
EDUCATION

- 2016 PhD University of Texas at Austin
 Department of Art History
 Graduate certificate in Women's and Gender Studies
- 2009 MA University of Texas at Austin
 Department of Art History
- 2006 BA University of Nevada, Las Vegas

ACADEMIC APPOINTMENTS

- 2025 – present Associate Professor of Art History (with tenure), University of Nebraska-Lincoln
- 2019 – 2025 Assistant Professor of Art History, University of Nebraska-Lincoln
 Affiliated faculty, Women's and Gender Studies
 Faculty Fellow, Daugherty Water for Food Global Institute
- 2018-2019 Assistant Professor of Art History, Georgia College & State University
 Affiliated faculty, Latin American, Caribbean, and Latino Studies
 Affiliated faculty, Women's and Gender Studies
- 2018 Wallace Fellow, Villa I Tatti, Harvard Center for Italian Renaissance Studies
- 2016 – 2017 Postdoctoral Fellow, The Drawing Institute, Morgan Library & Museum, New York

PUBLICATIONS

Books

- *Out of Paper: Drawing, Environment, and the Body in 1960s America* (Yale Univ. Press, 2024).
 - Shortlisted for the 2025 Charles C. Eldredge Prize in American Art
 - Reviewed in *The Burlington Contemporary*, May 2025
- *Early Modern Imaginaries: Art and the Usable Past* (Amsterdam University Press, 2026). Co-edited with Andrew Leach and Robert Brennan.
- *Devour Everything: Feminist Art After Agriculture*. Manuscript in preparation.

Refereed Journal Articles

- "Dirty Politics: Land, Soil, and Computation in 1970s Argentine Feminist Performance." Special issue of *Third Text*, "After the Turn: New Directions in Socially Engaged Art Research," v39, n5-6 (2026).
- "The Sketch as Eco-Media: An Interview with Katie Anania," *Journal of Environmental Media* 6.2 (October 2025).
- "Touching Variables: Decolonial Approaches and New Tools for Ecological Data Visualization," co-authored with graduate student Cooper Stiglitz, *Leonardo*, v56, n6 (December 2023).
- "In Conversation: Teaching with Primary Sources," *Archives of American Art Journal*, Volume 59, Number 2 (Fall 2022), 72-73.

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- “Quick Studies: A Queer History of *The Natural Way to Draw*,” *Archives of American Art Journal*, v59, n2 (Fall 2020). 4-23.
- “Walk with Me: William Anastasi’s Stenography of the Street,” *Panorama: Journal of the Association of Historians of American Art*, v5, n1, Amateurism and American Visual Culture (Spring 2019).

Refereed journal articles in progress

- “Ecology Re-Tooled: Using Art History to Reimagine Art-Science Collaborations,” Under consideration for *Science, Technology, and Human Values* (Sage Journals), submitted.

Book Chapters

- “Landless: Ecological Art across Puerto Rican and Afro-Caribbean Feminisms,” in Erin Silver, ed., *Art and Feminisms: Histories, Methods, and Legacies* (Routledge, 2025).
- “Trashing the Renaissance: Stephen Varble, Queer Antiquarianism, and Early Modern Remains,” in Leach, Brennan, and Anania, eds., *Early Modern Imaginaries in the Long Twentieth Century: Critical Debates on the Usable Past* (Amsterdam: Amsterdam University Press, 2026).
- “Every Treeless Horizon Wants to Thrive in Peace,” introduction to Dana Fritz, *Field Guide to a Hybrid Landscape* (University of Nebraska Press, 2023), 7-16.
- “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 Catalog Essays

- “Chican-X-oskeleton: Medias, Armors, Wearables,” in Robert Hernández, ed., *The Chicano Manual of Style* (Yale University Press / The Print Center New York, 2026).
- “The Queerest Things in Chicago: Gertrude Abercrombie’s Fey and Feral Networks,” in *Gertrude Abercrombie: The Whole World is a Mystery*, exhibition at the Carnegie Museum and the Lunder Institute of American Art (Delmonico: 2025).
- “A Machine for Becoming,” in *Loie Hollowell: Drawing as Urtext* (Virginia Commonwealth University, 2024).
- “Alberto Burri’s *Mixoblack* series,” in Lyn Boland, ed., *Paper in Profile: Mixografía 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.

Other Publications

- Review: Machine Dazzle, *Ouroboros*, *Artforum* v62, n7 (November 2024), 116.
- “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.

