



kunsthalle wien

Sanja Iveković

WORKS OF HEART [1974-2022]



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Ona prava. Biseri revolucije [The Right One. Pearls of Revolution], 2007–2010

Pursuing projects that merge artistic practice and social activism, Sanja Iveković has influenced generations of artists and curators through her uncompromising manner of bringing together aesthetic and political investigations. **WORKS OF HEART (1974–2022)** shows works that span Iveković's prolific career: from early feminist pieces that focused on the relationship between mass media and ideology, created as part of the *Nova umjetnička praksa* [New Art Practice] movement in Yugoslavia, to her later projects that examined the transformation of Balkan countries from socialist to nationalist political systems, as well as ongoing projects such as *Ženska kuća* [Women's House], which engages with a wide variety of issues related to violence against women, including the sex industry in Bangkok, honor killings in Turkey, and the impact of war in the former Yugoslavia. The exhibition has been carefully put together by curator Zdenka Badovinac in dialogue with Sanja Iveković, and we thank them both for their generosity and engagement in bringing this important show to Vienna.

Iveković's works often start from very personal settings and life circumstances, which are juxtaposed with official histories and mainstream depictions in order to explore representations of female identity, female history, violence against women, state oppression, and manifestations of ideology through mainstream media. While covering the wide range of subjects addressed by Iveković's art practice, **WORKS OF HEART (1974–2022)** looks into neglected histories of antifascism and socialism through the prism of her personal history, and it addresses one of the key concerns of her work—the relationship of history to contemporaneity. Through Iveković's works, we can trace the continuity of struggle for emancipation. Although one is sometimes overcome with anger and disbelief at the fact that in some areas there has been very little to no progress, while in others there is even backlash, the predominant feeling her practice evokes is irreverence and perseverance in the face of adversity. While the show takes its title from Iveković's eponymous work from 2001, which exposed the cynicism of the media's treatment of the siege of Sarajevo during the war in Bosnia and Herzegovina, it also refers to her passion for and engagement with the causes that she addresses.

Many of Iveković's works do not have a singular and defined form—instead, she applies various strategies of display and presentation

depending on the geopolitical context of a particular location, and the works are often dispersed in different media. What defines them is not their final form of presentation, but that they carefully built through collaboration and exchange of resistance strategies with feminist and activist organizations, many of which Iveković either formed or has actively taken part in over the years. We are especially happy that a part of the *Ženska kuća (Sunčane naočale)* [Women's House (Sunglasses)] series will be shown in a public space on Yppenplatz in collaboration with Brunnenpassage, while a new version of *Shadow Report* has been produced in collaboration with a member of the GBV-MIG Project on violence against women migrants and refugees, Sieglinde Rosenberger.

A desire for the transformation of current social and political relations is a driving force of Iveković's practice. She appropriates mass media and commercial advertisement strategies, subverts their messages, and exposes their manipulation mechanisms, thus drawing attention to the capacity of images to influence and transform the way we see things. At the same time, she always starts from the seductiveness of art, from its appeal to joy, pleasure, and even entertainment. We hope that this exhibition will be as joyful and influential for the visitors as Sanja Iveković's practice and her understanding of political responsibility of cultural work have been to our curatorial practice for many years.

— What, How & for Whom

ARTISTIC DIRECTORS KUNSTHALLE WIEN



SONIA

32, Russian, married, one child

I was a cheerful person. As a young girl I lived in Moscow, and my passion was dance. While I was on a tour with my dance company in Rome, I met my future husband and the father of my child. At first, I was happy; he was generous, mild-mannered, until we got married. Then he became jealous, possessive, and finally violent. I gave up everything just to avoid fighting with him. I existed solely for my family. I learned how to sew; I worked as a dressmaker. I stayed at home all the time, but even this was not enough to make his jealousy bearable. Meanwhile I had become pregnant and given birth, hoping that I would one day be able to return to dance. I found a job as a dance instructor in a school. It was very painful to get divorced and separate my son from his father. I would like to leave everything negative behind me and start over again as someone who has just arrived in Italy.

HUGO
HUGO BOSS

Ženska kuća (Sunčane naočale)
[Women's House (Sunglasses)], 2002-ongoing

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SESTRE BAKOVIĆ

Charged with anti-fascist activities. Tortured and executed in Zagreb in 1942. Age at the time of death: 21 and 24

GEN XX, 1997-2001

INTRODUCTION

WORKS OF HEART [1974-2022] begins with Sanja Iveković's heartbeat and her breathing (or, more precisely, with the documentation of two of her performances, *Inaugurazione alla Tommaseo* [Opening at the Tommaseo], 1977, and *Nessie*, 1981). The exhibition is retrospective in nature. At the same time, like the pulse of her heart, Iveković works here and now, just as throughout her career she has been an active protagonist in the unfolding of history. Her works are a chronicle of the last two decades of the former Yugoslavia, followed by Yugoslav wars and the transition from socialism to wild capitalism in Eastern Europe, largely won by mobilizing national sentiments and traditional values. Her recent works, however, take a critical and engaged position on the current state of Europe. Sanja Iveković's art wants to leave traces in reality; it has a performative power that strives for gender equality, anti-fascism, emancipation of collective memory, and solidarity.

Iveković came of age as an artist in the 1970s in socialist Yugoslavia, a time when abstract male modernism dominated as official art. She resisted "universal" modernist truths from her particular female position, with her own body settling in her performances and videos. In doing this, she did pioneering work in Yugoslavia and beyond. She was also one of the first to approach politics from a feminist position and to strike at the myth of originality by collaging and cutting through newspapers and magazines.

This is how her engaged art came about at a time when ideological propaganda had already abandoned socialist realism and was using modernist abstraction in the anti-fascist and World War II monuments that are internationally recognized today. In the former Yugoslavia, her art unmasked both ideological communist and consumer propaganda, or rather what is stereotypically considered ideological and associated with autocratic regimes and the apparent non-ideology of the market itself.

This was done with the help of mass propaganda media and iconography, which she tries to strip of all its constructed meanings. Thus, among other things, her art becomes a tool to look into the empty signifiers that viewers have yet to fill with meaning. That is why her works remain alive—they address us with a media image that has not changed significantly with the passing of time, and, at the same time, demand that we invest our current experience in them. Despite the great social upheavals of the last half century, the media still counts on our narcissism, escapism, and traditional gendered social roles. Iveković propagates a different truth by using the same media, sometimes even by directly incorporating her art into existing magazines and newspapers or into national television programs. In interpreting Iveković's use of propaganda methodology in her art, we can refer to Jonas Staal, who talks about how different types of power result in

distinct forms of propaganda—oppressive and emancipatory.¹ Staal studied different types of propaganda to develop himself as a contemporary emancipatory propaganda artist, to act in service of our collective competence and awareness in building a new world. From the very beginning, Iveković's art has revealed how different forms of propaganda work, while she herself has become an activist artist who is able to use the power of art for emancipatory purposes.

The activist side of Sanja Iveković's artistic production is characterized by the direct exchange of experiences and mutual learning, something the US-American activist and theorist Lucy Lippard would call a feminist "intimate kind of propaganda", which is characteristic of artistic practices based on meetings, different physical encounters, and direct relationships.²

Sanja Iveković's art practice also shows how, at least until recently, Western art magazines operated according to the system of inclusion and exclusion. In the photomontage *Women in Art – Žene u jugoslavenskoj umjetnosti* [Women in Art – Women in Yugoslav Art] (1975), the artist adds her drawings of Yugoslav artists to the photo portraits of Western women artists published in *Flash Art* magazine, and thus "includes" the depicted invisible artists in the

1 Jonas Staal, *Propaganda Art in the 21st Century* (Cambridge, MA: MIT Press, 2019).

2 Staal, *Propaganda Art*, p. 118.

international art system. Boris Groys says that art from Eastern Europe was excluded from the dominant art system because it was associated with the idea that in socialism all art is about ideological propaganda. But, as he writes, the methods of ideological propaganda are characteristic of Western art, which propagates its power to the masses at major exhibitions and biennials.³ Contemporary art is, in its own way, the propaganda of Western democracy, which, at least seemingly, allows for the coexistence of different concepts of power. The existing art system seems to take care of the autonomous power of contemporary art, while paradoxically subordinating it to the power of the market. The question is: to what extent can art avoid being trapped in a dominant system and how much can it really change society? Today, Sanja Iveković, like many other artists, draws attention to excluded histories and marginalized social groups. But the inclusion of the hitherto excluded paradoxically only strengthens the existing art or any other system. Sanja Iveković seems to be aware of all these pitfalls, as she is constantly trying to increase the visibility of the unseen, but on the other hand, she is trying to keep it opaque; by never trying to codify the invisible in her works, it exists as the invisible power of *the real*, as something that does not always have a recognizable identity. The neglected and abused

women in her works become visible through their stories, but not through their identities. Just as Iveković was critical of socialist society, today she is critical of capitalist society, but her critique doesn't propose a new ideological or marketing story. On the contrary, with her emancipatory propaganda, she constantly points to the gaps in the existing methods of oppressive propaganda and thus propagates *the real*, that which, according to the theory of the psychoanalyst Jacques Lacan, cannot be depicted nor verbalized.

In 1975, when Iveković made her iconic work *Dvostruki život* [Double Life], consumerism, individualism, and competition had already replaced socialist values based on the cult of work and solidarity. Yugoslav society had been living a double, schizophrenic life, somewhere between socialism and the market economy, between ideology and reality. Iveković started working during the transition from a society of discipline to a society of control, and, with her dual structure of work, she proves that there has long been no difference between public and private. Hidden behind the concrete parapet of her balcony in the now legendary performance *Trokut* [Triangle] (1979), she was counting on surveillance, expecting to be spotted by a police officer surveying Josip Broz Tito's parade, which was taking place on her street at the time. In her interventions in the media, in her collages, videos, photographs, and performances from the 1970s and 1980s, Iveković reveals the

3 Boris Groys, *Art Power* (Cambridge, MA: MIT Press, 2008), p. 8.

paradoxes of socialist society, which she considers a society of conflicts and which she follows even after the fall of socialism. As is evident from her work, these conflicts were not resolved in the 1990s upon the dissolution of Yugoslavia. On the contrary, they have only intensified since then. In the 1990s, a war broke out in the territory of the former Yugoslavia, fueled by nationalist sentiments, and patriarchy returned to the public sphere. Violence against women in both public and private spaces was growing. In view of all this, Sanja Iveković increasingly took an activist position in the 1990s and worked directly with survivors of violence and the organizations that serve them. In 1998, she began work on the long-term *Ženska kuća* [Women's House] project, which has been implemented in collaboration with numerous women's organizations that run shelters for abused women in different countries. Out of this grew the *Ženska kuća (Sunčane naočale)* [Women's House (Sunglasses)] (2002–ongoing) project. Both are collaborative projects of intimate propaganda dealing with violence against women, involving workshops and close collaboration with women's shelters and survivors of violence, which appear in the gallery context with posters, postcards, videos, and installations.

Through her activism, two principles of Iveković's work become increasingly evident: the deconstructive, which unmasks how oppressive propaganda and its mechanisms of manipulation

work and what interests stand behind it; and the constructive, which empowers women, who thus become the subject of their own lives. Her art becomes a safe territory where survivors of violence dare to tell the truth without fear. Emancipatory propaganda is present in both of her two modes of working: one intended for the broad audiences and often made for public space; the other, in direct work with women and their organizations, which function as intimate propaganda. And in many of her works, these two methods are intertwined within the same project.

With her works, Iveković builds different narratives, the narratives of those who were expelled from history: anti-fascist heroines, refugees, Romani and Sinti. Her iconic work *Gen XX* (1997–2001) appropriates the presentation of famous fashion models in the media to spread knowledge about women who fought against fascism in Yugoslavia in World War II. In 2005, in the small Austrian town of Rohrbach, she re-enacted the situation represented in a photograph showing Romani and Sinti waiting to be transported to a concentration camp. The *Rohrbach Living Memorial* project (2005) refers to the absence of memorials dedicated to those Romani and Sinti who were victims of the racist policies of the Nazi regime and its extermination program in Austria.

