

Professor Amy Bryzgel
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PUBLICATIONS

Books

Performance Art in Eastern Europe since 1960 (Manchester University Press, “Rethinking Art’s Histories” series; 2017)

Miervaldis Polis (Riga, Latvia: Neputns, 2015)

Performing the East: Performance Art in Russia, Latvia and Poland Since 1980 (IB Tauris, 2013)

Peer Reviewed Journal Articles

“Performance Art Pedagogies: from Eastern Europe to Aberdeen” (in progress, preparing to submit to *Theatre, Dance and Performance Training* in 2022).

“Performance Art in Eastern Europe: 1960s to the post-communist era,” *Performance Art Journal* 42/3 (Spring 2020), 95-105.

“The Methods and Meanings of Performance Art in Central and Eastern Europe,” [*Institute of the Present*](#) (2020)

“Life in Post-Totalitarian East-Central Europe and the Problems of Participation,” [*Contemporary Theatre Review—Interventions*](#) (August 2019)

“Freedom to Engage: Participatory Art in Communist Central and Eastern Europe,” *Contemporary Theatre Review* 29/2 (August 2019): 180-196.

“Against Ephemerality: Performing for the Camera in Central and Eastern Europe,” *Journal of Contemporary Central and East European Studies* 27/1 (July 2019): 7-27.

“Artistic Re-Enactments in Central and Eastern European Performance Art since 1970,” *ArtMargins Online* (2017)

“In Cautarea Noului: Performance in Fosta Iugoslavie” [“In Search of the New: Performance Art in the Former Yugoslavia”]. *Arta: Revista de Arte Vizuale* 14-15 (2015): 10.

“Continuity and Change: Performance Art in Eastern Europe since 1960,” *Idea* 45 (Autumn 2014): 109-160.

“Reflections on Artistic Practice in Romania, Then and Now” (co-authored with Corina Apostol), *Idea* 45 (Autumn 2014): 92-105.

“Games Played by Different Rules: Performance Art in Poland, 1970-2000,” *Centropa: a Journal of Central European Architecture and Related Arts* (January 2014): 8-22.

“Kozyra and Controversy/Cultural Norms and the Catholic Church,” *Atlantica* 49-50 (May 2009): 62-83.

“Truth and Trompe L’œil: Miervaldis Polis’s Paintings in the Context of Late-Soviet Latvia,” *Makslas Vesture un Teorija* (March 2009): 34-45.

“Afrika’s *Crimania*: Negotiating Post-Soviet Identity.” *PART – CUNY Graduate Center Online Journal*, Volume 11 (posted 2004)

Peer-reviewed Chapters in Edited Volumes

“Performative Arts,” entry in *Bloomsbury Encyclopedia of Visual Culture, vol 2*, ed. Martin Hand and Barry Sandywell (commissioned, forthcoming, 2024)

“Performance Art in Eastern Europe,” in Jennie Klein and Natalie Loveless, eds. *Routledge Companion to Performance Art* (Routledge, under contract, forthcoming 2023).

“Mapping the Emerging Historiographies of Performance Art in East-Central Europe,” in Tancredi Gusman, ed., *Reconstructing Performance Art: Practices of Historicisation, Documentation and Representation* (Routledge, forthcoming 2023).

“The Centre of Performance Art: Galeria Labirynt,” in *Galeria Labirynt* (forthcoming).

“Performance Art in the Global Flow of Cultural Goods: Some Eastern European Positions,” in *East European Art Seen from a Global Perspective*, edited by Anu Allas and Beata Hock (Routledge Research in Art History, 2018), 187-201.

“Gender, Feminism, and the Second Public Sphere in East European Performance Art,” in *Performing Arts in the Second Public Sphere*, edited by Katalin Cseh-Varga and Adam Czirak (Routledge, Taylor & Francis Group, 2018), 167-183.

“Afrika and Marilyn Monroe—Post-Soviet Appropriation, East and West,” *Russia’s fin de siècle: Contemporary Culture Between Past and Present*, Birgit Beumers, ed. (London: Intellect, 2013), 81-98.

“The Bronze Man and the Homeless Man: Performance Art in Latvia Then and Now,” chapter in *From Recognition to Restoration: Latvia’s History as a Nation-State*, David J. Smith and David J. Galbreath, eds. (Amsterdam/New York: Rodopi Press, 2010), 133-157.

“Cultivating Meaning: Arsen Savadov and Georgii Senchenko’s *Gardens Old and New*.” *The Zimmerli Journal* Vol. 2, Part 1 (Fall 2004), 118-121.

“Fantasy and Figuration: Works on Paper from the Norton and Nancy Dodge Collection.” *The Zimmerli Journal* Vol. 1, Part 1 (Fall 2003), 28-37.

Book Reviews

What Will Be Already Exists: Temporalities of Cold War Archives in East-Central and Beyond edited by Emese Kurti (Transcript Verlag, 2021) *Slavic Review* (forthcoming, 2022)

Marko Ilic, *A Slow Burning Fire: the Rise of the New Art Practice in Yugoslavia* (MIT Press, 2021) and Jasmina Tumbas, “I Am Yugoslovenka” *Feminist Performance Politics During and After Yugoslav Socialism* (Manchester University Press, 2022), *Art Journal* (forthcoming, 2022)

Klara Kemp-Welch, *Networking the Bloc: Experimental Art in Eastern Europe, 1965-1981* (Cambridge, MA: MIT Press, 2019), in *The Burlington Magazine* 162/1403 (February 2020).

Valdis Aboliņš. The avant-garde, mail art, the New Left and cultural relations during the Cold War. ed. Ieva Astahovska (Riga, Latvia: The Latvian Centre for Contemporary Art, 2019), in *H-Net Reviews* (2019).

