

## ANN MORRIS REYNOLDS

Department of Art and Art History  
University of Texas at Austin  
2301 San Jacinto Blvd Stop D1300  
Austin, TX 78712-1421  
reyna@austin.utexas.edu  
(917) 816-1682

- EDUCATION**      Ph.D. THE GRADUATE SCHOOL AND UNIVERSITY CENTER  
OF THE CITY UNIVERSITY OF NEW YORK, NEW YORK, NY  
May 1993  
20<sup>th</sup> and 21<sup>st</sup> 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**      "Mediated Visibility: Magnum's Legacy of Water Imagery," *LA+*, special  
issue on media, (Spring 2025). 15 pp. (peer-reviewed journal, in process).
- "A Working Surrealism: Beverly Grant," *Sixties Surreal*. New York:  
Whitney Museum of American Art, 2024, 18 pp. in manuscript  
(commissioned, in press).
- "Parker Tyler's 'Film as The Problem of Space Control,'" Abigail Susik,

ed. *Beyond Still Life: Surrealism and Animation*. Transnational Surrealism Series, London: Bloomsbury Press, 2025, 25 pp. in manuscript (in press).

"Peripatetic Performance," *Chinati Foundation Newsletter* 28 (October 2023): 6-15.

"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*. Ostfilden-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

"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.

- (selected) "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.  
 Ann Reynolds, Joan Jonas Knowledge Base, Artist Archive Initiative, 2017  
 "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.  
 "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  
 "Moving Statues: Parker Tyler's Rodin," New York Studio School, New York, NY, 2024.  
 "Loose Connection," within panel I chaired entitled "'Terrible beauty, total life': Queered Film Cultures of Surrealism circa 1960s," *Surrealisms 2023*: Houston, Houston, TX, 2023.  
 "Hotel Palenque," Light Industry, Brooklyn, NY 2023.  
 "Water: A Problem of Representation," Land Arts of the American West, Lubbock, TX 2022.  
 "'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 21<sup>st</sup> 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," Smithson 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," Crossroads 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)

Rosa Barba and Ann Reynolds, "*Disseminate and Hold*," Fine Arts Center, Colorado College, Colorado Springs, 2023.

Ann Reynolds, Ingrid Schaffner, and Jana La Brasca, Chinati Open House Conversation, Zoom, 2020.

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.

"The Spiral Jetty," RadioWest KUER, an NPR affiliate in Salt Lake City, Utah, 9 December 2014.

Moe Angelos and Ann Reynolds, "Sontag at the Movies," New York Theater Workshop, New York, 2013.

Zoe Leonard and Ann Reynolds in conversation, 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

**OTHER TEACHING  
POSITIONS:**

**LAND ARTS OF THE AMERICAN WEST**

Field Guest (Fall 2001 to the present)  
Travel and work with students at different sites annually, giving a lecture,  
conducting a day-long seminar, and doing 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