Her works try to return the forgotten and repressed to collective memory, and Sanja Iveković works similarly

with her own personal memory. The **WORKS OF HEART [1974-2022]** exhibition is also about “me and my mother”. The mother-daughter relationship is the subject of some of the works in the show, but this personal dimension of her retrospective can also be misleading, as this “me” is constantly placed in the context of modern media and is thus cynical about the very existence of an authentic self. In the performance that the artist prepared for this exhibition in collaboration with dancer and choreographer Mitja Obed, she stages a dance that deconstructs stereotypical ideas about the mother-daughter relationship but also about performance as a medium. An important part of this project is the book of poems by her mother Nera Šafarić-Iveković, who is also one of the heroines of *Gen XX* and who was arrested as a young communist in 1942 and taken to Auschwitz. The title of one of her poems is *Jao si ga onome tko se boji duhova* [Woe betide anyone who is afraid of ghosts], which could be associated in the context of this exhibition with loss, disappearance, and unrepresented, erased histories.

WORKS OF HEART [1974-2022] talks about the crises of today: refugees, pandemics, and indirectly touches on the current war in Europe. The title of the exhibition is based on her work *Works of Heart* (2001), which includes a page from *The New York Times* that juxtaposes an image of the 1994 Sarajevo market massacre and an advertisement for a woman’s necklace with a

heart-shaped pendant. Similarities can be observed in the media today, as the war rages in Ukraine.

Sanja Iveković’s art practice proclaims that we must face *the real* of today’s Europe. In 2006, during the Austrian presidency of the EU, she made a poster portraying a mummified Lenin with the inscription “Achtung, Europäer! Wir Kommen!” [Attention, Europeans! We are coming!] So who is coming to Europe today? Time and time again, we come ourselves, we, who as we are, have never left. That is to say, we see ourselves in the newcomers, we project our own discomfort and fear of the unknown onto those who come to us from elsewhere. With her art, she advertises *the real*: that which is never said in ideological or commercial propaganda and is hidden in the gaps of the dominant symbolic order. At a time when our world is dominated by various conflicts of oppressive propaganda, it is important to establish alternative channels of emancipatory propaganda. Contemporary art, such as the art of Sanja Iveković, can play a big role here.

— Zdenka Badovinac
CURATOR

WORKS



The work was originally made for the exhibition *EUROPART* (2005/2006), conceived by curators Ursula Maria Probst and Walter Seidl as a series of billboards, designed by 75 invited artists and installed in the public spaces of Vienna and Salzburg. Iveković created two billboards using two different images, both framed with the text “Achtung, Europäer! Wir kommen!” [Attention, Europeans! We are coming!]. One of the billboards, reproduced as a postcard in the current exhibition, featured a color photograph of the embalmed body of Soviet revolutionary leader Vladimir Lenin (on display at Lenin’s Mausoleum in Moscow since his death in 1924). The other (not included in the exhibition) featured a black-and-white photo of a spread-out hand, taken from a poster that John Heartfield designed for the 1928 German election in support of the German Communist Party. Together with Lenin’s embalmed body, the hand recalled horror film scenes with awakened ghosts reaching out from their graves. In the context of the 2005 exhibition, which marked the beginning of Austrian presidency of the Council of the European Union, the billboards’ “ghostly” connotations addressed the “enlargement anxiety” that surrounded the decision to admit the first Eastern European countries, Bulgaria and Romania, to EU membership. ●

Autoportreti s različito obojanom kosom [Self-Portraits with Different Hair Color] • 1983

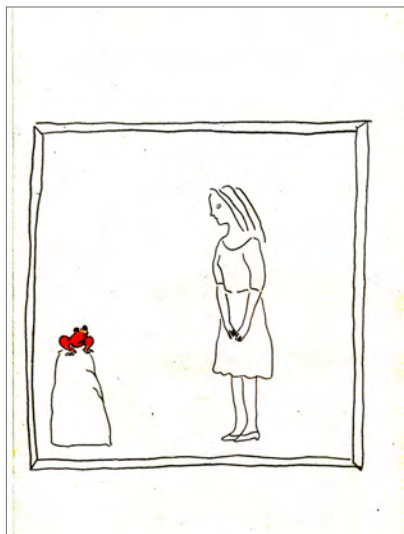


The series consists of five self-portraits in which the artist drew the outlines of her face in broad, dark strokes, each time painting her hair in a different color: blonde, brown, red, orange, and black. The self-portraits' perspective also changes, showing the artist's face in profile, three-quarter, and frontal views, while maintaining emphasis on the artist's elongated nose. ●



Čekajući revoluciju (Alisa)

[Waiting for the Revolution (Alice)] • 1982





The series consists of seven carbon-copy drawings representing a woman (“Alice”) looking at a frog. The only variation between the copies is the color of the frog, which changes from red to green, blue, purple, and yellow. Unlike the famous Brothers Grimm fairy tale, “The Frog Prince”, in Iveković’s drawings the frog does not turn into a prince—or in this case, a “revolution”. It merely changes colors. ●





Tamara

The work consists of a series of six collages that juxtapose six color cut-outs of nude, semi-nude, or seductively posing women found in erotic magazines with black-and-white notices about six missing persons (all women) taken from daily newspapers. Names of models—Ulrike, Irena, Mojca, Lenka, Tamara, and Femi—appear in large lettering in the magazine images and form a connection with the small portraits and names of the missing women, mostly given in titles of the newspaper notices, such as “Ljiljana vrati se!” [Ljiljana, come back!], “Nestala Brankica” [Missing Brankica], etc. The notices include a short description of when the women, mostly young girls between 14 and 18 years old, were last seen and what they were wearing. ●



Ljiljana, come back!

On 1/9 you left home and abandoned your crying parents and your little sister who are waiting for you every day and night. Ljilja, we are eagerly expecting your return, come back to uncle Mate Dumenčić, across the river Sava.

The Disobedient (Reasons for Imprisonment) •

2012

The series of posters forms part of the project developed for the thirteenth edition of documenta in 2012, in which Iveković examined the history of the Breitenau labor and concentration camp, situated near Kassel, Germany. The artist researched and collected official reasons used to send citizens to the concentration camp: “for listening to foreign radio stations at his workplace”, “for using obscene language in order to be discharged from his workplace”, “for

resisting having her locker searched”, “for prostitution and disturbance of the public space”, “for publicly expressing sentiments injurious to the state”, etc. These incriminating deeds were made into a list of 48 items, arranged in groups of eight and presented on six posters that were displayed in several locations in the city for the duration of the exhibition. The posters also include a reference to “Breitenau • work and education camp • 1940–1945”, as well as logos of companies that used forced labor from Nazi camps and that still operate successfully today, including IBM, Kodak, and Bosch. The logos were slightly altered while remaining recognizable. The logo of Volkswagen, one of the sponsors of documenta, was reduced by the artist to an empty circle upon the organizer’s request to remove it from the list. ●



REASONS FOR IMPRISONMENT

for listening to foreign radio stations at his workplace

for illicitly leaving his workplace and wanting to return home

for disturbing the industrial peace by his behaviour in the presence of foreign workers

for physically attacking his boss

for selling his ID to another workman

for his unruly behavior and the refusal to accept transfer to a different workplace

for using obscene language in order to be discharged from his workplace

for absenting himself from his workplace without permission

BREITENAU • WORK EDUCATION CAMP • 1940–1945



SSOB



SEIMENS



Ford

IMB



Dvostruki život [Double Life] • 1975



Yes, you can!

Being good on the balance beam takes experience and discipline. Whether you're a beginner or an expert you know you have to practice almost every day of the month. And you can!

Tampax tampons are the comfortable, gentle sanitary protection you can rely on. They aren't bulky or interfere with free and easy movement as pads do.

The comfort applicator is ultra smooth for easy insertion. It correctly guides the Tampax tampon into place where it is invisible. Even under breaths. And, unlike tampon-removal tampons, your fingers



never have to touch the tampon. Tampax tampons are highly absorbent too. Once in position they expand gently in all three directions — length, breadth and width — to conform to your inner contours and give you all the security and protection you need.

Safe and protection. That's what Tampax tampons give you. And the reason to use any day. "Yes, you can!"

TAMPAX
tampons
The internal protection
more women trust

projekat: 1961.5. razred Puštinje škole.

The photomontage series *Dvostruki život* [Double Life] was made in 1975 and consists of 62 pieces, of which a selection of twelve is presented in the exhibition. Each photomontage is composed by juxtaposing two images: on the left are black-and-white or color photographs of the artist, on the right, fashion, cosmetics, and kitchenware advertisements taken from Italian, French, German, and Yugoslav women's magazines of the 1970s, including *Duga*, *Svijet*, *Elle*, *Brigitte*, *Marie Claire*, *Grazia*, and *Amica*. The image pairs are matched based on the resemblances between the representations of girls and women in the ads and photographs of the artist found in her personal photo album, dating from 1959 to 1975. Iveković's photographs are not staged simulations of the magazine ads, but rather predate them: a tampon ad showing a young girl practicing gymnastics is combined with a 1961

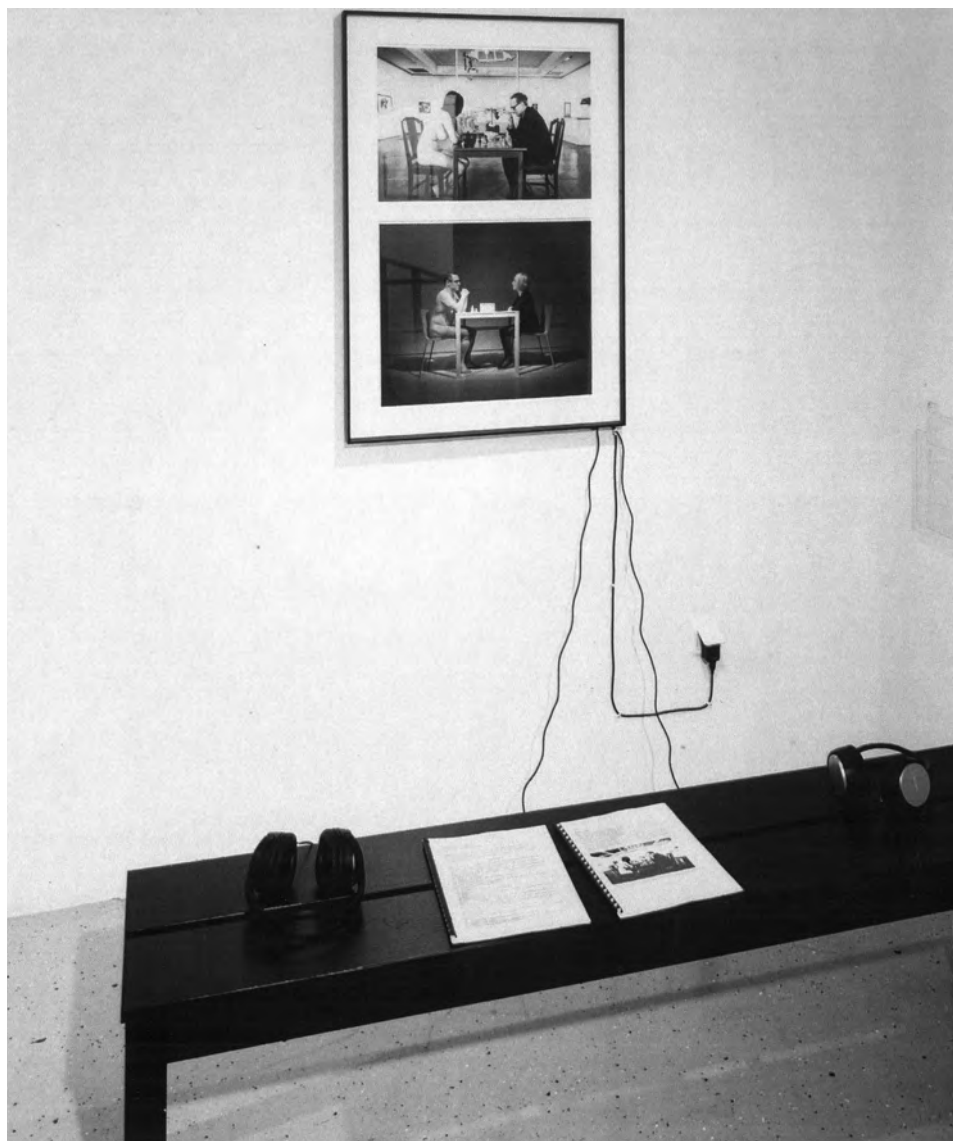


septembar 1965, S. torzot vikomitet na 0134.