[Workshop for the Restoration of Unfelt Feelings](#) (Riga, Latvia: Latvian Centre for Contemporary Art, 2016), in *ArtMargins Online*, published 6 October 2017.

The Imponderability of Life [in Progress]: (Janez Janša: Life II [in Progress]). ed. Janez Janša, in *Slovenski gledališki inštitut (SLOGI)* (2016) 143-152.

Octavian Eșanu, *Transition in Post-Soviet Art: The Collective Actions Group Before and After 1989.* (Budapest: Central European University Press, 2013), in *Slavic Review* 73/4 (Winter 2014), 968.

[Klara Kemp-Welch, Antipolitics in Central European Art: Reticence as Dissidence Under Post-totalitarian Rule 1956-1989](#) (IB Tauris, 2013), in Council for European Studies, *CritCom: a Forum for Research & Commentary on Europe* (posted August 14, 2014).

Helena Demakova, ed. *The Self: Personal Journeys to Contemporary Art: the 1960s-1980s in Soviet Latvia.* (Riga, Latvia: The Ministry of Culture of the Republic of Latvia, 2011), in *Centropa: a Journal of Central European Architecture and Related Arts* XIII/2 (May 2013), 202-204.

Exhibition Reviews

Review of *Left Performance Histories*, nGkB Berlin, curated by Judit Bodor, Adam Czirak, Astrid Hackel, Beata Hock, Andrej Mircev, Angelika Richter, 3 February–25 March 2018, [CAA Reviews](#) (commissioned review), May 16, 2019.

Exhibition Catalogues

“Blurring the Boundaries: Perception, Reality, Performance—between the Concept and the Personal in the work of Ludmila Popiel and Jerzy Fedorowicz,” in *Ludmila Popiel and Jerzy Fedorowicz* (Warsaw: Artun Foundation), 2020.

“Performativity and Empathy: the Processes of Life in the Work of Franciszek Orłowski,” in Franciszek Orłowski (Warsaw: Centre for Contemporary Art Ujazdowski, 2019)

“Performance Art in Central, Eastern and Southeastern Europe,” *Flashes of the Future: Die Kunst der 68er oder Die Macht der Ohnmächtigen*. Aachen: Ludwig Forum für Internationale Kunst (2018) (Commission and written, but not published)

“Life, Struggle, and Death in the work of Zuzana Janin,” in *Zuzana Janin: White She-Ravel* (Lublin, Poland: Galeria Labirynt Lublin, 2016)

“Intimate Transfigurations: the Work of Natalia L.L. in the Context of Conceptual, Performance and Feminist Art of the 1970s,” in *Natalia LL* (exhibition catalogue, Warsaw Centre for Contemporary Art, 2016)

“Performing Gender in Eastern Europe,” *Sofia Queer Forum: Manifestations of the Personal*, Stefka Tsaneva, ed. (Rosa Luxemburg Stiftung – Southeast Europe), 26-36.

“Contemporary Art of Latvia,” in *Contemporary Art of Latvia: Waiting, War, Inflammation and Pomegranates*, R. H. Butler, ed. (Iowa: nonphatpress, 2006), 15-18.

Special Edition Journals

Guest Editor for a themed edition of *ArtMargins*, with articles in *ArtMargins Online* and *ArtMargins Print*, on artistic re-enactments of performance art in Central and Eastern Europe since 1960

Guest Editor for a themed edition of *Centropa: a Journal of Central European Architecture and Related Arts*, “Performance Art in Central and Eastern Europe,” (together with Dr. Pavlina Morganova (Czech Republic)) (January 2014).

Web

Personal website: [Performing the East](#) — a database of performance artists from Eastern Europe (Launched June 2013)

Contributor to the [George Washing Wilson Centre for Visual Culture](#) blog

Commissioned web publications

post @MoMA—Notes on Contemporary Art Around the Globe

[“Artist Books by Mladen Stilinic,”](#) April 18, 2017.

[“Performing for the Camera in Central and Eastern Europe,”](#) July 12, 2016.

Calvert Journal

[“The art of action: meet the artist who walked across Moldova in search of cultural identity,”](#) April 21, 2017.

[“Polis academy: did this Latvian artist foresee the rise of the selfie?,”](#) August 25, 2016.

[“All made up: painted bodies in performance art since perestroika,”](#) May 27, 2016.

[“Street appeal: a decade of socially engaged performance art from the former East,”](#) February 15, 2016.

Articles for *The Conversation*

[“The \\$120,000 Banana: How to Have your Art and Eat it Too,”](#) December 9, 2019.

[“Why today’s art world owes a great debt to a certain networking genius,”](#) August 1, 2016.

[“Walking on water: the power and politics of installation art,”](#) June 23, 2016.*

*Republished by CNN in [“Art or amusement park? Tremendous public installations that will boggle your mind,”](#) posted July 21, 2016.

[“First foreign band to play North Korea famed for its ‘fascism,’”](#) August 19, 2015.

[“Chopped earlobes and the long history of political shock art in Russia,”](#) December 15, 2014.

Blog Posts

[“Lipstick, Leninism and Liberalism,”](#) The George Washing Wilson Centre for Visual Culture blog, posted June 12, 2015.

[“Tanja Ostojic: Marriage, Migration, Markets, Misunderstandings—Amy Bryzgel and Jasmina Zaloznik in Conversation,”](#) The George Washing Wilson Centre for Visual Culture blog, posted March 23, 2015.

[“Visual Culture Between East and West.”](#) The George Washington Wilson Centre for Visual Culture blog, posted November 26, 2014.

Interview with Kosovar Albanian artist Sislej Xhafa, *Kosovo 2.0*, “Balkart” 5 Fall/Winter 2013.

