

IRENE V. SMALL

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EDUCATION

Yale University, New Haven, CT M.A. History of Art 2002, M.Phil. History of Art 2005
Ph.D. History of Art 2008

Dissertation: "Hélio Oiticica and the Morphology of Things" (Frances Blanshard Fellowship Fund Prize)
Committee: David Joselit (co-advisor); Kellie Jones (co-advisor); Alexander Nemerov; Christopher Wood

Exam Fields: Modern Art, Modern Latin American Art, European Art 1750-1900, Renaissance Art

Brown University, Providence, RI B.A. English Literature, Women's Studies 1997
Magna Cum Laude, Phi Beta Kappa

TEACHING

Jan 2009 – present **Assistant Professor of Art History, Modern and Contemporary Art**
University of Illinois, Urbana-Champaign

Courses: *Twentieth Century European Art 1880-1940*
Art Since 1940
Art at its Limits: The 1960s in Brazil, Argentina and the US
When is Art?
Participatory Art (graduate)
The Life of Forms (graduate)

Sept 2002 – May 2006 **Teaching Fellow**
Yale University, Department of the History of Art

Courses: *Introduction to the History of Art* (Professor Vincent Scully)
Film Theory and Aesthetics (Professor Noa Steimatsky)
The Self in Twentieth Century Art (Professor David Joselit)
History of Western Art, Renaissance to the Present (Professors Anne Dunlop & Christine Mehring)
Abstract Expressionism (Professor Alexander Nemerov)

AWARDS AND FELLOWSHIPS

- 2009 Frances Blanshard Fellowship Fund Prize for outstanding dissertation, History of Art, Yale Univ.
2007 – 2008 Getty Research Institute Predoctoral Fellowship
2007 – 2008 Dedalus Foundation Ph.D. Dissertation Fellowship
2007 Fund for Lesbian and Gay Studies Research Grant, Yale University
2006 Graduate School of Arts and Sciences Summer Research Fellowship, Yale University
2005 – 2006 University Dissertation Fellowship, Yale University
2005 Paul Mellon Centre Travel Grant, London, U.K.
2003 – 2005 Lehman Award, History of Art, Yale University
2003 McNeil Award, History of Art, Yale University
2003 Summer Foreign Language Institute Graduate Fellowship, Yale University
2002 – 2003 Gutman Fellowship & Philip Lippincott Goodwin Fellowship, History of Art, Yale University

SELECTED PUBLICATIONS

Peer-Reviewed Articles and Book Sections

- 2009 • “Believing in Art: The Votive Structures of Conceptual Art” *Res: Anthropology and Aesthetics* Vol 55/56 (Spring/Fall 2009) special issue on “Absconding”, ed. Francesco Pellizzi, Jonathan Hay, Wu Hung (in press).
- 2009 • “Morphology in the Studio: Hélio Oiticica at the Museu Nacional” *Getty Research Journal* No 1 (February 2009) pp. 107-126.
- 2009 • “Saint Matorel”; “Le Chant des morts”; “De Mémoire d’homme”; “Les Métamorphoses d’Ovide”; “Le Chef-d’oeuvre inconnu”; “Balzacs en bas de casse et Picassos sans majuscule”; “40 Dessins de Picasso en marge du Buffon”; “First Steps”; “Étude de profils” in Susan G. Fisher, ed., *Picasso and the Allure of Language*. New Haven: Yale University Press, 2009.
- 2007 • “Piranesi’s Shape of Time” *Image [&] Narrative*, special issue “Thinking Pictures”, ed. Hanneke Grootenboer No 18 (September 2007). http://www.imageandnarrative.be/thinking_pictures/small.htm.

Articles and Catalog Essays

- 2009 • “Site and Sociality: Joseph Beuys and the Relics of Modernist Sculpture” *Yale University Art Gallery Bulletin* (November 2009) (in press).
- 2008 • “The ‘New’ History of the Avant-Garde’s Last Stand” *PART*, Journal of the CUNY Graduate Program in Art History, 2008. <http://web.gc.cuny.edu/arthistory/part/lastavantgarde/small.html>.
- 2008 • “One Thing After Another: How We Spend Time in Hélio Oiticica’s Quasi-Cinemas” *Spectator: USC Journal of Film and Television Criticism*, special issue “The Instant”, ed. René T. Brucker Vol 28 No 2 (Fall 2008) pp. 73-89.
- 2008 • “Interview with Felipe Dulzaides” in Lauri Firstenberg, *California Biennial 2008*. Orange County Museum of Art, 2008.
- 2007 • *Verbivocovisual: Brazilian Concrete Poetry*. Exhibition pamphlet, Sterling Memorial Library, Yale University (November 2006); also published in *CiberLetras: Revista de crítica literaria y de cultura / Journal of literary criticism and culture* No.17 (July 2007) online.