012222 amj 1975.

photo of Iveković practicing ballet; a 1974 lingerie ad in which a female model poses with raised hands while lifting up her hair is matched to a 1966 portrait of the artist in which she makes the same gesture. Type-written captions provide a date and brief description for each personal photograph, and the source and publication date for the ads. ●





The performance was first realized in 2009 in collaboration with Pierre Bal-Blanc, who invited Iveković to create a new work for the exhibition that he curated as part of the 2009 Playtime festival in Paris. Inviting the curator himself to become part of her performance, Iveković re-enacted a famous photograph taken by Julian Wasser in 1963 of the conceptual artist Marcel Duchamp wearing a suit and playing a game of chess with the model and writer Eve Babitz, who sat naked across from him. In Iveković's version, she sat at the chess table wearing a black dress, while the curator was naked. Instead of moving figures on the chess board, the artist and the curator pressed the game clock while reading the interview that art historian Paul Karlstrom (played by Bal-Blanc) made with Babitz (played by Iveković) in 2000. In the interview, Babitz recounts the process of planning and executing the photograph at the Pasadena Art Museum together with Julian Wasser, and without the prior knowledge of Duchamp and the museum staff. In 2012, Iveković repeated the performance with the curator Enrico Lunghi during her solo exhibition at MUDAM, Luxembourg, the photo-documentation of which is shown in the exhibition at Kunststhalte Wien. ●

The interview between Eve Babitz and Paul Karlstrom can be found here:

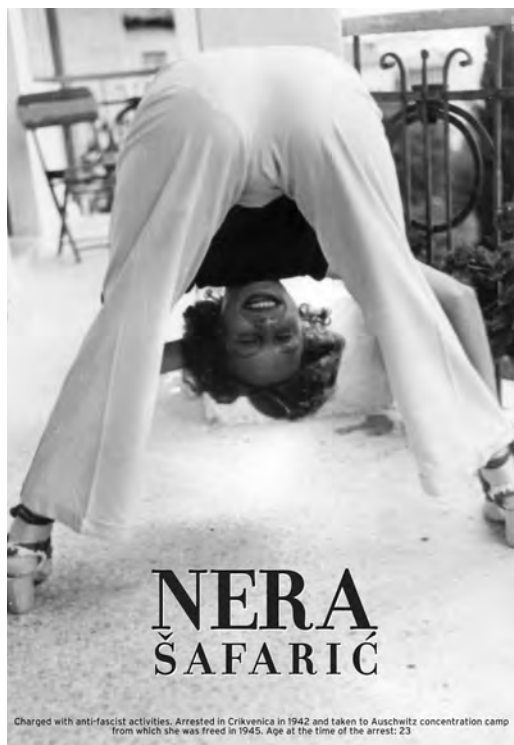
https://www.aaa.si.edu/download_pdf_transcript/ajax?record_id=edanmdm-AAADCD_oh_223023

GEN XX • 1997–2001

The series consists of six prints made by combining black-and-white images of fashion models with short biographical information on six women who fought in the anti-fascist resistance in Yugoslavia during World War II. The images were taken from fashion magazine advertisements and include some of the most famous supermodels of the 1990s, such as Linda Evangelista and Amber Valletta. By contrast, the names of women partisans—Anka Butorac, Zdenka and Rajka Baković, Nada

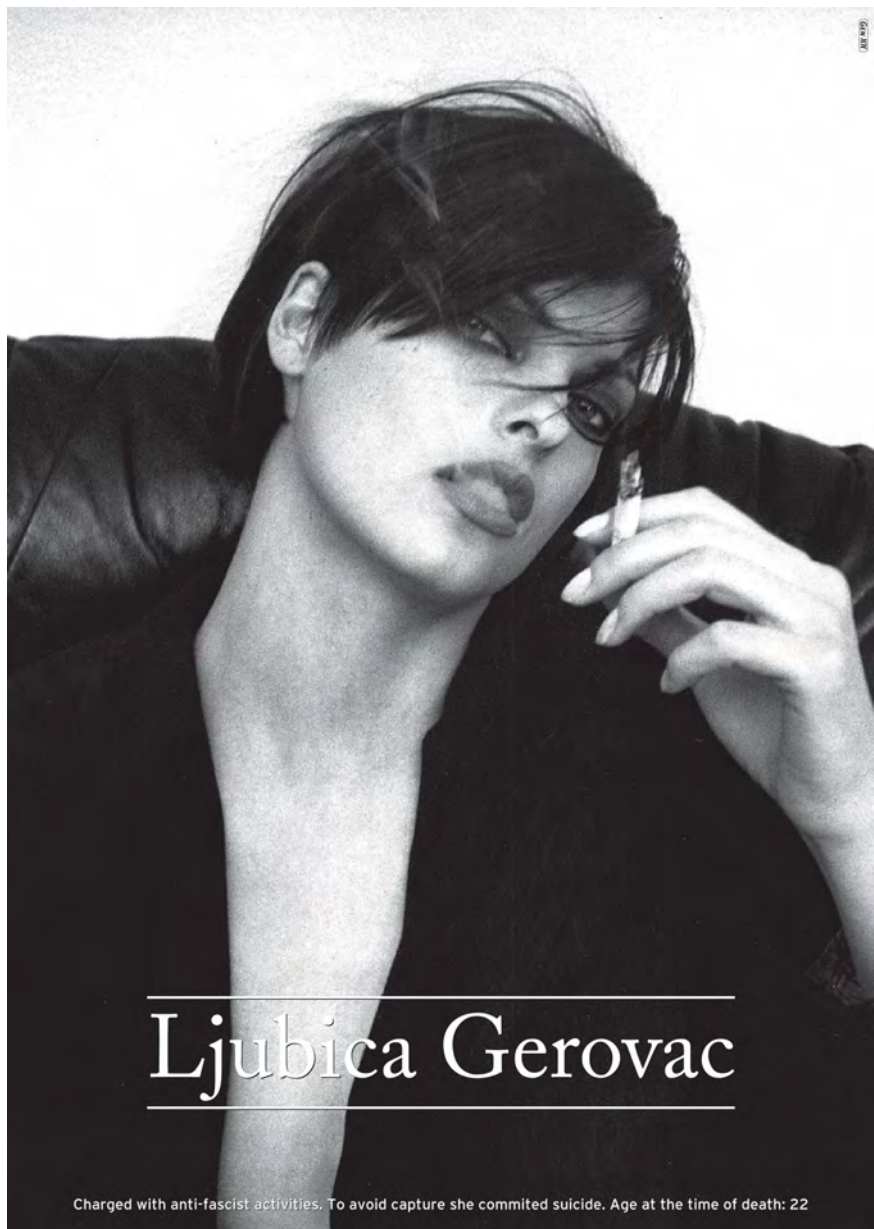
Dimić, Ljubica Gerovac, and Dragica Končar, all celebrated as national heroines in socialist Yugoslavia—were marginalized and forgotten in the decidedly anti-communist climate of the post-socialist transition of the 1990s. By montaging the familiar and attention-grabbing faces of supermodels with biographies of women who sacrificed their lives to fight against fascism and for a socialist revolution, and by publishing these montages as media interventions in local magazines,

Iveković reactivated an affirmative, emancipatory reading of communist history, as well as the history of women's liberation. The work's title suggests the transgenerational character of this reactivation. This is explicit in the one piece in the series that does not use a picture of a model but that of the artist's own mother, Nera Šafarić-Iveković (1919–1988), who was also a member of the partisan resistance, as well as an Auschwitz survivor. ●





Charged with anti-fascist activities. Tortured and executed in Kostajnica in 1942. Age at the time of death: 36



Ljubica Gerovac

Charged with anti-fascist activities. To avoid capture she committed suicide. Age at the time of death: 22




Nada Dimić

Charged with anti-fascist activities. Tortured and executed in Nova Gradiška in 1942. Age at the time of death: 19


Gledanje [Looking At] • 1974



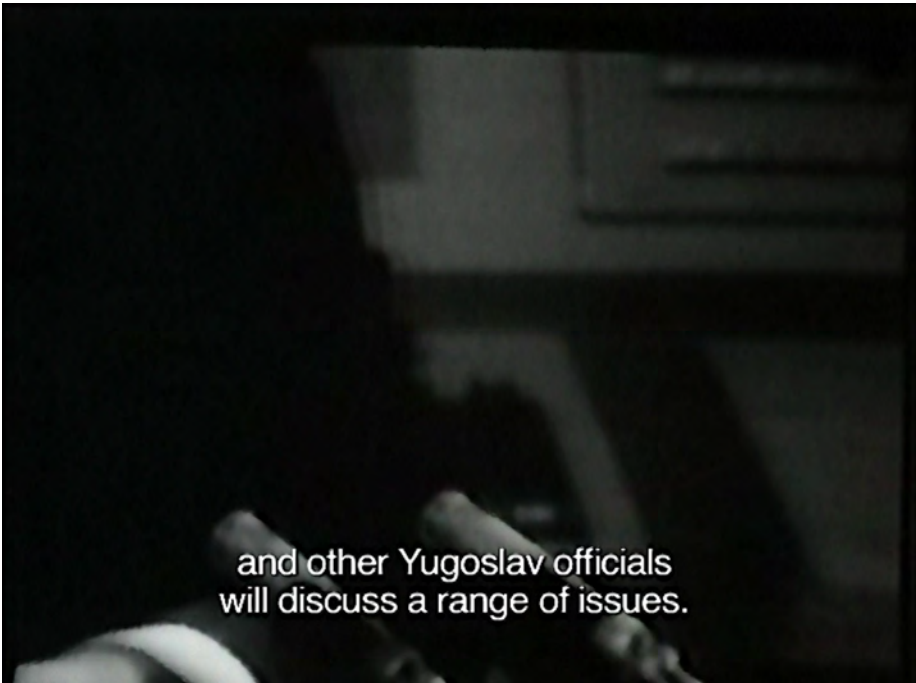
The video is a static recording of the bottom right corner of the TV screen during the evening news broadcast on Radio-Television Zagreb, a regional branch of the national television station in Yugoslavia. As the speakers' voices report on the current events of global and local politics—the 29th United Nations General Assembly, talks between the USSR and the US on nuclear disarmament, the visit of the Sri Lankan prime minister to Yugoslavia—the stability of the news narration is disturbed by the conspicuous partiality of the image, revealing only a segment of the speakers' face or the legs of people passing by. ●



Tomorrow's visit comes at a time
of increasing international turmoil,



affects all of Europe,
and Europe affects the entire world.



and other Yugoslav officials
will discuss a range of issues.

Gorki život [Bitter Life] • 1975–1976



Vinkovci: tragedija u Henrikovcima uzбудila je Slavoniju



Gorki život [Bitter Life] is a series of image pairs that juxtapose cut-outs from newspaper and magazine crime reports with photographs from the artist's personal album. Like in *Tragedija jedne Venere* [Tragedy of Venus], made during the same period of the mid-1970s, original newspaper captions provide the narrative for each composition. However, here the selection of images is not based on visual or literal correspondence between the private material and that encountered in the press. Instead, Iveković's images complement, illustrate, or expand the original story, often to comic effect. The newspaper story on the tragedy that "shocked the whole Slavonia" for example, illustrated by a street view of the city of Vinkovci, is accompanied by a dramatically lit photo of Iveković and a group of friends engaged in conversation at a private party. The series consists of 27 pieces, of which five are shown in the exhibition. ●



L'impronta lasciata sull'erba di un prato da un misterioso veicolo sceso dal cielo.



THE ADVANTAGES OF BEING A WOMAN ARTIST IN QUARANTINE:

Working without the pressure of success.
Being included in numerous museums' online exhibitions without getting paid.
Having the opportunity to wear the latex gloves you bought with your last kinky lover.
Being free to keep a social distance from curators.
Having an escape from the art world in your 12 hours domestic labor.
Discovering the opportunity to finish bad date by shutting down your computer.
Knowing your career might pick up after you die.
Not having to undergo the embarrassment of being called a great artist.
Seeing your ideas spreading like a virus.
Having more time to work after your gallerist forgets about you.
Discovering that your artwork is either highly relevant or totally irrelevant.
Having plenty of time to imagine how you could cure the world with your art.
Getting your picture in the media wearing surgical mask and protective suit.