[“Ornela Vorpsi: Creativity is her Home.”](#) interview with Ornela Vorpsi, *Kosovo 2.0*, published September 2013.

[“Cold War Art.”](#) *I.B. Tauris Blog* (June 27, 2013).

[“The Trouble with Living Artists.”](#) *I.B. Tauris Blog* (May 15, 2013).

Non-specialist publications

“Gustav Klucis: The Latvian Artist that Wasn’t.” *Baltic Outlook* (May 2009): 54-60.

“Latvia’s Bronze Busker: Miervaldis Polis.” *Baltic Outlook* (April 2009): 50-53.

“Back in the USSR: Reexamining the Soviet Past.” *City Paper* 114 (November 2008): 30-31.

“Beyond Borders: Contemporary Baltic Art in Paris.” *Baltic Outlook* (October 2008): 54-59.

“The Living Museum.” (article on Latvia’s aviation museum) *RigaNOW!* 58 (September 2008): 20-21.

“Remembering the Soviet Past: the Mythology of Sovietland.” (exhibition review) *Baltic Outlook* (August 2008): 52-57.

“Dutch-Baltic Relations Up Close.” *RigaNOW!* 55 (June 2008): 22-23.

“Gorgeous Glass” (article on Latvian glass artist Barbala Gulbe) *RigaNOW!* 54 (May 2008): 22-23.

“21st-century Skylines: Baltic capital cities freshen up.” *City Paper* 9 (June 2008): 14-16.

“Latvia’s First Busker,” *City Paper* 107 (April 2008): 22-23.

“Experiencing Rothko.” *RigaNOW!* 48 (November 2007): 24-25.

“100 Years and Still Going Strong!: Latvia’s National Art Museum.” *RigaNOW!* 43 (June 2007): 20-21.

“Two Artists who Broke all the Rules: Liga Purmale and Miervaldis Polis.” *RigaNOW!* 41 (April 2007): 18-20.

“Revolution in Art: Gustav Klucis.” *RigaNOW!* 40 (March 2007): 20-22.

“A View of Bishofs” (interview with Latvian artist Maris Bishofs), *Riga Now!* 35 (October 2006): 20-22.

“Architectural Eye Candy.” *The Baltic Guide* (August 2006): 10.

[“Books on Latvian Art Become More Available.”](#) *Latvians Online*, first published in June 2006.

[“Art History Develops as a Genre in Latvia.”](#) *Latvians Online*, first published in December 2005.

AWARDS AND FELLOWSHIPS

Research grant income since 2009 **totaling £207,174**

University of Aberdeen Internal Pump Prime Funding for Research and Research Centres: Embedding Interdisciplinarity (£675)

Aberdeen City Council Creative Funding for the George Washington Wilson Centre for Visual Culture VIEW Visual Arts and Culture Programme (£5,500), 2018

Development Trust Funding for the George Washington Wilson Centre for Visual Culture (£6,000), 2018

Principal’s Prize for Public Engagement, Runner-up, Senior category, 2016

Scottish Crucible, 2015

Elphinstone Grant, University of Aberdeen, for a PhD studentship on “Participatory and Socially Engaged Art in Eastern Europe since the 1960s,” 2015 (2 PhD scholarships awarded)

Arts and Humanities Research Council Early Career Fellowship (£123,254), awarded in 2014 for 2015

Elphinstone Grant, University of Aberdeen, for a PhD studentship on “Documenting Performance Art in Central and Eastern Europe since 1960,” 2014

Leverhulme Research Fellowship (£44,988), awarded in 2013 for 2014

Royal Society of Edinburgh CRF European Visiting Fellowship (£2,000), 2012

Royal Society of Edinburgh Small Research Grant (£7,500), 2012

Carnegie Trust Research Grant (£2,200), 2012

Association for the Advancement of Baltic Studies Research Grant for Emerging Scholars (\$2,775), 2012

Royal Society of Edinburgh Bilateral Exchange Grant to the Slovak Academy of Sciences (£550), 2012

Royal Society of Edinburgh Bilateral Exchange Grant to the Hungarian Academy of Sciences (£245), 2012
 Latvian State Culture Capital Funds to support the writing of a monograph on Latvian artist Miervaldis Polis (\$2,000), 2011
 Association for the Advancement of Baltic Studies Research Grant for Emerging Scholars (\$1,000), 2011
 Royal Society of Edinburgh Bilateral Exchange Grant to the Academy of Sciences of the Czech Republic (£345), 2011
 Carnegie Trust Illustration Grant (£1,000), 2010
 British Academy Small Research Grant (£6,800), 2010
 Carnegie Trust Research Grant (£2,240), 2009
 British Academy Overseas Conference Travel Grant (£400), 2009

Rutgers University Mary Bartlet Cowdrey Dissertation Grant, 2007-2008
 Rutgers University Dodge Graduate Assistantship (full tuition and stipend), 2005-2006
 The Kosciuszko Foundation Graduate Study and Research Grant, 2005
 Institute of International Education Fulbright Award for independent research in Latvia, 2004-2005
 American Council of Learned Societies (ACLS) Language Training Grant for study in Latvia, 2004
 Rutgers University Mary Bartlet Cowdrey Dissertation Grant, 2004
 Title VIII Funds awarded to attend the University of Illinois Russian and East European Center Summer Research Lab, 2004
 The Graduate School, New Brunswick (Rutgers University) Special Study Grant for Summer Research in Poland, 2004
 The Graduate School, New Brunswick (Rutgers University) Special Study Grant for Summer Research in Latvia, 2003
 Rutgers University Dodge Graduate Assistantship (full tuition and stipend), 2002-2004

Graduate Assistantship, University of South Carolina Department of Art History (full tuition and stipend), 1995-1997