- 2006 • "Tropicália: A Revolution in Brazilian Culture", Focus exhibition review, *Artforum* Vol 44 No 6 (February 2006) p. 204.
- 2002 • "Urban Pomography", exhibition review, *Third Text* Vol 16 No 2 (Summer 2002) pp. 205–208.
- 2002 • "Multitude: Memory of Form" in Lauri Firstenberg and Irene Small, *Multitude*. New York: Artists Space, 2002.
- 2001 • "System Error: Notes" *Dialogue* Vol 4 No 1 (Spring/Summer 2001) p. 1.
- 2001 • "Blind Spot: Writing the Body in the Video Art of Tran T. Kim-Trang" *Art Asia Pacific* No 30 (April 2001) pp. 62-67.
- 2000 • "Spectacle of Invisibility: The Photography of Tseng Kwong Chi & Nikki S. Lee" *Art Asia Pacific* No 28 (October 2000) pp.48-53.
- 1999 • "The Looking Glass: Three Photographers" *Dialogue*, Asian American Arts Alliance (Fall 1999) pp. 23-29.

PRESENTATIONS AND SYMPOSIA

- 2009 • "The Cell and the Plan" Center for Latin American and Caribbean Studies Lecture Series, University of Illinois, Urbana-Champaign, September 2009
- 2009 • "Time Is On My Side: On the Cocaine Cinemas of Hélio Oiticica and Neville D'Almeida" at Latin American Studies Association session *Reading Oiticica*, chaired by Christopher Dunn, Rio de Janeiro, June 2009
- 2009 • "The Cell and the Plan" Modern Art Colloquium, University of Illinois, Urbana-Champaign, March 2009
- 2009 • "What A Body Can Do" College Art Association session *Clothing, Flesh, Bone: Visual Culture Above and Below the Skin*, Los Angeles, February 2009
- 2008 • "Hélio Oiticica's Systems Art" Getty Research Institute, April 2008
- 2008 • "The 'New' History of the Avant-Garde's Last Stand" opening address at *Latin America: The Last Avant-Garde*, co-organized with Daniel Quiles, co-sponsored by the Department of the History of Art, Yale University & the Department of Art History, The Graduate Center, CUNY, April 2008
- 2008 • "Time Is On My Side: On the Cocaine Cinemas of Hélio Oiticica and Neville D'Almeida" *Altered States*, University of Southern California Graduate Student Conference, March 2008
- 2007 • "The Folded and the Flat" *First Triennial Conference of the Association for Latin American Art*, Institute of Fine Arts, October 2007
- 2006 • "The Folded and the Flat" *Poem/Art: 50 Years of Brazilian Concrete Poetry* Yale University, November 2006
- 2005 • "One Thing After Another: How We Spend Time in Hélio Oiticica's Quasi-Cinemas" *Open Systems: Rethinking Art Circa 1970* Symposium, Tate Modern, UK, September 2005
- 2004 • "Hélio Oiticica's *Tropicália*; Hunger of Form" *10th Annual CUNY Graduate Symposium*, October 2004
- 2004 • "Pointing to Duchamp" Yale University Art Gallery, February 2004
- 2003 • Moderator, "Deconstructing the City" panel, *Constructing the City*, Yale University, November 2003
- 2003 • "Paul Pfeiffer's *The Long Count*: The Performance of History, the Labor of Art" *Issues in Representation: Inscription and Intermediality* Symposium, Brown University, March 2003

CURATORIAL WORK

- Jan-Aug 2007 **Yale University Art Gallery, Graduate Curatorial Intern**
• Contributing author for exhibition catalogue *Picasso and the Allure of Language* (January 2009)
- Fall 2006 **Yale University, Sterling Memorial Library, Guest Curator**
• *Verbivocovisual: Brazilian Concrete Poetry*, exhibition of rare books, printed objects and works on paper, in conjunction with the conference *Poem/Art: 50 Years of Brazilian Concrete Poetry*, organized by the Department of Spanish and Portuguese
- Fall 2002 **Artists Space, Co-Curator**
• *Multitude*, exhibition of international contemporary art at not-for-profit gallery, New York
- 1999 – 2000 **Curatorial & Research Assistant to Okwui Enwezor, Director, Documenta 11**
• Primary research, curatorial assistance and coordination for the exhibitions: *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago; PSI/MOMA, New York 2002); *Century City: Art and Culture in the Modern Metropolis* (Tate Modern, London 2001); *David Goldblatt* (AXA Gallery, New York, NY 2001); *Mirror's Edge* (Bildmuseet, Umea, Sweden; Vancouver Art Gallery, Canada; Castello di Rivoli, Turin, Italy; Tramway Contemporary Art Center, Glasgow, Scotland 1999); and *Documenta 11* (Kassel, Germany 2002)

PROFESSIONAL MEMBERSHIPS

- College Art Association (2002-)
Association for Latin American Art (2007-)
Latin American Studies Association (2009-)

LANGUAGES

- Portuguese, French, Spanish (reading), German (reading)