

DAVID J. GETSY

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EDUCATION

Ph.D., 2002, Department of Art History, Northwestern University
M.A., 1996, Department of Art History, Northwestern University
B.A. with Highest Honors, 1995, Oberlin College

ACADEMIC AND PROFESSIONAL APPOINTMENTS

University of Virginia

2021-present Eleanor Shea Professor of Art History, Department of Art, College and Graduate School of Arts and Sciences
Affiliated Faculty, Department of Women, Gender, and Sexuality

School of the Art Institute of Chicago

2022-present Professor Emeritus
2011-2022 Goldabelle McComb Finn Distinguished Professor of Art History
2018-2019 Interim Director, Low-Residency MFA in Studio Program
2015-2016 Interim Dean of Graduate Studies
2013-2015 Chair of the Department of Art History, Theory, and Criticism
2008 named to Goldabelle McComb Finn Chair in Art History
2008-2011 Associate Professor, Department of Art History, Theory, and Criticism
2005-2008 Assistant Professor, Department of Art History, Theory, and Criticism

Dartmouth College

2002-2004 Mellon Postdoctoral Fellow in the Humanities, Department of Art History

Visiting professorships and appointments

Freie Universität Berlin, John F. Kennedy Institute for North American Studies
2020-2021 Terra Foundation Visiting Professor of American Art

University of York, Department of History of Art

2017 Honorary Visiting Professor of History of Art
2010 Honorary Visiting Professor of History of Art

Ox-Bow School of Art

2014 Critic-in-Residence

FELLOWSHIPS, GRANTS, AND AWARDS

Award for Distinction from the College Art Association for the most distinguished contribution published in *Art Journal* in 2021 (for “A Syllabus on Transgender and Nonbinary Methods for Art and Art History,” co-authored with Che Gossett)
Dedalus Foundation Senior Fellowship, 2019

Fellowships, Grants, and Awards, continued:

Terra Foundation Teaching Fellowship in American Art, 2018 (appointed to John F. Kennedy Institute for North American Studies, Freie Universität, Berlin, for 2020-2021)

Graham Foundation for Advanced Studies in the Fine Arts, Curatorial Research Grant, 2018

Distinguished Visiting Fellowship, Queen Mary University of London, School of English and Drama, 2017

Graham Foundation for Advanced Studies in the Fine Arts, Publication Research Grant, 2015

Jean Goldman Annual Book Prize (for *Scott Burton: Collected Writings*), School of the Art Institute of Chicago, 2015

Clark Fellowship, Sterling and Francine Clark Art Institute, 2012

Ailsa Mellon Bruce Senior Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, 2009-2010

Research Fellowship, William Andrews Clark Memorial Library and Center for Seventeenth- and Eighteenth-Century Studies, University of California Los Angeles, 2008

Everett Helm Visiting Fellowship, Lilly Library, Indiana University, 2006

J. Paul Getty Postdoctoral Fellowship, Getty Foundation, 2004-2005 (in residence at Harvard University, Department of History of Art and Architecture)

Andrew W. Mellon Postdoctoral Fellowship, Leslie Center for the Humanities, Dartmouth College, 2002-2004

Research Fellowship, Harry Ransom Humanities Research Center, Univ. of Texas Austin, 2003

Postdoctoral Fellowship, Paul Mellon Centre for Studies in British Art, 2002

Samuel H. Kress Foundation Fellowship in the History of Art, held at Courtauld Institute of Art, University of London, 2000-2002

Henry Moore Foundation Publication Grant (for *Sculpture and the Pursuit of a Modern Ideal in Britain, c. 1880-1930*), 2001

W. M. Keck Foundation Fellowship for Young Scholars and Robert R. Wark Fellowship, Huntington Library, Art Collections, and Botanical Gardens, 2000

Junior Fellowship, Paul Mellon Centre for Studies in British Art, 1999

Centre for the Study of Sculpture Research Fellowship, Henry Moore Institute, 1999

Henry Haskell Alumni Research Fellowship, Oberlin College, 1999

Andrew W. Mellon Fellowship in Humanistic Studies, Woodrow Wilson National Fellowship Foundation, 1995-1996

National Endowment for the Humanities Younger Scholars Research Grant, 1994

Teaching Awards

Annual Award for Excellence in Teaching (Faculty Member of the Year), School of the Art Institute of Chicago, 2007

Intra-Institutional Research Grants and Residencies

Institute of the Humanities & Global Cultures Working Group Grant, University of Virginia, 2022-2023 (Co-PI with Cole Rizki, Dept. of Spanish, Italian, and Portuguese)

