

Sanja Iveković (Zagreb, 1949) graduated from Zagreb Academy of Fine Arts in 1970. As early as 1973 she laid the foundations of video art in Croatia, together with Dalibor Martinis. Between 1972 and 1976 she pursued graphic design for Zagreb Television programmes. In 1976 she fully dedicated to video and performance, creating a large number of video works during her residency in Canada in 1978, as well as between 1990 and 1993.

Generationally and artistically she belongs to the *New Art Practice* which rejects established aesthetical values and strives to interaction with the environment/audience. It focuses on action in the spirit of social activism by using media space as one of the forms of exploration and expression, highlighting ethical sources of art and artwork. In her work she uses document, photography, performance, installation, action and intervention in urban space. She is one of the first Croatian female artists to relate to feminist art practice. She explores and discusses the position of women in contemporary society, especially in the world of media, and the impact on a woman's life artificially constructed by the social concept. She herself is oftentimes the point of origin of her work placing autobiographical data within the subject and context she explores and represents. The closure of her feminist activity was the establishment of *Elektra* association – the female art centre in Zagreb – and her involvement at the Centre for Women's Studies, where she has been teaching since 1994.

In her work Sanja Iveković boasts a number of exhibitions at all famous contemporary art practice worldwide venues. A four-time participant at *Documenta* (1987, 2002, 2007 and 2012), she also displayed at *Manifesta* in Luxembourg in 1998 and Istanbul Biennale, while the media, covering her retrospective exhibition *Sweet Violence* at the Museum of Modern Art in 2011, announced her as *the first Croatian female artists at New York's MoMA*.