

KUNST HAUS WIEN
MUSEUM HUNDERTWASSER

PRESS KIT



SUSAN MEISELAS

Mediations

16.09.21 – 13.02.22

PRESS RELEASE



Dee and Lisa on Mott Street. Little Italy,
New York City, USA, 1976
© Susan Meiselas / Magnum Photos



Youth practice throwing contact
bombs in the forest surrounding
Monimbo, Nicaragua, June 1978
© Susan Meiselas / Magnum Photos



Sandinistas at the walls of the Estelí National Guard
headquarters. Estelí, Nicaragua, 1979
© Susan Meiselas / Magnum Photos



Lena on the Bally Box, Essex Junction, Vermont,
USA, 1973
© Susan Meiselas / Magnum Photos

Susan Meiselas. Mediations

16.09.21 – 13.02.22

Press talk: WED 15.09.21, 10 am

Opens: WED 15.09.21, 7 pm

Artist Talk: THU 16.09.21, 6 pm

US photographer Susan Meiselas has been addressing pressing social and political issues since the 1970s. Her work, a comprehensive show of which is now being presented in Austria for the first time, revolves around documenting wars, revolutions and humanitarian crises and exploring issues such as cultural identity and feminism. The solo exhibition at KUNST HAUS WIEN features Meiselas' early series *Carnival Strippers* (1972–1975) and *Prince Street Girls* (1975–1992) as well as the installation *Mediations* (1978–1982) on the Nicaraguan revolution. Also showcased at the exhibition is her current series on women's refuge shelters in the UK. *A Room of Their Own* (2015–2016) comprises photographs of the shelters as well as accounts by the residents themselves and some of their personal items.

Nicaragua

Susan Meiselas became known through her photo reportages on the Nicaraguan revolution. From 1978 to 1982 she documented the uprising of the Sandinistas against the then president Anastasio Somoza Debayle. Some of her photographs, foremost among them the "Molotov Man", became iconic media images and shaped the way the Latin American revolution was perceived in the West. The exhibition illustrates how such motifs were picked up and reproduced in various contexts.

Carnival Strippers

The role of women has been a focal point of Meiselas' work ever since the 1970s. In her first major photographic essay entitled *Carnival Strippers* (1972–1975), she showcased the working conditions of women who earned a living working as strippers at fairs in New England. She combined her photographs with audio recordings of the women, their clients, and their managers. In this project Meiselas depicts the reality of life for these protagonists and lets them tell their own stories, thereby strengthening their feeling of self-worth and their personal identity.

Prince Street Girls

For the series *Prince Street Girls*, she accompanied young girls in Little Italy, New York City over a period of seventeen years – from childhood to puberty and on into adulthood. The photographs illustrate the gradual changes in their lives, their bodies, and their place within society.



Carol, JoJo and Lisa hanging out on Mott Street.
Little Italy, New York City, USA, 1976
© Susan Meiselas / Magnum Photos



Bruised woman who was a victim of
domestic violence. San Francisco,
USA, 1992
© Susan Meiselas / Magnum Photos



Photographs of 20-year-old Kamaran Abdullah
Saber are held by his family at Saiwan Hill
cemetery. He was killed in July 1991 during a
student demonstration against Saddam
Hussein. Kurdistan, northern Iraq, 1991
© Susan Meiselas / Magnum Photos

Archive of Abuse

In her series *Archive of Abuse* Susan Meiselas addressed the issue of domestic abuse. In the early 1990s, the photographer was invited to support an awareness-raising campaign in San Francisco on the subject of domestic violence. Meiselas used material from police reports to focus on documenting the crimes, both visually and in text. The collages created in this way were posted in public spaces to raise people's awareness of the many different forms of violence towards women as a structural phenomenon.

Kurdistan

Meiselas' starting point for her long-term project Kurdistan was the documentation of the genocide perpetrated against the Kurds by the Iraqi regime under Saddam Hussein in northern Iraq in 1988. She created an archive that preserves a people's cultural memory and the chequered history of the Kurdish diaspora. The multimedia project comprises photographs, videos, documents, and oral accounts compiled by the artist over a period of more than thirty years. Also incorporated into the exhibition are the results of a workshop that Susan Meiselas is holding in September 2021 with Kurds who live in Vienna.

Biography

Susan Meiselas was born in Baltimore, Maryland, in 1948 and has been living in New York City since the 1970s. Meiselas joined Magnum Photos in 1976 and has worked as a freelance photographer ever since. Her photographs have been shown in numerous museums and at solo exhibitions, most recently at Fotografie Forum Frankfurt in 2016 and, in 2018, at the Jeu de Paume and the San Francisco Museum of Modern Art; they also feature in many important collections around the world. Susan Meiselas has been awarded the Robert Capa Gold Medal, the Hasselblad Foundation Award and the Deutsche Börse Photography Foundation Prize, among others. The exhibition is a joint collaboration with C/O Berlin and is to go on show there in spring 2022.