Roger Brown Residency, School of the Art Institute of Chicago, September 2016

Faculty Enrichment Grant, School of the Art Institute of Chicago, 2013

Idea Lab Grant, School of the Art Institute of Chicago, 2013

Faculty Research Grant, John Sloan Dickey Center for International Understanding, Dartmouth College, 2004

Faculty Fellowship in Digital Media and the Humanities, Leslie Center for the Humanities, Dartmouth College, 2003

Graduate Research Grant, Northwestern University, 2000

Shanley Dissertation Research Grant, Northwestern University, 1997

PUBLICATIONS: BOOKS

Books

[forthcoming December 2022: *Queer Behavior: Scott Burton and Performance Art*
Chicago: University of Chicago Press. ISBN-13: 978-0-226-81706-4.]

Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender
New Haven and London: Yale University Press, 2015. ISBN 978-0-3001-9675-7.
Reissued in paperback by Yale University Press, 2023.

Rodin: Sex and the Making of Modern Sculpture
New Haven and London: Yale University Press, 2010. ISBN 978-0-300-16725-2.

Body Doubles: Sculpture in Britain, 1877–1905
New Haven and London: Yale University Press and the Paul Mellon Centre for Studies in
British Art, 2004. ISBN 0-3001-0512-6.
• Finalist, Historians of British Art Book Prize (post-1800), 2006.

Edited Monographs

Scott Burton: Collected Writings on Art and Performance, 1965–1975
Chicago: Soberscove Press, 2012. ISBN 978-0-982-40904-6.
• Winner of the 2015 Jean Goldman Book Prize for best book published by a faculty member at the School of
the Art Institute of Chicago.

Edited Anthologies

Queer
Cambridge, Massachusetts: MIT Press, 2016. *Whitechapel Gallery Documents of Contemporary Art*.
ISBN 978-0854882427.
• Finalist, “Best LGBTQ Anthology,” 29th Annual Lambda Literary Awards, 2017.

From Diversion to Subversion: Games, Play, and Twentieth-Century Art
University Park: Pennsylvania State University Press, 2011). *Refiguring Modernism* no. 16.
ISBN 978-0-271-03703-5.

Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880–1930
Aldershot: Ashgate, 2004. *British Art and Visual Culture Since 1750: New Readings* no. 12.
ISBN 0-7546-0996-0.

Under contract and in development

Rubbish and Dreams: The Genderqueer Performance Art of Stephen Varble in 1970s New York
(advanced contract with Intellect Books)

Performance in the Proximity of Stonewall, 1968–1973 (future book project)

PUBLICATIONS: OTHER EDITORIAL PROJECTS

Edited Special Issues of Peer-Reviewed Journals

(Co-editor with Julian B. Carter and Trish Salah) "Trans Cultural Production," special issue of *TSQ: Transgender Studies Quarterly* 1, no. 4 (November 2014).

PUBLICATIONS: ARTICLES AND ESSAYS

Journal Articles

"The Spectacle of Privacy: Geoffrey Hendricks's *Ring Piece* and the Ambivalence of Queer Visibility," *The Art Bulletin* 104.3 (September 2022): 117-45.

"How to Teach Manet's *Olympia* after Transgender Studies," *Art History* 45.2 (April 2022): 342-69.

(Co-authored with Che Gossett) "A Syllabus on Trans and Nonbinary Methods for Art and Art History," *Art Journal* 80, no. 4 (Winter 2021): 100-15.

- Winner of the 2022 Award for Distinction given by the College Art Association for most distinguished contribution published in *Art Journal* in 2021.

"Ceaseless," a response to a forum of twelve scholars and critics responding to my text on "Refusing Ambiguity" (published in 2019 as one of my "Ten Queer Theses on Abstraction"), *On_Culture: The Open Journal for the Study of Culture* 12 (2021). <https://journals.ub.uni-giessen.de/onculture/article/view/1259>

"Multiple Exposures: Sean Fader's #wishingpelt and Humor in Social Media Performance," *ASAP/Journal*, 5, no. 3, "The Humor Issue" (Fall 2020): 515-20.

"Queer Relations," *ASAP/Journal* 2, no. 2; special issue on "Queer Form," eds. Kadji Amin, Amber Jamilla Musser, and Roy Pérez (May 2017): 254-57.

"Acts of Stillness: Statues, Performativity, and Passive Resistance," *Criticism* 56, no. 1 (Winter 2014): 1-20.

"Capacity," in "Post-post-transsexual: Key Concepts for a 21st Century Transgender Studies," special issue of *TSQ: Transgender Studies Quarterly* 1, nos. 1-2 (Spring 2014): 47-49.

