Paris, France

1992

Gallery Mostini, Paris, France

Gallery d'art Contemporain, Vichy, France

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1990

Galerie Studio Kostel, Paris, France

1989

Exhibition Hall of the JNA House, Zagreb, Croatia

Modern Gallery, Ljubljana, Slovenia

Gallery Gokelaere & Janssen, Brussels, Belgium

1988

Art Gallery of the Cultural Center of Belgrade, Belgrade, Serbia

Gallery of Contemporary Art, Novi Sad, Serbia

Contemporary Gallery, Zrenjanin, Serbia

Gallery Impératif Présent, Toulouse, France

Gallery Leif Stahle, Paris, France

1987

Center Culturel Aérospatiale, Toulouse, France

1986

Gallery Leif Stahle, Paris, France

1983

Gallery Jean-Jules Bertin, Lyon, France

1982

Gallery Nane Stern, Paris, France

1981

Art Gallery of the Cultural Center of Belgrade, Belgrade, Serbia

Gallery Sebastian, Dubrovnik, Croatia

1980

Gallery Nane Stern, Paris, France

1978

Gallery Nane Stern, Paris, France

1977

Gallery Nane Stern, Paris, France

Salon of the Museum of Contemporary Art, Belgrade, Serbia

1975

Gallery Nane Stern, Paris, France

1971

Gallery Dom Omladine, Belgrade, Serbia

1967

Gallery Cimaïse Bonaparte, Paris, France

1963

Gallery Le Soleil dans la Tête, Paris, France

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GROUP EXHIBITIONS

2021

Tracing the Fragments, K11 Art Foundation in collaboration with Q Contemporary, Hong Kong

2019

Viennacontemporary (with Dušan Otašević and Ivan Šuletić), Gallery Rima, Vienna, Austria

2013

Kolekcionar kao kustos i selektor, Galerija Progres, Belgrade, Serbia

2012

Kolekcija Trajković - lična svita, Muzej Istorije Jugoslavije, Belgrade, Serbia

1997

Lyricism and Abstraction - Bitran, Ivačković, Marfaing, Galerie Studio Kostel, Paris, France

1996

Dessin Dessin, Galerie Studio Kostel, Paris, France

1995

Collection of the Artist II, Galerie Pascal Gabert, Paris, France

1994

Collection of the Artist I, Oeuvres sur papier, Pascal Gabert Gallery, Paris, France

1991

Expressions Jazz, Musée de Trouville, Trouville, France

Works from the 1960s (Bitran, Ivačković, Marfaing), Galerie Studio Kostel, Paris, France

1990

FIAC, Paris, France

Ghent Fair, Galerie Studio Kostel, Ghent, Belgium

Savremena jugoslovenska umetnost, Seoul, South Korea

1989

34th Salon de Montrouge, Montrouge, France

Jugoslovenska dokumenta, Sarajevo, Bosnia and Herzegovina

1988

Bazel FIAC, Leif Stahle Gallery, Grand Palais, Paris, France

Stockholm Art Fair, Leif Stahle Gallery, Stockholm, Sweden

1987

Englund, Debré, Ivačković, Osipow, Weil, Kurahara, Choi, Rosenthal, Godin, Leif Stahle Gallery, Paris, France

Jugoslovenski Kulturni Centar, Paris, France

XXVIII Large and Young Fair, Grand Palais, Paris, France

1986

FIAC, Leif Stahle Gallery, Grand Palais, Paris, France

The plastic arts forum today, Clichy-la-Garenne, Les Ulis, France

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1985

Yugoslav Contemporary Art Gallery, Paris, France

Abstractions 84, Galerie Jacob, Paris, France

Non figuration 1985, Contemporary Art Association, Chamalières Salon de Mai, Paris, France

1984

XXV Salon grand et jeunes today, Grand Palais, Paris, France

FIAC, Espace Claudine Bréguet, Grand Palais, Paris, France

Images and pro sons of painters around jazz, Museum of Modern Art of the City of Paris, Paris, France

