

Curriculum Vitae
BRITTA B. WHEELER
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EDUCATION

M. F. A. Interdisciplinary Art. 2009 to 2012. Goddard College, Vermont.
Conceptual Art/LifePerformance, Photography, and Video.

Post Doctoral Fellowship. 1999-2002. New York University. Draper Interdisciplinary
Masters Program for Humanities and Social Thought. Art Worlds.

Ph.D. 2000: Sociology, University of California, Santa Barbara. "Institutionalization of
the Avant-Garde: Performance Art 1978-1999." Dr. Denise Bielby, Chair.

M. A. 1993: Sociology, University of California, Santa Barbara.
"Tired of Being Tired: Strategies Used by Women with Chronic Fatigue
Immune Deficiency Syndrome." Dr. Beth Schneider, Chair.

B. A. equiv. 1990: Sociology: University of Minnesota, Minneapolis.

B. S. 1984: University of Nebraska, Lincoln: Textiles, Clothing and Design.

AREAS OF SPECIALIZATION

- Avant-Garde Art and Institutionalization
- Social Psychology
- Identity Studies
- Deviance, Difference and Otherness
- Cultural Studies
- Performance Art/ Performance Studies
- Urban Studies: the City
- Subcultures and Social Movements
- Clothing Construction
- Fashion History and Industry

TEACHING EXPERIENCE

Full-Time Instructor. Departments of Liberal Arts and Sciences and Fashion Design, The Art
Institute of New York City. April 2004 to present.

Faculty Fellow. Draper Interdisciplinary Masters Program in Social Thought and Humanities,
New York University. Art Worlds. 1999-2002.

Instructor/ Teaching Associate/ Teaching Assistant. University of California, Santa Barbara
1990-1999.

COURSE LIST

Undergraduate Courses, Sociology

- Introduction to Sociology
- The City
- Arts and Society
- Sociology of Deviance
- Sociology of Art
- Writing Across the Disciplines
- Social Psychology
- Gender in Film and TV
- Visual Language and Culture

Undergraduate Courses, Fashion Design

- Clothing Construction
- Fashion History, 20th Century
- Introduction to Fashion
- Dress and Society

Graduate Seminars in Art Worlds Draper Program, NYU 1999-2001.

Art Worlds I. This two-semester sequence develops the historical relationship between art and society by tracing common assumptions about artists and art worlds across disciplines. Students learn the basic contradictions embedded in art worlds, specifically in the American context. The first semester traces the European lineage of American art across psychology, history, sociology, philosophy, theatre studies, and art criticism, concluding with 20th century advances into postmodernism.

Art Worlds II. The second semester of the *Art Worlds* sequence continues to develop the debates over the function of art, the role of the artist, the practice of criticism, and the conflation/division between high and popular art worlds, focusing on contemporary art practices, social issues and a range of theoretical discourses.

The Popular and the Unpopular: Cultural Theory across and between High, Low, Mass and Deviant. The focus of this course is to understand how popular culture relates to elite and sub-cultures. Using classic sociological and cultural studies theories, we understand contemporary cultural conceptions and practices, and their social and historical roots. Students develop research projects using course materials to ground and expand their intellectual inquiry.

The Interdisciplinarity of Performance. In this course students examine the concept, theory, and practice of performance from a range of academic disciplines. Students use the notion of performance as subject, object, and verb as they write from and about each of the perspectives. We ask how performance becomes meaningful, to whom, when, why, and in what ways. This is not a course that does close readings of performances. Rather, by looking at how performance is understood and embodied across disciplines, we have a greater capacity to see the social and its construction.

PUBLICATIONS

- Wheeler, Britta B. October 2011. *Interview with Martha Wilson* BOMBlog.
- Wheeler, Britta B. October 2007. "Performance Art and its Institutionalization: a Map" Spanish translations for traveling exhibition, "History of Disappearance: Live Art from New York. 1975 – 2005." Santiago, Chile.
- Wheeler, Britta B. June-September 2005. "Performance Art and its Institutionalization: a Map" painted installation and limited edition poster, for museum exhibition, "History of Disappearance: Live Art from New York. 1975 – 2005." Commissioned by Franklin Furnace Archive in collaboration with Baltic Center for Art, Gateshead, England.
- Wheeler, Britta B. January 2004. "The Social Construction of an Art Field: How Audience Informed the Institutionalization of Performance Art." *Journal of Arts Management, Law, and Society*.
- Wheeler, Britta B. December 2003. "The Institutionalization of an American Avant-garde: Performance Art as Democratic Culture 1970 to 2000." *Sociological Perspectives*.
- Wheeler, Britta B. Summer 2003 "Ethnography and Art: Walking Down the Street" Streetnotes: Ethnography, Poetry, & the Documentary Experience <http://www.xcp.bfn.org/streetnotes.html>
- Wheeler, Britta B. Winter 2003 "Times Square as Everyday Life" Streetnotes: Ethnography, Poetry, & the Documentary Experience <http://www.xcp.bfn.org/streetnotes.html>
- Wheeler, Britta B. March 2003. "Negotiating Deviance and Normativity: Performance Art, Boundary Transgressions, and Social Change" ed. Philip Auslander. Performance: Critical Concepts. Routledge.
- Wheeler, Britta B. 1999 "Negotiating Deviance and Normativity: Performance Art, Boundary Transgressions, and Social Change" eds. K. Train and M. Corsianos. Interrogating Social Justice: Politics, Culture, Identity. Canadian Academic Press, Toronto.
- Wheeler, Britta B. 1998. "Sociology and Performance Art" *Conflict, Social Action and Change* Division Newsletter: Society for the Study of Social Problems. June: 2-3
- Wheeler, Britta B. 1997. "The Performance of Distance and the Art of Catharsis" *Journal of Arts Management, Law, and Society*. Vol. 27 (1): 37-49.