"Queer Exercises: Amber Hawk Swanson's Performances of Self-Realization," *GLQ: A Journal of Lesbian and Gay Studies* 19, no. 4 (Fall 2013): 465-85.

"Mourning, Yearning, Cruising: Ernesto Pujol's Memorial Gestures," *PAJ: A Journal of Performance and Art* 90 (September 2008): 11-24.

"Tactility or Opticality, Henry Moore or David Smith: Herbert Read and Clement Greenberg on the Art of Sculpture, 1956," *Sculpture Journal* 17, no. 2 (December 2008): 73-86.

- Reprinted in *Anglo-American Exchange in Post-War Sculpture, 1945-1975*, ed. Rebecca Peabody (Los Angeles: J. Paul Getty Museum and Getty Publications, 2011).
- Reprinted in *Re-Reading Read: New Views on Herbert Read*, ed. Michael Paraskos (London: Freedom Press, 2008), 152-65, 233-35.

Publications: Journal articles, continued:

“Rodin et Michel-Ange: réflexion sur l’érotisme des dessins de Rodin d’après les figures pour la chapelle des Médicis” [“Rodin and Michelangelo: Reflections on the Eroticism of Rodin’s Drawings after the Figures for the Medici Chapel”], trans. Jeanne Bouniort, *Revue de l’Art* 162 (December 2008): 59-69.

“Recognizing the Homoerotic: The Uses of Intersubjectivity in John Addington Symonds’s 1887 Essays on Art,” *Visual Culture in Britain* 8, no. 1 (Spring 2007): 37-57.

Annotated edition of Hamo Thornycroft’s Lecture to the Sculpture Students of the Royal Academy, 1885, with “Introduction: The Problem of Realism in Hamo Thornycroft’s 1885 Royal Academy Lecture,” *The Walpole Society* 69 (2007), 211-25.

“Give and Take: Henri Gaudier-Brzeska’s Coffer for Wilfrid Scawen Blunt and Ezra Pound’s Homosocial Modernism in 1914,” *Sculpture Journal* 16, no. 2 (Fall 2007): 39-51.

“Privileging the Object of Sculpture: Actuality and Harry Bates’s *Pandora* of 1890,” *Art History* 28, no. 1 (February 2005): 74-95.

“‘Hard Realism’: The Thanatic Corporeality of Edward Onslow Ford’s *Shelley Memorial*,” *Visual Culture in Britain* 3, no. 1 (April 2002): 53-76.

“The Difficult Labour of Hamo Thornycroft’s *Mower*, 1884,” *Sculpture Journal* 7, no. 1 (April 2002): 44-57.

“The Reconstruction of the Francis Bacon Studio in Dublin,” *Documents* 22 (Fall 2002): 65-69.
• Reprinted in *The Studio Reader: On the Space of Artists*, ed. Mary Jane Jacob and Michelle Grabner (Chicago: University of Chicago Press, 2010), 99-103.

“The Leather Archives and Museum, Chicago,” *International Journal of Sexuality and Gender Studies* 3, no. 1 (1998): 69-73.

“Constant Companions: Exemplarity and Identification in Griselda Pollock’s Employment of Mary Cassatt’s *At the Opera*,” *Chicago Art Journal* 7, no. 1 (Spring 1997): 4-14.

Essays in Anthologies and Exhibition Catalogues

[“Bricks and Jails: On Martin Wong’s Queer Fantasies,” in Krist Gruijthuijsen and Agustín Pérez Rubio, *Martin Wong—Malicious Mischief*, exh. cat., KW Institute for Contemporary Art, Berlin (Berlin: Verlag der Buchhandlung Walther und Franz König, forthcoming 2022)]

[“Queer Possibilities: Lesbian Feminist Abstraction in the 1970s and After,” in Katy Siegel and Mark Godfrey, eds., *Making Their Mark: The Shah Garg Collection of Women Painters* (New York: Gregory R. Miller & Co, forthcoming 2022)]

[“Incommensurable Structures: Sculpture as Metaphor in Geof Oppenheimer’s *People in Reverse*,” in Patrick Rhine and Wang Jingsi, *Geof Oppenheimer: People in Reverse* (Beijing: UCCA Center for Contemporary Art, forthcoming 2022)]

[“Unrequited Love: The Melodrama of Adam Milner’s Illegitimate Affections at the Clyfford Still Museum,” in Adam Milner, *Museum of the Invisible Woman and Other Essays and Actions* (Denver: Clyfford Still Museum, forthcoming 2023). 62-73.]

Publications: Essays, continued:

Eponymous, autobiographical essay for Alpesh Kantilal Patel and Yasmeen Siddiqui, eds., *Storytellers of Art Histories* (Bristol and Chicago: Intellect Books, 2022), 75-79.

