

ANN MORRIS REYNOLDS

Department of Art and Art History
University of Texas at Austin
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EDUCATION

Ph.D. THE GRADUATE SCHOOL AND UNIVERSITY CENTER
OF THE CITY UNIVERSITY OF NEW YORK, NEW YORK, NY
May 1993
20th and 21st century US and European art, architecture, and film; critical
theory; gender and sexuality
Dissertation: "Robert Smithson: Learning from New Jersey and
Elsewhere" with Highest Distinction

WHITNEY INDEPENDENT STUDY PROGRAM 1979-1980
Curated *Nineteenth Century Landscape Painting and the American Site*.
Whitney Museum of American Art Downtown Branch, 1980

B.A. SMITH COLLEGE, NORTHAMPTON, MA 1979
Art history major, studio minor; graduated cum laude

PUBLICATIONS BOOKS

Imagining an Altogether: Cinema, Surrealism, and New York 1940-1970
Book-length project in progress. A history of intergenerational
relationships among New York artists circa 1940–1970 that were shaped
by shared, if heterogeneous, commitments to surrealism and its legacy,
primarily through an engagement with film.

Robert Smithson: Learning from New Jersey and Elsewhere. Cambridge,
MA: MIT Press, 2003.

Robert Smithson. Du New Jersey au Yucatán, leçons d'ailleurs.
Traduction: Anaël Lejeune et Olivier Mignon. Bruxelles: SIC Editions,
2014.

EDITED ANTHOLOGIES

Political Emotions. London: Routledge Press, 2010. Janet Staiger and
Ann Cvetkovich, co-editors.

ARTICLES

"Starstruck Surrealism: Beverly Grant," *Sixties Surreal*. New York:
Whitney Museum of American Art, 2024. (commissioned, in process)

"The Problem of Space Control," Abigail Susik, ed. *Beyond Still Life:
Surrealism and Animation*. Transnational Surrealism Series, London:
Bloomsbury Press, 25 pp. in manuscript (in press)

"Peripatetic Performance," *Chinati Foundation Newsletter* 28 (October

2023), 20 pp. in manuscript (in press).

"No Strangers," *The Young and Evil: Queer Modernism in New York, 1930-1955*. Edited by Jarrett Earnest. New York: David Zwirner Books, 2019, 25-36.

"Lessons in Transparency: Ruth Asawa in Mexico," *In a Cloud, in a Wall, in a Chair: Modernists in Mexico at Midcentury*. Chicago: The Art Institute Chicago, 2019, 173-189.

"Remoteness: Distant et loin de tout," *Robert Smithson: Mémoire et Entropie*. Edited by J.-P. Criqui and C. Flécheux. Paris: les Presses du Réel, 2018, 145-157.

"Disappearing but not Invisible," *Joan Jonas Caudal o río, vuelo o ruta Santander*, Spain: Fundación Botín, 2016, 43-63.

"How the Box Contains Us," *Joan Jonas: They Come to Us Without a Word*. United States Pavilion, 56th International Art Exhibition - La Biennale di Venezia. Edited by Jane Farver. Cambridge: MIT List Visual Arts Center, New York: Gregory R. Miller & Co. and Ostfildern, Germany: Hatje Cantz Verlag, 2015, 18-27.
Reprinted in *Joan Jonas Caudal o río, vuelo o ruta Santander*, Spain: Fundación Botín, 2016, 113-135.

"Operating in the Shadows: History's Pilgrims," *Strange Pilgrims*. Austin: Austin Contemporary and University of Texas Press, 2015, 35-40.

"A History of Failure," special issue on Jack Smith edited by Marc Siegel. *Criticism*. 56, no. 2 (Spring 2014): 187-209.

"Dwelling as a World," *Charles Simonds*. Washington, D.C.: Dumbarton Oaks, 2011, 35-47.

"Curving into a Straight Line," *So you see I am here after all: Zoe Leonard*. Dia Art Foundation and Yale University Press, 2010, 154-174.