DEDICATED TO THE FEMINIST ARTIST PROTEST GROUP KNOWN AS THE GUERRILLA GIRLS

During the COVID-19 pandemic, Iveković was invited to participate in several online exhibition projects, organized when art institutions were closed to the public. The artist made three posters, each on a different occasion, which placed her experience of the pandemic in a broader historical and social context. In *Subtopia – My Viral Portrait*, Iveković inserted her portrait in a digital collage composed of

online advertisements, revealing ways in which companies adjusted their marketing strategies, as well as their products and services, to the pandemic and the collective feelings of anxiety that it incited. *Advantages of Being a Woman Artist in Quarantine* is based on the famous poster made in 1988 by the activist group Guerrilla Girls, in which the artists ironically presented discrimination against women in the



with the health workers on the front line

In memory of women who kept the opposition alive during the years of martial law (while male leaders were imprisoned or in hiding) and who should be remembered as the true liberators of Poland

artworld as a series of “advantages”. Iveković mimicked the design of the original poster, while adapting its content to address the “advantages” of working as a woman artist during the pandemic, including “Being included in numerous museums’ online exhibitions without getting paid”. The third poster, *Solidarity 1980–2020*, was commissioned by Muzeum Sztuki in Łódź, Poland, and related the invisible

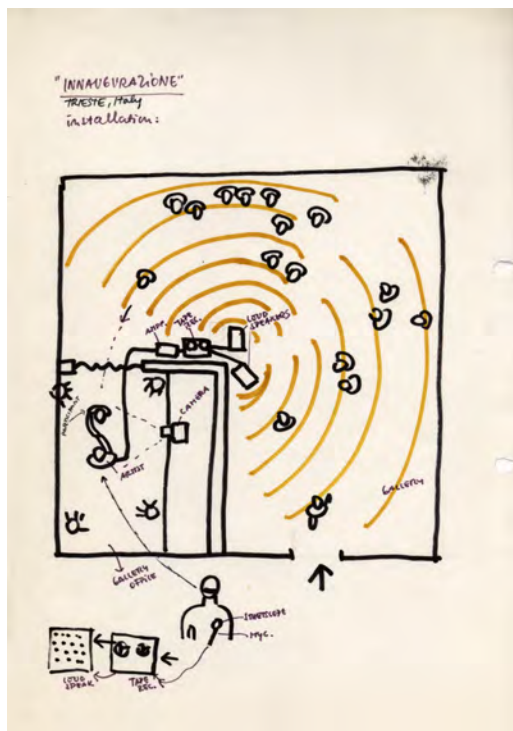
difficult labor of predominantly female healthcare workers during the pandemic with the equally unacknowledged labor of women who contributed to and kept alive the oppositional Solidarność [Solidarity] movement in Poland during the 1980s. ●

Inaugurazione alla Tommaseo

[Opening at the Tommaseo] • 1977

Inaugurazione alla Tommaseo [Opening at the Tommaseo] is a version of an earlier work, *Otvorenje* [Opening], performed in 1976 during the opening of Iveković's solo show at Galerija suvremene umjetnosti [Gallery of Contemporary Art] in Zagreb. In the Zagreb performance, the artist stood at the entrance to the exhibition galleries with her mouth taped, as visitors passed by to attend the opening; a microphone transmitted the sound of her heartbeat through speakers. In *Inaugurazione alla Tommaseo*, performed a year later at the Tommaseo Gallery in Trieste, now called Studio Tommaseo, the artist met each audience member privately in the office space of the gallery. Her mouth

was sealed with adhesive tape, and the sound of her heartbeat was broadcast in the adjoining gallery space. Each encounter was photographed, and the corresponding heartbeats recorded. The series of photographs, accompanied by audio tape recordings, were exhibited in the gallery the next day. ●





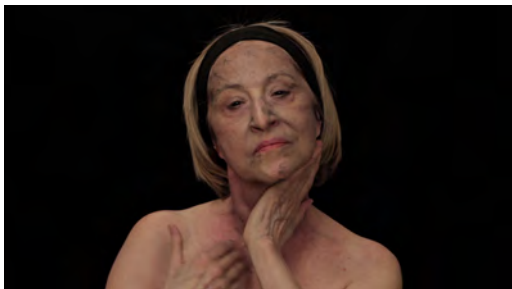
Instrukcije br. 1 [Instructions No. 1] • 1976



A static shot shows the artist using eyeliner to draw black arrows on her face. The arrows copy instructions for a facial massage found in a woman's magazine, indicating the shape and direction of the movement along the forehead, around the eyes, mouth, jawline, and neck. Once all lines are drawn, the artist begins to perform the massage, leaving her face smudged with eyeliner traces. ●

Instrukcije br. 2 [Instructions No. 2] • 2015

The work is a re-enactment of Iveković's 1976 video performance *Instrukcije br. 1* [Instructions No. 1], in which the artist followed facial massage instructions taken from a magazine. Just like the original video, *Instrukcije br. 2* [Instructions No. 2] shows the artist—now almost forty years older—drawing instruction lines and arrows on her face with an eyeliner and then performing the massage while leaving her face smudged with traces of makeup. The new version is shot in color, and the action is accompanied by music—a relaxing, ambient flute melody mixed in with the sounds of nature. ●



The Invisible Women of Erste Campus • 2016



The project was commissioned for the Erste Campus, the new office complex built on the site of the former Südbahnhof train station in Vienna, which brings together 4,500 employees of Erste Holding, Erste Bank Oesterreich, and its subsidiaries. Curators Kathrin Rhomberg and Pierre Bal-Blanc invited ten artists to develop new projects to be displayed on the premises of the Campus. Inspired by the Berwick Street Film Collective documentary *Nightcleaners* (1975), Iveković made a film in collaboration with a group of 20 women, mostly immigrants from Southeastern and Eastern Europe, who clean the vast premises of the Campus. In addition to documenting the overwhelming contemporary architecture and the cleaners' after-hours work inside it, Iveković also recorded a video portrait of each woman. The women were asked to choose from a selection of verses excerpted from the work of Croatian poet Aida Bagić and recite them for the camera in their native language. The

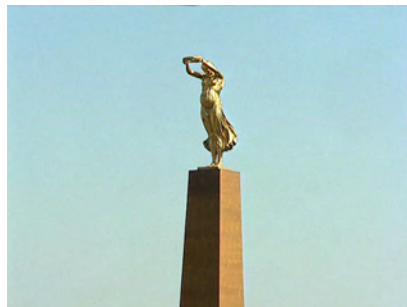


verses referenced the themes of origin, displacement, women's labor, everyday routines, and endurance. On the premises of the Campus, the film is presented on monitors installed in the elevator areas throughout the building. Whereas these parts of the work are only accessible to the employees working on-site, during the exhibition **WORKS OF HEART (1974-2022)**, the film is also presented to the public in the Atrium of Erste Campus in cooperation with Kunsthalle Wien. ●

This work is on display at **Atrium of Erste Campus**
Am Belvedere 1 • 1100 Vienna
VISITING HOURS Monday to Friday • 9 AM-8 PM • free entry

Lady Rosa of Luxembourg • 2001

One of Iveković's most complex and controversial projects, *Lady Rosa of Luxembourg* is a public sculpture made as an almost exact replica of the war memorial known as Gëlle Fra [Golden Lady], which was erected in the center of Luxembourg City in 1923 to commemorate soldiers who fought with the Allies in World War I (and later expanded to include World War II and the Korean War). Following the classical tradition of allegorical female figures representing various



political ideals or nations, the Golden Lady is a gilded sculpture poised on top of a tall obelisk, dressed in a gown and displaying a wreath in her hands as a symbol of victory. Iveković made her own version of the Golden Lady, which she placed in the vicinity of the original monument. Her version had three interventions: the female figure was presented with a pregnant belly; the names of national heroes listed on the plinth were replaced with words in German, French, and English—“Madonna, virgin, whore, bitch, la résistance, la liberté, l'indépendance, la justice, Kapital, Kunst, Kultur, Kitsch” [resistance, freedom, independence, justice, capital, art, culture, kitsch]; finally, the monument was renamed *Lady Rosa of Luxembourg*, in memory of the female communist thinker and activist, Rosa Luxemburg, who was executed in 1919 by German paramilitary troops, consisting mostly of World War I veterans. Iveković's project caused great public and media controversy, which included protests by Luxembourgian war veterans and calls for the resignation of the Minister of Culture Erna Hennicot-Schoepges. ●





The video is a black-and-white static shot of a woman's face, set against a dark background. Standing still, the woman makes slow movements with her head, revealing her severely battered face and avoiding meeting the camera with her eyes. Throughout the video, a female voice sings an a capella version of the song "Who Were the Witches" by Bonnie Lockhart, while single-word captions begin to move above the woman's head and across the screen—a continuous stream of alphabetically arranged Croatian slurs used to insult women: "alapača", "baba", "blebetuša", "blesača", "drolja", "guska", "glupača", "gadura", "kurva", "kučka", "koza", "krava", "krmača", "kokoš", "lezbača", "mula", "pohotnica",

"soldatuša", "vještica", "ženturača", "ženetina" (roughly translated as yenta, crone, blabbermouth, bimbo, slut, goose, stupid woman, vixen, whore, bitch, goat, cow, pig, hen, dyke, mule, tart, harlot, witch, battleaxe, harridan).

The video was originally made for public television, and is part of a series of television videos, public installations, activist campaigns, and participatory projects on the topic of violence against women, which Iveković made in the late 1990s and early 2000s, in collaboration with women's organizations. The woman featured in the video is an actress, and the scars and bruises on her face were created by makeup. ●

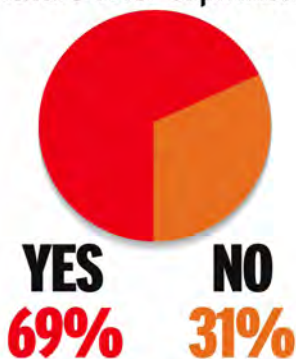
LiverPoll • 2004

For the 2004 Liverpool Biennial, Iveković conceived ten public polls that were published in the local newspaper *Liverpool Echo* and its online edition every week for the duration of the biennial. The questions, which could be answered by yes or no, addressed the most pertinent social and political issues at the time, such as gender equality and EU membership, but also the social role of art. They ranged from very concrete queries (“Do we think Liverpool and Everton should share a stadium?”) to more general and philosophical questions (“Are we capable of imagining a future after capitalism?”). The results of the polls were presented in the exhibition in the form of posters displaying red-orange pie charts. The same charts were then translated into a three-dimensional form and installed in public spaces as seating areas to be used by Liverpool citizens as places of rest and gathering. Iveković prepared a total of fifteen questions, but five were censored by the newspaper, including those that dealt with the war in Iraq, immigration, and media manipulation. ●

Should we be able to control the way we die?



Are we capable of imagining a future after capitalism?



Majka i kći (Kokoš i jaje)

[Mother and Daughter (Chicken and Egg)] • 2022

Sanja Iveković and Mitja Obed

Majka i kći (Kokoš i jaje) [Mother and Daughter (Chicken and Egg)] is a new performance developed for this exhibition by Iveković in collaboration with dancer and performer Mitja Obed. Engaging with the audience and the artworks on display, Iveković and Obed stage a dance that deconstructs stereotypical ideas about the mother-daughter relationship but also about performance as a medium, undoing classical spatial separations of performer versus audience. While the ambient crackling sounds are recorded, manipulated and looped in real time, the staging and gestures play around with the relationship of affection and power between the universal, and, at the same time, highly specific roles of mother and daughter. ●



Make-Up • 1979



The work consists of a black-and-white magazine portrait of a female model, upon which the artist intervened using sewing pins. The pins pierce through the model's eyebrows, face, and lips, and their colored heads contrast with the black-and-white image. ●

Make Up – Make Down • 1976/1978



A static shot shows the artist's chest—bare except for a white bra—while she is putting on makeup, with music playing in the background. Instead of focusing on the face, the camera follows the movement of the artist's hands while holding and applying various makeup components: concealer, foundation, eyeliner, mascara, and lipstick. The artist picks up each item with great care, caressing it as she lifts off or unscrews the lid, creating an eroticized relation between the female hands and the phallus-shaped makeup containers.

The first version of the video was made in black and white in 1976. The color version was recorded two years later, in 1978. ●

Mind over Matter (Hiding behind Compassion) • 1993



The installation consists of a large heap of clothing items placed on the floor of the exhibition space next to a video projection showing a man undergoing electroconvulsive therapy. The clothing was provided by local humanitarian organizations. In the original presentation of the work in 1993, in Graz, Austria, it was collected as humanitarian aid for people affected by the war in former Yugoslavia. The black-and-white video footage is taken from a 1950s documentary shot in North American hospitals and presenting electroshock therapy as the most progressive technique for treating mental illness. The artist manipulated the footage, presenting it in slow motion and foregrounding the patient's reactions and bodily convulsions. As the title suggests, the theme emerging from the juxtaposition of humanitarian aid and the controversial medical treatment is the dark side of "compassion", and the failure to respond in adequate ways to the suffering of others. ●

Nessie • 1981

The work is named after the Loch Ness monster, also known as Nessie, a legendary creature said to inhabit a freshwater lake in the Scottish Highlands. In the performance, the artist lay on a large square-shaped table, with the audience gathered around in a tight space between the table and the walls. A camera was placed on her belly and connected to a TV monitor that transmitted the live image. The artist took slow, deep breaths, amplified by a microphone, while the camera on her belly moved up and down, vertically scanning the TV monitor located near the gallery wall in front of her. After several breaths, the artist rotated her body to the right, thus shifting the camera toward the circle of visitors who were then also videotaped in the rhythm of the artist's breathing. The performance ended once a full circle was completed, and the camera was once again facing the TV monitor.