“Lynda Benglis,” in *Women’s Caucus for Art Lifetime Achievement Awards* (2022). Invited by the artist.

“The Materiality and Mythology of Rodin’s Touch,” in *August Rodin: Displacements* (Copenhagen: Ny Carlsberg Glyptoteket, 2021), 42-62. Adapted excerpt of chapter two of *Rodin: Sex and the Making of Modern Sculpture*.

“Lynda Benglis, *Untitled (Beyond Barnett Newman)*, 1966-67,” in Matthew S. Witkovsky, ed., *Material Meanings: Selections from the Constance R. Caplan Collection*, exh. cat. (Chicago: Art Institute of Chicago, 2020), 38-41.

“Viewfinder: Sean Fader and Queer Visibility in the Age of the Digital Photograph,” in *Sean Fader: Thirst/Trap* (New York: Denny Dimin Gallery, 2020), 7-23.

“Queer Figurations in the Sculpture of Elmgreen & Dragset,” in Leigh Arnold, ed., *Elmgreen & Dragset: Sculptures* (Dallas: Nasher Sculpture Center, 2019), 154-93.

“Ten Queer Theses on Abstraction,” in Jared Ledesma, ed., *Queer Abstraction*, exh. cat. (Des Moines: Des Moines Art Center, 2019), 65-75.

“Scott Burton, *Two-Part Chair*, 1986,” in Jonathan Weinberg et al., eds., *Art after Stonewall, 1969–1989*, exh. cat. (Columbus: Columbus Museum of Art, 2019), 132-33.

“Honcho,” in Amelia Jones and Andy Campbell, eds., *Queer Communion: Ron Athey and the Extreme Body*, exh. cat. (Los Angeles: Institute of Contemporary Art and Intellect Books, Bristol, 2019), 330-32.

“Stephen Varble’s Xerographic Dreams,” in *Stephen Varble: An Antidote to Nature’s Ruin on this Heavenly Globe, Prints and Video from the Early 1980s*, exh. cat. (Lexington, Kentucky: Institute 193, 2018), 3-28.

“Slava Mogutin, Infiltrator,” in Slava Mogutin, *Bros & Brosephines* (Brooklyn: powerHouse Books, 2017), 88-95.

“Generativity: On Michelle Grabner’s Recent Sculpture,” in *Michelle Grabner: Bronze*, exh. cat. (New York: James Cohan Gallery, 2016), 4-10.

“Histories for the Future: Visionary Identification in the Work of Carlos Motta,” in *Carlos Motta: Deviations*, exh. cat. (New York: P.P.O.W. Gallery, 2016), n.p.

“Exalting the Unremarkable: Van Gogh’s Poet’s Garden and Gauguin’s Bedroom,” *Van Gogh’s Bedrooms*, exh. cat., ed. Gloria Groom (New Haven and London: Yale University Press and the Art Institute of Chicago, 2016), 36-49.

“Behind and Through: Promiscuous Abstractions in Andrew Holmquist’s Recent Figurative Paintings,” in *Andrew Holmquist: Stage Left*, exh. cat. (Chicago: Carrie Secrist Gallery, 2016), n.p.

Publications: Essays, continued:

“The Image of Becoming: Cassils’s Allegories of Transformation,” *Cassils*, exh. cat. (Eindhoven: MU Eindhoven, 2015), 6-19.

“Laying it Down: Heroic Reclining Men and Other Tactical Inversions,” in Eugenie Tsai, et al., eds., *Kehinde Wiley: A New Republic*, exh. cat., (Brooklyn: Brooklyn Museum of Art, 2015), 94-99.

“Catherine Opie, Portraiture, and the Decoy of the Iconographic,” in *Confronting the Abject*, William and Stephanie Sick Distinguished Professorship Monograph Series, no. 3: Catherine Opie (Chicago: School of the Art Institute of Chicago, 2015), 15-37.

“Making Faces,” in *William J. O’Brien: Ceramic Heads* (Los Angeles: Wood Kusaka Studios, 2014), 1-12.

“Preposterous Parts: Nancy Grossman’s Relief Assemblages, 1965-67,” in *Nancy Grossman: Tough Life Diary*, exh. cat., ed. Ian Berry (Munich: Prestel Verlag and Saratoga Springs, New York: Francis Young Tang Teaching Museum and Art Gallery at Skidmore College, 2012), 52-65.

“The Primacy of Sensibility: Scott Burton Writing on Art and Performance, 1965-1975,” in *Scott Burton: Collected Writings on Art and Performance, 1965-1975*, ed. David Getsy (Chicago: Soberscove Press, 2012), 1-32.

