

# CURRICULUM VITAE

Megan Hoetger, PhD

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## EDUCATION

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PhD **University of California, Berkeley**, Department of Theater, Dance, and Performance Studies, 2019

*Rude & Playful Shadows: Collective Performances of Cinema in Cold War Europe*

Designated Emphases in Critical Theory and Film Studies

Shannon Jackson (Chair), Julia Bryan-Wilson, Abigail De Kosnik, Anton Kaes

MA **California State University, Long Beach**, Department of Art and Art History, 2011

*Playing the (Visual) Field: Examining the Site of Performance in Kurt Kren and Otto Mühl's "Mama und Papa"*

Specialization in Museum Studies

BA **California State University, Long Beach**, Art History, Department of Art and Art History (High Honors), 2007

BFA **California State University, Long Beach**, Drawing and Painting, Department of Art and Art History (High Honors), 2007

## EMPLOYMENT

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**Research and Dramaturgical Advisor**, *Sonic Feminist Fabulations*, a long-term art & technology project by choreographer Paula Montecinos Oliva, 2024–2025

**Research Advisor**, *Hadra Collider*, a long-term art & technology project by visual artist Salim Bayri, 2024–2025

**Workshop Tutor**, School for New Dance Development, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, 2020–2023

**Program Curator**, *If I Can't Dance, I Don't Want To Be Part of Your Revolution*, 2019–2024

**Research Fellow**, Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden, 2019

**Visiting Researcher**, Centre for Cinema and Media Studies, Ghent University, 2018–2019

**Lecturer and Teaching Assistant**, University of California, Berkeley, 2013–2017

**Lecturer**, CSU Long Beach, 2008–2010

## ADVISING AND COMMITTEE SERVICE

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**External Advisor**, School for New Dance Development, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, February–May 2024

**Selection Committee Member**, DAS Masters Choreography, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, February 2024

<sup>a</sup>  
**Review Committee Member**, Rietveld Akademie, Amsterdam, July 2023

**Residency Tutor**, Atelier AM, Almere, May–June 2022

**Mentor**, Cultuur+Ondernemen en Mondriaanfonds, 2021-ongoing

## **FELLOWSHIPS, AWARDS, AND RESIDENCIES**

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**Our Many Easts**, Moderna Galerija, Ljubljana, 2024

**Mondriaan Curatorial Grant**, 2022–2023

**Fellowship in Situated Practice**, BAK – basis voor actuele kunst, Utrecht, 2021–2022

**Whole Life Academy**, joint research initiative of the Staatliche Kunstsammlungen, Dresden and Haus der Kulturen der Welt, Berlin, Germany, 2019

**UC Dissertation Year Fellowship**, UC Berkeley, 2018–2019

**John L. Simpson Memorial Fellowship in Comparative and International Studies**, Institute of International Studies, UC Berkeley, 2017-2018

**Getty Research Institute Library Summer Research Grant**, J. Paul Getty Museum, 2016

**Hickman Research Grant**, UC Berkeley, 2014–2015

**Max Kade Travel Award**, UC Berkeley, 2014

**DAAD Summer Grant**, Deutscher Akademischer Austausch Dienst, Bonn, Germany, 2011

## **CURATORIAL AND PROGRAMMING PROJECTS**

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**Workshop co-convener**, *Studies in Character Development*, conceived and realized with Kirila Cvetkovska for the launch of the Zone Collective publication *Studies in Character Development: A Chronicle of Experiments*, KIOSK, Rotterdam, October 2024.