"Moving Descriptions," in Janet Staiger, Ann Cvetkovich, and Ann Reynolds, eds. *Political Emotions*. Routledge Press, 2010, 12-15.

"The Problem of Return," *Land Arts of the American West*. Austin: University of Texas Press, 2009, 122-129.

"Circa 1970: Towards a Feminist Public," *Witness to her Art*. Annandale-on-Hudson: Bard Center for Curatorial Studies and D.A.P. Press, 2006, 27-33.

"A Structure of Creativity," *Ruth Vollmer 1961-1978: Thinking the Line*. Ostfildern-Ruit: Hatje Cantz, 2006, 48-57.

"At the Jetty," *Robert Smithson Spiral Jetty*. Berkeley and Los Angeles: University of California Press and New York: Dia Art Foundation, 2005, 73-77.

"Minimalism's Situation," *Varieties of Modernism: Art of the Twentieth Century*. Volume Three. New Haven and London: Yale University Press in association with The Open University, 2004, 214-239.

"Enantiomorphic Models," *Robert Smithson*. Los Angeles: Museum of Contemporary Art, 2004, 136-141.

"Invisible in Plain Sight," *Other Worlds: The Art of Nancy Spero and Kiki Smith*. London: Reaktion Books, 2003, 137-160.

"Casting Glances: Reconsidering Robert Smithson's 'Documentary' Process," *Art in the Landscape*. Marfa: Chinati Foundation, 2000, 55-71.

"Robert Smithson's Time Frames," *Tempus Fugit*. Kansas City: The Nelson-Atkins Museum of Art, 2000, 172-83.

"Resemblance and Desire," *Center 9* (1995): 90-107.

"Visual Stories," Lynne Cooke and Peter Wollen, eds. *Visual Display: Culture Beyond Appearances*. Seattle: Bay Press and New York: Dia Art Foundation, 1995, 82-109, 314-20. An abridged version of this article appears in Nicholas Mirzoeff, ed. *A Visual Culture Reader*. London: Routledge Press, 1998/2003, 133-47.

"Reproducing Nature: The Museum of Natural History as Nonsite," *October* 45 (Summer 1988): 109-27.

"Nineteenth Century Landscape Painting and the American Site," *Nineteenth Century Landscape Painting and the American Site*. New York: Whitney Museum of American Art, 1980, 1-10.

CURATED EXHIBITIONS

View Magazine 1940-1947 (working title) with co-curator, Michael Duncan. (in development)
Nineteenth Century Landscape Painting and the American Site. New York: Whitney Museum of American Art Downtown, 1980.

SHORTER ESSAYS IN EXHIBITION CATALOGUES, BOOKS, AND PRINT AND ONLINE MAGAZINES (selected)

"Out of Time, Out of Mind," *Panorama: Journal of the Association of Historians of American Art*, November 2020.
"Uneven Histories," forward to Claudia Chidester, *Trusted Eye: Trusted: Post-World War II Adventures of a Fearless Art Advocate*. Austin: University of Texas Press, 2021, vi-vii.
"A War on the World of Surfaces," *Brooklyn Rail* (May 2019).
"Ruth Asawa's Shadow Play," *Frieze*, 195 (May 2018): 182-186.
"Of Perpetual Consequence," *Numéro art 2* (March-August 2018): 42-54.
"Other Pictures in the Picture," *Joan Jonas is on our mind*. San Francisco: The Wattis Institute for Contemporary Art, 2017, n.p.
"A Laugh Like No Other," *Queer Voice*. Philadelphia: ICA, 2010.

"Space Matters," *Ruth Vollmer*. Edinburgh: Inverleith House, 2005.
"Cartographic Images - Cartographic Actions," *Robert Smithson: Mapping Dislocations*. New York: James Cohan Gallery, 2001.
"Pictures - Frames," *Polly Lanning Parallels*, Austin: Women & Their Work, 2000.
"Eve Andrée Laramée: Histories of Art, Histories of Science," Austin: Austin Museum of Art, 1999.

