

# Katie Anania

[kanania2@unl.edu](mailto:kanania2@unl.edu)

## EDUCATION

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- 2016 PhD University of Texas at Austin  
Department of Art History  
Graduate certificate in Women's and Gender Studies  
Dissertation: *Drawing, Intimacy and Privacy in American Studio Art Practice, 1960-1979*
- 2009 MA University of Texas at Austin  
Department of Art History  
MA Thesis: *An Historical and Interpretive Re-Situating of Alberto Burri's Grande Cretto (1985)*
- 2006 BA University of Nevada, Las Vegas (magna cum laude)  
Department of Art History  
Education Abroad Program, Università degli Studi di Torino

## PROFESSIONAL APPOINTMENTS

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- 2019 – present Assistant Professor of Art History, University of Nebraska-Lincoln  
Faculty Fellow, Dougherty Water for Food Global Institute
- 2018-2019 Assistant Professor of Art History, Georgia College, Milledgeville, GA  
Affiliated faculty, Latin American, Caribbean, and Latino Studies  
Affiliated faculty, Women's and Gender Studies
- 2017 – 2018 Wallace Postdoctoral Fellow  
Villa I Tatti, Harvard University Center for Italian Renaissance Studies
- 2012 – 2016 Adjunct Lecturer in Critical Studies (promoted from Lecturer in 2014)  
California College of the Arts
- 2012 – 2014 Visiting Faculty, History and Theory of Contemporary Art  
San Francisco Art Institute

## PUBLICATIONS

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### Books

*Out of Paper: Drawing, Environment, and the Body in 1960s America*. Edits complete in Spring 2021.

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### **Refereed Journal Articles**

“Quick Studies: A Queer History of *The Natural Way to Draw*,” *Archives of American Art Journal*, Volume 59, Number 2 (Fall 2020), 3-24.

“Walk with Me: William Anastasi’s Stenography of the Street,” *Panorama: Journal of the Association of Historians of American Art*, issue 5.1, Amateuria and American Visual Culture (Spring 2019).

### **Book Chapters**

“Eco-Hybridity, Colonialism, and the U.S. Midwest Landscape,” Introduction to Dana Fritz, *Field Guide to a Hybrid Landscape* (University of Nebraska Press, forthcoming 2022, pending funding).

“Like A Glowing Worm: Carolee Schneemann and Leo Steinberg’s Studio Talks,” in *Bending Concepts: The Collected Al Held Essays on Visual Art 2011 – 2017* (New York: White Cube Gallery, 2019), 200-207. Originally published as Al Held Memorial Essay on Visual Art, *The Brooklyn Rail*, May 2017.

### **Exhibition Catalogs**

“Alberto Burri’s *Mixoblack* series,” in Lyn Boland, ed., *Paper in Profile: Mixografia and Taller de Gráfica Mexicana*. Athens, GA: Georgia Museum of Art, 2016.

“Introduction: Undeath,” in Mary Walling Blackburn, *Sister Apple, Sister Pig*, e-flux, February 2014. <http://www.e-flux.com/journal/sister-apple-sister-pig-speculative-annotations/>

“Chuck Close: Klaus,” in Carol Nathanson, ed., *Tracing Vision: Modern Drawings from the Georgia Museum of Art*. Athens, GA: Georgia Museum of Art, 2011.

Critic’s Picks (various), *Artforum*, 2009-2017 (full publication list available on request)

### **Book Reviews**

Review: Juan G. Ramos, *Sensing Decolonial Aesthetics in Latin American Arts* (University of Florida Press, 2018). *Hispania*, Volume 103, Number 3 (Fall 2020), forthcoming.

Review: Stan Douglas, *Mise en scène*. *CAA Reviews*, May 2015.

### **Reference Publications**

“Agnes Martin,” *Women in American History: An Encyclopedia*. New York: Facts on File, 2013.

### **Other Publications**

“How to Draw a Dog,” *Brooklyn Rail*, Critic’s Page, March 2020.

“How Queer History Can Help Us Make Sense of *Adam*,” *Slate*, August 14, 2019.