RESEARCH PROJECTS

Invited to be part of the research network “Networking Performance Histories,” organized by Professor Heike Roms and Dr. Dror Hrari

Invited to be part of the research network “Performing Arts in the Second Public Sphere” organized by Dr. Katalin Cseh-Varga and Dr. Adam Czihak

Invited to join the project and attend the workshops of the AHRC-funded project “Artists, Academics and Ancient Texts” (Project leader: Dr. Lisa Collinson), University of Aberdeen, October 2014

Invited to join the project and attend the workshops of the AHRC-funded project “Understanding the Role of Cultural Products in Cultural Diplomacy” (Project Leaders: Dr. David Clarke, Dr. David Galbreath), University of Bath, 2012

INVITED TALKS

Discussant, EPCAF New Book series, Jasmina Tumbas, *“I Am Yugoslovenka!” Feminist Performance Politics During and After Yugoslav Socialism*, March 3, 2020.

Roundtable discussion on performance art, for the Czech journal *Taneční zóna* <http://www.taneznizona.cz/>, conducted by Jana Orlova, 1 November 2021.

“Teaching the Ephemeral: Performance Pedagogy Performance art in East-Central Europe,” Edinburgh College of Art History of Art Seminar Series, 10 March 2021.

Roundtable Discussion, St Andrews Centre for Russian, Soviet, Central and Eastern European Studies (CRSCEES), “Access All Areas: Area Studies After 2020,” March 15, 2021

- “Politics, Documentation and Collecting,” *The Captive Mind* symposium, Walker Art Museum, Minneapolis, Minnesota, February 2020
- “Atemporal Histories and the Geography of Central and Eastern Europe Case Study: Performance Art,” Theorizing the Geography of East-Central European Art conference, organised by the Piotr Piotrowski Centre, Poznan, Poland, October 2018
- “Performance Art in Eastern Europe since 1960,” QUORUM Research Seminar Series, Queen Mary University of London, 25 October 2017.
- “Performance Art in Eastern Europe since 1960,” Edinburgh College of Art Research Seminar Series, January 19, 2017.
- “Miervaldis Polis: East and West,” Latvian National Museum of Art, Riga, Latvia, May 6, 2016.
- “Participatory Art in Eastern Europe,” Society and Spectacle lecture series, University of St. Andrews, March 31, 2016
- “Performance Art in Eastern Europe,” *Avant-Garde - Aesthetics and Politics of Form* lecture series, Departments of European Comparative Linguistics and Literature, Musicology and Philosophy, University of Vienna, Austria, December 4, 2015
- “Performing Gender Across Eastern Europe,” Sofia Queer Film Forum, Sofia, Bulgaria, May 27, 2014
- “Agitate and Educate: Art in Russia and Europe at the Time of the Great War,” After Hours, in conjunction with the “Aberdeen’s War” exhibition and the WWI Centenary, Aberdeen Art Gallery, Aberdeen, UK, May 16, 2014
- “Performance and Gender, East and West, Then and Now,” Performing Arts in the Second Public Sphere Conference, Berlin, Germany, May 10, 2014
- “Performance Art in Eastern Europe,” Teatru Spalatorie, Chisinau, Moldova, April 3, 2014
- “Performance Art in Eastern Europe,” The paradigm of the Marxist critique of modernism and the context of current approaches of contemporary art conference, Moldova State University, Chisinau, Moldova, April 3, 2014
- “Action and Consequence: Performance Art in Russia,” St. Andrews Russia Week/History of Art Society, University of St. Andrews, St. Andrews, UK, February 21, 2014
- “Performing the East: Research as Performance,” Center for Contemporary Art, Tallinn, Estonia, October 7, 2013
- “Photography at Work in the Art of Miervaldis Polis,” CEELBASS Photography/Authenticity Workshop, University of Sheffield, Sheffield, UK, May 16-17, 2013
- “Performance Art East and West,” Galéria Faica, Slovak Section of the AICA and the Galéria Cypriána Majerníka, in conjunction with the Institute for Art History at the Slovak Academy of Sciences, Bratislava, Slovakia, October 16, 2012
- “Performance Art East and West,” The Art History Institute of the Hungarian Academy of Sciences, Budapest, Hungary, April 3, 2012
- “Miervaldis Polis and Gints Gabrans: Performance Art in Latvia Then and Now,” The Third Joint World Congress of Latvian Scientists and the Fourth Letonica Congress, Culture and National Identity Section: Latvian Visual Art in the European Context, Riga, Latvia, October 25, 2011
- “Performing the East: Case-studies of Performance Art in Russia, Latvia and Poland since 1980,” The Art History Institute of the Academy of Sciences of the Czech Republic, Prague, Czech Republic, June 22, 2011
- “Performance Art East and West,” Recuperating the Invisible Past Conference, The Latvian Centre for Contemporary Art, Riga, Latvia, May 17-18, 2011
- Roundtable discussion on teaching Eastern European art in the UK, past, present and future
- Networking the Bloc: UK Connections: “Artistic Links Between the UK and Eastern Europe since the 1960s Conference,” Royal Scottish Academy, December 4, 2010 (unable to attend)
- “Capturing Performance Art: Film and Video in Latvia and Russia since Perestroika,” Twenty Years of Transformations: East-Central Europe Since 1989 Conference, Rutgers University, New Brunswick NJ, USA, October 30, 2009
- “The *Bronze Man* and the Homeless Man: Latvian Performance Art after Perestroika,” History of Art Research Seminar, University of St. Andrews, St. Andrews, UK, October 7, 2009
- “Miervaldis Polis: Painting as Performance,” Riga City Art Space, Riga, Latvia, January 27, 2009