By physically tracing the full circle from the camera to the TV screen, the artist—identifying with the elusive, feminized “monster” Nessie—embodied the closed-circuit television system used in the performance, while exploring issues of surveillance, voyeurism, and media spectacle. The video consists exclusively of the footage recorded by the camera fixed on the artist's belly during the performance. ●



Nova zvijezda [New Star] • 1983



Three horizontal paper stripes—blue, white, and red—mimic the flag of the Socialist Federal Republic of Yugoslavia. The universal communist symbol in the center of the Yugoslav flag, the five-pointed red star, is replaced by a pile of human hair: beard and head hair that the artist shaved off of her then partner, Dalibor Martinis. The hair is arranged in a triangular shape, resembling pubic hair. ●

Novi Zagreb (Ljudi iza prozora) [New Zagreb (People behind the Windows)] • 1979/2006



The work is an enlarged copy of an intervention that the artist made on a black-and-white newspaper photograph, documenting Yugoslav president Josip Broz Tito and his wife Jovanka's official visit to Zagreb in 1979. For security reasons, all inhabitants of the streets the presidential parade would pass through were asked to stay away from the windows and balconies, and to keep them closed with the shutters pulled down. As could be discerned from the photograph of the motorcade published in a local newspaper, however, many citizens disobeyed the order and watched the parade from their balconies. The artist colored all such balconies red, blue, and yellow, creating a geometric composition that, together with the rectangular grid of the modernist building depicted, recalled a Piet Mondrian painting. ●

Ona prava. Biseri revolucije

[The Right One. Pearls of Revolution] • 2007–2010



The photographic series is based on a fashion advertisement showing a woman holding a pearl necklace with her clenched fist, emulating a military salute. In 2007, Iveković modified the found photograph by covering the model's eye with a black-and-white image of two women partisans saluting while posing for a photograph during World War II in Yugoslavia. In collaboration with photographer Sandra Vitaljić and sociologist Jana Vukić, Iveković recreated this collage in 2010 with Vukić taking on the role of the model, trying out different versions



of the salute in an attempt to get “the right one”—the one matching the salute of the two women revolutionaries in the historical photo. Finding the right gesture is symbolic of bridging the gap separating the past and the present, in which revolutionary history is either forgotten or commodified, and connecting different generations of women and their struggles. The transgenerational theme is literally embodied by Vukić, whose mother, writer Anđelka Martić, was a member of the partisan movement during World War II. ●



A project developed for the Gwangju Biennale in South Korea, *On the Barricades* is a performance and video installation that commemorates the victims of the violent suppression of the 1980 Gwangju Uprising under general Chun Doo-hwan's military dictatorship. In collaboration with the association of family members of the victims, Iveković collected black-and-white photographs of people massacred during the uprising and modified the portraits by making their eyes appear closed. A group of young Koreans, many of whom did not know the history of the Gwangju Uprising before joining the project, were

invited to learn a song that protestors sang during the uprising. They then hummed the song while standing on a raised platform in the exhibition space, with their eyes closed and surrounded by portraits of the victims. The living memorial, staged during the opening of the biennale, was later transformed into a video installation, composed of still shots of the victims' portraits and videos showing each participant standing in different locations of Gwangju and humming the song with eyes closed. The installation also includes a documentary on the uprising and a statement written by the association of family members. ●

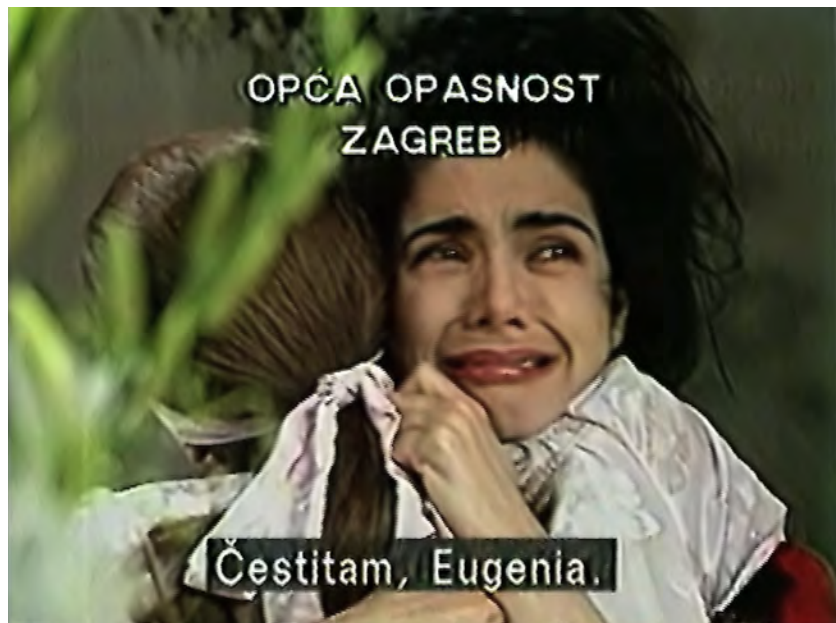


Opća opasnost (Godard) [General Alert (Godard)] • 1995



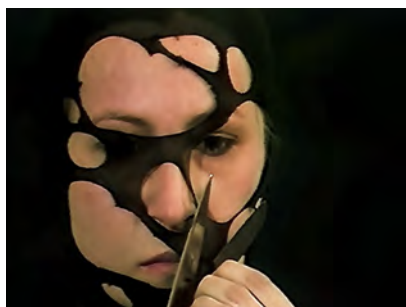
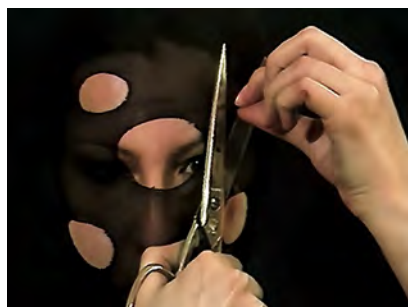
The video shows the opening scenes of Jean Luc-Godard's film *À bout de souffle* [Breathless] (1960), broadcast on Hrvatska televizija [Croatian Television] in 1995, during the last year of war in Croatia. As the film's main character, Michel, drives through the countryside in a stolen car, the text "Opća opasnost u Valpovu i Belišću" [General alert in Valpovo and Belišće] appears on the screen, warning about the active danger of air raids in the two towns in northeastern Croatia. The car ride scene, with the appearance of the warning, is repeated one more time in the video. The title of Godard's film, as well as the criminal plot and the ultimate death of the male (anti)hero, resonate with the reality of war, creating a "male" counterpart to *Opća opasnost (sapunica)* [General Alert (Soap Opera)], which evoked women's experience of war through a melodramatic plot. ●

Opća opasnost (sapunica) [General Alert (Soap Opera)] • 1995



The video shows an unedited excerpt from the Venezuelan telenovela *Emperatriz*, broadcast on Hrvatska televizija [Croatian Television] in May 1995, with the text “Opća opasnost Zagreb” [General Alert Zagreb] continuously displayed on the screen, warning of the active danger of air raids. The telenovela ultimately fades into a panorama of Zagreb, followed by a television test signal and a male voice reading out the declaration of the general alert for the city. The broadcast of the Latin American soap opera was part of the global telenovela trend of the 1990s, whose introduction in Croatia, as well as other post-Yugoslav states, coincided with the 1990s wars. The content of the telenovela, in which women cry about the loss of their sons and other life tragedies, eerily coincides with the war reality. It also perpetuates the sense of women’s helplessness and their entrapment inside the home during the time of heroic, masculinist narratives of nation building and a return to traditional gender roles. ●

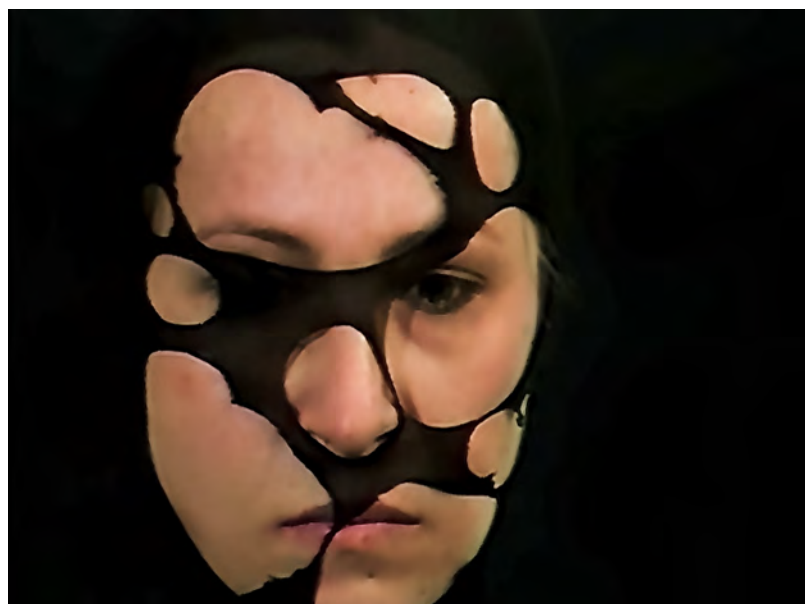
Osobni rezovi [Personal Cuts] • 1982



The video opens with a close-up of the artist's face, covered by a black stocking. She pinches the stocking with her left hand, preparing to cut it with a pair of scissors held in her other hand. As she gets close to performing the cut, the scene is interrupted with a brief excerpt from a public television program narrating the history of Yugoslavia. The video then switches back to the image of the artist's face, revealing a hole in the stocking where the cut was made. The same cycle repeats 23 times, until the entire stocking is cut through and the artist's face becomes fully visible. The television

footage narrates the progress made in the past 20 years of Yugoslav history and includes scenes such as President Tito greeting the Yugoslav pioneers, soldiers marching, workers in factories, energy-production facilities, and advertisements for clothes and furniture.

Iveković's video was originally made for public television and was first broadcast on TV Zagreb in 1982. ●



Paper Women • 1976–1977





The series consists of cut-outs from women's magazines of various dimensions, which the artist manipulated by tearing, scratching, or puncturing the paper. Each image shows a close-up face of a female model, and each intervention creates a visual correspondence with the composition of the image, the texture of its background, the model's face, or the extreme close-up of some photographs, in which only the model's mouth is shown. ●

Pourquoi un(e) artiste ne peut pas représenter un État-nation [Why an Artist Cannot Represent a Nation-State] • 2012



The video is based on the performance that Iveković made during her residency at MAC/VAL (Musée d'Art Contemporain in Val-de-Marne), after being invited to take part in a large-scale presentation of Croatian art and culture in France, entitled *Croatie, la voici* [Croatia, here she is]. In collaboration with Rada Iveković, a feminist philosopher and scholar based in Paris, Iveković composed a performance whose title expressed a negation of the very possibility to see art as a form of national representation. In the performance, Rada Iveković read the text she wrote in response to the theme proposed by the artist, the deaf actor and comedian Isabelle Voizeux translated Iveković's lecture into sign language, and a video projection showed static shots of shadow casts by the Croatian national flag on different locations in Paris and Zagreb. The views of the shadows fluttering on street pavements and building facades are accompanied by excerpts from Antonio Vivaldi's sonata "La Follia" and by subtitles derived from Rada Iveković's lecture, enumerating different reasons why an artist cannot represent a nation state: "Because in truth, perfect representation is impossible", "Because the nation is a chimera", "Because it is ridiculous", "Because the artist and the nation state don't speak the same language". ●