“All of Me: Alan and Michael Fleming’s Relations,” in *Alan and Michael Fleming: GAME ON*, exh. cat. (Chicago: Threewalls Gallery, 2012), n.p.

“Playing in the Sand with Picasso: Relief Sculpture as Game in the Summer of 1930,” in *From Diversion to Subversion: Games, Play, and Twentieth-Century Art*, ed. David Getsy (University Park, Pennsylvania: Pennsylvania State University Press, 2011), 80-93.

“Immoderate Couplings: Transformations and Genders in John Chamberlain’s Work,” in *It’s All in the Fit: The Work of John Chamberlain*, ed. David Tompkins (Marfa, Texas: Chinati Foundation, 2009), 166-211. ISBN 978-1-60702-070-7

“Pedagogy, Art, and the Rules of the Game,” in *Learning Mind: Experience into Art*, ed. Jacquelynn Baas and Mary Jane Jacob (Berkeley: University of California Press, 2009), 125-35.

“Holding at Bay” *Doug Ischar: Marginal Waters*, exh. cat. (Chicago: GOLDEN Gallery, 2009), 4-9.

“Fallen Women: The Gender of Horizontality and the Abandonment of the Pedestal by Giacometti and Epstein,” in *Display and Displacement: Sculpture and the Pedestal from Renaissance to Post-Modern*, ed. Alexandra Gerstein (London: Courtauld Institute of Art Research Forum and Paul Holberton, 2007), 114-29.

“‘Her invitation and her contempt’: Bertram Mackennal and the Sculptural *femme fatale* in the 1890s,” in *Bertram Mackennal*, exh. cat., ed. Deborah Edwards (Sydney: Art Gallery of New South Wales, 2007), 96-103, 206-7.

Publications: Essays, continued:

“The *Lycidas* ‘Scandal’ of 1905: James Havard Thomas at the Crux of Modern Sculpture in Britain,” in *Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880-1930*, ed. David Getsy (Aldershot: Ashgate, 2004), 165-88.

“Punks and Professionals: The Identity of the Sculptor 1900-1925,” in *Sculpture in 20th-Century Britain: Identity, Infrastructures, Aesthetics, Display, Reception*, ed. Penelope Curtis et al., vol. 1 of 2 (Leeds: Henry Moore Institute, 2003), 9-20.

“Strategy and Sentimentality: C. J. Allen in the 1890s,” in *C. J. Allen 1862-1956: Sculptor and Teacher*, exh. cat., ed. Matthew Clough (Liverpool: University of Liverpool Art Collections, 2003), 73-84.

“Encountering the Male Nude at the Origins of Modern Sculpture. Rodin, Leighton, Hildebrand, and the Negotiation of Physicality and Temporality,” in *The Enduring Instant: Time and the Spectator in the Visual Arts*, ed. Antoinette Roesler-Friedenthal and Johannes Nathan (Berlin: Gebr. Mann Verlag, 2003), 296-313.

“Sculpture in the Home: The Cult of the Statuette in Late Victorian Britain,” introduction to Martina Droth, Jason Edwards, and David Getsy, *The Cult of the Statuette in Late Victorian*, exh. cat., Essays in the History of Sculpture no. 31 (Leeds: Henry Moore Institute and Leeds City Art Galleries, 2000), 2-4.

“Dentro de la Superficie: La Experiencia Visual y el Encuentro Material con las Encáusticas de Emi Winter” [In the Surface: The Visual Experience and Material Encounter with Emi Winter’s Encaustics], *Emi Winter: Encáusticas*, exh. cat. (Oaxaca, Mexico: Galeria Quetzalli, 1999), 19-24.

Feature Essays for Art Magazines and Online Platforms

“From Statue to Sculpture: Auguste Rodin at Tate Modern,” *Tate Etc.* 52 (Summer 2021): 56-66. Adapted excerpt from chapter two of *Rodin: Sex and the Making of Modern Sculpture*.

“A Sight to Withhold: David J. Getsy on Cassils,” *Artforum* (February 2018): 57-60.

“Rubbish and Dreams: The Genderqueer Performance Art of Stephen Varble in 1970s New York,” *The Archive [of the Leslie-Lohman Museum of Gay and Lesbian Art]* 62 (Winter 2017), 3-7.

