**ANJA FOERSCHNER**

ECC PERFORMANCE ART

[www.ecc-performanceart.eu](http://www.ecc-performanceart.eu)

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**RESEARCH PROFILE**

* Feminist Art
* Art from the Regions of former Yugoslavia
* Feminism during Socialism
* Performance Art
* Performance Art Education
* Archiving ephemeral art
* Digital Humanities

**PROFESSIONAL EXPERIENCE**

Since 2019 **ECC Performance Art**

 Director

Since 2018 **NODE Center for Curatorial Studies Berlin**

 Lecturer “Feminist Art and Exhibitions: History and Challenges”

2014 – 2018 **The Getty Research Institute, Los Angeles**

 Research Specialist

2013-2014 **The Getty Research Institute, Los Angeles**

 Research Associate to the Director’s Office

2012 – 2013 **The Getty Research Institute, Los Angeles**

Research Assistant to the Director, Thomas W. Gaehtgens

2004 – 2011 **Haus der Kunst, Munich**

Gallery Assistant, Assistant Exhibition Organization

**EDUCATION**

2011 **Ludwig-Maximilians-University, Munich**

Ph.D. Art History, Art Pedagogy

2008 **Ludwig-Maximilians- University, Munich**

Magister Artium: Art Pedagogy, Art History, Philosophy

2002 **Vocational School of Fine Arts, Munich/Kufstein**

 Diploma, Painting/Graphic Arts

**CURATORIAL WORK**

2022 **Virtual Reality Exhibition “Fall Term 2021 @ECC Performance Art”**
ECC Performance Art

2021 **Virtual Reality Exhibition *Performance Art Camp 2020***

ECC Performance Art

2019 **Marta Jovanovic: *Mermaid’s Tale: A Virtual Reality Experience***

 Eugster Gallery Belgrade, Serbia

2018 **Marta Jovanovic: *Motherhood-Installation***

 Eugster Gallery Belgrade, Serbia

2017 **We are the Artists**

 Juror and Curator, Tipton Gallery, Johnson City, TN

2017 **Positive/Negative**, Juror and Curator, Slocumb Galleries, East Tennessee State University, Johnson City, TN

2016 **Marta Jovanović: *Ljubav***

 Performance at the Garden of the Residency of the Swiss Ambassador, Belgrade, Serbia

2016 **Marta Jovanović: *Motherhood***

Performance, galerie O3one, Belgrade, Serbia

2016 **Milan Jovanović: *The Revival***

Performance on the occasion of the inauguration of the artist-in-residency-program, collaboration of *PerformanceHUB Belgrade* und *Old Mill Belgrade Radisson Blue Hotel*, Belgrade, Serbia (<http://www.omb.rs/radisson-blu-belgrade-artist-residency/>)

2014 **WWI: War of Images, Images of War**

(with Dr. Nancy Perloff, Getty Research Institute, and Prof. Gordon Hughes, Rice University), Getty Research Institute

2015 at Mildred Lane Kemper Art Museum*,* St. Louis, MO

2016 at Würth Museum, Erstein, France

**SCHOLARSHIPS**

2021 **SHERA – Society of Historians of Eastern European, Eurasian, and Russian Art an Architecture**
Independent Scholar Research Grant

2016 **PerformanceHUB,** Belgrade, Serbia

 scholar-in-residence

2009 **German Academic Exchange Service**

Research Fellowship for Ph.D. students

2007 **German Academic Exchange Service**

Research Fellowship for MA students, Paul McCarthy Studios, Los Angeles

2006 **German Academic Exchange Service**

Free-Mover Scholarship to the University of the Basque Country Bilbao

**CONFERENCE PAPERS AND INVITED LECTURES**

2021 “Female Agency in the Arts of Former Yugoslavia,” *Seventh Feminist Art History Conference*, American University Washington (online)

2020 *Valie EXPORT and Archives of Performance Art: a conversation between Anja Foerschner and Marta Jovanovic*,
Museum of Contemporary Art Belgrade (live stream)

2019 “Moving Beyond the West: The Many Facets of Feminist Art,” roundtable *Gender, Race, and Politics in a Global World*, International Aesthetics Conference, Belgrade University

2018 “’Finding a Body’: Performance as Practice and Theory in the Work of Barbara T. Smith,” *Sixth Feminist Art History Conference*, American University Washington

2018 Crossing the Line: Performancekunst, Feminismus und der ‚ekelhafte‘ weibliche Körper*,* invited lecture, Department for Art History, University of Stuttgart

2018 “Keep Moving - Female Performance Art in Belgrade since the 1970s,” *Female Agency in the Arts*, Christie’s Education, New York