REVIEWS
(selected)

"The Avant-garde Networks of *Amauta*: Argentina, Mexico, and Peru in the 1920s," *The Burlington Magazine* 162 (May 2020): 451-453.
"Without Words," *Artforum* 54/1 (September 2015): 330-333, 408.
"Focus: Helio Oiticica," *Artforum* 45/10 (Summer 2007): 486-487.
"Hans Haacke's *Viewing Matters*," *Bookforum* 6/4 (Winter 1999): 9.
"Several Ways of Seeing," *Art & Text* 37 (September 1990): 134-35.
"Better Images for Utopia?," *Art & Text* 36 (May 1990): 125-26.
"Reassessing the Greenberg Myth," *Critical Texts* 5/3 (1988): 41-44.
"Margaret Rose's *Marx's Lost Aesthetic: Karl Marx and the Visual Arts*," *Critical Texts* 3/1 (Autumn 1985): 38-40.
"Jasper Johns," *Arts* 58/8 (April 1984).

INTERVIEWS
AND PROFILES
(selected)

Joan Jonas for the Archives of American Art, 2018.
"Joan Jonas and Ann Reynolds in Conversation," *Joan Jonas Caudal o río, vuelo o ruta* Santander, Spain: Fundación Botín, 2016, 21-41.
Larisa Dryansky, "Ann Reynolds," *Critique d'art* 44 (Spring/Summer 2015): 100-103.
"The Spiral Jetty," RadioWest KUER, an NPR affiliate in Salt Lake City, Utah, 9 December 2014.
"Adaptive Morphology," *KERB JOURNAL* 21 (Summer 2013): 78-83.
"Ann Reynolds and Eve Andrée Laramée in Conversation with Joan Waltemath at *Robert Smithson at the Whitney*," *The Brooklyn Rail* (October 2005): 29-31.

LECTURES

"Dragtime and Drugtime," *Surrealisms 2023: Houston*, and chaired panel entitled "'Terrible beauty, total life': Queered Film Cultures of Surrealism circa 1960s," Houston, TX, 2023.
"Water: A Problem of Representation," *Land Arts of the American West*, Lubbock, TX 2022.
"Hotel Palenque," *Light Industry*, Brooklyn, NY 2023.
"'View Listens': A Cosmopolitan Surrealism," *Modernism Materiality Meaning*, University of Pennsylvania, Philadelphia, PA, 2019.
"Surrealism between Women," *College Art Association Annual Meeting*, New York, 2019.
"Robert Irwin: Seeing Through," *School of Architecture*, Pratt Institute, New York, 2018.

"Imagining an Altogether," The Power Institute for Art and Visual Culture, University of Sydney, Sydney, Australia, 2018.

"Feeling in Space and Time: Smithson's Cinematics," keynote address, University of Queensland Art Museum, Brisbane, Australia, 2018.

"The Cocktail Party," University of North Carolina, Chapel Hill, 2018.

"Erotic Spectators," E-flux, New York, 2018.

"The Cocktail Party," Marfa, 2017

"'Creative Research' Should be an Oxymoron: Anna Craycroft and Ann Reynolds in Conversation," Carpenter Center, Harvard University, 2017.

"Jonas Face to Face," Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Columbia, 2016. This event was followed by three seminars with faculty and students.

"Face to Face," Experience in and Beyond the White Cube, Visual Arts Center, University of Texas at Austin, 2015.

"The Cocktail Party," Description Across the Disciplines, Heyman Center, Columbia University, New York, 2015.

"'Feelings are Things': Another History of Pop," Agnes Rindge Clafflin Lecture, Vassar College, Poughkeepsie, NY, 2015.

"Other Pictures in the Picture," keynote address, Joan Jonas Seminar, Wattis Foundation, San Francisco, 2014.

"Remoteness," keynote address, International Smithson Colloquium, University of Paris and Georges Pompidou Center, Paris, 2013.

"Remoteness," Reykjavik Art Museum, Reykjavik, Iceland, 2013.