CONFERENCES AND SEMINARS

- “Post-Soviet Re-performance and the (Re-)creation of Canons in Central and Eastern Europe,” Lost and Found Spaces: Displacements in Eastern European Art and Society in the 1990s, KUMU Fall Art Conference, Tallinn, Estonia, November 2018
- Session chair, “Artistic Re-enactments as Vehicles of Cultural Transfer in Eastern European Performance Art, 1960 – present,” Association of Art Historians annual conference, University of Edinburgh, April 7-9, 2016
- Roundtable chair, “Wading through Fictions, Discovering Facts: The Norton Dodge Collection – Research and Scholarship since 2002,” Association of Slavic, East European and Eurasian Studies (ASEEES) Annual Conference; Philadelphia, PA, USA, November 19-22, 2015
- “Inventing Fact and Finding Fiction: the Role of Documentation in Post-communist Eastern Europe,” Association of Slavic, East European and Eurasian Studies (ASEEES) Annual Conference; More Than Just the Facts: Late-Soviet and Post-Soviet Performance Art panel, Philadelphia, PA, USA, November 19-22, 2015
- Conference organizer, “Performance Art East, Northeast, West,” University of Aberdeen, in conjunction with Peacock Centre for Visual Arts, Aberdeen, UK, October 30-31, 2015.
- “The Adoption and Adaptation of Institutional Critique in Eastern Europe,” Shared Practices: The Intertwinement of the Arts in the Culture of Socialist Eastern Europe Conference, Kumu Art Museum, Tallinn, Estonia, October 24, 2015
- “Eastern European Performance Art and the Northeast of Scotland: Pioneering Artists, Surprising Connections,” The Art History Seminar, University of Aberdeen, Aberdeen, UK, March 4, 2015
- Session co-chair, “Alternative Realities and Subversive Practices in Central, Eastern and Southern European Art since 1945,” Association of Art Historians annual conference, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK, April 11, 2015
- Discussant, “Conceptual Art in Eastern Europe Before and After the Fall, Part I: Moscow Conceptualism,” Association of Slavic, East European and Eurasian Studies (ASEEES) Annual Conference; Conceptual Art in Eastern Europe Before and After the Wall II: East-Central Europe and Yugoslavia panel, San Antonio, TX, USA, November 22, 2014
- “Role Reversal: Performance Art in Yugoslavia Before and After the Breakup,” Association of Slavic, East European and Eurasian Studies (ASEEES) Annual Conference; Conceptual Art in Eastern Europe Before and After the Wall II: East-Central Europe and Yugoslavia panel, San Antonio, TX, USA, November 23, 2014
- “Performance Art on the Border Between East and West,” East European Art Seen from Global Perspectives: Past and Present, Galeria Labirynt, Lublin, Poland, October 26, 2014.
- Session co-chair “Performance Art in Eastern Europe,” College Art Association (CAA) Annual Conference, Chicago, IL, USA, February 15, 2014
- “Performing the East: Research as Performance,” The Art History Seminar, University of Aberdeen, UK, December 4, 2013
- “Miervaldis Polis: Painting as Performance,” ASEEES Annual Conference; Revolutions in Eastern European Performance Art panel, Boston, MA, USA, November 23, 2013
- “Limit Cases: Artistic Controversies in Postmodern Art East and West,” British Association for the Advancement of Slavic and East European Studies (BASEEES) Annual Conference, Fitzwilliam College, Cambridge, UK, April 2-4, 2011
- “From Crimania to Reservoir Dog: Exploring Memory, Trauma and Identity through Performance Art in Post-Soviet Russia,” Between History and Past: Soviet Legacy as the Traumatic Object of Contemporary Russian Culture Workshop, University of Sheffield, October 30-31, 2010
- “Afrika, the Russian Dog and Marilyn Monroe: Performing the Post-Soviet Russian Identity International Council for Central and East European Studies (ICCEES) World Congress, Stockholm, Sweden, July 26-31, 2010
- “Afrika, the Russian Dog and Marilyn Monroe: Cultivating Identity in Post-Soviet Russia” *Poster Presentation*, Association of Art Historians Annual Conference, Glasgow, UK, April 15-18, 2010