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## FELLOWSHIPS AND GRANTS

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### External awards

- 2019-2021 Workshop grantee: Teaching the History of American Art with Primary Sources, Smithsonian Institution / Lunder Institute for American Art / Cleveland Museum of Art
- 2019 Research Fellowship, Stiftung Arp, Berlin
- 2018 Wallace Fellowship, Villa I Tatti, Harvard Center for Italian Renaissance Studies
- 2016 – 2017 Postdoctoral Fellowship, Drawing Institute, Morgan Library & Museum, New York
- 2016 – 2017 Postdoctoral Fellowship, Rutgers University, Center for Cultural Analysis (declined)
- 2016 Feminist Critical Analysis Colloquium, *Digesting Narratives: Feminist Foodways* Center for Gender and Politics, Studije Roda, Dubrovnik, Croatia
- 2015 – 2016 Vivian L. Smith Foundation Fellow, The Menil Collection, Houston, TX
- 2014 – 2015 Andrew W. Mellon Curatorial Fellow in Modern and Contemporary Art Blanton Museum of Art, Austin, TX
- 2015 Research Fellowship, International Center for the Arts of the Americas, Museum of Fine Arts, Houston
- 2014 Walter Read Hovey Memorial Fund Award in Art History, The Pittsburgh Foundation
- 2012 University of Wisconsin-Madison Libraries Grant-in-Aid
- 2011 Georgia O’Keeffe Museum Research Center Stipend
- 2011 J. Paul Getty Library Research Grant, Getty Research Institute
- 2010 Mary Lilly Research Grant, Duke University

### Internal awards

- 2020 Research Development Fellow, UNL Office of Research & Economic Development
- 2020 Arts & Humanities Research Grant: Environmental Futures (co-PI)
- 2020 Research Council Distinguished Lecturer Grant, University of Nebraska-Lincoln
- 2020 Graduate Support Fellowship, Water for Food Institute, University of Nebraska-Lincoln
- 2020 Faculty Research Grant for travel to Argentina (\$6,500)
- 2020 Center for Transformative Teaching Grant, University of Nebraska-Lincoln
- 2019 Hixson-Lied Faculty Presentation Grant, University of Nebraska-Lincoln
- 2019 Arts & Sciences Faculty Development Grant, Georgia College
- 2014 Faculty travel grant, California College of the Arts
- 2010 Dissertation Research Grant, UT Austin
- 2009-2015 Wells Endowed Graduate Fellowship in Fine Arts, UT Austin

## INVITED TALKS

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- 2020 “Paper, Plastic, and the Environmental Consequences of Streaming Media”  
*STREAMING*, gallery@calit2, Qualcomm Institute, University of California, San Diego, Mar. 13
- 2019 “Interacting with *Interactions*: Donald Judd, Josef Albers, and Reading Against the Grain”  
Montgomery Museum of Fine Arts, March 30
- 2017 “Paper Work: Artists’ Publications at the International Center for the Arts of the Americas”  
Mellon Director’s Grant Convening, Museum of Fine Arts, Houston, June 26
- 2017 “Carolee Schneemann, Leo Steinberg, and Pontormo”  
Morgan Library & Museum, New York, May 11

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- 2017 “Vision and Hunger: Parsing Marta Minujín’s *Statue of Liberty Covered in Hamburgers*”  
Hampshire College, Division of Humanities and Cultural Studies, April 12
- 2017 “Jackson Mac Low and the Future of Reading”  
Conversation with artist Tyler Coburn, The Drawing Center, New York, February 23
- 2016 "Foul Waste or Good Taste: Paper and Public Decency in Carolee Schneemann’s *Illinois Central*"  
University of Houston, Department of Art and Art History, March 30
- 2011 “Cold War, Hot Art: Richard Tuttle and Others Draw the (Feminist) Line”  
Georgia O’Keeffe Museum Research Center, November 19
- 2011 “Temporary Indoors: Installation Art and the Lives of Buildings”  
Arthouse at the Jones Center, Austin, TX, January 23
- 2010 “Infamy and Intimacy: Feminist Approaches to Drawing, 1963 – 1979”  
Sallie Bingham Center for Women’s History & Culture, Duke University, June 16

### **MUSEUM WORK**

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- 2015-2016 Vivian L. Smith Curatorial Fellow  
The Menil Collection, Houston, TX
- 2014-2015 Andrew W. Mellon Curatorial Fellow in Modern and Contemporary Art  
Blanton Museum of Art, Austin, TX
- 2012 – 2014 Director of Curatorial Partnerships, Bay Area Society for Art & Activism, San Francisco

### **CONFERENCES AND SYMPOSIA**

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#### **Conferences Organized**

- 2017 Minding the Time: New Dialogues with Old Master Drawings  
Morgan Library & Museum, New York, May 11
- 2016 TRESPASS: Stepping into the Spaces of Making  
The Menil Collection (co-sponsored by the University of Houston), April 13-16
- 2014 Plate, Picture, Personhood: Food and Representation  
The Berkeley Food Institute, University of California-Berkeley, October 8