2018 “Building a Legacy through an Archive – Carolee Schneemann in Conversation with Anja Foerschner,” *Body of Work,* International Symposium Contemporary Conservation Ltd, New York

2018 *Carolee Schneemann on her Art and Archive* – *a Conversation with Anja Foerschner*, The Getty

2017 “Crossing the Line: Women, Performance Art and the ‘Disgusting Body’”, Annual Meeting Kulturwissenschaftliche Gesellschaft, *Bodies in Motion*, Ghent University

2017 *We are the Artists*, invited lecture, East Tennessee State University

2016 “Documenting Carolee Schneemann’s Performance Works” *(*with Dr. Rachel Rivenc, Getty Conservation Institute), International Symposium *Collecting and Preserving Performance Art*, Kunstmuseum Wolfsburg

2016 “Belgrade Heartbeat: Marta Jovanović’s Performance *Ljubav*“, paper presented at the Southeastern College Art Conference’s 72nd Annual Meeting, Roanoke, VA, session: *Art as Exchange: Theory and Practice*

2016 *Crossing the Line:* *Women,* *Performance, and the Disclosed Body*, invited lecture, PerformanceHUB, Belgrad

2015 “Ent-Grenzung und Groteske: Ekel in den performativen Installationen Paul McCarthys”, *International Symposium Art and Emotion: The Aesthetic of Feelings*, Swiss Institute for Art Research (SIK-ISEA), Zurich

2015 “Live L.A. – Los Angeles’ Urban Landscape in Paul McCarthy’s Installation Work”

 paper presented at the Southeastern College Art Conference Annual Meeting, Pittsburgh, PA, session: *US Urban: Representations of the City in American Visual Culture*

2014  *Visual Culture of the First World War*, invited lecture, University of Calgary

2014 *Digital Art History: Challenges and Prospects,*

 International Workshop, SIK-ISEA Zurich

2013 “Food Disgust and Decay: Paul McCarthy's Bossy Burger as Contemporary Still Life,”

paper presented at the College Art Association's Annual Conference, New York, session: *Creative Kitchens: Art, Food, and the Domestic Landscape after World War II*

2012 “Sex, Violence and the Human Body - Disgust and Censorship in Art,” paper presented at the 47th Annual Comparative Literature Conference *Drawing the Line(s):Censorship and Cultural Practices,* California State University, Long Beach

**CONFERENCE SESSIONS CHAIRED**

2021 “Archiving Performance: The Virtual, The Ritual, The Body”
*The Curator’s Chain, a program of conversations for performance art in the virtual*; Clubhouse Podcasts

2015 *Stop’n Go: The Significance of Performance Stills*, 71. Southeastern College Art Conference 71st. Annual Meeting, Pittsburgh, PA.

2014 *Regarding Feminist Art* , Southeastern College Art Conference 70th Annual Meeting, Sarasota, FL.

2013 *Eew-Gross! - Disgust in Art since the 1960's,* Southeastern College Art Conference 69th Annual Meeting, Greensboro, NC.

**PUBLICATIONS**

**In preparation**

*Female Agency in the Arts of the Former Yugoslavia*, London: Bloomsbury – I.B. Tauris, 2023

“A Leap Across Borders: Alternative Exhibition Concepts at Belgrade’s Student Cultural Center during the 1970s”, in: *Exhibitions as Sites of Artistic Contact during the Cold War*, Katalin Cseh-Varga; Cristian Nae (eds.), London/New York: Routledge (2023)

**Book and catalog chapters**

"Here/Hear", foreword to Being In-Between/In-Between Being: an exploration of intertextuality and identity by womxn and queer artists*,* exh. catalog, University of Buffalo Art Department, 2021, curated by Jocelyn E. Marshall

“Marta Jovanović,” in *57th October Salon Belgrade: The Marvelous Cacophony*, curated and edited by Danielle Kvaran and Gunnar B. Kvaran, Cultural Center of Belgrade 2018, 204-205.

„Food Decay and Disgust. Paul McCarthy’s Bossy Burger as Contemporary Still Life’”, in: Silvia Bottinelli, Margherita d’Ayala Valva (eds.), *The Taste of Art. Food, Cooking, and Counterculture in Contemporary Practices,* Fayetteville: The University of Arkansas Press 2017, 93-105.

“’In the midst of this strange country:’” Paul Nash’s War Landscapes,” in: Gordon Hughes, Philipp Blom, (eds), *Nothing but the Clouds Unchanged: Artists in World War One*, Los Angeles: Getty Publications 2014, 80-87.

 **Articles**

“’Finding a Body: Performance as Practice and Theory in the Work of Barbara T. Smith,” *The Journal of the Department of Modern and Contemporary Art*, University of Belgrade 2019, 99-116.