“Jared Buckhiester: Love Me Tender,” ASAP/J: The Open-Access Platform of ASAP/Journal (posted 28 September 2017). Online at: <http://asapjournal.com/jared-buckhiester-love-me-tender-david-j-getsy/>

“Seeing Commitments: Jonah Groeneboer’s Ethics of Discernment,” in *Temporary Art Review* (posted 8 March 2016). Online at: <http://temporaryartreview.com/seeing-commitments-jonah-groeneboers-ethics-of-discernment/>

“John Chamberlain’s Pliability: The New Monumental Aluminium Works,” *The Burlington Magazine* 153, no. 1304 (November 2011): 738-44.

- Excerpt reprinted in *Gagosian Gallery Quarterly*, no. 3 (November 2012), 88-93.

Interviews and Dialogues in Scholarly Publications

“Outing Queer Fluxus: Geoffrey Hendricks in Conversation with David J. Getsy,” *PAJ: A Journal of Performance and Art* 127 / v.43, no.1 (January 2021): 95-106.

“Intimacy, Unknowing, and Discovery: David Getsy in Conversation with Andrew Bonacina, ed., *Christina Quarles*, exh. cat. (Wakefield: Hepworth Wakefield, 2019), 31-40.

“Slow Bonds and the Intimacy of Objects: Gordon Hall in Conversation with David J. Getsy,” in Gordon Hall, *OVER-BELIEFS: Collected Writing, 2011–2018* (Portland: Portland Institute of Contemporary Art, 2019). [Reprinted from Gordon Hall, *The Number of Inches Between Them*, artist’s book published for exhibition of same name at MIT List Visual Arts Center, 2019.]

“Here You Come Again: Repetition and Fidelity in Erik Hanson’s *Bluto* Paintings, Ramzi Fawaz and David Getsy in Conversation,” in *Erik Hanson: Two Years of Bluto*, exh. cat. (New York: Marlborough Gallery, 2019)

“Tearing Off the Labels: David J. Getsy and Yan Xing in Conversation,” in *An American City: Eleven Cultural Exercises: Cleveland Triennial for Contemporary Art* (Cleveland: FRONT/Cleveland Museum of Art, 2018), 21-24.

“Abstract Bodies and Otherwise: A Conversation with Amelia Jones and David Getsy on Gender and Sexuality in the Writing of Art History,” *caa.reviews* (posted 16 February 2018).
<http://www.caareviews.org/reviews/3426#.WocIC2aZPex>

“Appearing Differently: Abstraction’s Transgender and Queer Capacities,” William Simmons, interviewer, in Christiane Erharter, Dietmar Schwärzler, Ruby Sircar, Hans Scheirl, eds., *Pink Labour on Golden Streets. Queer Art Practices* (Berlin: Sternberg Press and Schriftenreihe of the Academy of Fine Arts, Vienna, 2015), 38-55.

“Queer Formalisms: Jennifer Doyle and David Getsy in Conversation,” *Art Journal* 72, no. 4 (Winter 2013): 58-71. [peer-reviewed] Also online at <http://artjournal.collegeart.org/?p=4468>

“Conversations: David Getsy and Geof Oppenheimer,” *Graphite*, exh. cat., ed. Sarah Urist Green (Indianapolis: Indianapolis Museum of Art, 2013), 242-52. [digital publication]

Roundtable with Pamela Lee, James Elkins, Suzanne Hudson, and Michael Newman in Pamela Lee, *New Games: Postmodernism After Contemporary Art* (New York and London: Routledge, 2012), 217-44.

Responses, Statements, and Shorter Writings

“Shim (*The Number of Inches Between Them*), 2020,” in Gordon Hall with Mira Dayal, *Circling the Square: Words from End of Day*, exh. cat. (New York: Hesse Flatow, 2020), n.p.

“Queer History and the Archive” [response to Alexander Nemerov’s “Art is Not the Archive”] *Archives of American Art Journal* 57.2 (Fall 2018): 71-72.

“Refusing Ambiguity,” in Carlos Motta, John Arthur Peetz, and Carlos Maria Romero, eds., *The SPIT! Manifesto Reader* (London: Frieze Projects, 2017), 61-62.

Publications: Responses and statements, continued:

“Afterword: Victorian Sculpture for the Twenty-First Century,” in Angie Dustan, ed., “Victorian Sculpture,” special issue of *19: Interdisciplinary Studies in the Long Nineteenth Century* 22 (2016). online at <http://www.19.bbk.ac.uk/articles/10.16995/ntn.777/>

“Afterword: Towards a Practicable Sculpture,” in *Edmund Gosse: Sculpture in the Home*, ed. Martina Droth (Chicago: Soberscove Press, 2016), 81-86.

“Behavioral Minimalism: Scott Burton’s *Behavior Tableaux*,” in Patrick Durgin and Devin King, eds., “Poet’s Theater”, *Sector* 2337, no. 3 (Chicago: Green Lantern Press, 2015), 3-5.