**Curator**, *When Technology Was Female*, January 2022–January 2024. Research commission with art historian and curator Susanne Altmann produced as part of the If I Can't Dance Edition IX – *Bodies and Technologies* biennial program. Commission included:

- *Collectivities Otherwise: Party Lines, Counterpropositions, and (Post-)Socialist Spaces* (public lecture, SPUI25, University of Amsterdam, November 2022; realized within the frame of the *Collectivities and Technologies Entangled* NICA masterclass conceived in collaboration with Dr. Christa-Maria Lerm Hayes)
- *Socialist Collectivity and the Aesthetics of (Dys)Functionality* (masterclass workshop, University of Amsterdam, November 2022; realized within the frame of the *Collectivities and Technologies Entangled* NICA masterclass conceived in collaboration with Dr. Christa-Maria Lerm Hayes)
- *Pants Wear Skirts: Erfurt Women Artists' Group, 1984–1994* (panel conversation, Goethe-Institut, Amsterdam, May 2023)
- *Three Seminars from 'When Technology Was Female'* (online studio, May–September 2023).
- *When Technology Was Female* (film program and installation, Goethe-Institut, Amsterdam, January 2024)

- *When Technology Was Female: Histories of Construction and Deconstruction* (publication, 2024)

**Curator**, *ZWARTE IBIS*, January 2022–February 2024. Artist commission with grassroots media collective Black Speaks Back produced as part of the If I Can’t Dance Edition IX – *Bodies and Technologies* biennial program with support from a Stimulierungsfonds Creatieve Industrie “Research, Act & Reflect” grant. Commission included:

- *The Making of ZWARTE IBIS* (online studio, May 2023–January 2024).
- *Zwarte Ibis: An Exploration of Black Intimacy* (installation, CBK Zuidoost, Amsterdam, December 2023–February 2024; realized within the frame of the group exhibition *AIR in Zuidoost #2023*)
- *ZWARTE IBIS* (community-based short film, 2024). Premiere program in January 2024 hosted by Melkweg, Amsterdam and realized in collaboration with Africadelic, Caribbean Creativity, and Re/Presenting Europe. Traveling screenings: BOZAR, Brussels, Belgium (March 2024).
- *Inside ZWARTE IBIS* (artist talk and screening, CBK Zuidoost and Bijlmerbios, Amsterdam, February 2024)

**Curator**, *Performing Colonial Toxicity*, November 2021–January 2024. Research commission with architectural historian and exhibition-maker Samia Henni as part of the If I Can’t Dance Edition IX – *Bodies and Technologies* biennial program in partnership with Framer Framed, Amsterdam and with support from Swiss Arts Council Prohelvetia. Commission included:

- *Toxic Coloniality or Coloniality Toxicity?* (public lecture, PC Hoofthuis, University of Amsterdam, March 2023; realized within the frame of the Political Ecologies NICA seminar series in partnership with Dr. Jeff Diamanti)
- *Testimony Translation Project* (open access digital database, April–September 2023).
- *Performing Colonial Toxicity* (exhibition, Framer Framed, Amsterdam, October 2023 – January 2024). With exhibition booklet and program of educational tours. Traveling venues: gta Exhibitions at ETH Zurich, Switzerland (March–April 2024); Mosaic Rooms, London, England (April–May 2024).
- Arwa Aburawa and Turab Shah, *And still, it remains* (film screening and conversation, Framer Framed, Amsterdam, January 2024)
- *Samia Henni and Nuraini Juliastuti in conversation* (book launch, Framer Framed, Amsterdam, January 2024)
- *Colonial Toxicity: Rehearsing French Radioactive Architecture and Landscape in the Sahara* (publication, co-publishers: If I Can’t Dance, Framer Framed, edition fink, 2024)

**Workshop co-convener**, *Collective Annotation*, conceived and realized with Kirila Cvetkovska as part of the 17<sup>th</sup> Istanbul Biennial public program, iKSV: Istanbul Foundation for Culture and Arts, Istanbul, Turkey, November 2022.

**Workshop co-convener**, *Zoning Play Complex*, conceived and realized with Kirila Cvetkovska and Biljana Radnoska as part of the public program for the exhibition *The Hauntologists*, curated by Julia Morandeira, BAK – basis voor actuele kunst, October 2022.

