

# DEIRDRE MADELEINE SMITH

Lecturer of Museum Studies, History of Art and Architecture, University of Pittsburgh  
Assistant Curator, Carnegie Museum of Natural History

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## **RESEARCH AREAS:**

Conceptual, performance & socially-engaged art practices  
The cultural history of socialist Yugoslavia & Eastern Europe  
Animality, species & posthuman philosophy  
The philosophy of labor

## **EDUCATION:**

- 2020            Ph.D., Art History, The University of Texas at Austin  
Portfolio in Russian, East European and Eurasian Studies  
Dissertation: “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  
Thesis: “The Idea and the Machine: Theory and Practice in LeWitt’s Wall Drawings”
- 2010            B.A., Art History, Hampshire College  
Thesis: “What Difference Does it Make who is Speaking?: Authorship and Objecthood in Bourgeois, Kusama and Hesse”

## **REFEREED ARTICLES:**

- “The Origins of Animal Art” (under review at *Configurations*)  
“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.  
“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.

## **SELECTED NON-REFEREED PUBLICATIONS:**

- “The Multi-Species Family” (under review at *Esse Arts + Opinions*)  
“Bag Lunch,” Unsmoke Systems Art Space, Braddock, PA (2022) (commissioned catalogue essay)  
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>  
Review of *Glas umjetnika / I Am The Mouth Works from Central and Eastern European Artists from Art Collection Telekom*, May 2018, <https://secacart.org/page/Glasumjetnika>  
“Death as Catalysis: Adrian Piper’s *What Will Become of Me*.” *KAPSULA* 3 (2016): 6-15. (non-refereed article)

## **UNIVERSITY TEACHING & COURSE DEVELOPMENT:**

- 2022- Lecturer of Museum Studies, University of Pittsburgh  
Courses taught:  
(Life) Inside the Museum
- 2021-2022 Lecturer, The University of Texas at Austin  
Courses taught:  
Introduction to the Visual Arts  
Issues in Visual Culture  
Other Animals: Ways of Knowing and Seeing Across Species  
The Readymade and Its Legacies  
What Is Contemporary Art?
- 2020 Instructor, Texas State University San Marcos  
Courses taught: Issues in Contemporary Art (summer intensive)
- 2018-2019 Assistant Instructor, The University of Texas at Austin  
Courses taught: Introduction to the Visual Arts (three semesters, instructor of record)

## **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

## **SELECTED CONFERENCE PRESENTATIONS:**

- 2022 “Indelible presence, tenuously visible: Sanja Iveković as Precarious Historian,” 54th Annual ASEEES Convention, Chicago (November)  
“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 Stiljnović’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*: Stiljnović, 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,” 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 ASEES Convention, San Francisco, chaired by Dr. Bojana Videkanić

### **NON-ACADEMIC EMPLOYMENT & INTERNSHIPS:**

- 2022- Assistant 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)

### **CURATED EXHIBITIONS:**

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

### **UNIVERSITY & COMMUNITY SERVICE:**

2022-2023 Diversity Equity and Inclusion Committee &  
Undergraduate Committee, History of Art and Architecture, University of Pittsburgh  
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  
2016-2017 PhD Co-Chair, Graduate Student Art History Association, The University of Texas at Austin  
2015-2017 Crisis Text Counselor, Crisis Text Line  
2014-2016 Graduate Mentor, Undergraduate Museum Studies Guild, The University of Texas at Austin  
2012-2013 Co-Chair, Visiting Artists and Scholars Committee, George Washington University

**PROFESSIONAL AFFILIATIONS:**

American Alliance of Museums (AAM)  
Association for Slavic, East European & Eurasian Studies (ASEEES)  
College Art Association (CAA)  
Society for Literature, Science, and the Arts (SLSA)

**LANGUAGES:**

Bosnian-Croatian-Serbian Proficient in reading, speaking and writing  
French Proficient in reading