Book Reviews

- Juan G. Ramos, *Sensing Decolonial Aesthetics in Latin American Arts* (University of Florida Press, 2018). *Hispania*, Volume 103, Number 3 (Fall 2020).
- Stan Douglas, *Mise en scene* (Prestel, 2014). *CAA Reviews*, May 2015. Online.

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FELLOWSHIPS, GRANTS, AND AWARDS

External Awards

2025 – 2026	Research Scholar, Yale Institute of Sacred Music
2024	Dibner Short Term Fellowship in History of Science & Technology, Huntington Library
2022	Tyson Scholar in American Art, Crystal Bridges Museum of American Art
2022	Short term research fellowship, Beinecke Rare Book Library, Yale University
2021	Special Personnel for National Science Foundation Established Program to Stimulate Competitive Research (EPSCoR) Grant, Track-II
2019	Stiftung Arp Research Fellowship, Stiftung Arp, Berlin, Germany
2018	Wallace Fellowship, Villa I Tatti, Harvard Center for Italian Renaissance Studies
2016 – 2017	Postdoctoral Fellowship, The Drawing Institute, Morgan Library & Museum, New York
2016 – 2017	Postdoctoral Fellowship, Rutgers University, Center for Cultural Analysis (declined)
2015 – 2016	Vivian L. Smith Foundation Fellow, The Menil Collection, Houston, TX
2015	Graduate 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, Pittsburgh Foundation
2012	University of Wisconsin-Madison Libraries Grant-in-Aid
2011	Getty Library Research Grant
2011	Georgia O’Keeffe Museum Research Fellowship
2011	Mary Lilly Research Grant, Center for Women’s History and Culture, Duke University

Internal Awards

2024	Hixson-Lied College Junior Faculty Research Award
2023	Hixson-Lied Faculty Research Grant (\$7500 to support publication of monograph)
2023	UNL Research Council Grant-in-Aid (\$7500 to support publication of monograph)
2022	Hixson-Lied College Distinguished Teaching Award
2021	Hixson-Lied College Junior Faculty Teaching Award
2020-2023	Graduate Support Grant, Water for Food Institute, University of Nebraska-Lincoln
2020	Research Development Fellow, UNL Office of Research & Economic Development
2020	Arts & Humanities Research Grant: Environmental Futures (co-PI, \$15,000)
2020	Research Council Distinguished Lecturer Grant, University of Nebraska-Lincoln
2020	Hixson-Lied Faculty Research Grant (\$6450 for travel to Buenos Aires, Argentina)
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
2011 – 2012	University Continuing Fellowship, University of Texas at Austin
2009 – 2015	Wells Endowed Graduate Fellowship in Fine Arts, University of Texas at Austin

Institutes Attended

2022	NEH Summer Institute, “Engaging Latinx Art,” Museum of Fine Arts, Houston, TX
2019-2021	Teaching the History of American Art with Primary Sources Archives of American Art, Smithsonian Institution, Washington, DC

INVITED TALKS AND WORKSHOPS

- 2025 The Snake Speaks: Feminist Visual Culture as a Framework for Digital Knowledge Workshop at Middlebury College, October 2, 2025
- 2025 “Carolee Schneemann: Drawing (in) the Archive”
Symposium on Carolee Schneemann, Stanford University, October 21-22
- 2024 Book talk for *Out of Paper: Drawing, Environment, and the Body in 1960s America*
First Lights Bookstore (co-sponsored by the Visual Arts Center, University of Texas at Austin), Austin, TX, October 25
- 2024 “Papers, Poisons, and Power: Carolee Schneemann’s Early Experiments with Eco-Feminist Media” (Book talk)
Women’s Studio Workshop, Kingston, NY, October 23
- 2024 Book talk for *Out of Paper: Drawing, Environment, and the Body in 1960s America*
Tomorrow Today bookstore, Los Angeles, CA, October 17
- 2024 The Photograph as Data
Online workshop for NSF-funded project, “Ecosystems to Evolution,” April 10
- 2023 Drawing as Ur-Text: A Conversation between Loie Hollowell and Katie Anania
Virginia Commonwealth University, Richmond, VA, October 6
- 2023 “Touching Variables: Forging a Decolonial Feminist Archive for Data Visualization”
Hydrocolonialism Symposium, UC Berkeley Center for New Media, March 10
- 2022 “To Cultivate and Heal: Regenerative Futures in Queer Indigenous Feminist Art”
University of Arkansas, Fayetteville, AR, October 10
- 2021 “Art, Data, and Environment/s: Fashioning a Queer Hemispheric Feminist Future”
University of Illinois Chicago, October 29
- 2021 “We Starve Ourselves and Each Other: Hunger and Lesbian Self-Fashioning in 1970s America”
National Portrait Gallery, Washington, DC, PORTAL Lecture in LGBTQ+ Portraiture, June 8
- 2021 “Atmospheric Violence: Robert Morris, Raphael Ferrer, and the Drawing of Empire”
University of Houston, February 24
- 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, Montgomery, AL, March 30
- 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 Live Work”
University of Houston, Department of Art and Art History, March 30
- 2011 “Cold War, Hot Art: Richard Tuttle and Others Draw the Line”
Georgia O’Keeffe Museum Research Center, Santa Fe, NM, 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 J. Bingham Center for Women’s History & Culture, Duke University, NC, June 16