Savremena jugoslovenska umetnost, Dubrovnik 29th Salon de Montrouge, Montrouge, France

Savremena jugoslovenska umetnost, Sarajevo, Bosnia and Herzegovina

International Art Fair, Nane Stern Gallery, Stockholm, Sweden

1982

Homage to Bela Bartok, Nane Stern Gallery, Paris, France

Formes Nouvelles, Paris, France

Living Art in Paris, Town hall annex of the 18th, Paris, France

FIAC, Nane Stern Gallery, Grand Palais, Paris, France

Galerie JLJ Bertin, Lyon Cree in Writing, Contemporary Art Center, Jouy-sur-Eure, France

1981

26th Salon of Montrouge, Montrouge, France

Salon for Adults and Young People of Today, Paris, France

La Hune Gallery, Paris, France

Traveling exhibition organized by the review ARTS, France International Art Exhibition, Nane Stern Gallery, Stockholm, Sweden

1980

Galerie de l'Etarché, Louveciennes, France

25th Salon of Montrouge, Montrouge, France

XXI Salon for Adults and Young People Today, Grand Palais, Paris, France

FIAC, Nane Stern Gallery, Grand Palais, Paris, France

1979

Tendencije u savremenoj jugoslovenskoj of contemporary art, Luxemburg, Luxemburg

Tendencije u savremenoj jugoslovenskoj umetnosti, Regional Center Rim, Valle Giulia, Château du Tremblay, Fontenoy-en-Puisaye, France

Admiral Roussin, The group of 26, Paris, France

Living Art in Paris Cuban Revolution, Town hall annex of the 18th, Paris, France

1978

Salon de Mai, Paris, France

Art of Today in France, Heidsieck, France

A Canvas, a Painter, Gallery of the Pablo Neruda Cultural Center, Corbeil-Essonnes, France

XIX Salon for the Great and Young Today, Grand Palais, Paris, France

23rd Salon in Montrouge, Montrouge, France

Tendenzen in der Jugoslawischen Kunst von heute, Berlin-Nürnberg, Germany

Selection of the Salon de Mai, Tokyo, Japan

Piper Foundation, Caracas, Venezuela

Umetnost u Jugoslaviji 1970-78, Umjetnički paviljon Collegium artisticum, Sarajevo, Bosnia and Hercegovina

Umetnost u Jugoslaviji 1970-78, Belgrade, Serbia

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1978

Međunarodna izložba originalnog crteža, Moderna Galerija, Rijeka, Croatia
Kolekcija nagrađenih radova Likovnih jeseni u Somboru, Muzej Savremene Umetnosti, Belgrade, Serbia
Savremena jugoslovenska in Paris 18, Wellington, New Zealand

1977

XVIII Salon Big and Young Today, Grand Palais, Paris, France
22nd Salon, Town Hall, Montrouge, France
Pictorial Octologue, Center for Cultural Action, Saint-Cyr-l'Ecole, France
V Beogradski trijenale jugoslovenske likovne umetnosti, Belgrade, Serbia

1976

XVII Salon for Adults and Children Today, Grand Palais, Paris, France
Jazz and Painting, Malakoff 9th International Week, Cultural Center, Poitiers, France
A century of French painting, Salon of the Intercontinental Hotel, Paris, France
5th Fair of Prints and Multiples, Cultural Center, Villeparisis, France
Međunarodna izložba originalnog crteža, Moderna Galerija, Rijeka, Croatia
Neue Gallery, Graz, Austria

1975

Paris Living Art Against the Death Penalty, Salon de Mai, Paris, France

1974

Salon Grown Ups and Young People of Today, Paris, France
Salon for Adults and Young People Today, Paris, France
Jugoslovenski kulturni centar / Center Culturel Yougoslave, Paris, France
Jugoslavische kunst der Gegenwart, Leverkusen, Germany
Memorijal Nadežde Petrović, Catak, Turkey
Oktobarski Salon, Belgrade, Serbia
I međunarodni salon, Banja Luka, Bosnia and Hercegovina