“The Unforeclosed,” in Orlando Tirado, ed., *FLEX* (folio produced for exhibition at Kent Fine Art, New York, NY, 2014), 6-7.

“Topless Legs (Amy Sillman’s *The Plumbing*),” in Matt Morris, ed., *Miss Kilman and She Were Terrible Together* (folio produced for exhibition at Hills Esthetic Center, Chicago, IL, 2014).

“Doug Ischar: *Honor Among*,” *The JOSH* 3 (Fall 2010): 41-43.

“Other Values (or, Is It an African or Indian Elephant in the Room?)” in *Art History versus Aesthetics*, ed. James Elkins (New York and London: Routledge, 2006), 194-96.

Translations of Published Writings

“Queer Intolerance and Its Attachments” [introduction to *Queer*, 2016] translated into Chinese (Standard Mandarin) for 數位荒原 [*No Man’s Land*] no.36 (March 2018). Online at <http://www.heath.tw/nml-article/queer-documents-of-contemporary-arts-queer-intolerance-and-its-attachments-excerpt/>

“The Image of Becoming: Cassils’s Allegories of Transformation,” [2015, excerpt] translated into German for the program for the performance of *Becoming an Image* at the Vienna Festival, June 2018.

Reviews of Exhibitions and Books

“McArthur Binion at Gray Warehouse, Richard Gray Gallery,” *Artforum* (January/February 2021)

Review of *Sculpting Art History: Essays in Memory of Benedict Read* (London: Public Monuments and Sculpture Association Publications, 2018), *Burlington Magazine* (November 2020)

“José Santiago Pérez at the Roman Susan Art Foundation,” *Artforum* (April 2020): 175-76.

Review of Dominic Johnson, ed., *Pleading in the Blood: The Art and Performance of Ron Athey* (Bristol and London: Intellect Books and Live Art Development Agency, 2013), *Contemporary Theatre Review* 24, no. 3 (July 2014): 397-98.

- Reprinted in *The Live Art Almanac*, vol. 4 (London: Live Art Development Agency and Oberon Books, 2016), 328-30.

Review of Bernard Barryte and Roberta K. Tarbell, eds., *Rodin and America: Influence and Adaptation 1876-1936* (Stanford, California: Cantor Center for Visual Arts / Silvana Editoriale, 2011), *Burlington Magazine* 154, no. 1316 (November 2012), 801.

Other Publications: Reviews, continued:

“Modernist Sculpture and the Maternal Body,” review of Anne Wagner, *Mother Stone: The Vitality of Modern British Sculpture* (Yale, 2005) *Art History* 31, no. 2 (April 2008): 265-70.

Review of David Peters Corbett, *The World in Paint: Modern Art and Visuality in England, 1848-1914* (Penn State University Press, 2004), *Journal of Visual Culture* 6, no. 1 (April 2007): 163-68.

Review of Julie F. Codell, *The Victorian Artists: Artists’ Lifewritings in Victorian Britain, ca. 1870-1910* (Cambridge University Press, 2003), *caa.reviews* (online at <http://www.caareviews.org>, posted 10 October 2006).

“Refiguring Rodin,” review essay on Albert Elsen with Rosalyn Frankel Jamison, *Rodin’s Art* (Oxford, 2003) and Claudine Mitchell et al., *Rodin: The Zola of Sculpture* (Ashgate, 2003), *Oxford Art Journal* 28, no. 1 (March 2005): 131-35.

“Augustus Saint-Gaudens in (and beyond) American Art,” review of Henry Duffy and John Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age* (Washington, DC, 2003), *Sculpture Journal* 13, no. 1 (Spring 2005): 142-43.

“Locating Modern Art in Britain,” review essay on recent literature, *Art Journal* 60, no. 4 (Winter 2001): 98-102.

Review of Richard J. Williams, *After Modern Sculpture: Art in the United States and Europe, 1965-1970* (Manchester University Press, 2000), *Documents* 20 (April 2001): 59-63.

Review of Thayer Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, Vol. I* (Metropolitan Museum of Art, 1999), *Sculpture Journal* 5 (Spring 2001): 109-11.

Reference Entries

“Sculpture since 1960,” in *The Encyclopedia of Aesthetics*, second edition, ed. Michael Kelly, six volumes (Oxford: Oxford University Press, 2014), 5:529-34. [peer-reviewed]

“Jeff Koons,” in *The New Makers of Modern Culture*, ed. Justin Wintle (New York and London: Routledge, 2006).

- Reprinted in *The Concise New Makers of Modern Culture*, ed. Justin Wintle (New York and London: Routledge, 2009), 423-24.