- “The Bronze Man and the Homeless Man: Performance Art in Latvia Then and Now,” Centre for Cultural History Seminar, University of Aberdeen, Aberdeen, UK, March 2, 2010
- “From Young Girls to Men in the Bathhouse: Performing Gender in Late-Communist and Post-Communist Poland,” Anthropology Seminar, University of Aberdeen, Aberdeen, UK, February 25, 2010
- “Camouflaging the East: Vladislav Mamyshev-Monroe and the Post-Soviet Russian Identity,” CAA annual conference, Chicago, USA, February 10-14, 2010
- “Afrika's Crimania and the Construction of a New Russian Identity,” American Association for the Advancement of Slavic Studies (AAASS) Annual Conference, Boston, USA, November 11-15, 2009
- “Performing Post-Soviet Identity: Afrika, the Russian Dog, and Marilyn Monroe,” History Research Seminar, University of Aberdeen, Aberdeen, UK, October 19, 2009
- “The Bronze Man and the Homeless Man: Performance Art in Latvia Then and Now,” Ghosts of the Past Conference, University of East London, London, UK, June 11-12, 2009
- “Afrika, the Russian Dog and Marilyn Monroe,” History of Art Research Seminar, University of Aberdeen, Aberdeen, UK, May 14, 2009
- “Reconsidering the Avant-Garde: Afrika, the Russian Dog, and Marilyn Monroe,” SocialEast Seminar on Post-80 Experience in Art, Budapest, Hungary, May 7, 2009
- “Afrika's *Crimania* and the Search for a Post-Soviet Russian Identity,” The Russian National Idea in the 19th and 20th Century conference, Oxford, UK, June 6-7, 2008
- “Afrika's *Stalker III*,” The Mass Media in Post-Soviet Russia Conference, University of Surrey; Guildford, UK, April 6-8, 2006
- “New Avant-Gardes in East-Central Europe and Russia,” BASEES annual conference, Fitzwilliam College; Cambridge, UK, April 6-8, 2006
- “Miervaldis Polis's *Bronze Man* Performance: Art and Social Change in Latvia,” Visual Culture: Cultural Studies in a Post-Soviet Context Conference, Tallinn University, Tallinn, Estonia, August 25-28, 2005
- “Miervaldis Polis's *Bronze Man* Performance: Art and Social Change in Latvia,” The Warsaw East-Europe conference, Warsaw University, Warsaw, Poland, July 20-22 2005
- “Miervaldis Polis's *Bronze Man* Performance: Art and Social Change in Latvia,” The Sixth Annual Conference on Baltic Studies in Europe, Vidzeme University College, Valmiera, Latvia, June 17-19, 2005
- “Shifting Borders in the Work of Katarzyna Kozyra,” Multiculturalism: The British-Polish Experience University of Lodz, Lodz, Poland, May 12-14, 2005
- “Sign and Symbol in Afrika's *Crimania*,” The Philadelphia Symposium on the History of Art, The Philadelphia Museum of Art, Philadelphia, PA, USA, March 26, 2005
- “Afrika's *Crimania*: Negotiating Post-Soviet Identity,” *New Voices*, The Association of Art Historians Graduate Student Conference, University of Reading, Reading, UK, November 5, 2004
- “Afrika's *Crimania*: Negotiating Post-Soviet Identity,” The Ninth Annual CUNY Graduate Student Symposium, CUNY Graduate Center, New York, NY, USA, October 22, 2004
- “The Metaphysical Journeys of Miervaldis Polis,” The Association of Women in Slavic Studies first annual conference, University of Illinois at Urbana-Champaign, IL, USA, June 22, 2004
- “The Alternative Realities of Miervaldis Polis,” Zimmerli Art Museum, New Brunswick, NJ, USA, April 18, 2004

PEER REVIEW

- European Research Council expert
- *Corpus Mundi* editorial board, 2020-present
- EEPS (*East European Politics and Societies*) Advisory Committee, 2020-present
- Member of the Arts and Humanities Research Council Peer Review College, 2017-present
- I have reviewed funding applications for the Slovenian Research Agency (ARRS) (2017-present), Scottish Universities Insight Institute Knowledge Exchange Programme, European Research Council, and the Institute of Art of the Polish Academy of Science

- I have reviewed articles for *Art Journal*, *The Russian Review*, *Public Art Dialogue*, *Journal of Baltic Studies*, *The Third Text*, *East Central Europe Review*, *East European Politics and Society* and *Aspasia: The International Yearbook of Central, Eastern, and Southeastern European Women's and Gender History*
- I have reviewed book proposals for MIT Press, Chicago University Press, Manchester University Press and Transnational Press London
- I have been an external tenure reviewer for Syracuse University, The Courtauld Institute of Art (promotions) and the University of Tel Aviv

PUBLIC ENGAGEMENT

Event: Out of this World, participatory art project by Norma D. Hunter, Aberdeen, UK, November 10, 2018—Inaugural VIEW event hosted by the George Washington Wilson Centre for Visual Culture
Public events programme: established the VIEW—Visual Arts and Culture Programme, established in 2017 as the flagship visual arts public engagement programme of the George Washington Wilson Centre, University of Aberdeen

Public Interview with Serbian artist Milica Tomic at the Vienna Art Fair, September 24, 2016

Public Interview with Richard Demarco on the opening night of the exhibition “East European Performance Art in Scotland: the Legacy of Richard Demarco,” May 25, 2016

Event: “Perform. Play. Art,” a one-day event involving performances, participatory performances, and talks, using the University of Aberdeen as a canvas. March 18, 2016.

Performance: “Performing Advocacy,” performance by Tanja Ostojic at the Society of Advocates, followed by a roundtable discussion with Jonathan Baxter and Sonia Michalczyk, Aberdeen, March 10, 2016.

Workshop: “Misplaced Women,” Torry Community Centre, Aberdeen, March 8, 2016.

Event: “3G: Three Generations of Women Artists Perform,” Threshold ArtSpace/Horsecross Theatre, Perth, March 4, 2016.

Conference: Performance Art East, Northeast, West (organizer), University of Aberdeen (in conjunction with Peacock Visual Arts, Aberdeen, UK), October 30-31, 2015

“ParticipART,” Explorathon 2015, European Researchers’ Night, Union Square Mall, Aberdeen, September 25, 2015

“The Art of Performance,” Aberdeen University May Festival, May 30, 2015. An interactive event involving live performance and discussion

Pecha Kucha Talk: “Performance, Participation and Aberdeen,” Aberdeen Pecha Kucha Volume 10, Belmont Film House, May 26, 2015

[Interview with Tanja Ostojic for the Director’s Cut](#), University of Aberdeen, April 1, 2015 (interviewer)

Masterclass with Tanja Ostojic at the University of Aberdeen, April 1, 2015 (organizer).

“Contemporancient” at Aberdeen Art Gallery After Hours – Extreme Makeover, March 26, 2015. A series of short performances by researchers at the University of Aberdeen (organizer, performer).