SELECTED PRESENTATIONS

- 2009 Social Theory for Artists, Goddard College MFA-IA Residency.
- 2005 Doings and Undoings: Epistemologies of the Art and Sociology of Everyday Life. International Institute of Sociology, Stockholm, Sweden. Panel on Transdisciplinary Sociology.
- 2003 Audiences of the Avant-garde: Viewing Performance Art 1970-2000. American Sociological Association, Special Session. Panel on Contemporary Cultural Practices and the Arts.
- 2002 Clowns in the Machine: Performance, Everyday life, and the Pragmatism of Fun. Sociology in the Age of Intelligent Machines. Technology Fair Conference, Buffalo State College. Buffalo, New York.
- 2001 The Sociology of the Institutionalization of Performance Art. Performance Studies International. Mainz, Germany.
- 2000 Studies and Practices of Everyday Life: Institutional Innovation in the Fields of Sociology and Art. Formal Paper: American Sociological Association, Washington, D.C.
- 2000 Invited Panelist: Teaching Sociology Using Literature, Art, and Drama. American Sociological Association, Washington, D.C.
- 2000 A Methodological Fairy Tale: Quandaries, Paradoxes, and Multiplicities. Sociology Colloquium Series: Sociology for the 21st Century and Ninth Annual Matrilineage Symposium: Women, Art, and Change. Syracuse University.
- 1999 The Institutionalization of Performance Art: Structuration of the Avant-garde as Routine Innovation. American Sociological Association, Chicago.
- 1999 A History of Performance Art: Forms of Art, Forms of Organization. Modern Histories Conference, Santa Barbara.
- 1998 "The Social Construction of Art as Crime: Competing Forces in Defining a Social Drama" Society for the Study of Social Problems, San Francisco.
- 1997 "U. S. Performance Art as Culture, Deviance, and Institution," PERFORMARE: International Performance Art Symposium. Guest Lecturer, Santiago, Chile.

PERFORMANCE, ART, AND DESIGN EXPERIENCE

- 2009-present Belinda Powell: American Blonde Project “Belinda on Ukelele” video.
- 2010 Blonde/Modernism: “Le Corbusier’s Dream,” “Everything will be Alright” video works in progress at YouTube: brittabwheeler.
- 2009 “The Edict” video at YouTube: brittabwheeler.
- 2009 “Cake” video at YouTube: brittabwheeler.
- 2006 New York Goofs Clown School. Flea Theater, New York, New York.
- 2004 Painting exhibition, Faculty Art Show, The Art Institute of New York City, New York, NY.
- 2001 Performance piece, “Survey Fairy.” Symposium on Women and Art. Syracuse University, Syracuse, NY.
- 2001 Performance piece, “Survey Fairy.” Presented at CUNY Graduate Center, Women’s Studies Lecture Series.
- 2000 Performance piece, “Sexy the Clown.” Solstice Parade and Celebration, Santa Barbara, CA.
- 1999 Singer/ songwriter “Gizmo” music recording project. Santa Barbara, CA.
- 1998 Performance piece, “Survey Fairy.” American Sociological Association conference. Toronto, Canada
- 1997 Performance piece, “Survey Fairy.” Performance Internationale Symposium. Santiago, Chile. Led various workshops for symposium participants, created original street performances.
- 1996 Performance piece, “Survey Fairy.” Cleveland Performance Art Festival. Cleveland, OH.
- 1996 Solo painting exhibition. Women’s Center, University of California, Santa Barbara, CA.
- 1995 Life/Art Performance, “Vision Quest.” Interviews with performance artists, Western United States.
- 1994 Solo painting exhibition. Fielding Institute, Santa Barbara, CA.

- 1994 Workshop participant: Los Angeles Poverty Department with John Malpede. Los Angeles, CA.
- 1993 Workshop participant: Rachel Rosenthal Company's DbD Experience. Los Angeles, CA.
- 1992 Performance piece, "Venus in Thorns." Performance Showcase, Contemporary Arts Forum, Santa Barbara, California.
- 1990 Performance piece, "Discovery #1." Balls Performance Review, LynLake Theater, Minneapolis, MN.
- 1988 Singer/ songwriter, "Sparrow" music group, Minneapolis, MN.
- 1986 Set and Prop design, Red Eye Collaboration, Minneapolis, MN.
- 1985 Original "Art Wearables" sold through "Warehouse" retail shop, Minneapolis, MN.
- 1984 Produced "City Circles" fashion show of original textile and clothing designs, and multi-media presentation. Omaha Arts Council, Omaha, Nebraska, and First Avenue Nightclub, Minneapolis, MN.
- 1984-6 Singer/ songwriter and producer, "Hairsmell" music recording project. Minneapolis, MN.
- 1983 Singer/ songwriter, "Holiday" music group. Lincoln, NE. See www.starcityscene.com

PROFESSIONAL AND ADMINISTRATIVE EXPERIENCE

- 2005-8 Chapter Leader, The Art Institute of New York City Faculty Union, United Federation of Teachers.
- 2002-4 Academic Advisor, The Art Institute of New York City.
- 2000 Chair, Culture Section Nominations Committee, American Sociological Association.
- 1999 Selected Mentor, Arts and Letters Mentor Program for Undergraduates on Academic Probation. Roberta Gilman, Supervisor.
- 1997 Board Member, Santiago International Performance Art Symposium: PERFORMARE.
- 1994-6 Project Coordinator Program Evaluation Research. Howard Hughes Medical Institute and the University of California at Santa Barbara. Office of Instructional Consultation. Supervisor, Mr. Rick Johnson.