"Curving into a Straight Line," Iceland Academy of the Arts, Reykjavik, Iceland, 2013.

"Remote(ness)," keynote address, Rethinking the Heritage of Robert Smithson: Ecology and Intermediality, University of Leiden, Holland, 2012.

"Relative Remoteness," Mining the Wasteland: Land Art's Legacy in Contemporary Art and Politics, Graham Foundation, Chicago, 2011.

"Describing a Sensibility," Scandals of Susan Sontag, The Center for the Humanities, The Graduate Center and the Humanities Institute at Stony Brook, New York, 2011.

"The Point of No Return," Museum of Modern Art, Warsaw, Poland, 2010.

"Postcards as Model," Texas Tech, Lubbock, TX. 2010.

"Underwater Displacements," Explorando las profundidades: la escultura y el espacio público, La Paz, Mexico 2010.

"The Spatial Aesthetics of Urban Renewal," keynote for the exhibition Mixed Use, Manhattan: Photography and Related Practices 1970s to the Present, Reina Sofia, Madrid, 2010.

"High Life, Low Life or the Art / Life Conundrum," Breathless Days, 1959-1960, University of British Columbia, Vancouver, 2010.

"Dwelling," University of New Mexico, Albuquerque, 2009.

"Ken Jacobs and the Young Jack Smith in Film," Live Film! Jack Smith!: Five Flaming Days in a Rented World, Berlin, 2009.

"The Image, the Object, and the Situation," Land Arts Symposium, San Antonio, 2009.

"The Rhetoric of the Framing Edge," Clement Greenberg at 100: Looking Back to Modern Art," Harvard University, 2009.

"Home Movies: Ken Jacobs, Jack Smith, and Life in Front of the Camera," Postwar Queer Underground Cinema, 1950-1968, Yale University, 2009.

"The Exploding Metropolis," Wesleyan University, 2009.

"Moving and Still Life," Silberberg Lecture Series, Institute of Fine Arts, New York, 2008.

"Coming to the Sixties," Since 1968, Center for 21st Century Studies, University of Wisconsin, Milwaukee, 2008.

"Media Imagined and Re-imagined," College Art Association Annual Meeting, Dallas, 2008.

"'Illusion is What Really Happens': The Case for a Radical Practice," Clark Art Institute, Williamstown, 2006.

"Anachronism as a Radical Tool," Maryland Institute of Contemporary Art, Baltimore, 2005.

"*Spiral Jetty* and the Rematerialization of the Art Object," Smithsonian Symposium, Whitney Museum of American Art, New York, 2005.

"The Problem of Return," The Lay of the Land: Public Art, Politics, and the Environment, Americans for the Arts Annual Convention, Austin, 2005.

"Structures of Feeling Artistic Community," The Humanities Institute, SUNY Stony Brook, 2005.

"At the Jetty," Bard College, Annandale-on-Hudson, 2005.

"Radical Practice Reconsidered: Annette Michelson and Film Cultures of the 1960s," College Art Association Annual Meeting, Atlanta, 2005.

"Exhibiting Robert Smithson," Dallas Museum of Art, 2005.

"At the Jetty," Southern Methodist University, 2004.

"Sculpture and Description or the Object as Phantom," MFA Sculpture Seminar Keynote Address, Bard College, Annandale-on-Hudson, 2004.

"Personal Histories," Core Program, The Glassell School of Art, Houston, 2004.

"At the Jetty," Museum of Modern Art, Fort Worth, 2004.

"Radical Practices Reconsidered: Film Cultures of the 1960s," University of Rochester, Rochester, NY, 2004.

"The Historical Space of the Object," Contemporary Art Experts Forum. ARCO, Madrid, 2004.

"Thoughts on *Robert Smithson: Learning From New Jersey and Elsewhere*," University of Edinburgh, 2003.

"Sadie Benning's Early Video," Feminist Film Panel, Blanton Museum, Austin, 2003.

"Vollmer and Hesse," Public Feelings Plenary Session, Cultural Studies Conference, Pittsburgh, 2003.