**Curator**, *Active Archives. Performing Social Realities in Archival Contexts*, Haus der Kulturen der Welt, Berlin, German, March 2022. Opening program featuring presentations from curators Linus Gratte and Alice Pialoux (Centre Pompidou, Paris), curator-researcher Grant Watson (If I Can’t Dance, Amsterdam), and artists Salim Bayri and Paula Montecinos Oliva. Realized within the frame of the exhibition *The Whole Life. Archives & Imaginaries*, March–April 2022.

**Workshop co-convener**, “Archiving Club Cultures from Late Socialism through the Era of ‘Social Distancing’” as part of *The Whole Life Academy Berlin*, Haus der Kulturen der Welt, Berlin, October 2021–March 2022. Conceived and realized as part of Disco Comradeship with Carlos Kong.

**Curatorial Advisor**, *The Actress*, September 2020–September 2021. Artist film by Aimée Zito Lema and Becket MWN presented at the Grazer Kunstverein, Graz, Austria, September–December 2021. Co-produced in partnership with If I Can't Dance, Amsterdam, Netherlands and steirischerherbst, Graz, Austria.

**Co-curator**, *Cinema for Houseboats I: Vlado Kristl*, October 2021. Outdoor film screening conceived and realized as part of the Zone Collective with Kirila Cvetkovska, and presented within the frame of the public program for the exhibition *Shadow Zones* at When Site Lost The Plot, Amsterdam, Netherlands.

**Co-curator**, *Shadow Zones. Experimental Cinema History in Yugoslavia; or, a History and a Cinema Made and Unmade by Maps*, July–October 2021. Performative research installation conceived and realized as part of the Zone Collective with Kirila Cvetkovska, and presented at When Site Lost The Plot, Amsterdam, Netherlands.

**Co-curator**, *How We Behave / An archive of radical practice*, November 2020–February 2024. Long-term archive activation project with curator-researcher Grant Watson, conceived and realized with If I Can't Dance Curator of Archive Anik Fournier. Project included:

- *How We Behave / An archive of radical practice* (exhibition, OBA Oosterdok Public Library, Amsterdam, December 2023–February 2024; realized in partnership with IHLIA-LGBTI Heritage)
- *How We Behave / An archive of radical practice* (reading performance, If I Can't Dance, Amsterdam, December 2023)
- *How We Behave / An archive of radical practice* (reading performance, Haus der Kulturen der Welt, Berlin, December 2023)
- *How We Behave / An archive of radical practice* (online studio, November 2020–December 2023).

**Curator**, *Gift Science Archive*, December 2019–July 2021. Artist commission with painter and performance artist Sands Murray-Wassink produced as part of the If I Can't Dance Edition VIII – *Ritual and Display* biennial program. Commission included:

- 18-month archiving performance and development of giftsciencearchive.net (website launched in January 2022)
- *In Good Company (Horsepower): Materials from the Gift Science Archive, 1993–present* (exhibition co-curated with Radna Rumping and Huib Haye van der Werf, and co-presented with mistral, Amsterdam; March–May 2021)
- *Without You I'm Nothing* (installation, Rijksakademie van beeldende Kunsten, Amsterdam, June 2021)
- *Backstage with Gift Science Archive* (performance with Radna Rumping, Rijksakademie van beeldende Kunsten, Amsterdam, June 2021)
- *COLLABORATION. How to work together?* (roundtable conversation with Radna Rumping and Amalia Calderon, Rijksakademie van beeldende Kunsten, Amsterdam, June 2021)
- Sands Murray-Wassink and Aimar Arriola, *RELATIONSHIPS. Feminist Legacies, Queer Intimacies* (online studio, June 2020–April 2021).
- *VALUE. What is trash? What is trashy but valuable?* (roundtable discussion with Vivian van Saaze, Rijksakademie van beeldende Kunsten, March 2020)

**Curator**, *Black Revelry*, June 2020–November 2021. Research commission with poet-scholar Derrais Carter produced as part of the If I Can't Dance Edition VIII – *Ritual and Display* biennial program. Commission included:

- *Black Revelry Quiet Storm* (transnational radio show broadcasted with Ja Ja Ja Nee Nee in Amsterdam, reboot.fm in Berlin and dublab in Los Angeles; December 2020–February 2021)

- *Black Revelry: In Honor of 'The Sugar Shack'* (publication, November 2021)

**Curator**, “EXPRMNTL Evenings,” KASK Cinema, Ghent, Belgium, May 2019.

**Co-curator**, “Underground International: Kurt Kren and Tomonari Nishikawa,” Pacific Film Archive, UC Berkeley, November 2018.

**Co-curator**, “A Sentimental Punk: An Incomplete Kurt Kren Retrospective, 1956-1996”, The Lab, San Francisco, September 2018.

**Symposium Organizer**, “Re/Sounding Space”, Department of Rhetoric, University of California, Berkeley, April 2016.

**Curator**, “Queer New Waves: Performance, Performativity and Contemporary Queer Film,” September 2014 - February 2015. Screening series at the University of California Berkeley, including:

- *Community Action Center* by A.K. Burns and A.L. Steiner, Durham Theater, UC Berkeley, May 2015.
- *Color/d* by Paul Pescador, Durham Theater, UC Berkeley, February 2015.
- *Mommy is Coming* by Cheryl Dunye, Durham Theater, UC Berkeley, September 2014.
- *Homeboy* by Dino Dinco, Durham Theater, UC Berkeley, February 2014.

**Symposium Co-organizer**, “Thinking/Writing/Doing Sex,” Department of Theater, Dance, and Performance Studies, UC Berkeley, March 2014.

**Organizer**, “Antagonism and the Rules of Social Engagement” panel and public discussion, Monte Vista Projects, Los Angeles, CA, April 2012.

**Curator**, *Annual Greater Los Angeles Master of Fine Arts Survey Exhibition*, hosted by CSU Long Beach, 2010–2011. Included catalog.

**Co-curator**, “Un-Figuring the Body,” CSU Long Beach University Art Museum, 2008. Included catalog brochure.

## SELECTED PUBLICATIONS

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“I don’t believe in revolution, but sometimes I get in the spirit,” a dispatch from *Our Many Easts* for *L’Internationale Online*, September 2024.

“The Partisan, the Dissident, and the ‘Postsocialist Contemporary’”. Ana Lupas at the Stedelijk Museum, Amsterdam,” *The Public Review*, September 2024.

“‘It was the way we lived’: On Underground Cinema, Reproductive Labor, and Curating,” in *octopus notes*, no. 10 (Spring 2024): 208–223.

“The Garden as Material, Map, Metaphor, State of Mind” commissioned essay on the work of artist Ratu R. Saraswati within the frame of the Werkplaats Molenwijk residency program, *Framer Framed*, Amsterdam, January 2023.

Review of Joy Mariama Smith’s *Black Joy / White Fragility* at Kunstinstituut Melly, Rotterdam in *Theatre Journal* 74, no. 3 (September 2022): 368 – 370.

“Film’s Distribution and 1968: Radical Aspirations” in *Discourse: Journal for Theoretical Studies in Media and Culture* 44, no. 1 (Winter 2022): 97–100.

“On a Daily Practice” in conversation with Nick Aikens, Mercedes Azpilicueta, and Yael Davids for *I Think My Body Feels, I Feel My Body Thinks: On Corpoliteracy* (Eindhoven: Van Abbemuseum, 2021).

“Art/Obscenity in West German Experimental Film, 1968-1972: Circulating through the Debates” in *In and Out of Sight: Art and the Dynamics of Circulation and Suppression* (London: Bloomsbury Press, 2021).

“Megan Hoetger Responds to Suzanne Lacy’s Storying Violence: A Cross-Disciplinary Conversation at the Top of City Hall” in *Double Issue: The Pacific Standard Time Performance Art Festival* (Pasadena: Armory Center for the Arts, 2017).