Rečenica [The Sentence] • 1979



The collage consists of 29 black-and-white video stills of the artist in different poses, captioned by 29 words that comprise a sentence taken from a daily newspaper in Yugoslavia: “Činjenica da se danas naglašava potreba za većom disciplinom i odgovornošću govori nam o tome koliko u nas još uvijek ima ponašanja koja nisu u skladu sa proklamiranim ciljevima” [The fact that today a need for greater discipline and responsibility is stressed testifies

to the extent of behaviors that are not in line with the proclaimed goals]. The stills are taken from the video documentation of Iveković’s 1979 performance *Melting Pot* in Montreal, Canada, where the artist reproduced the gestures communicated to her through closed-circuit television by the audience, while at the same time verbally reproducing the sound of a local television broadcast. ●

Report on Gender-based Violence Against Women Refugees in Austria • 2022

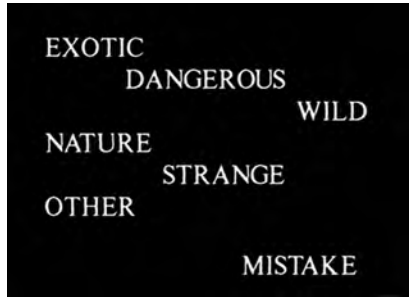


“Shadow report” is a term used for documents made by nongovernmental organizations and submitted as supplements or alternatives to official reports that governments are required to provide under various human rights treaties. Since 1998, Iveković has used shadow reports compiled by women’s organizations that review the state of women’s rights in various countries that ratified—or refused to ratify—CEDAW (Convention on the Elimination of All Forms of Discrimination

against Women, adopted by the UN in 1979). In collaboration with women’s organizations, Iveković edits the reports to fit two A4 pages, which she then prints and includes in her solo and group exhibitions in the form of crumpled red papers scattered around the exhibition space, reminiscent of paper waste. This exhibition includes a recent shadow report on gender-based violence against women refugees in Austria. ●



The video installation is named after a refugee camp located near Zagreb that housed several thousand war refugees from Bosnia and Herzegovina in the early 1990s. A dark space, lit only by the video projection, is filled with potted plants of various shapes and sizes. The video projection alternates between a desolate winter landscape, shot through the window of a moving car, and textual sequences made up of words written in white font and appearing one after the other out of the dark background. Followed by the sound of dripping water, each textual sequence—including words such as “displace”, “disappear”, “home”, “lost”, “alien”, “desire”, “money”, “resist”, and



“wait”—creates clusters of meaning that evolve into a narrative of exile and survival. ●

The Rohrbach Living Memorial • 2005



In collaboration with the women's organization Frauentreff Rohrbach, Iveković invited the citizens of the Austrian town of Rohrbach to recreate a historical photograph that showed a group of Romani and Sinti inside an open area of the labor camp in Belzec, Poland, in 1940, waiting for the warden to decide their fate. The public gathering in Rohrbach, which took place near a national monument commemorating fallen Austrian soldiers, was conceived as a living memorial to the Romani and Sinti victims of the Nazi regime, for whom no memorial exists in Austria. The participants gathered for a couple of hours, with no specific instructions

except to stand or sit, while wearing patches with black triangles on their clothing, used by the Nazis to classify "asocial" prisoners, mostly Romani and Sinti. The work is presented as an installation, composed of a lightbox showing the 1940 photograph, a video documenting the Rohrbach performance, and a publication that includes interviews with the organizers and participants. ●

Slatko nasilje [Sweet Violence] • 1974



The video brings together a series of public television advertisements, broadcast as part of the commercial program breaks known in Yugoslavia as the Economic Propaganda Program

(EPP). The artist added adhesive tape to the surface of the television screen, which she then videotaped during the playback of the ads. Five black strips, placed vertically along the width of



the television screen, evoke the bars of a prison cell, adding an ominous air to the “sweetness” of the commodities advertised, including televisions sets, cosmetics, cleaning products,

instant food, chocolate, Pepsi, and Coca-Cola. ●



LEARNED HOW TO BE
PHOTOGENIC



EXECUTED IN BUBANJ IN 1944

Ten black-and-white portraits of women are multiplied ten times and alternately combined with ten hand-written captions, forming a collection of 100 images, in which each photograph is combined once with each of the captions. Both the images and the captions are sourced from daily newspapers and popular magazines. The portraits range from those of anonymous women to Yugoslav celebrities (actress Beba Lončar), world-famous figures (Anne, Princess Royal of England), and avant-garde art protagonists (Ellen Stewart). The decidedly gendered captions include sensationalist and banal descriptions, such as “Expecting her master’s return”,

“Sought consolation in horse racing and nightlife”, “Bored of the good-girl role”, “Persistently tried to become a mother”. A single caption, “Executed in Bubanj 1944”, stands out, providing a contrast through referencing an active role of women in history.

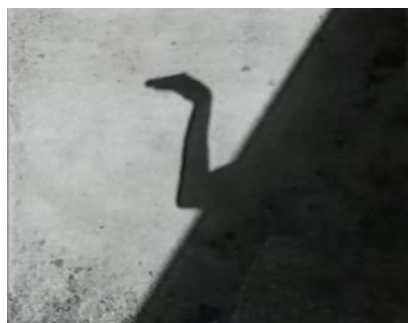
The work that was remade as an artist’s book in 2011 was originally realized in 1976 as a large-scale print. In this print, which is now showing at Kunsthalle Wien, all of the images are arranged into a grid, reminiscent of neo-constructivist or Op-art painting. ●

Svjetionik [Lighthouse] • 1987–2001



The work was originally conceived as a public sculpture, although it was exhibited outdoors only once. A television set is poised on top of a tall aluminum structure, evoking a lighthouse. The black-and-white video consists of snapshots taken from the artist's home videos and excerpts taken from public television programs, mostly news. The snapshots are arranged as flashing images, simulating the flashing of lighthouse lights and accompanied by

the loud sound of waves and foghorns. *Svjetionik* [Lighthouse] was conceived as a work-in-progress, which Iveković began when she was pregnant with her daughter, adding new personal and television footage every year from 1987 to 2001. ●



Tragedija jedne Venere [Tragedy of Venus] • 1975



Uvek spremna da pozira



Photographs from a tabloid story on Marilyn Monroe's life, entitled "Tragedy of a Venus", were cut out from the special edition of the Yugoslav magazine *Duga* (November 1975) and juxtaposed with matching photographs found in the artist's personal albums. The magazine images include original captions that form the narrative for Monroe's—and, by extension, Iveković's—childhood, career, appearance, and love life: "Tužna i setna" [Sad and melancholic], "Nesporazumi od prvih dana braka" [The misunderstanding from the first day of the marriage], "Uvek spremna da pozira" [Always ready for posing], etc.



Tubax i sestra



Like in other photomontage series from this period, such as *Dvostruki život* [Double Life], *Slatki život* [Sweet Life], and *Gorki život* [Bitter Life] (1975–1976), Iveković's photographs are not staged simulations of the tabloid illustrations, but rather predate them. The series consists of 25 pieces, of which five are shown in the exhibition. ●

Trokat [Triangle] • 1979





The performance took place during the official visit of Yugoslavia's president Josip Broz Tito to Zagreb in 1979. For security reasons, all inhabitants of the streets the motorcade would pass through were asked to stay away from the windows and balconies, and to keep them closed with the shutters pulled down. Iveković disobeyed the order and staged what she described as an intercommunication between three persons: herself, a security guard on the roof of a tall building opposite her balcony on Savska 1, and a policeman on the street. Wearing an US-American T-shirt, the artist sat on a chair, read *Elites and Society* by T. B. Bottomore, drank whiskey, smoked cigarettes, and simulated masturbation. After a while, a policeman showed up at the door, ordering that "persons and objects be removed from the balcony". The police visit ended the performance. The work was first publicly presented in 1981, as part of the exhibition catalogue of Iveković's performances made during the 1970s, published by the Zagreb Galerija suvremene umjetnosti [Gallery of Contemporary Art]. ●

Übung macht den Meister

[Practice Makes a Master] • 1982

One part of the gallery is transformed into a performance stage with the help of tall, white sheets, which act as theater curtains. The stage is lit by an empty slide projector. The artist walks onto the stage wearing a black dress, black heels, and a white plastic bag pulled over her head. She stands still, as the projector noisily switches from one empty slide to another, turning the stage light off and on. Music begins to play—a sound excerpt from the film *Bus Stop* (1956), with Marilyn Monroe performing the song “That Old Black Magic” in a honky-tonk nightclub filled with rowdy cowboys. The light switching also recalls Monroe’s performance, in which she manipulates stage lighting with her feet; the white plastic bag on Iveković’s head echoes the description of Monroe’s character in the film as an angel, “so pale and white”. Once men in the club are heard screaming and cheering, Iveković falls down as if she were shot, spilling her body across the stage. After a while, she picks herself up, then falls back again, repeating the cycle in darkness, as Monroe’s singing gives way to loud noises, including sounds of shooting recorded in an amusement arcade. The light—now a brighter light coming from a spotlight—is turned back on. Versions of falling down and standing up are repeated throughout the remainder of the performance, together with Monroe’s singing, the shooting noises, and the light effects. The song’s playback is slowed down with each repetition until Monroe’s voice becomes distorted and unrecognizable. ●



Uvjetovani pokreti [Conditioned Movements] • 1983



The video opens with dancers waltzing to Johann Strauss' "The Blue Danube" (1866) inside a neo-classicist circular hall. After a while, the video is cut, then resumes with the same scene shown as a television image inside a dark room, resembling a projection. The screen is captured in a sweeping movement of the camera from left to right, making it seem as if the screen itself were rotating in the rhythm of Strauss' waltz, then disappearing from the frame. Soon, another image appears, showing different television



content, but rotating to the rhythm of the same waltz, which keeps playing throughout the video. Other TV images appear in the same, rotating succession—scenes from different movies, Olympic games, activist demonstrations, meetings among political leaders, Nazi rallies—as if with each turn of the screen the television channel were changed. Inserted among these turns are static, full-frame scenes of women workers producing bread in a factory. The seriality of factory production, with loaves of bread moving along

the assembly line, and the workers kneading the dough to the sound of the waltz is humorously linked in the video to the serial—and, as the title suggests, “conditioned”—production of television images and their mass consumption. ●

Weh dem, der sich vor Geistern fürchtet

[Woe Betide Anyone Who Is Afraid of Ghosts] • 2022

The artist's book *Weh dem, der sich vor Geistern fürchtet* [Woe Betide Anyone Who Is Afraid of Ghosts] consists of around 50 poems written by Nera Šafarić-Iveković, mother of Sanja Iveković, as well as excerpts from her diary, facsimiles of letters she sent and received during her incarceration in Auschwitz, and numerous photographs from Sanja Iveković's personal archive. Šafarić-Iveković was arrested as a member of the Communist resistance during World War II and deported to the Auschwitz concentration camp.

Included in this project is a selection of Šafarić-Iveković's poems that were found in typewritten manuscripts; they amplify and transpose a deep personal relationship and, at the same time, add a whole new dimension to the exhibition. Written in an expressive manner, the poems cover a wide variety of topics, from traumatic experiences in the concentration camp, which left an indelible mark on her life and are rendered in a distinctive, dense style, to engaged and emotional reflections about her social environment, nature, and matters of the heart. Her poetry speaks in a unique way about life and times that defined and, in many ways, are still defining our contemporaneity.

The mother-daughter relationship was also the subject of Iveković's previous work, *Searching for My Mother's Number* (2002), which was shown at Documenta 11. ●

Nera Šafarić



Women in Art – Žene u jugoslavenskoj umjetnosti

[Women in Art – Women in Yugoslav Art] • 1975





A page from a 1975 issue of *Flash Art* magazine, titled “Women in Art”, is paired with a drawing made by the artist and titled “Žene u jugoslavenskoj umjetnosti” [Women in Yugoslav Art]. In contrast to the *Flash Art* page, which is made up of photographic portraits of international female artists, together with their names, the portraits of Yugoslav female artists are executed in drawing and are anonymous, suggesting their fictional character. ●

Works of Heart • 2001

The work is based on a press cut-out that the artist collected in the early 1990s, during the wars that led to the dissolution of Yugoslavia. On February 4, 1994, *The New York Times* reported on the massacre of civilians at the Sarajevo market and illustrated the article with a photograph of a wounded woman—with her eyes closed and face covered in blood—being led to the hospital by fellow citizens. Right next to the photograph was a Valentine’s Day jewelry ad, featuring a female model with closed eyes and wearing a crystal heart “choker” necklace with matching earrings. The ad’s caption, “Works of Heart”, is appropriated by Iveković as the title of her installation, for which she cropped and enlarged the two images, placing them on two distinct walls in the exhibition space. The newspaper page is displayed in a vitrine. ●



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A Sarajevo woman, her face covered in blood, is led by bystanders to Kosovo hospital for treatment of wounds she suffered yesterday in a mortar attack on the city's outdoor market, the worst massacre in the nearly two-year siege of the Bosnian capital, with more than 60 people killed.