"Image Crisis: Film Cultures of the 1960s," Core Program, The Glassell School of Art, Houston, 2003.

"The Personal Can Be Historical," State of the Art: Feminist Art and History in the New Century, University of Maryland, College Park, 2002.

"Ruth Vollmer: Drawings and Sculpture," Royal Botanic Garden Edinburgh Lecture Theatre, Edinburgh, Scotland, 2002.

"Dirt as Disorder," Sex Norms, Sex Agents Conference, Center for Gender Studies, University of Chicago, 2001.

"Gender Advertisements," Cross Roads or Cross Fire: Visual Culture and Art History, School of Visual Arts, New York, 2001.

“Sexual Trespassing: Danger and Pleasure in 1960s Visual Culture,” Hood College, Frederick, 2001.

“Engendering Artist’s Communities,” SUNY at Stony Brook, Stony Brook, 1999.

“The Terminal View: Robert Smithson circa 1966,” Dallas Museum of Art, 1998.

“Models for Articulating Communities and Why They Matter,” Women Challenging the Arts, University of Texas, Austin, 1997.

“Art Historical Methods: Working the Archive,” Bard College, Annandale-on-Hudson, 1997. This event consisted of a public lecture and an afternoon round table discussion with the graduate students.

“The Ready-made and the Replica-mass,” The Draper Program in Liberal Studies, New York University, New York, 1997.

“Visibility as Sexual Politics,” College Art Association Annual Meeting, Boston, 1996.

“‘Casting Glances’: Reconsidering Smithson’s Documentary Process,” Art in the Landscape Symposium, Chinati Foundation, Marfa, 1995.

“‘Specific Objects’: Sculpture in the 1960s,” McNay Art Museum, San Antonio, 1995.

“Travel as Repetition,” Ruth K. Shartle Memorial Symposium, Museum of Fine Arts, Houston, 1994.

“Conversations: Abstraction and Exhibition,” Bard College, Annandale-on-Hudson, 1994. This event consisted of a public lecture and an afternoon round table discussion with the graduate students.

“Touring New Jersey: What Does it Mean to Occupy the Vanishing Point?,” Los Angeles County Museum of Art, 1993.

“Visual Stories,” Discussions in Contemporary Culture: Visual Display, Dia Art Foundation, New York, 1993.

“Whatever Happened to Gender or ‘Je ne vois pas la femme cachée dans la forêt,’” Whatever Happened to Beauty: Aesthetics in a Culture of Signs Symposium, University of Texas at Austin, 1992.

“Collectivizing Vision: The Museum and Geometry in the 1960s,” College Art Association Annual Meeting, New York, 1990.

“Robert Smithson: Reproduction to Reclamation,” Barnard College, 1988.

"Figuring Women: De Kooning's Identity Crisis in Art and Popular Culture," The Scholar and the Feminist Conference, Barnard College, 1986.

"Jasper Johns: Authorship and Authority," The Frick Symposium, New York, 1984.

"Jane Austin's *Mansfield Park*: The Landscape Garden as Metaphor," Wellesley College, 1984.

SHORTER
PRESENTATIONS
AND PUBLIC
CONVERSATIONS
(selected)

Ann Reynolds and Lynne Tillman, "The Young and Evil," David Zwirner Gallery, New York, 2019.
Susan Howe, Joan Jonas, and Ann Reynolds, "No Ideas but in Things," Yale University, 2016.
"American Macabre: *View Magazine's* Sense of the Outsider Within," Outside In: The Interface Between Self-Taught and Mainstream Practices in the United States in the Twentieth Century, Clark Art Institute, Williamstown, 2014.
"Gillian Jagger," David Lewis Gallery, New York, 2014.
"Sontag at the Movies," presentation and conversation with Moe Angelos, moderated by Nancy K. Miller, New York Theater Workshop, New York, 2013.
Conversation with Zoe Leonard, 192 Books, New York, 2011.
"The Choreography of the Combines," Robert Rauschenberg panel, Menil Museum, Houston, 2009.
"Models of Critical Power," (title of panel), Criticism, History and Power Conference, University of Wisconsin at Madison, 2004.
"The State of Contemporary Criticism," Round table discussion, Core Program, The Glassell School of Art, Houston, 2003.
Co-chair, "Creating Community: Feminist Art and Exhibitions of the 1970s," College Art Association Annual Meeting, Philadelphia, 2002.
"Narratology - Aspects of Abstract Art," (panel title) A.I.R. Gallery, New York, 1996.