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### **Panels Organized**

- 2020 Whose Renaissance? Re-Imagining the Early Modern World in the Age of White Supremacy  
University of Nebraska, Lincoln, October 29
- 2019 Haunted: Cross-Historical and Cross-Cultural Specters in Print Practice  
Co-chaired with Alexis Salas, Hampshire College  
College Art Association Annual Conference, New York, February 15
- 2016 Distinctive Looking: Style and Surveillance in Art History  
Southeastern College Art Association Annual Conference, Roanoke, VA, October 22
- 2014 Lines Drawn? Form and Politics in Postwar Art  
Association of Art Historians Annual Conference, London, April 11
- 2012 Livestock as Lesson: Live Animals in 1960s Performance Art  
Society for Literature, Science and the Arts, Milwaukee, WI

### **Moderator/Discussant**

- 2021 Agitators and Aggregators: New Cycles of Contemporary Art History  
College Art Association Annual Conference, online, February 2021
- 2020 Marking Time  
College Art Association Annual Conference, Chicago, February 13
- 2019 What Is Contemporary Art?  
Society for Contemporary Art Historians panel, College Art Association Annual Conference,  
New York, February 16
- 2015 Art Writing—Beyond Genre  
Texas Contemporary Art Fair, Houston, TX, October 7
- 2014 The Strange Objects of Performance  
Northern California Performance Platform and Symposium, San Francisco Art Institute, March  
29
- 2010 Gender and Archives  
Latin American Art Forum for Emerging Scholars, UT Austin, October 23

### **Papers Presented**

- 2018 “Vision and Hunger: Marta Minujín’s Edible Futures”  
Sixth Feminist Art History Conference, Washington, DC, September 18
- 2018 “Wheat Paste and Poor Taste: The Afterlives of Carolee Schneemann’s Paper Performances”  
Collage, Montage, Assemblage: Collected and Composite Forms, 1700-Present, Edinburgh,  
Scotland, April 19

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- 2018 “Unilluminated Manuscripts: Robert Morris and the Problem of Surveillance”  
College Art Association Annual Conference, “Theorizing Drawing: The Gap Between Historical Accounts and Studio Practice,” Los Angeles, CA, February 20
- 2017 “‘Like a Glowing Worm’: Carolee Schneemann, Leo Steinberg, and Pontormo”  
Minding the Time: New Dialogues with Old Master Drawings  
The Morgan Library & Museum, New York, May 9
- 2017 “Free Markets, Free People: Discourse and Behavior in Lynda Benglis’ Lost Studio Tapes”  
College Art Association Annual Conference, New York, February 18
- 2015 “Viewing Things Out of Order: Barnett Newman’s Prints”  
Symposium on *Barnett Newman: The Late Work*, Menil Collection, Houston, TX, April 5
- 2015 “On (Not) Watching a Drawing Being Made: Richard Tuttle as a Case Study for Lost Performances”  
The Multi-Media Archive: Documenting Contemporary Art History  
Archives of American Art, Smithsonian Institution, Washington, DC, March 27
- 2014 “The Axis and the Act: Carolee Schneemann’s Marks”  
Panel: Carolee Schneemann and the Long Sixties  
College Art Association Annual Conference, Chicago, February 13
- 2013 “Service to the Line: John Cage, William Anastasi, and the New York City Subway”  
Association for the Study of the Arts of the Present, Detroit, MI, October 3-5
- 2012 “Re-Drafting Carolee Schneemann’s *Interior Scroll*”  
Third Feminist Art History Conference, Washington, DC, November 9-12
- 2012 “Line, Sensation, Restriction, Extension: Carolee Schneemann's Social Experiments with Rope”  
Southeastern College Art Conference, Durham, NC, October 18-20
- 2012 “Pulp Factions: Sex, Paper, and Public Decency in Chicago 1968”  
Association of Art Historians Annual Conference, Milton Keynes, UK, March 29-31
- 2011 “Glorifying the Eucharistic Face: The Lines and Vectors of the Menil’s *Christ Pantokrator*”  
Symposium on the exhibition *Byzantine Things in the World*, The Menil Collection, Houston, TX, November 22
- 2010 “Rounding the Bend: Theories and Pedagogies of the Scribble, 1890 – 1972”  
Society for Literature, Science and the Arts, Indianapolis, Indiana, October 9-12
- 2008 “Indifference and Disposal in Dan Flavin’s Early Light Works”  
Symposium on *Dan Flavin: Constructed Light*, The Pulitzer Foundation, St. Louis, MO, April 23-25