Pecha Kucha Talk: “Performance Art in Eastern Europe,” Aberdeen Pecha Kucha Volume 9, Belmont Film House, December 2, 2014

EXHIBITIONS

“Eastern European Performance Art in Scotland: The Legacy of Richard Demarco,” April 27-September 29, 2016, MacRobert ArtSpace, MacRobert Building, University of Aberdeen

The Zimmerli Art Museum, Rutgers University:

April-August 2004, *Recent Acquisitions from the Dodge Collection* (co-curated with Jane A. Sharp)

January-August 2004, *Individuals: Selections from the Dodge Collection* (co-curated with Jane A. Sharp)

September-December 2003, *Nonconformist Art from Leningrad: Selections from the Dodge Collection* co-curated with Jane A. Sharp)

March-August 2003, *Fantasy and Figuration: Works on Paper from the Norton and Nancy Dodge Collection* (curator)

EDUCATION

- May 2008 PhD, Art History, Rutgers, the State University of New Jersey
Dissertation: *New Avant-Gardes in East-Central Europe and Russia, 1987-1999*
Committee: Jane A. Sharp, Alla Rosenfeld, Andres Zervigon, Gerald Pirog
Areas of specialization: Soviet Nonconformist Art, Performance Art, Modern and Contemporary Art, Eastern European and Russian Art
- May 1997 MA, Art History, The University of South Carolina
Master's Thesis: *Reading Duchamp*
Advisor: Bradford Collins
- May 1995 BA, *magna cum laude*, Art History, Boston University
Minor: Music

LEADERSHIP AND PROFESSIONAL DEVELOPMENT

- ILM 5 (Institute of Leadership & Management), training for middle management, Spring 2018
Dale Carnegie Effective Communication, July 2016
Scottish Crucible, April-June 2015
Leadership Foundation for Higher Education Aurora Leadership Development Programme, December 2014-April 2015
Common Purpose London Quest, February 2015
Henley-Aberdeen Partnership, "Leadership in a Disruptive World," June 23, 2014
Postgraduate Certificate in Higher Education, University of Aberdeen, completed November 2012

EQUALITY, DIVERSITY and INCLUSION

- In 2021-22 I held a number of listening sessions for women in my the School of Language, Literature, Music and Visual Culture at the University of Aberdeen, and led several discussions on imposter syndrome
Athena SWAN (gender equality) Self-Assessment Team Co-Lead, University of Aberdeen, 2015-2017
Proposed the framework and guidance for blind peer review in promotion applications which was adopted by the university and is still in use to this day

EMPLOYMENT

- August 2022-present, Teaching Professor in Art + Design, Northeastern University
August 2018-2022, Full Professor and Personal Chair in Film and Visual Culture, School of Language and Literature, University of Aberdeen
August 2016-present, Senior Lecturer, Film and Visual Culture, School of Language and Literature, University of Aberdeen
August 2015-August 2016, Lecturer, Film and Visual Culture, School of Language and Literature, University of Aberdeen
- February 2009-July 2015, Lecturer, History of Art, School of Divinity, History and Philosophy, University of Aberdeen

TEACHING

Please see my pedagogic practice website, [Teaching Performance](#)

Undergraduate courses

- Introduction to Visual Culture
- Survey of the Still and Moving Image
- Contemporary Art and Design
- Modern and Contemporary Russian Art
- Postmodern Art

Performance Art

Postgraduate courses

MLitt in Film, Visual Culture and Arts Management (University of Aberdeen)
 Research Methods in Film and Visual Culture (course co-ordinator, team-taught)
 Projects in Visual Culture (course co-ordinator, team-taught)
 Work-based placement in Film and Visual Culture (course co-ordinator)
 Special topics in Film and Visual Culture (course co-ordinator)

MLitt in Performance Studies (University of Aberdeen)
 Performance Histories
 Performance Contexts
 Performance Practices

I also lead seminars for courses that are part of the MLitt in Museum Studies and the MSc in Cultural and Creative Communication at the University of Aberdeen

Postgraduate students

Keava McMillan (2011), *Teleological Narratives in Budapest's House of Terror*

PhD Students—Completed

Keava McMillan (2016-2017), *Queer Narratives of Weimar Germany*, awarded 2016
 Denisa Tomkova (2015-2019), *Biopolitical Art as Art of Participation in Post-communist Eastern Europe*, awarded 2019
 Jasmina Zaloznik (2014-2021), *Claiming the Space of Documentation and of Contemporary Art: Performance, the Performative and Choreographic Logics*, awarded 2021
 Camilla Salvaneschi (2017-2021), *Archives of Contemporary Art Journals*, awarded 2021

PhD Students—Current

Belinda McElhinney (2019-2020), *Valuing Young Audiences*—Scottish Graduate School of Arts and Humanities funded Collaborative Doctoral Award with Imagineate (Edinburgh) (withdrew due to COVID)
 Sian MacGregor (2021-2024) *Valuing Young Audiences*—Scottish Graduate School of Arts and Humanities funded Collaborative Doctoral Award with Imagineate (Edinburgh)
 Dorothe Orczyk, (2021-2027, part-time), *Feminist Art in Poland, then and Now*
 Peter Tuka (2020-2022), *Julius Koller*, University of Glasgow School of Culture & Creative Arts (co-supervisor), SGSAAH-funded
 Joanna Mardal (2021-2024), University of Utrecht (second supervisor)

Other Teaching Experience

June 2009, Lecturer, Baltic Studies Summer Institute, University of Valmiera, Latvia
 Topic: Performance Art in Eastern Europe
 August 2008, Lecturer, Baltic Studies Summer Institute, University of Valmiera, Latvia
 Topic: “Sign and Symbol East and West: Post-Perestroika and Post-Soviet Images”
 January 1996-May 1997, Teaching Assistant, The University of South Carolina, Department of Art
 Courses: Contemporary American Art, Introduction to Art History I and II
 Responsibilities: grading and tutoring
 June-August 1996, Teaching Assistant, The University of Georgia Study Abroad Program, Cortona, Italy
 Courses: Renaissance Art
 Responsibilities: grading and lecturing