TEACHING
EXPERIENCE

THE UNIVERSITY OF TEXAS AT AUSTIN, TX
Associate Professor (2000 - present); Assistant Professor (1992-1999)
Department of Art and Art History and Center for Women's and Gender Studies
Modern and Contemporary U.S. and European Art, Architecture, Film, and Visual Culture, Feminist Theory and Gender and Sexuality Studies
Outstanding Professor, Fine Arts Council 2016
Lucia, John, and Melissa Gilbert Teaching Excellence Award in Women's and Gender Studies 2010
College of Fine Arts Distinguished Teaching Award 2006
Outstanding Professor, Fine Arts Council 2001
University Teaching Excellence Award 1993

LAND ARTS OF THE AMERICAN WEST
Field Guest (Fall 2001 to the present)

Travel and work with students at different sites annually, conducting a day-long seminar and individual critiques

CORE PROGRAM, HOUSTON, TX

Art History Consultant (Spring 2003 to Spring 2005)

Working with director to develop critic's fellowship program

Two days of individual critiques and panel discussions with Core Program artists and critics each semester

GRADUATE PROGRAM IN CURATORIAL STUDIES, BARD COLLEGE, NY

Visiting Professor (Spring 2002)

Exhibiting Feminism: The 1970s

FORDHAM UNIVERSITY, NEW YORK, NY

Adjunct Lecturer (Fall 1989)

Art Since the 1930s: Modernism and Mass Modernity

RAMAPO COLLEGE, MAHWAH, NJ

Adjunct Lecturer (Spring 1988)

America: Art and Culture 1850-1950; Modern Sculpture in its Context

QUEENS COLLEGE, FLUSHING, NY

Adjunct Lecturer (Fall 1985 to Spring 1987)

Modern Art, Modern Architecture; Introduction to the History of Art

HUNTER COLLEGE, NEW YORK, NY

Instructor and Teaching Assistant (Fall 1983 to Fall 1984)

Introduction to the History of Art

EDITORIAL
AND ADVISORY
BOARDS

Joan Jonas Knowledge Base, Artist Archive Initiative

Pastelegram

GRANTS AND
FELLOWSHIPS

Emily Harvey Foundation Residency, Venice, Italy Fall 2022

Member, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 2021-2022

Senior Fellowship, CASVA, National Gallery (2021-2022, declined)

Provost's Authors Fellowship, UT 2019-2020 (deferred to 2020-2021)

Humanities Institute Fellowship, UT Spring 2019

Allen W. Clowes Fellow, National Humanities Center, NC 2017-2018

Summer Research Assignment 2015

Gina and Walter Ducloux Fine Arts Faculty Fellowship Spring 2012

Creative Research Summer Stipend 2009

Gina and Walter Ducloux Fine Arts Faculty Fellowship Spring 2007

Clark Fellowship, Williamstown, MA Fall 2006

Humanities Institute Fellowship Spring 2006

Creative Research Summer Stipend 2005

University Faculty Research Assignment 2001

Millard Meiss Publication Fund Committee, CAA 2000

Gina and Walter Ducloux Fine Arts Faculty Fellowship 1996-97

Luce Foundation Fellowship 1988-89
University Fellow 1982-84
Jo Ann and Julian Ganz Fellow 1981-82
Helena Rubinstein Fellow, Whitney Museum of American Art 1979-80

LANGUAGES

Spanish reading and speaking
Italian reading
French reading
German some reading