

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 century US and European art and architecture; critical theory;
gender and sexuality
Dissertation: "Robert Smithson: Learning from New Jersey and
Elsewhere" with 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

In Our Time. Book-length project in progress.

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

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

EDITED ANTHOLOGIES

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

ARTICLES

"Distant et loin de tout," Paris: Presses du Réel, forthcoming 2017, 145-
157.

"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.

"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. This exhibition is scheduled to open in 2019 at the Harry Ransom Center, University of Texas and travel to the Yale University Art Museum, and to one other yet to be determined venue in California.

Nineteenth Century Landscape Painting and the American Site. New York: Whitney Museum of American Art Downtown, 1980.

SHORT ESSAYS IN EXHIBITION CATALOGUES

"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

"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)

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

"Jonas Face to Face," Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Columbia, 2016.

"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 Claflin Lecture, Vassar College, Poughkeepsie, NY, 2015.

"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.

"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.

SELECTED,
SHORTER
PRESENTATIONS,
PUBLIC
CONVERSATIONS

"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

U.S. Art, Architecture 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
BOARDS

Pastelegram, Critical Voices Series, Penn State Press

GRANTS AND
FELLOWSHIPS

Summer Research Assignment 2015
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