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## DEPARTMENTAL TALKS

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- 2020 Look at Lunchtime: Nathaniel Mary Quinn, *Lil' Barbara* (2017)  
Sheldon Museum of Art, March 12
- 2016 "John and Dominique de Menil as Collectors of Drawings"  
The Menil Collection, March 4
- 2015 "Rosalind Constable: An Archive and a Network"  
The Menil Collection, November 19
- 2015 Curator's Talk: *Paper and Performance*  
Blanton Museum of Art, UT Austin, May 21 and July 7
- 2014 "Territorial Pissings and Paper Tigers: Tracking The Body in William Anastasi's Drawing Practice," Art History Research Roundtable, UT Austin, November 10
- 2010 "Oil and Water: American Abstract Art and Italian Cinema"  
Blanton Museum of Art, UT Austin, April 10
- 2009 "From Body to Box: Jo Baer's Minimalist Paintings"  
Blanton Museum of Art, UT Austin, October 27
- 2009 "Getting Over Carl Andre"  
Blanton Museum of Art, UT Austin, September 19

## TEACHING

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### University of Nebraska-Lincoln

- Special Topics: Visualizing Crisis – Food, Water & Biopolitics Spring 2020
- Overexposure: Critical Positions in Photography from Stereograph to Selfie Spring 2020
- Modern Art & the Machine Spring 2020
- Art & Design Since 1945 (Undergraduate & graduate seminar) Fall 2019, Fall 2020
- Survey of Renaissance to (Post)Modern Art (Undergraduate survey) Fall 2019

### Georgia College & State University

- Global Contemporary Art (Sophomore-level seminar) Fall 2018, Spring 2019
- Modern Art and the Machine (Undergraduate seminar) Fall 2018
- Survey of Renaissance to (Post)Modern Art (Undergraduate survey) Fall 2018
- Understanding Visual Art (Undergraduate survey) Spring 2019
- Vision and Hunger: Food and Performance Art in Latin America Spring 2019

### Hunter College, City University of New York

- Art of the Early Renaissance (Undergraduate survey) Fall 2017

### Parsons School of Design

- Overexposure: Critical Positions in Photography from Stereograph to Selfie Summer 2017

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## University of Texas at Austin

- Renaissance to Postmodern Art History (Undergraduate survey) Summer 2015

## California College of the Arts

- Food as Culture (Undergraduate seminar) Spring and Fall 2012, Spring and Fall 2013  
Spring and Summer 2014, Summer 2016
- Seminar in Critical Studies: Making (Undergraduate seminar) Spring 2014
- Introduction to the Modern Arts (Undergraduate survey) Spring 2012

## San Francisco Art Institute

- Art Since 1945 (Undergraduate survey) Fall 2012, Fall 2013, Summer 2014
- Global Anxieties: Sculpture and Disappearance, 1950-1980 (Undergrad. seminar) Spring 2013
- Min(d)ing the Canon (Graduate seminar) Fall 2012, Fall 2013
- Food Matters: The Ethics and Aesthetics of Agriculture (Graduate seminar) Spring 2014

## MA THESIS COMMITTEES

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Sarah Nantais, "Thomas Kinkade and The Village" (Supervisor)  
San Francisco Art Institute 2012-2013

Geoffrey Traxler, "Paris Petrified and the Kiss of Displaced Things" (Reader)  
San Francisco Art Institute 2013-2014

Amy Mutza, "Unruly Threads, Queer Handicrafts" (Reader)  
San Francisco Art Institute 2012-2013

## UNIVERSITY SERVICE

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2020-present Dean's Task Force on Diversity and Inclusion  
School of Art, Art History & Design, University of Nebraska-Lincoln

2019-present Strategic Planning Steering Committee  
School of Art, Art History & Design, University of Nebraska-Lincoln

2019-present Curriculum Committee  
School of Art, Art History & Design, University of Nebraska-Lincoln

2018-2019 Board member, Women's and Gender Studies Program  
Georgia College

2018-2019 Board member, Latin American, Latino & Caribbean Studies Program  
Georgia College

2012-2014 Art History Steering Committee  
San Francisco Art Institute

2012-2014 Organizer, Bi-Annual Undergraduate Food Studies Symposium  
California College of the Arts



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### **EXHIBITIONS ORGANIZED**

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- 2015 *Paper and Performance: The Bent Page*  
Blanton Museum of Art, University of Texas at Austin  
April 25 – August 2
- 2014 *Overnight Strange: An Anti-Gentrification Vaudeville*  
San Francisco Art Institute Zellerbach Quad  
November 22
- 2014 *Cold Medium: A Funeral for Nancy Holt*  
Incline Gallery, San Francisco, CA  
October 8-30
- 2013 *Four Core Chambers*  
Martina {} Johnston Gallery, Berkeley, CA  
September 5 – November 9
- 2012 *Wartime Revival of the Senses*  
Rock Paper Scissors Collective, Oakland, CA  
January 6-31
- 2010 *The Archways Project*  
SOFA Gallery, Austin, TX  
May 2010

### **LANGUAGES**

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- Reading and speaking knowledge of Spanish, Italian, French
- Reading knowledge of German