1973

Salon de May, Paris, France
Galerie Lucien Durand, Paris, France
Bertrand Russell Centenary, Nottingham, UK
Kortárs jugoszláv festészet, Budapest, Hungary
Galerija moderne umetnosti, Budva, Montenegro
III Trijenale likovnih umetnosti, Belgrade, Serbia

1972

XIII Salon Large and Young Today, Grand Palais, Paris, France
Salon de May, Paris, France
Galerie 9, Paris, France
International malerwochen auf Retzhof 71, Meeting 72, Graz, Austria
Apstraktno slikarstvo u Srbiji 1951-1971, Kulturni centar Beograda, Belgrade, Serbia
Savremena srpska umetnost, Muzej na savremenata umetnost, Skopje, Macedonia

1971

Galerie de la Baume, Paris, France
Galerie 9, Paris, France
XII Salon Grown Ups and Young People of Today, Pavillon Baltard, Paris, France

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1971

Youth Center Gallery, Belgrade, Serbia

Prodajna Izložba, Salon Muzeja savremene umetnosti, Belgrade, Serbia

1970

XI Salon grand et jeunes today, Pavillon Baltard, Paris, France

Salon de May, Paris, France

Plastic Arts Month, Bagnolet, France

L'art in the city, Fontainebleau, France

Labyrinthe, Le Tremblay, Laon, France

Plastic Arts Month, Bagnolet, France

IV Beogradski trijenale jugoslovenske likovne umetnosti, Belgrade, Serbia

Oktobarski Salon 14, Belgrade, Serbia

Likovna jesen, Sombor, Serbia

Sodobna srbska umetnost, Moderna Galerija, Ljubljana, Slovenia

Internationale malerwochen auf Retzhof '71, Neue Galerie, Graz, Austria

1969

Oktobarski Salon, Belgrade, Serbia

1968

Psychedelic Art, Musée d'Orsay, Paris, France

Selection for the Victor Choquet Prize, Currency Museum, Paris, France

Conjuncture, Cultural Center, City of Thiais, France

Center Information Sigma command, Theater Alhambra, Bordeaux, France

1967

L'âge du jazz, Musée Gallière, Paris, France

Selection for the Victor Choquet Prize, Musée de la Monnaie, Paris, France

1966

40 Paintings Inspired by Jazz, Zunini Gallery (presented in the caves of Jazzland), Paris, France

Printemps in Paris, Cimaïse Bonaparte Gallery, Paris, France

Selection for the Victor Prize Choquet, Musée de la Monnaie, Paris, France

Jeunes peintres contemporains, Choix de la Galerie Zunini, Dinteville, Fontenoy, France

1965

Arcades Gallery, Caen, France

Selection for the Grand Prix of the Avignon Drama Art Festival, Calvet Museum, Avignon, France

Provisional Orientation Table for a Lecture on the Art of aujourd'hui, Zunini Gallery, Paris, France

IV Biennale Internationale Des Jeunes Artistes, Musée d'art moderne de la ville de Paris, France

50 Artistes - 50 Oeuvres, Exposition Inaugurale, Galerie Lutèce, Paris, France

30 Paintings Inspired by Jazz, Zunini Gallery, Paris, France

1964

Confrontation: la peinture du cri l'espace du silence, Hôtel d'Escoville, Caen, France

1963

L'oeil de boeuf, Galerie 7, Paris, France

1962

Salon d'art actuel, Palais des Beaux Arts, Toulouse, France

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COLLECTIONS

Centre Pompidou, Paris, France
Collection d'Art Société Générale, Puteaux, France
Museum of Contemporary Art, Belgrade, Serbia
National Museum, Belgrade, Serbia
Tyler Collection, University of Tasmania, Australia
Wiener Art Collection, Belgrade, Serbia

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