

∞ ∞ **DEIRDRE MADELEINE SMITH** ∞ ∞

Teaching Assistant Professor, History of Art and Architecture, University of Pittsburgh  
Assistant Curator, Carnegie Museum of Natural History

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∞ ∞ *ABOUT* ∞ ∞

My research and teaching focus on the ways that works of art, as well as museum exhibits and 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 the 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 an assistant curator at the Carnegie Museum of Natural History where I research the museum's history, art collection, and collaborate on initiatives related to re-envisioning the museum experience, decolonization and DEIA.

**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 PUBLICATIONS:**

- ↳ "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.
- ↳ "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:**

- ↳ 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. (solicited book review)
- ↳ "The Multispecies Family," *Esse Arts + Opinions* 107 (2023): 52-59.

- ↳ “‘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.
- ↳ “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> (solicited book review)
- ↳ “Death as Catalysis: Adrian Piper’s *What Will Become of Me.*” *KAPSULA* 3 (2016): 6-15.

### 🕒 **IN DEVELOPMENT & UNDER REVIEW:**

- ↳ “Natural Discovery in the Age of Its Mechanical Reproducibility: Reflections on Amie Siegel’s Panorama and the History of Natural History Museums” (under review at *Curator*)
- ↳ “Juliana Huxtable’s Zoomorphic Feminism” (under review at *Art Journal*)
- ↳ “Before-after: Benjaminian Thought and the Montage Practice of Sanja Iveković,” in *Walter Benjamin in the European East: Networks, Conflicts, and Reception* (forthcoming with Routledge, 2025)

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

- 2022-ongoing     Teaching Assistant Professor, University of Pittsburgh  
Courses taught: ► Inside the Museum (undergraduate, four semesters, since Fall 2022);  
 ► Creating Minds: Humans, Animals, and A.I. (graduate seminar, planned for Spring 2025, co-taught with Dr. Alison Langmead)
- 2024             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: ► Introduction to the Visual Arts ► Issues in Visual Culture ► Other Animals: Ways of Knowing and Seeing Across Species (two semesters, graduate and undergraduate) ► The Readymade and Its Legacies (two semesters) ► 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)

### **THESIS SUPERVISION:**

- 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

## **SELECTED CONFERENCE PRESENTATIONS:**

- 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 ASEEES 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 ASEEES Convention, San Francisco  
© “‘In Praise of Slowness’: An unhurried reading of Mladen Stilinić’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,” ASEEES Summer Convention, Zagreb, Croatia  
© “*Umjetnik radi*: Stilinić, 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 ASEEES 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 ASEEES Convention, San Francisco, chaired by Dr. Bojana Videkanić

## **INVITED & PUBLIC 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

“Looking Closely: Lessons from the Carnegie's ‘Natural History Art’ Collection,” Carnegie Discoverers, Carnegie Museum of Natural History, May 9

2023 “Nonhuman Artists? Multidisciplinary and Multispecies Accounts of the Origin of Art,” R.W. Moriarty Science Seminar, Carnegie Museum of Natural History, April 10

### **CURATED EXHIBITIONS:**

2025 *Looking Closely: Highlights from the Natural History Art Collection*, Carnegie Museum of Natural History, Pittsburgh, PA (in development)

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

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

2022-ongoing 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)

### **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:**

2023-ongoing Ambassador, Inclusion, Diversity, Equity and Accessibility Coalition, Carnegie Museum of Natural History  
2022-ongoing Co-facilitator, Diversity, Equity, Accessibility and Inclusion Committee, University of Pittsburgh  
2022-ongoing 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  
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