CONFERENCES AND SYMPOSIA

Symposia Organized

- 2017 Minding the Time: New Dialogues with Old Master Drawings
Morgan Library & Museum, New York, May 11
- 2016 TRESPASS: Entering the Scene 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

Panels Organized

- 2025 Censorship, Precarity, and Diversity: A Workshop
Co-chaired with SaeHim Park, Xavier University, and Nina Horisaki-Christens, Columbia Univ.
College Art Association Annual Conference, New York, NY, February 13
- 2024 Broader Impacts: Inserting, Playing With, and Applying the Humanities to Scientific Grants
Society for Literature, Science, and the Arts, Dallas, TX, November 8
- 2024 Palpably Present: Data Visualization, Art History, and the Tactility of Information
College Art Association, Chicago, IL, February 16
- 2021 Serious Play: Radical Publications and Their Histories
University of Nebraska-Lincoln, March 13
- 2020 Whose Renaissance? Re-Imagining the Early Modern World in the Age of White Supremacy
University of Nebraska-Lincoln, October 29

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- 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
- 2014 Lines Drawn? Form and Politics in Postwar Art
Association of Art Historians Annual Conference, London, April 11
- 2012 Livestock as Lesson in Postwar Art
Society for Literature, Science, and the Arts Annual Conference, Milwaukee, WI, September 28

Papers Presented

- 2025 “‘Down into your cunt’: Gloria Anzaldúa’s Drawings as Queer Feminist Eco-Repair”
College Art Association Annual Conference, New York, NY, February 13
- 2024 “A Language for Nonproducers: Queer Feminist Data at the Ends of Malthusian Theory”
Queer & Trans Philologies Conference, University of Cambridge, March 23
- 2024 “Devour Everything: The UFW at the Los Angeles Women’s Building and Beyond”
Women in Revolt conference, Tate Britain, London, March 22
- 2024 “This Visualization Called My Back: Mediating Information Across the Spectrum in the 1980s”
Panel: Palpably Present: Data Visualization, Art History, and the Tactility of Information
College Art Association Annual Conference, Chicago, IL, February 16
- 2023 “To Cultivate and Heal: Seeing Land at Arco Iris”
Latin American Studies Association (LASA) Annual Conference, May 26
- 2023 “Bomba with Breakfast: Sounding Mutual Aid in Puerto Rico”
Pop Conference, Clive Davis Institute of Recorded Music, New York University, April 29
- 2023 “At the Ends of Agriculture: Puerto Rico’s Queer Foraging Scene”
Plant to Table: Food Production, Culture, and Consequences on the Great Plains, Lincoln, Apr 19
- 2023 “Bomba and Bananas at El Hangar: The Agricultural Erotics of Mutual Aid in Puerto Rico”
College Art Association Annual Conference, New York, NY, February 16
- 2022 “Something in the Mist: Gloria Anzaldúa and the Shape of Art History”
Association of Historians of American Art Symposium, Bentonville, AR, October 7
- 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 & Composite Forms, 1700-Present, Edinburgh, Apr 19
- 2018 “Unilluminated Manuscripts: Robert Morris and the Problem of Surveillance”
College Art Association Annual Conference, Los Angeles, CA, February 20

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- 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 “On (Not) Watching a Drawing Being Made: 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”
College Art Association Annual Conference, Chicago, February 13
- 2012 “Re-Drafting Carolee Schneemann’s *Interior Scroll*”
Third Feminist Art History Conference, Washington, DC, November 9-12
- 2012 “Wolf Vostell’s Architectures of Husbandry”
Society for Literature, Science and the Arts Annual Conference, Milwaukee, WI, September 28
- 2012 “Pulp Factions: Sex, Paper, and Public Decency in Chicago 1968”
Association of Art Historians Annual Conference, Milton Keynes, UK, March 29-31
- 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 for *Dan Flavin: Constructed Light*, Pulitzer Foundation, St. Louis, MO, April 23-25