OTHER PROFESSIONAL EXPERIENCE

September 2006-January 2009, English Teacher, Riga Business School, Riga, Latvia

September 2006-January 2009, Freelance Journalist, Riga, Latvia

Wrote articles for *The Baltic Guide*, *Riga Now!*, *Baltic Outlook*

October 1998-September 2000, English Teacher, Centre for European Languages, Czestochowa, Poland

September 2002-May 2004, Dodge Graduate Assistant, The Norton and Nancy Dodge Collection of Soviet Nonconformist Art, The Zimmerli Art Museum, Rutgers University

January-May 1996, Research Assistant for Professor Amittai F. Aviram, The University of South Carolina Department of English

Responsibilities: research and grading

SERVICE: NORTHEASTERN UNIVERSITY

Department of Art + Design

Member of Executive Committee, September 2022-present

Member of Curriculum Committee, September 2022-present

SERVICE: UNIVERSITY OF ABERDEEN

Department of Film and Visual Culture

Research Lead, January 2016-January 2019

MLitt Coordinator, September 2016-December 2018

School of Language, Literature, Music and Visual Culture

Head of Cluster C, Ethnology & Folklore, Film & Visual Culture, Music, August 2021-August 2022

Director of Postgraduate Studies, September 2017-September 2021

Member of Research Committee, January 2016-present

Member of Education Committee, September 2017-present

Director of the George Washington Wilson Centre for Visual Culture, January 2016-January 2019

Director of Athena SWAN Committee, November 2015-2017

Department of History of Art

Library representative, 2010-2013

Research seminar series faculty advisor, 2009-2013

Open Day Display and Presentation Coordinator, 2009-2012

Postgraduate recruitment at the College Art Association annual conference, 2010, 2011

Careers Workshop Coordinator, 2009-2011

School of Divinity, History and Philosophy:

Elected member of the Research Committee, 2013-2014

Elected member of the Teaching and Learning Committee, 2010-2012

College of Arts and Social Sciences

Elected member of College Council, 2009-2012

University

Elected member of University Court, 2022-2022

Elected member of University Senate (2012-2015, representative for the School of Divinity, History and Philosophy; 2016-2022 (re-elected in 2020), representative for the School of Language, Literature, Music and Visual Culture)

Member of the Dignity at Work Committee, 2020-2022

Elected Member of Senate Estates Committee, 2020-2021

Elected Member of Senate Business Committee, 2019-2022

Personal tutor, 2015-2022

Undergraduate non-honours advisor of studies, 2009-2013
 International Exchange Programme advisor of studies, January-June 2013

External

Counselor for EPCAF, the European Post-War Contemporary Art Forum, 2017-present
 SHERA Web officer and elected board member (Society for the Historians of East European and Russian Art), January 2016-January 2017
 External Examiner for the Open University/Deree—The American College in Greece, 2016-2020

LANGUAGES

Native: English

Spoken and Read: Polish, Latvian, Russian, French, German, Spanish

PROFESSIONAL MEMBERSHIPS AND RESEARCH GROUPS

College Art Association
 Society for Historians of East European and Russian Art
 Association of Art Historians
 The Association for the Advancement of Slavic Studies
 The British Association for Slavic, East European and Eurasian Studies
 Association of Women in Slavic Studies
 Association for the Advancement of Baltic Studies
 UK Baltic Study Group

Former member of the Aberdeen Centre for Russian and Eastern European History, The George Washington Wilson Centre for Visual Culture at the University of Aberdeen, and affiliated with the Social East Forum on the Art and Visual Culture of Eastern Europe

I maintain active profiles on LinkedIn, Academia and Researchgate. I also disseminate my research via Twitter @PerformtheEast, and Facebook (Performing the East)

MEDIA

Zsofia Kiszely, “University Professor Brings Positivity to Campus,” [The Gaudie](#) 5 July 2021, p. 4.
[Miervaldis Polis: Egocentre Returns on a White Horse](#) (article in *Kulturas Diena*, culture section of the Latvian daily, *Diena*), June 27, 2015
[Five rising academic stars graduate from top career development masterclass](#) (University of Aberdeen news), June 26, 2015
[American Art Historian's Monograph on Miervaldis Polis](#) (Latvian National Radio Culture segment), June 19, 2015
[Miervaldis Polis's Egocentre](#) (Latvian National Television Cultural News segment on book launch), June 18, 2015
[Launch of monograph on Miervaldis Polis](#) (Latvian National Television Panorama segment), June 17, 2015
[Neputns publishes Amy Bryzgel's book on Miervaldis Polis](#) (article on Latvian internet news portal Delfi), June 9, 2015
[Art historian's research uncovers cultural links between East and West](#) (University of Aberdeen news), May 20, 2015
[Record Number of Aberdeen researchers selected for prestigious Scottish Crucible programme](#) (University of Aberdeen news), May 1, 2015
[Performance artist and filmmaker to discuss her unique style at Aberdeen event](#) (University of Aberdeen news), March 26, 2015
[Final PechaKucha of the year to look at Visual Culture](#) (University of Aberdeen news), December 1, 2014

[East Art Map is my Phone Book](#) (interview with Liisa Kaljula), January 24, 2014

[History of Art students present an exhibition based on Soviet poster art and the student experience](#)

(University of Aberdeen news), December 12, 2012

[Soviet style inspires student poster exhibition](#) (University of Aberdeen news), December 15, 2011

[Student Response to Soviet Propaganda](#) (University of Aberdeen news), December 14, 2010

[Students take inspiration from Soviet artwork in showcasing Aberdeen](#) (University of Aberdeen news), June 10, 2010

[The Ultimate Conceptual Art](#) (Article about my research in the Latvian daily *Diena*, in Latvian), January 27, 2009