

ANN MORRIS REYNOLDS

Department of Art and Art History
University of Texas
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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 European and U.S. art and architecture; critical theory.
Dissertation: "Robert Smithson: Learning from New Jersey and
Elsewhere"

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

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

Playtime: Creativity, Community, and Publics in New York, 1940-1970.
Book-length project in progress.

ARTICLES

"The Past Meets Up with the Present: A Model for Feminist History,"
commissioned essay, in progress.

"The Problem of Return," *Land Arts of the American West*. Austin:
University of Texas Press, forthcoming, 2008.

"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.

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

“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, pp. 214-239.

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

“Robert Smithson’s Time Frames,” *Tempus Fugit*. Kansas City: The Nelson-Atkins Museum of Art, 2000, pp. 172-83.

“Casting Glances: Reconsidering Robert Smithson’s ‘Documentary Process,’” *Art in the Landscape*. Marfa: Chinati Foundation, 2000, pp. 55-71.

“Resemblance and Desire,” *Center 9* (1995), pp. 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, pp. 82-109, 314-20.

An abridged version of this article appears in Nicholas Mirzoeff, ed. *A Visual Culture Reader*. London: Routledge Press, 1998/2003, pp. 133-47.

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

EXHIBITION PUBLICATIONS

“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.

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

REVIEWS

“Focus: Helio Oiticica,” *Artforum*, (Summer 2007).

“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

“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

“Tracing Out a Feeling,” College Art Association Annual Meeting, Dallas, 2008.

“Melancholia is a Figure Worth Repeating,” Melancholic States Conference, Lancaster University, 2007.

“‘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.

“Models of Critical Power,” (title of panel), Criticism, History and Power Conference, University of Wisconsin at Madison, 2004.

“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.

“The State of Contemporary Criticism,” Round table discussion, Core Program, The Glassell School of Art, Houston, 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.

Co-chair, “Creating Community: Feminist Art and Exhibitions of the 1970s,” College Art Association Annual Meeting, Philadelphia, 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.

“Narratology - Aspects of Abstract Art,” (panel title) A.I.R. Gallery, New York, 1996.

“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.

TEACHING
EXPERIENCE

THE UNIVERSITY OF TEXAS AT AUSTIN, TX

(Spring 1992 to present)

Associate Professor, Department of Art and Art History and the Center for Women’s and Gender Studies

European and U.S. Art, Architecture and Visual Culture since 1945,

Feminist Theory and Gender and Sexuality Studies

College of Fine Arts Distinguished Teaching Award 2006

Outstanding Professor, Fine Arts Council 2001

University Teaching Excellence Award 1993

ART HISTORY CONSULTANT, CORE PROGRAM, HOUSTON, TX

(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

(Spring 2002)

Visiting Professor

Exhibiting Feminism: The 1970s

FORDHAM UNIVERSITY, NEW YORK, NY

(Fall 1989)

Adjunct Lecturer: Art Since the 1930s: Modernism and Mass Modernity

RAMAPO COLLEGE, MAHWAH, NJ

(Spring 1988)

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

QUEENS COLLEGE, FLUSHING, NY

(Fall 1985 to Spring 1987)

Adjunct Lecturer: Modern Art, Modern Architecture; Introduction to the History of Art

HUNTER COLLEGE, NEW YORK, NY
(Fall 1983 to Fall 1984)

Instructor and Teaching Assistant: Introduction to the History of Art

EDITORIAL
BOARDS

Critical Voices Series, Penn State Press
(Spring 2004 to present)

GRANTS AND
FELLOWSHIPS

Dean's 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