'For me, the essence of documentary photography has always been to do with evidence.' – Susan Meiselas

'Susan Meiselas' multi-layered photographic narratives of people and societies are politically highly charged, whether feminist issues such as violence against women, or her photographs from the world's conflict zones such as in Nicaragua or Iraq, which show how essential support and cooperation between local forces and photographers is.' – Bettina Leidl, Director

EXHIBITION DETAILS

Exhibition venue	KUNST HAUS WIEN Untere Weissgerberstrasse 13, 1030 Vienna
Curator	Verena Kaspar
Exhibition run	16.09.21-13.02.22
Press talk	WED 15.09.21, 10 am Registration required at presse@kunsthauswien.com
Opening	WED 15.09.21, 7 pm Admission Free
Artist Talk	THU 16.09.21, 6 pm Curator Verena Kaspar in conversation with photographer Susan Meiselas In English Limited number of participants; registration required: anmeldung@kunsthauswien.com Conditions of participation in accordance with current Covid-19 protection measures
Book presentation	WED 13.10.21, 6.30 pm Leo Kandl – Facing Iron Limited number of participants; registration required: anmeldung@kunsthauswien.com Conditions of participation in accordance with current Covid-19 protection measures
Panel discussion	TUE 23.11.21, 6.30 pm also known as/akaKURDISTAN. Stories of a people without a state Limited number of participants; registration required: anmeldung@kunsthauswien.com Conditions of participation in accordance with current Covid-19 protection measures
Panel discussion	THU 27.01.22, 6.30 pm Nicaragua Solidarity Committee. Austrian humanitarian mission 1978–80 Limited number of participants; registration required: anmeldung@kunsthauswien.com Conditions of participation in accordance with current Covid-19 protection measures

Curator's tour
THU 14.10.21, 5 pm
THU 20.01.22, 5 pm
With Verena Kaspar

Limited number of participants; registration required:

anmeldung@kunsthawien.com

Conditions of participation in accordance with current Covid-19 protection measures

Opening hours
Daily from 10 am to 6 pm

Admissions	Hundertwasser Museum	EUR 11.-
	Susan Meiselas. <i>Mediations</i>	EUR 9.-
	Combined ticket	EUR 12.-
	Annual ticket	EUR 22.-
	Annual ticket for two	EUR 42.-
	Adolescents aged 11 to 18, students & apprentices up to age 26	EUR 5.-
	Free for children aged under 10	
	Admission to the Garage venue is free.	

In co-operation
with



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Kultur

PRESSEBILDER

PRESS IMAGES

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Dee and Lisa on Mott Street. Little Italy, New York City, USA, 1976

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Susan Meiselas

Carol, JoJo and Lisa hanging out on Mott Street. Little Italy, New York City, USA, 1976

© Susan Meiselas / Magnum Photos



Susan Meiselas

Pebbles at Manhattan Beach, New York City, USA, 1978

© Susan Meiselas / Magnum Photos



Susan Meiselas

Pebbles, JoJo and Roe on Baxter Street, Little Italy, New York, 1978

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Susan Meiselas

Sam, Room 2, Refuge B. Black Country, England, 2015

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Bruised woman who was a victim of domestic violence. San Francisco, USA, 1992

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Lena on the Bally Box, Essex Junction, Vermont, USA, 1973

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Sandinistas at the walls of the Estelí National Guard headquarters. Estelí, Nicaragua, 1979

© Susan Meiselas / Magnum Photos



Susan Meiselas

Stencil of a Sandinista rebel throwing a Molotov cocktail, Nicaragua, 1982

© Susan Meiselas / Magnum Photos



Susan Meiselas

Muchachos await the counterattack by the National Guard. Matagalpa, Nicaragua, 1979

© Susan Meiselas / Magnum Photos



Susan Meiselas

Youth practice throwing contact bombs in the forest surrounding Monimbo, Nicaragua, June 1978

© Susan Meiselas / Magnum Photos



Susan Meiselas

Trench graves are dug up at Sardaw, a former Iraqi military headquarter on the outskirts of Sulaimaniya, Kurdistan, northern Iraq, 1991

© Susan Meiselas / Magnum Photos



Susan Meiselas

Photographs of 20-year-old Kamaran Abdullah Saber are held by his family at Saiwan Hill cemetery. He was killed in July 1991 during a student demonstration against Saddam Hussein. Kurdistan, northern Iraq, 1991

© Susan Meiselas / Magnum Photos



Susan Meiselas

Arbil Taymour Abdullah, 15, the only survivor of a village execution, shows his bullet wound. Kurdistan, December 1991

© Susan Meiselas / Magnum Photos



Susan Meiselas

Mississippi, USA, 1974

© Susan Meiselas / Magnum Photos

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