

◊◊ **DEIRDRE MADELEINE SMITH** ◊◊
Teaching Assistant Professor of Museum Studies
History of Art & Architecture Department, University of Pittsburgh
Curator, Carnegie Museum of Natural History
deirdre.smith@pitt.edu
<https://pitt.academia.edu/DeirdreSmith>

◊◊ *ABOUT* ◊◊

My research and teaching focus on the ways that works of art, as well as other forms of visual culture, uniquely mediate philosophical and ethical discussions. My primary interests include conceptual, performance and socially-engaged art practices from the 1960s through the present, animal studies and posthuman philosophy, and philosophies of labor and making.

I currently hold a joint role teaching and mentoring museum studies and history of art students at the University of Pittsburgh, and as a curator collaborating on research, service and exhibition projects at Carnegie Museum of Natural History. At both the University of Pittsburgh and Carnegie Museum of Natural History, I am proud to work with my colleagues on initiatives related to re-envisioning curricular and museum experiences, including through decolonial and antiracist approaches to professional and institutional practice.

EDUCATION:

- | | |
|------|--|
| 2020 | Ph.D., Art History, The University of Texas at Austin
Portfolio in Russian, East European and Eurasian Studies
<u>Dissertation</u> : “The Artist Is Working: Iveković, Stilinović and Trbuljak on the Work of Being an Artist in Socialist Yugoslavia” |
| 2014 | M.A., Art History, George Washington University
Certificate in Museum Training
<u>Thesis</u> : “The Idea and the Machine: Theory and Practice in LeWitt’s Wall Drawings” |
| 2010 | B.A., Art History, Hampshire College
<u>Thesis</u> : “What Difference Does it Make who is Speaking?: Authorship and Objecthood in Bourgeois, Kusama and Hesse” |

PUBLICATIONS:

Peer-reviewed Journal Articles:

- └ “Zoomorphic Feminism: The Gender Politics of Turning into Nonhuman Animals in Contemporary Art”
(forthcoming in *Art Journal*)
- └ “The Origins of Animal Art,” *Configurations* 31, no. 1 (2023): 31-61.
- └ “The Artist Works: An Imperfective Reading of Mladen Stilinović’s *Artist at Work*,” *Art History* 44, no. 5 (2021): 902-921.
- └ “‘Heavenly Beings’: Art Facing the Animal in Ljubljana,” *Third Text* 35, no. 2 (2021): 293-313.

Contributions to Edited Volumes & Conference Proceedings:

- ↳ “Before-after: Benjaminian Thought and the Montage Practice of Sanja Iveković,” in *Walter Benjamin in the European East: Networks, Conflicts, and Reception*, eds. Caroline Adler and Sophia Buck (forthcoming with Routledge)
- ↳ “‘The Conditions of Work Were Very Difficult’: The Art World as a Frame for Self-Management’s Culture of Complaint,” in Marija Hameršak, Maša Kolanović, Lana Molvarec, eds. *Ekonomija i književnost* [Economy and Literature] (Zagreb: Hrvatska sveučilišna naklada, 2022), 404-414.
- ↳ “Artiste Anonyme / Anonymous Conceptual Artist / *Umjetnik u krizi*: Goran Trbuljak’s Names and Namelessness.” *Annales Universitatis Paedagogicae Cracoviensis. Studia de Arte et Educatione* 263, no. 13 (2018): 29-45.*

*Essay was translated into Croatian and read aloud on the HR3 Hrvatski radio, Treći program (Croatian Radio 3) show, “Ogledi i rasprave” (Essays and discussions) on October 3, 2024.

Essays & Art Criticism:

- ↳ “The Multispecies Family,” *Esse Arts + Opinions* 107 (2023): 52-59.
- ↳ “Bag Lunch,” Unsmoke Systems Art Space, Braddock, PA (2022) (Commissioned catalogue essay).
- ↳ “Death as Catalysis: Adrian Piper’s *What Will Become of Me*.” *KAPSULA* 3 (2016): 6-15.

Book Reviews:

- ↳ Review of *The Barnes then and Now: Dialogues on Education, Installation and Social Justice*, edited by Martha Lucy. *Pennsylvania Heritage Magazine* 1-2 (2024): 44.
- ↳ Review of *A Slow Burning Fire: The Rise of the New Art Practice in Yugoslavia* by Marko Ilić, June 2021, <http://caareviews.org/reviews/3889#.YVtXdUbMKqQ>.