“Andrea Fraser” entry in the “My Barbarian Sourcebook,” special issue of *Pastelogram*, Fall 2015.

“Art, Cinema, and Life Outside the Imperial Ring.” *RM1000* 3 (Fall 2015): np.

Reviews of Ron Athey’s *Incorruptible Flesh: Messianic Remains*, Heather Cassils’s *Tiresias*, and Performance Gallery at Performance Studies International Conference 2013 in *Performance Research* 19, no. 3 (Fall 2014): 58-61.

“Techniques for Breathing: On the Pedagogical Places of Movement” in *Within*. Exhibition catalogue for “Within” at the Cypress College Art Gallery, Cypress, CA, 2013

Review of *virus.circus.probe* at *GUTTED*, Los Angeles Contemporary Exhibitions, Hollywood, CA. Special issue: *Viral, Junctures: The Journal for Thematic Dialogue* 15 (December 2012): 33-35.

“Re-performance: History as an Experience to be Had.” Review of *Los Angeles Goes Live: Performance Art in Southern California, 1970-1983* at Los Angeles Contemporary Exhibitions, Los Angeles, CA. *X-TRA: Contemporary Art Quarterly* 15, no. 1 (Fall 2012): 92-109.

Review of *Asco: Elite of the Obscure, A Retrospective 1972-1987* at Los Angeles County Museum of Art, Los Angeles, CA. Special issue: On the Subject of the Archive, *Hemispheric Institute of Politics and Performance: e-misférica* 9, no. 1 and 2 (Summer 2012): np.

## SELECTED PUBLIC CONVERSATIONS AND RESEARCH PRESENTATIONS

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**Presentation**, “‘The Kunstmarkt Affair’: Experimental Screening Events and/in West Germany’s Postwar Art Market,” for *Eventful Art Markets*, the Researching Art Markets past & present ninth international workshop, University of Glasgow, Scotland, October 2024.

**Keynote**, “Body + Motion: Mapping Movements from Early Photography to the Era of Video Art,” IN OUT Festival, Łaźnia Center for Contemporary Art, Gdańsk, Poland, October 2024.

**Moderator**, *Armed by Design* book talk with Lani Hanna, KIOSK, Rotterdam, June 2024.

**Presentation**, “Performances of Cinema and their Archival (After)lives,” for the symposium *Performance/Archiv. Medien des Dokumentierens und Aufzeichnens*, VALIE EXPORT Center Linz, Austria, November 2023.

**Moderator**, *Against Ageism: A Queer Manifesto* book talk with Simon(e) van Saarloos and Sands Murray-Wassink, San Seriffe, Amsterdam, Netherlands, May 2023.

**Guest Lecture**, “ROHFILM: An Introduction,” for the Birgit Hein memorial screening within the frame of the Tiny Desk lecture series, Archiv des Avantgardes, Staatliche Kunstsammlungen, Dresden, German, May 2023.

**Moderator**, *Take 'Em Down: Scattered Monuments and Queer Forgetting* book talk with Simon(e) van Saarloos, KIOSK, Rotterdam, Netherlands, May 2022.

**Guest lecture**, “Performances of Cinema and Other Infrastructural Musings” for the *Archive Session – On Ephemeral Gatherings* event within the frame of the *Come Closer* public program series, curated by Radna Rumping, Oude Kerk, Amsterdam, Netherlands, April 2022.

**Lecture series**, *Drawing the Archive*, September – October 2021. Three-part performance-lecture series conceived and realized as part of the Zone Collective with Kirila Cvetkovska, and presented within the frame of the public program for the exhibition *Shadow Zones* at When Site Lost The Plot, Amsterdam, Netherlands.

**Plenary Lecture**, “Notes from the Unpaved Streets. Safety, Crisis, Queer Autonomous Communities,” at Anarchist Studies Network, London, United Kingdom (online), September 2020.

