

ANJA FOERSCHNER

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RESEARCH AND TEACHING PROFILE

- Feminist Art
- Art from the regions of former Yugoslavia
- Performance Art
- Performance Art Education
- Performance Art Archives and Documentation
- Digital Humanities

PROFESSIONAL EXPERIENCE

Since 2024	MA HOME of Performance Practices, ArtEZ University Lecturer and Supervisor
Since 2019	ECC Performance Art Founder and Director
2018 – 2020	NODE Center for Curatorial Studies Berlin Lecturer
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
2004 – 2011	Haus der Kunst, Munich Gallery Assistant, Assistant Exhibition Organization

EDUCATION

2011	Ludwig-Maximilians-University, Munich Ph.D. Art History
2008	Ludwig-Maximilians- University, Munich Magister Artium: Art Pedagogy, Art History, Philosophy
2002	Vocational School of Fine Arts, Munich/Kufstein Diploma, Painting/Graphic Arts

TEACHING EXPERIENCE

2024-ongoing	MA HOME of Performance Practices, ArtEZ University Module Coordinator: “Dissemination/Documentation” Module guest lecturer: “Body in Performance”, “Bodies in Dissent”, “Dissertation by Practice”
2019-ongoing	ECC Performance Art “Performance Art Archives and Documentation,” bi-annual online course for all levels (students, working professionals, artists)
2020	ECC Performance Art / G12HUB Belgrade “Performance Art Camp”, 5-day long online theory and practice workshop for international performance artists
2018-2020	Node Center for Curatorial Studies, Berlin “Feminist Art and Exhibitions”, bi-annual online course for all levels (students, working professionals, artists)

CURATORIAL WORK

2023	Virtual Reality Exhibition “The Poetic Image: Performance-based Filmmaking” ECC Performance Art
2022	Virtual Reality Exhibition “Fall Term 2021 @ECC Performance Art” ECC Performance Art
2021	Virtual Reality Exhibition <i>Performance Art Camp 2020</i> ECC Performance Art
2019	Marta Jovanovic: <i>Mermaid’s Tale: A Virtual Reality Experience</i> Eugster Gallery Belgrade, Serbia
2018	Marta Jovanovic: <i>Motherhood-Installation</i> 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

GRANTS AND SCHOLARSHIPS

- 2023 **Creative Europe / EU**
DigiLabAir - Funding for digital artist residencies and the development of [PAV](#) (Performance Art Video), an online repository of performance-based filmwork. Collaborators: EntrAxis e.V. (Germany), Studio Contemporaneo (Venice), PAV Performance Art Vid (Milan), European Cultural Centre (Amsterdam), G.A.P. Gathering Around Performance (Athens) and G12 HUB (Belgrade).
- 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

CONFERENCE PAPERS AND INVITED LECTURES

- 2023 "Possibilities of Resistance: Meje Kontrole št. 4 and queer Yugoslavia", Interdisciplinary Workshop *Rethinking the (Post-)Socialist Body*, Kunsthistorisches Institut Florence
- 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, <https://www.youtube.com/watch?v=uZxg72jK94U>
- 2018 *Carolee Schneemann on her Art and Archive – a Conversation with Anja Foerschner*, The Getty, <https://www.youtube.com/watch?v=R2NJ8SWBLGs>
- 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, <https://vimeo.com/197402851>

- 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, Belgrade021
- 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

“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.), accepted for publication by Manchester University Press.

Books

Female Art and Agency in Former Yugoslavia, 1971-2001, London: Bloomsbury, 2024.

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 2025	member editorial board of “Performing Ethos: International Journal of Ethics in Theatre & Performance”
Since 2025	reviewer for “Studies in Theater and Performance”
Since 2015	reviewer for “sehepunkte.de”
Since 2014	Member of the Scholar Selection Committee, Getty Research Institute