☞ In Development. Under Review:

- ↳ “A Wider View: Amie Siegel’s *Panorama* and the Role of Art in Natural History Museum Critique and Practice” (under review at *Curator*)
- ↳ “‘It finally had to be made into a specimen’: A Multispecies History of Missionary Collecting in Cameroon” (Part of manuscript being prepared for submission to University of Toronto Press, as proceedings of conference *Captivity: Assembling Nature’s Histories* at the William Andrews Clark Memorial Library, Los Angeles, 2024)

TEACHING & ADVISING:

University Appointments & Course Development:

2022-present Teaching Assistant Professor, University of Pittsburgh

Courses taught:

- ▶ Inside the Museum (undergraduate, taught every semester between Fall 2022 and Fall 2025)
- ▶ Intro to Contemporary Art (undergraduate, teaching in Spring 2026)
- ▶ Creating Minds: Humans, Animals, and A.I. (graduate seminar, co-taught with Dr. Alison Langmead, Spring 2025)

2024 Instructor, Osher Lifelong Learning Institute, University of Pittsburgh

Courses taught:

- ▶ Inside the Museum (two sections, one term)

2021-2022 Lecturer, The University of Texas at Austin

Courses taught:

- ▶ Other Animals: Ways of Knowing and Seeing Across Species (two semesters, graduate and undergraduate, taught Fall 2021 and Spring 2022)
- ▶ The Readymade and Its Legacies (undergraduate, taught Spring 2021 and Spring 2022)
- ▶ Introduction to the Visual Arts (undergraduate, taught Spring 2022)
- ▶ Issues in Visual Culture (undergraduate, taught Fall 2021)
- ▶ What Is Contemporary Art? (undergraduate, taught Fall 2021)

2020 Instructor, Texas State University San Marcos

Courses taught:

- ▶ Issues in Contemporary Art (undergraduate, summer intensive)

2018-2019 Assistant Instructor, The University of Texas at Austin

Courses taught:

- ▶ Introduction to the Visual Arts (undergraduate, three semesters between Fall 2018 and Fall 2019, instructor of record)

Thesis advising:

2023 Faculty advisor, Laura Finkle, “Bird Hall, Carnegie Museum of Natural History: An Exercise in Exhibit Design,” undergraduate Honors Thesis, History of Art and Architecture, University of Pittsburgh

Second reader, Minsu Kwon, “Unwinding the Threads of Anthropocentrism Through Interspecies Relation: Nina Katchadourian’s *Mended Spiderweb & GIFT/GIFT*,” M.A. Thesis, Art History, University of Texas at Austin

Colloquium committee, Victoria McCausland, “Sexy Beasts: On the Politics of Human and Animal Sexuality in Cecilia Vicuña’s Early Paintings,” M.A. Thesis, Art History, University of Texas at Austin

WORK IN MUSEUMS & GALLERIES:

Employment & Internships:

2022-present Curator, Carnegie Museum of Natural History (Pittsburgh, PA)
 2014-2015 Gallery Educator and Manager, Elisabet Ney Museum (Austin, TX)
 Clements Project Intern, Briscoe Center for American History (Austin, TX)
 2013-2014 Curatorial Intern, Hirshhorn Museum and Sculpture Garden (Washington, DC)
 2011-2012 Curatorial Intern, Baltimore Museum of Art (Baltimore, MD)
 2010-2011 Gallery Assistant, Jack Fischer Gallery (San Francisco, CA)

Curatorial Projects:

2025-2026 “*We Humans*” at 70: *Educating Pittsburgh on “Race” in the 1950s*, Hyland Gallery, Hillman Library, University of Pittsburgh

2012 *Nikholis Planck: 18 x 24*, sophiajacob gallery, Baltimore, MD

In development *Working from Life: Highlights from the Natural History Art Collection*, Carnegie Museum of Natural History, Pittsburgh, PA

Editorial Projects:

Co-editor with Dr. Lisa Haney of *Egypt on the Nile*, an exhibition catalogue forthcoming with University of Pittsburgh Press, 2026.

Press:

Bob Batz Jr. "Art by Nature Lovers," *Carnegie Magazine* (Spring 2025):
<https://carnegiemuseums.org/carnegie-magazine/spring-2025/art-by-nature-lovers/>

CONFERENCE PARTICIPATION & PUBLIC SPEAKING:

Selected Conference Presentations:

- 2025 © "Whither 'Papered Leps': On Accidental Human Archives at the Carnegie Museum of Natural History," American Society for Environmental History Conference, Pittsburgh, PA
- 2024 © "Whither 'Papered Leps': On Accidental Human Archives at the Carnegie Museum of Natural History," Captivity: Assembling Nature's Histories, William Andrews Clark Memorial Library, Los Angeles
- 2022 © "Indelible presence, tenuously visible: Sanja Iveković as Precarious Historian," 54th Annual ASEES Convention, Chicago
 © "The Influence of Benjamin on The New Art Practice of Socialist Yugoslavia," Walter Benjamin in the East – Networks, Conflicts, and Reception, Leibniz-Zentrum für Literatur- und Kulturforschung, Berlin
 © "On the Origins of the Animal of Art," Re-Thinking Agency: Non-Anthropocentric Approaches, online conference hosted by the University of Warsaw
- 2021 © "Požuri polako (Hurry slowly): Impatience, Disjuncture and the Urban Pastoral in Socialist Zagreb," Temporality and Material Culture under Socialism, online conference hosted by the Max-Planck-Institute, Kunsthistorisches Institut in Florenz
- 2020 © "Socialism in and out of Time in the Photographic Culture of Zagreb," 108th CAA Conference, Chicago
- 2019 © "'The conditions of work were very difficult...': The Yugoslav Art World as a Frame for Studying Self-Management," Economy and Literature, University of Zagreb, Zagreb, Croatia
 © "'The conditions of work were very difficult...': The Yugoslav Art World as a Frame for Studying Self-Management," 51st Annual ASEES Convention, San Francisco
 © "In Praise of Slowness': An unhurried reading of Mladen Stilinović's *Artist at Work*," Slow: A Symposium in Praxis & Theory, North Adams, MA
 © "Étrange parenté: Maja Smrekar's *Hybrid Family*," Ars Animalium, Rice University
 © "Negotiating the War of Self, Other and State in the Socially-Engaged Practice of Andreja Kulunčić," ASEES Summer Convention, Zagreb, Croatia
 © "*Umjetnik radi*: Stilinović, Šutej, and Trbuljak on Art, Work and Life," IV. International Forum for Doctoral Candidates in Eastern European Art History, Berlin, Germany
- 2018 © "From the Udruženje to the Ulica: Performing Democracy in the Art World of Former Yugoslavia," 50th Annual ASEES Convention, Boston
 © "Artiste Anonyme / Anonymous Conceptual Artist / *Umjetnik u krizi*: Goran Trbuljak's Names and Namelessness," Hide-and-Seek. Absence, Invisibility and Contemporary Art Practices, Bunkier Sztuki Gallery of Contemporary Art, Krakow, Poland

Panels & Symposia Organized:

- 2022 "Other Animals: Ways of Knowing and Seeing Across Species," online graduate symposium with keynote by Dr. Sarah S. Cohen, The University of Texas at Austin

2019 Art Workers and Art's Working Conditions in the Labor Context of Socialist Yugoslavia, panel at 51st Annual ASEEEES Convention, San Francisco, chaired by Dr. Bojana Videkanić

Invited Talks:

2024 "The Origins of Animal Art," Common Grounds at the Jule Collins Smith Museum of Fine Art at Auburn University. Virtual talk as part of the exhibition *Radical Naturalism: Daniel Newman*, August 15

FELLOWSHIPS, GRANTS & RECOGNITIONS:

2021 Dissertation nominated for The University of Texas at Austin Graduate School "Outstanding Dissertation Award" by Department of Art and Art History
2020 The University of Texas at Austin Graduate School Dissertation Writing Fellowship
2019 Association for Slavic, East European & Eurasian Studies (ASEEES) Dissertation Research Grant
2017 Center for European Studies, Foreign Language and Area Studies (FLAS), Summer Fellowship, The University of Texas at Austin
2016 Center for Russian, East European and Eurasian Studies, Foreign Language and Area Studies (FLAS) Academic Year Fellowship, The University of Texas at Austin
Center for Russian, East European and Eurasian Studies, Foreign Language and Area Studies (FLAS) Summer Fellowship, The University of Texas at Austin
2013 Melvin Lader Prize for Outstanding First Year Master's Student, George Washington University
2012-2014 University Fellowship and Tuition Award, George Washington University

RESIDENCIES:

2023 Animal Studies Summer Institute, Center for Advanced Study, University of Illinois Urbana-Champaign
□ Residency granted for development of article manuscript: "Juliana Huxtable's Zoomorphic Feminism"
2018 "Constructing Utopia. Eastern European Avant-Gardes and Their Legacy," Moderna galerija, Ljubljana
2017 "The body in Croatian language, literature and culture," 45th Zagreb Slavic School, organized by the Philosophical Faculty of the University of Zagreb in Dubrovnik, Croatia

UNIVERSITY, MUSEUM & COMMUNITY SERVICE:

2024-present Member, Museum Studies Committee, History of Art and Architecture, University of Pittsburgh
2023-present Ambassador, Inclusion, Diversity, Equity and Accessibility Coalition, Carnegie Museum of Natural History
2022-present Co-facilitator, Diversity, Equity, Accessibility and Inclusion Committee, History of Art and Architecture, University of Pittsburgh
2022-present Volunteer, Pittsburgh Prison Book Project
2022 Foreign Language and Area Studies Grant Selection Committee, Center for Russian, East European and Eurasian Studies, The University of Texas at Austin
2021-2022 Faculty Liaison to the Graduate Student Art History Association, The University of Texas at Austin

PROFESSIONAL AFFILIATIONS:

Association for Slavic, East European & Eurasian Studies (ASEEES)
College Art Association (CAA)

Society for Literature, Science, and the Arts (SLSA)

LANGUAGES:

Bosnian-Croatian-Montenegrin-Serbian
French

Proficient in reading, speaking and writing
Proficient in reading