Shell Kills 61 and Wounds 200 in Sarajevo Market

Continued From Page 1

Allowed someone later by two more as they sought people going from aid to the victims of the first.

Bosnian officials said tonight that the mortar that landed on the market today came from Bosnia-Serb positions in Mljacko in the mountains to the northeast. The Bosnia-Serb forces issued a denial it had fired the mortar round in the central market today and threatened to halt relief flights to Sarajevo unless it was "reconsidered" by the United Nations.

Denial by Bosnian Serbs

On Friday, the self-proclaimed Serb Republic of Bosnia Serbs said its government had fired the mortar round from the Bosnian-Serb positions in Mljacko in the mountains to the northeast. The Bosnia-Serb forces issued a denial it had fired the mortar round in the central market today and threatened to halt relief flights to Sarajevo unless it was "reconsidered" by the United Nations.

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"This was the Croatia that did this, it was the world," Bosnian Minister Barlic, referring to the historical case of Serbians fighting the Bosnian Serbs have argued. "This is the world's responsibility."



A mortar attack led both bodies strewn about Sarajevo's central market.

Death toll is the worst in a single attack in the long siege of Bosnia's capital.

Errands to the Market

Zeljka Salovic, 34, had gone in the morning to refuel her gas pipes and old pieces of hardware for installing gas lines that Sarajevo's water has been trying to install in their homes this winter. Milica Mitrovic, 25, was looking for some electric wires. Desanka Puljak, 75, was helping with the shopping.

U.S. Official Repeats Pledge

Secretary of State William J. Perry said today the United States will send personnel to search for strikes against Sarajevo. He said the United States will continue to support Sarajevo through relief supplies and humanitarian aid.

any way to buy bread in downtown Sarajevo was not possible, and many people were waiting in long lines for bread in downtown Sarajevo. The market, an old open space between buildings on Marshal Tito Street, was a table that sells fresh produce from the Yelina Olympics held here 18 years ago.

Sally Sakul, a retired carpenter who lived in the market area, said he had come to the market five days before the attack. He said he had been looking for a month and a half to buy for some food.

The Bosnian War: A Chronology

- APRIL 6, 1992** European Community and Western countries, including the United States, condemn the Bosnian Serb declaration of independence. Fighting erupts in Sarajevo as Serbs attack the city.
- MAY 27** Major attack on Sarajevo. At least 30 people are killed, 100 wounded.
- JUNE 10** UN Security Council passes Resolution 743, imposing a 10-month arms embargo on Bosnia.
- JULY 17** In London, British, French, and American leaders agree on the Dayton Accords, which end the war.
- AUG. 10** Heavy fighting breaks out between Croats and Muslims over control of the southern city of Mostar.
- MAY 6** Bosnian Serb parliament rejects Vance-Owen plan and demands a UN Security Council resolution to support the plan.
- JUNE 12** Fresh round of talks between Bosnian Muslims and Serbs in Geneva, where Serbs and Croats reject Vance-Owen plan.
- JUNE 27** Peace talks open in Geneva, where Serbs and Croats reject Vance-Owen plan.
- JULY 23** Vance talks open in Geneva for his final mission.
- AUG. 27** Peace talks open in Geneva, where Serbs and Croats reject Vance-Owen plan.
- SEPT. 3** International conference, chaired by Cyrus R. Vance for the U.S. and Lord Owen for the European Community, opens in Geneva.
- SEPT. 14** Bosnian Serb forces capture Bosanski Brod on Croatia's border with Bosnia.
- OCT. 28** International mediator Cyrus R. Vance departs Sarajevo.
- NOV. 16** Secretary of State Lawrence Eagleburger arrives in Sarajevo to deliver his third mission.
- NOV. 20** The self-styled parliament of the Bosnian Serb Republic votes to accept Vance-Owen plan.
- NOV. 21** The self-styled parliament of the Bosnian Serb Republic votes to accept Vance-Owen plan.
- NOV. 22** The self-styled parliament of the Bosnian Serb Republic votes to accept Vance-Owen plan.
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- NOV. 29** The self-styled parliament of the Bosnian Serb Republic votes to accept Vance-Owen plan.
- NOV. 30** The self-styled parliament of the Bosnian Serb Republic votes to accept Vance-Owen plan.
- DEC. 1** The self-styled parliament of the Bosnian Serb Republic votes to accept Vance-Owen plan.
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Ženska kuća [Women's House] • 1998–ongoing

The project has evolved as a series of collaborations with organizations that provide shelter and support for women who have suffered abuse and violence. It was initially realized in 1998, with the participation of women residing at the Autonomous Women's House Zagreb. It was the first women's shelter in Eastern Europe, founded in 1990 and operating in a small, squatted apartment. The artist organized a workshop in which women wrote short narratives about their lives and worked with the artist on creating plaster casts of their faces. Following Zagreb, similar workshops were organized in cities across the world, including Luxembourg, Bangkok, and Genoa, and

revealing the omnipresence of violence against women, despite different social and political contexts. The series of plaster casts forms an installation, exhibited together with the women's stories and the video documentation of the Zagreb workshop. The project has also included the production and distribution of posters and postcards, as well as media and public interventions. In Luxembourg, the facade of the museum Mudam Luxembourg was covered with names (pseudonyms) of women whose stories of abuse were presented in the exhibition, and in Belgrade and Zagreb the floor plans of local women's shelters were drawn on public squares. ●





Ženska kuća (Sunčane naočale)

[Women's House (Sunglasses)] • 2002–ongoing

The series of posters forms part of the ongoing project *Ženska kuća* [Women's House], begun in 1998 and addressing the global issue of violence against women. Each poster combines black-and-white advertisements for sunglasses with short stories and names (pseudonyms) of women who survived domestic violence—or, in the case of

stories recorded in Poland, traumatic experience caused by the ban on abortion. In Iveković's posters, the logos of famous fashion brands that are promoted by models posing with sunglasses are pasted over with stories of surviving misogynist violence and abuse. This way, the female models are made to embody the voices of women

who courageously left their long-time abusers, sought shelter in the company of other women, and told their stories. The names of women's shelters and cities in which stories were recorded by the artist—Zagreb, Genoa, Peja, Istanbul, Luxembourg, Athens, Ljubljana, and Warsaw—are cited on each poster and highlighted in red. ●



MERCEDES

35, Argentine, divorced, two children

I arrived in Venice without a job, and I then headed to Genoa, my destination. I found a job at a house where I worked for two years. I met Maurizio, we became engaged, and I brought over my daughter. We rented a flat with all the money that I had saved and moved in with his few possessions. Everything was going well until he began to mistreat my daughter. My mistake was letting him convince me that we needed a son; I should have gotten to know him better before having a child with him. I couldn't take his ugly nature and bad behavior toward my daughter. I decided to leave and end everything because I wanted to avoid having my son become a person like his father. I know that with love and a lot of patience and sacrifice I will help my son become a valuable, respectable, and educated person.

OCCHIALI

Sanja Iveković was born in Zagreb, Croatia, where she currently lives and works. She was raised in the Socialist Federal Republic of Yugoslavia and belongs to the artistic generation covered by the umbrella term *Nova umjetnička praksa* [New Art Practice] that emerged after 1968. Iveković was the first female artist in Socialist Yugoslavia and one of a few in so-called Eastern Europe at that time to assume a strong feminist stance, an aspect that remains prominent in her practice today. She has participated in numerous international biennials and major exhibitions. In her artistic practice, she explores and probes sociopolitical themes, focusing on strategies and methods of resistance to the ruling relations of power, while the main characteristic of her work is to speak from the position of the female subject. In addition to her artistic activity, she is engaged in women's activism and is the founder and member of several Croatian women's NGOs. ●

PHOTO: BORIS CVJETANOVIĆ



LIST OF WORKS

Achtung, Europäer! [Attention, Europeans!], 2005

(REPRINTED ON POSTCARD)

Autoportreti s različito obojanom kosom [Self-Portraits with Different Hair Color], 1983 • COURTESY SANJA IVEKOVIĆ / GALLERY 1 MIRA MADRID

Čekajući revoluciju (Alisa) [Waiting for the Revolution (Alice)], 1982

Crni fascikli [The Black File], 1976 • COURTESY KONTAKT COLLECTION, VIENNA (FACSIMILES)

The Disobedient (Reasons for Imprisonment), 2012 (REPRINT)

Dvostruki život [Double Life], 1975, 12 out of 62 collages • COURTESY GENERALI FOUNDATION COLLECTION – PERMANENT LOAN TO THE MUSEUM DER MODERNE SALZBURG (FACSIMILES)

Eve's Game, 2009/2012 (REPRINT)

GEN XX (Ljubica Gerovac, Nera Šafarić, Baković sisters, Nada Dimić, Dragica Končar, Anka Butorac), 1997–2001 • COURTESY SANJA IVEKOVIĆ / GALLERY 1 MIRA MADRID

Gledanje [Looking At], 1974, video: 9'50"

Gorki život [Bitter Life], 1975–1976, 5 out of 27 collages • COURTESY KONTAKT COLLECTION, VIENNA (FACSIMILES)

Homework from Self-Isolation, 2020 (reprint)

Inaugurazione alla Tommaseo [Opening at the Tommaseo], 1977 • COURTESY SANJA IVEKOVIĆ / ESPIAVISOR GALLERY, VALENCIA / VERBUND COLLECTION, VIENNA

Instrukcije br. 1 [Instructions No. 1], 1976, video: 5'59"

Instrukcije br. 2 [Instructions No. 2], 2015, video: 4'52"

The Invisible Women of Erste Campus, 2016, video: 35' • COURTESY SANJA IVEKOVIĆ AND ERSTE GROUP BANK AG

Lady Rosa of Luxembourg, 2001, mixed-media installation, 2 videos: 13'32" / 5'41" • COURTESY IVAM INSTITUT VALENCIÀ D'ART MODERN

Lice jezika [The Face of Language], 1998, video: 1'40"

LiverPoll, 2004 (REPRINTS)

Sanja Iveković and Mitja Obed, *Majka i kći (Kokoš i jajce)*
[Mother and Daughter (Chicken and Egg)], 2022

Make-Up, 1979

Make Up – Make Down, 1976/1978, video: 5'14"

Mind over Matter (Hiding behind Compassion), 1993,
mixed-media installation, video: 20'32"

Nessie, 1981, video: 16'6"

Nova zvijezda [New Star], 1983 • COURTESY KONTAKT COLLECTION,
VIENNA

Novi Zagreb (Ljudi iza prozora) [New Zagreb (People behind the
Windows)], 1979/2006

Ona prava. Biseri revolucije [The Right One. Pearls of Revolution],
2007–2010 • COURTESY SANJA IVEKOVIĆ / GALLERY 1 MIRA MADRID

On the Barricades, 2010, 11-part video-installation: 32'45" / 6'6"

Opća opasnost (Godard) [General Alert (Godard)], 1995, video: 3'10"

Opća opasnost (sapunica) [General Alert (Soap Opera)], 1995,
video: 6'25"

Osobni rezovi [Personal Cuts], 1982, video: 3'35"

Paper Women, 1976–1977, 7 out of 9 collages • COURTESY MACBA
MUSEU D'ART CONTEMPORANI DE BARCELONA

Pourquoi un(e) artiste ne peut pas représenter un État-nation
[Why an Artist Cannot Represent a Nation-State], 2012, video: 33'40"

Rečenica [The Sentence], 1979 • COURTESY IVAM INSTITUT VALÈNCIÀ
D'ART MODERN

*Report on Gender-based Violence Against Women Refugees in
Austria*, 2022

Resnik, 1994, video: 11'44"

The Rohrbach Living Memorial, 2005, mixed-media installation,
video: 22'22"

Slatko nasilje [Sweet Violence], 1974, video: 5'56"

Struktura [Structure], 1976/2011 • COURTESY SANJA IVEKOVIĆ / GALLERY 1 MIRA MADRID

Svjetionik [Lighthouse], 1987–2001, video: 4'1"

Tragedija jedne Venere [Tragedy of Venus], 1975, 5 out of 25 parts • COURTESY GENERALI FOUNDATION COLLECTION – PERMANENT LOAN TO THE MUSEUM DER MODERNE SALZBURG (FACSIMILES)

Trokut [Triangle], 1979 • COURTESY KONTAKT COLLECTION, VIENNA (FACSIMILES)

Übung macht den Meister [Practice Makes a Master], 1982, video: 17'5"

Uvjetovani pokreti [Conditioned Movements], 1983, video: 7'49"

Weh dem, der sich vor Geistern fürchtet [Woe Betide Anyone Who Is Afraid of Ghosts], 2022

Women in Art – Žene u jugoslavenskoj umjetnosti [Women in Art – Women in Yugoslav Art], 1975 • COURTESY SANJA IVEKOVIĆ / GALLERY 1 MIRA MADRID

Works of Heart, 2001

Ženska kuća [Women's House], 1998–ongoing, mixed-media installation, video: 17" • COURTESY MUSEUM OF CONTEMPORARY ART ZAGREB

Ženska kuća (Sunčane naočale) [Women's House (Sunglasses)], 2002–ongoing • COURTESY SANJA IVEKOVIĆ / GALLERY 1 MIRA MADRID

Free Thursday Nights!