**Presentation**, “Do We Need Another Theory of Sovereignty Right Now?” at Historical Materialisms, London, United Kingdom, November 2019.

**Presentation**, “Performances of Cinema in Cooperative Formations: Resource-Sharing and Resilience in Cold War Undergrounds” at Performance Studies International #25, Calgary, Canada, July 2019.

**Presentation**, “Notes from the Unpaved Streets: Ghost Ship and the Stakes of Unassimilability,” Historical Materialisms, Barcelona, Spain, June 2019.

**Presentation**, “‘The Kunstmarkt Affair’: XSCREEN’s Underground Explosion and the Postwar Cinema of Attraction” at the Society for Cinema and Media Studies Annual Conference, Seattle, Washington, March 2019.

**Guest Lecture**, “Balancing Between the Institutional and the Alternative: Strategies for Collectively Performing Cinema Across the Geographic and Ideological Borders of the Cold War,” at the Institute for International Studies, University of California, Berkeley, March 2019.

**Presentation**, “Gestures of the Street: Gilets Jaunes, the Filmic Record, and *One Minute of Dance a Day*,” at “The Re/Active Image,” Tisch Cinema Studies Graduate Conference, New York University, February 2019.

**Presentation**, “After Ghost Ship: Experimental Crowds and their Underground Spaces,” at the American Society for Theatre Research Annual Conference, San Diego, CA, November 2018.

**Guest Lecture**, “EXPRMNTL: Controversy and the Screening Event,” Ghent University, Belgium, October 2018.

**Keynote**, “The Life of Film / Films of Life,” A Sentimental Punk: An Incomplete Kurt Kren Retrospective, 1956 – 1996, The Lab, San Francisco, September 2018.

**Presentation**, “The Performances of Cinema in Cooperative Formations: Towards a Network Methodology” at Performance Studies International #24, Daegu, South Korea, July 2018.

**Presentation**, “Crossing Signals: Communication Between Film and Theatre in the Actions of VALIE EXPORT and Carolee Schneemann” at the Society for Cinema and Media Studies Annual Conference, Toronto, Canada, March 2018.

**Presentation**, “Underground Overflows: *Das andere Kino* and the Performances of Cinema in Hamburg, 1969 + 1973” at Performance Studies International #23, Hamburg, Germany, June 2017.

**Presentation**, “Documenta 5 and the Kinetic Catalog: Expanding Documentation for *Das 100-Tage-Ereignis*” at the College Art Association Annual Conference, New York, NY, February 2017.

**Presentation**, “Crossing Signals and Mixing Messages: Communication at the Intersections of Theatre and Film” at the American Society for Theatre Research Annual Conference, Minneapolis, MN, November 2016.

**Presentation**, “Museums(?) & Media” at “& Media,” Film & Media Studies Graduate Conference, University of California, Berkeley, September 2016.

**Presentation**, “Art, Cinema, and Life Outside the Imperial Ring: A Little History of *Mama und Papa* and the Austria Filmmakers’ Cooperative” at *New Visions: Cinema and Cinematic Practice in Times of Radical Urban Transformation*, Technische Universität, Berlin, December 2014.

**Guest Lecture**, “The Politics of Circulation across Contexts: Asco and VALIE EXPORT,” Rijksakademie van beeldende Kunsten, Amsterdam, May 2014.

**Presentation**, “The Politics of Mobility in the City: Asco’s *Walking Mural* and 1970s Los Angeles” at *Performance, Place, Possibility: Performance in Contemporary Urban Contexts* symposium, University of Leeds, April 2014.

**Presentation**, “...And the Beat Goes On. Perception, Pulsation, and the Body’s Potential for Subversive Communication.” *Reading the Body in Contemporary Culture* Graduate Student Conference, The Art Gallery, University of Maryland, College Park, April 2011.

**Presentation**, “Re-presentations: The Filmic Image in Postwar Vienna.” *Visual Culture & Global Practices*, 45th Annual CSU Long Beach Comparative Literature Conference, November 2009.