“Documenting Carolee Schneemann’s Performance Works” (with Rachel Rivenc), *The* *Getty Research Journal* no 9, 2018, 167-189 (peer-review).

“Belgrade Heartbeat. Marta Jovanovic’s Performance Ljubav”, in: *PAJ - Performance Art* Journal, MIT Press Journals, no. 115 (Volume XXXIX, no. 1), 2017, 46-52.

„Ent-Grenzung und Groteske: Ekel in den performativen Installationen Paul McCarthys“, *kunsttexte.de – Journal für Kunst- und Bildgeschichte*, vol. 4/2016, 1-21,

<http://edoc.hu-berlin.de/kunsttexte/2016-4/foerschner-anja-1/PDF/foerschner.pdf>

“Computational Evaluation of Coral Reef Aesthetics”, with Andreas F. Haas, Marine Guibert, Tim Co, Sandi Calhoun, Forest Rohwer et al, in: *PeerJ*, Peer-Reviewed Open Access Journal, 10 November 2015, <https://peerj.com/articles/1390/> (peer-review)

“Ernst Ludwig Kirchner's drawings of the Apocalypse,”(with Thomas W. Gaehtgens), *The Getty Research Journal*, no. 6, 2014, 83-102. (peer-review)

*“*The Fairest in the Land: the Deconstruction of Beauty in Paul McCarthy’s WS”*,* in: *Afterimage – The Journal for Media Arts and Cultural Criticism*, vol. 41.3, November/December 2013, 14-18.

“Sex, Violence, and the Human Body: Disgust and Censorship in the Visual Arts”, *GENRE – International and Interdisciplinary Journal for Literature and the Arts*, Long Beach 2012, 85-100. (peer-review)

*Paul McCarthy und die 'Entertainment-Metropole' Los Angeles- Aspekte der Produktion und Rezeption eines multimedialen Kunstkonzepts* , Digitale Hochschulschriften, Ludwig-Maximilians-University Munich, <http://edoc.ub.uni-muenchen.de/13345/>, 2011.

**Reviews**

*Amy Bryzgel: Performance Art in Eastern Europe since 1960*, Manchester University Press 2017, review for H-NET Reviews in the Humanities &Social Sciences,

<https://www.h-net.org/reviews/showpdf.php?id=50720>

*Lucia Rainer: On the Threshold of Knowing. Lectures and Performances in Art and Academia*, Bielefeld: transcript 2017, review for *sehepunkte.de*, <http://www.sehepunkte.de/2018/05/30245.html>

“Escape Attempt”, Shulamit Nazarian Gallery Los Angeles, 2017, in: *secac Online Exhibition Reviews*: <http://www.secacart.org/online-exhibition-reviews>

*Pamela Geldmacher, Rewriting Avantgarde: Fortschritt, Utopie, Kollektiv und Partizipation in der Performancekunst*, Bielefeld, transcript Verlag, 2015, review for *sehepunkte.de*, 2017, <http://www.sehepunkte.de/2017/02/28335.html>

 **Blogs and Interviews**

Anja Foerschner and Marta Jovanovic on Feminist Art, *CAA Conversations*, March 2019, <https://www.collegeart.org/news/2019/03/25/caa-conversations-podcast-anja-foerschner-and-marta-jovanovic/>

 “Crossing the Line: The “Disgusting” Female Body as Artistic Medium of Resistance”, *The Getty IRIS*, March 2017,

<http://blogs.getty.edu/iris/crossing-the-line-the-disgusting-female-body-as-artistic-medium-of-resistance/>

“A World War One exhibition finds new meaning in France,” *The Getty Iris*, December 16, 2016, <http://blogs.getty.edu/iris/a-world-war-i-exhibition-finds-new-meanings-in-france/>

Jasmina Avramov, Interview with Anja Foerschner, *ELLE Serbia*, April 2016, p. 68.

Feature and Interview in *Les Femmes Folles – Women in Art*, September 2015: <http://femmesfollesnebraska.tumblr.com/post/128994763957/anja-foerschner-artistb>

“A Wartime Apocalypse, in Miniature”, *The Getty Iris,* August 1, 2014, <http://blogs.getty.edu/iris/a-wartime-apocalypse-in-miniature/>

**ACADEMIC SERVICE**

Since 2015 reviewer for sehepunkte.de

Since 2014 Member of the Scholar Selection Committee, Getty Research Institute

**MEMBERSHIPS**

 College Art Association (CAA)

 Southeastern College Art Conference (SECAC)

Society of Historians of East European, Eurasian, and Russian Art and Architecture, Inc (SHERA)