Moderator/Discussant

- 2025 Subversive Bodies: Womyn Performing Blackness in the Caribbean and Caribbean Diaspora
College Art Association Annual Conference, New York, New York, February 14
- 2021 Agitators and Aggregators: New Cycles of Contemporary Art History
College Art Association Annual Conference, online, February 2021
- 2020 Marking Time
College Art Association (CAA) Annual Conference, Chicago, IL, February 13
- 2019 What Is Contemporary Art?
Society for Contemporary Art Historians panel, CAA Annual Conference, New York, NY,
February 16
- 2015 Art Writing—Beyond Genre
Texas Contemporary Art Fair, Houston, TX, October 7

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- 2014 The Strange Objects of Performance
 Northern California Performance Platform & Symposium, San Francisco Art Institute, March 29
- 2010 Gender and Archives
 Latin American Art Forum for Emerging Scholars, University of Texas at Austin, October 23

SERVICE

Service to the Profession

- 2025-present Reviewer, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*
- 2024-present Chair, Committee on Diversity Practices, College Art Association
- 2024 Reviewer, National Endowment for the Humanities
 Humanities Collections and Reference Resources grants
- 2023-present Reviewer, *Leonardo*
- 2022-present Reviewer, *Art Journal Open*
- 2021-present Reviewer, *Art Journal*
- 2021-present Reviewer, *ISLE: Interdisciplinary Studies in Literature and the Environment*
- 2019-present Reviewer, *Journal of the Archives of American Art*
- 2018-2021 Treasurer, Society for Contemporary Art History

University Service

- 2023-present Co-organizer, Humanities on the Edge lecture series, University of Nebraska-Lincoln
 Organizer of 2025-2026 theme year, "Trans* Ecologies"
- 2023-present NASAD Accreditation Committee
 School of Art, Art History & Design, University of Nebraska-Lincoln
- 2020-present Dean's Committee on Diversity and Inclusion
 College of Fine and Performing Arts, University of Nebraska-Lincoln
- 2019-present Art History Strategic Planning 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 Organizer, Bi-Annual Undergraduate Food Studies Symposium
 California College of the Arts

OTHER PROFESSIONAL APPOINTMENTS

- 2014 – 2015 Andrew W. Mellon Curatorial Fellow in Modern and Contemporary Art
 Blanton Museum of Art, University of Texas at Austin
- 2012 – 2014 Director of Curatorial Partnerships
 Bay Area Society for Art & Activism, San Francisco
- 2011 Exhibition Researcher, *Carolee Schneemann: Within and Beyond the Premises*
 Krannert Museum of Art, University of Illinois Urbana-Champaign

LANGUAGES

- Reading and speaking proficiency in Spanish and Italian
- Reading knowledge of German and French

EXHIBITIONS ORGANIZED

- 2023 *Approaching Water* (co-curated with visiting research fellows Jessica Santone and Dorota Biczal)
Constellation Studios, Lincoln, NE
March 9 – April 27
- 2021 *The Nature of Waste: Material Pathways, Discarded Worlds*
Sheldon Museum of Art, University of Nebraska-Lincoln
August 13 – December 31
- 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 6-3

COURSES TAUGHT

University of Nebraska-Lincoln

- Beyond Looking: Methods in Art History & Visual Studies (Graduate seminar) Fall 2023
- Latin American Art Since 1791 (Undergraduate survey) Spring 2023
- Curatorial Methods in an Art Museum (Graduate seminar) Spring 2023
- Hot Messes and Trash Fires: Queering Waste in Contemporary Art and Design S2021, F2024
- The Global 1960s: Re-Thinking the Art Object (Undergraduate & grad seminar) S2021, S2025
- Visualizing Crisis: Art & Ecological Collapse in the Americas F2020, S2024
- Overexposure: Critical Positions in Photography from Stereograph to Selfie S2020, S2024
- Modern Art & the Machine (Undergraduate survey) S2020, S2025
- Art & Design Since 1945 (Undergraduate & graduate seminar) F2019, F2020, F2021, F2023
- Survey of Renaissance to (Post)Modern Art (Undergraduate) Fall 2019

Georgia College & State University

- Contemporary Art of the Global South (General education course) F2018, S2019
- Modern Art & 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

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 2013