Free admission every Thursday
from 5–9 PM
at kunsthalle wien Museumsquartier
and kunsthalle wien Karlsplatz.

Opening

Works of Heart (1974–2022)

Tue 4/10 2022 • 7 PM

kunsthalle wien Museumsquartier

WITH: Zdenka Badovinac, exhibition
curator • Veronica Kaup-Hasler,
Executive Councilor for Culture and
Science • What, How & for Whom/WHW,
artistic directors of kunsthalle wien

Performance

by Sanja Iveković and Mitja Obed

Majka i kći (Kokoš i jaje)

[Mother and Daughter

(Chicken and Egg)]

Wed 5/10 2022 • 7 PM

kunsthalle wien Museumsquartier

Curator's Tour with

Zdenka Badovinac

Thu 6/10 2022 • 5 PM • in English

kunsthalle wien Museumsquartier

Erste Campus x

kunsthalle wien

Film presentation at Erste Campus

The Invisible Women of Erste Campus
(2016) was commissioned for the Erste
Campus. Iveković made the film in col-
laboration with a group of 20 women,
mostly immigrants from Southeastern
and Eastern Europe, who clean the
vast premises of the Campus. On the
premises of Erste Campus, the film
is shown on monitors installed in the
elevator areas throughout the building.
Whereas these parts of the work are
only accessible to the employees
working on-site, during the exhibition
WORKS OF HEART (1974–2022), the film is also

presented to the public in the Atrium of Erste Campus in cooperation with kunsthalle wien.

Erste Campus, Atrium

Am Belvedere 1 • 1100 Vienna

Visiting hours: Mon – Fri, 9 AM – 8 PM • free entry

Kontakt Collection

General Alert:

Wars That Have Never Ended

Exhibition curated by Silvia Eiblmayr in cooperation with Kathrin Rhomberg
Sat 22/10 – Sun 13/11 2022

Erste Campus

Wiedner Gürtel • Stand 129 • Gleis 21

VISITING HOURS: Thursday 4 – 8 PM •

Fri – Sun, 12 – 6 PM • free entry

www.kontakt-collection.org

Austrian Film Museum x kunsthalle wien

Works of Heart (1974–2022):

Artist's Choice

Film screenings at the Austrian Film Museum

Accompanying the exhibition at kunsthalle wien, under the title *Works of Heart (1974–2022): Artist's Choice*, video works from all phases of Iveković's career will be shown. The works, viewed together, illustrate Iveković's ongoing engagement with representations of female identity and manifestations of ideologies in the mass media.

PROGRAM 1 • Thu 24/11 2022 • 6 PM

1. *Make Up – Make Down*, 1978, 5'14"
2. *No End*, 1983, 7'
3. *Lice jezika* [The Face of Language], 1998, 1'40"
4. *Glas tišine* [The Voice of Silence], 1989, 18'15"
5. *Übung macht den Meister 09* [Practice Makes a Master 09], 2009, 17'5"
6. *The Invisible Women of Erste Campus*, 2016, 35'

PROGRAM 2 • Thu 24/11 2022 • 8:30 PM

1. *Svetionik* [Lighthouse], 1987–2001, 4'1"
2. *Osobni rezovi* [Personal Cuts] 1982, 3'35"
3. *Opća opasnost (sapunica)* [General Alert (Soap Opera)], 1995–2000, 6'25"
4. *Opća opasnost (Godard)* [General Alert (Godard)], 1995–2000, 3'10"
5. *Borovi i jele – sjećanje žena na život u socijalizmu* [Pines and firs – Women's Memory of Life in Socialism], 2002, 58'

PROGRAM 3 • Wed 8/3 2023 • 6 PM

1. *Instrukcije br. 1* [Instructions No. 1], 1976, 5'59"
2. *Slatko nasilje* [Sweet Violence] 1974, 5'56"
3. *Gledanje* [Looking at], 1974, 10'
4. *Uvjetovani pokreti* [Conditioned Movements], 1983, 7'49"
5. *Meeting Point*, 1978, 6'
5. *Resnik*, 1994, 11'44"
6. *Übung macht den Meister 09* [Practice Makes a Master 09], 2009, 17'5"
7. *Instrukcije br. 2* [Instructions No. 2], 2015, 4'52"

Austrian Film Museum

Augustinerstraße 1 • 1010 Vienna

Brunnenpassage x kunsthalle wien

Ženska kuća (Sunčane naočale)

[Women's House (Sunglasses)]

Exhibition at Yppenplatz /
entrance Brunnenpassage
10/10 – 10/12 2022

In the course of the initiative
*Bunker 16 – Contemporary Memorial
Art*, Brunnenpassage in cooperation
with the **kunsthalle wien** presents
Sanja Iveković's poster series, which
has been dealing with violence against
women as an ongoing project since
the late 1990s. The posters are freely
accessible in the public space in front of
Brunnenpassage.

Brunnenpassage
Brunnengasse 71 • 1160 Vienna

TRADUKI at Buch Wien x kunsthalle wien

Weh dem, der sich vor Geistern fürchtet

[Woe Betide Anyone Who Is Afraid
of Ghosts]

Artist's book presentation at
Buch Wien

Sat 26/11 2022 • 12 PM

WITH: Ivet Ćurlin (What, How & for
Whom / WHW), artistic director of
kunsthalle wien • Mascha Dabić, trans-
lator and lecturer • Cornelia Köndgen,
actress • Annemarie Türk, curator

The artist's book *Weh dem, der sich vor
Geistern fürchtet* [Woe Betide Anyone
Who is Afraid of Ghosts] consists of
around 50 poems written by Nera
Šafarić-Iveković, mother of Sanja
Iveković, as well as excerpts from her

diary, facsimiles of letters she sent and
received during her incarceration in
Auschwitz, and numerous photographs
from Sanja Iveković's personal archive.
Šafarić-Iveković was arrested as a
member of the Communist resistance
during the Second World War and
deported to the Auschwitz concentra-
tion camp.

Buch Wien – International Book Fair
Messe Wien • Halle D • Trabrennststraße •
1020 Vienna

My View

WITH: Katrina Daschner • Silvia
Eiblmayr • Kathrin Rhomberg et al.
My View is a program series in which
experts, and interesting people are
invited to present their personal view
on the exhibition.

Sunday Tours

Sun 16/10 • 23/10 • 6/11 • 20/11 • 4/12 •
18/12 2022 und 15/1 • 5/2 • 19/2 • 5/3 •
12/3 2023 • 3 PM

kunsthalle wien Museumsquartier

Every first and third Sunday at 3 PM,
you can explore the exhibition **WORKS OF
HEART [1974-2022]** together with our art
educators and discuss the context and
background of the exhibited works.

WITH: Wolfgang Brunner • Carola
Fuchs • Andrea Hubin • Michaela
Schmidlechner • Michael Simku

The Sunday tours are free with an exhi-
bition ticket and will be held in German.

You can find detailed info on the
program here: www.kunsthallewien.at



Čekajući revoluciju (Alisa) [Waiting for the Revolution (Alice)], 1982

**Tanzquartier
Wien**

**2022/
23**

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tqw.at

**Doris Uhlich / Tashweesh-Festival /
Samira Elagoz / Ligia Lewis / Philipp Gehmacher /
Alexandra Bachzetsis / PARASOL /
Florentina Holzinger / Michael Turinsky / Mette
Ingvarsten / Jefta van Dinther u.v.m.**

VIENNALE

60th

VIENNA
INTERNATIONAL
FILM FESTIVAL

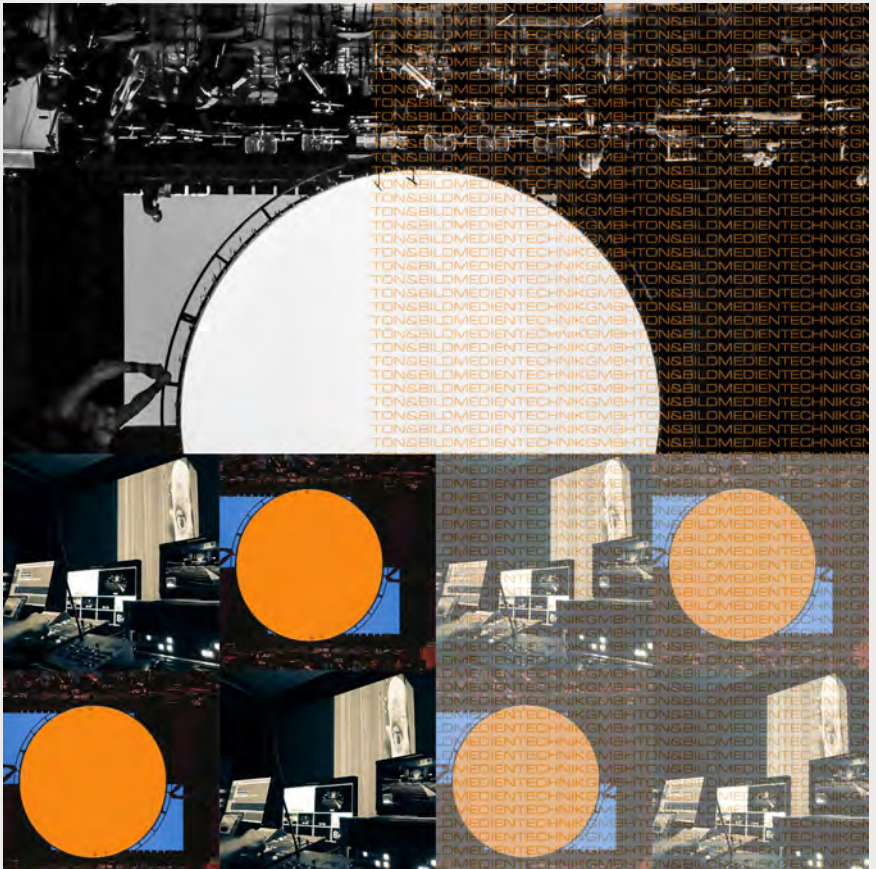
20. OKTOBER – 1. NOVEMBER

PROGRAMM AB 11. OKTOBER, 20 UHR

TICKETS AB 15. OKTOBER, 10 UHR

V'22





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Sanja Iveković

WORKS OF HEART [1974–2022]

EXHIBITION

kunsthalle wien

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Sabina Sabolović)

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TEXTS

WHW (PREFACE)

Zdenka Badovinac (INTRODUCTION)

Ivana Bago (ALL WORK DESCRIPTIONS

EXCEPT FOR P. 86 [MILOŠ ĐURĐEVIĆ]

AND P. 48 [WHW])

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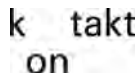


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Kontakt Collection is an independent non-profit association based in Vienna. Its purpose is the support and promotion of Central, Eastern, and Southeastern European Art. www.kontakt-collection.org



THE ADVANTAGES OF BEING A WOMAN ARTIST IN QUARANTINE:

Working without the pressure of success.

Being included in numerous museums' online exhibitions without getting paid.

Having the opportunity to wear the latex gloves you bought with your last kinky lover.

Being free to keep a social distance from curators.

Having an escape from the art world in your 12 hours domestic labor.

Discovering the opportunity to finish bad date by shutting down your computer.

Knowing your career might pick up after you die.

Not having to undergo the embarrassment of being called a great artist.

Seeing your ideas spreading like a virus.

Having more time to work after your gallerist forgets about you.

Discovering that your artwork is either highly relevant or totally irrelevant.

Having plenty of time to imagine how you could cure the world with your art.

Getting your picture in the media wearing surgical mask and protective suit.

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