“Adolf von Hildebrand,” “Donald Judd,” “Jeff Koons,” “Frederic Leighton,” “Richard Serra,” and “Thornycroft Family (Thomas, Mary, and Hamo);” in *The Encyclopedia of Sculpture*, ed. Antonia Boström, 3 vols. (New York: FitzroyDearborn, 2004), 2:751-53, 2:857-59, 2:888-90, 2:936-37, 3:1557-59, 3:1655-59.

“Hamo Thornycroft,” in *Sculpture in 20th-Century Britain: A Guide to Sculptors in the Leeds Collections*, ed. P. Curtis et al., vol. 2 of 2 (Leeds: Henry Moore Institute, 2003), 336-39.

“Sculpture: Homoerotic Themes,” *Reader’s Guide to Lesbian and Gay Studies*, ed. Timothy Murphy (London and Chicago: Fitzroy Dearborn Publishers, 2000): 531-33.

CURATORIAL PROJECTS

Exhibitions

Rubbish and Dreams: The Genderqueer Performance Art of Stephen Varble (retrospective)

Leslie-Lohman Museum of Gay and Lesbian Art, New York

29 September 2018 to 27 January 2019

Further details and reviews at

<https://davidgetsy.com/rubbish-and-dreams-the-genderqueer-performance-art-of-stephen-varble>

Exhibition support grants:

- Andy Warhol Foundation for the Visual Arts
- Graham Foundation for Advanced Studies in the Fine Arts

Selected press:

- Holland Carter, "Stephen Varble: The Street Was His Stage, Dress Was His Weapon," *The New York Times* (11 January 2019), C15, C20. <http://www.nytimes.com/2019/01/10/arts/design/stephen-varble-performance-art.html>
- Hilary Moss, "A '70s Performance Artist Finds a New Audience," *New York Times T Magazine* (26 September 2018) and excerpted as "Shock Prophet," *New York Times* (30 September 2018): ST3. <http://www.nytimes.com/2018/09/26/t-magazine/stephen-varble.html>
- Bob Nickas, "Stephen Varble: Now More Than Ever," *Affidavit* (22 October 2018). <http://www.affidavit.art/articles/stephen-varble>
- Didier Morelli, "Rubbish and Dreams," *esse arts + opinions* (11 December 2018) <http://esse.ca/en/rubbish-and-dreams-genderqueer-performance-art-stephen-varble-leslie-lohman-museum-gay-and-lesbian>
- Janet Werther, "Discovering Stephen Varble," *PAJ: Performing Arts Journal* 123 (September 2019): 17-27. http://www.mitpressjournals.org/doi/abs/10.1162/pajj_a_00483

The Gutter Art of Stephen Varble:

Genderqueer Performance Art in the 1970s, photographs by Greg Day

1. ONE Archives Foundation Gallery & Museum, West Hollywood, California

1 March to 17 May 2019 | <http://tinyurl.com/VarbleLA>

2. The Horse Hospital, London, United Kingdom

26 October to 15 November 2019 | <http://tinyurl.com/VarbleLondon>

3. Iceberg Projects, Chicago

13 March to 14 April 2021 <https://icebergchicago.com/The-Gutter-Art-of-Stephen-Varble>

4. Schwules Museum, Berlin, Germany

opening 5 November 2021 to 18 April 2022

<https://www.schwulesmuseum.de/ausstellung/the-gutter-art-of-stephen-varble-genderqueer-performance-art-in-the-1970s-photographs-by-greg-day/?lang=en>

Further details and reviews at <https://www.davidgetsy.com/the-gutter-art-of-stephen-varble>

Selected press:

- Michael Valinsky, "A Forgotten Precursor of Genderqueer Performance Art," *Hyperallergic* (4 May 2019) <http://hyperallergic.com/498536/the-gutter-art-of-stephen-varble-genderqueer-performance-art-in-the-1970s-photographs-by-greg-day-one-gallery/>
- Philomena Epps, "The Trash Couture of Stephen Varble," *Frieze* (14 November 2019) <https://frieze.com/article/trash-couture-stephen-varble>
- Hannah Abel-Hirsch, "The Immersive Approach of Greg Day," *British Journal of Photography* (19 December 2019) <https://www.bjp-online.com/2019/12/the-immersive-approach-of-greg-day/>
- Holly Warren, "One Man's Trash: A Review of Stephen Varble at Iceberg Projects," *New City* (31 March 2021) <https://art.newcity.com/2021/03/31/one-mans-trash-a-review-of-stephen-varble-at-iceberg-projects/>

Curatorial Projects, continued:

Stephen Varble: An Antidote to Nature's Ruin on this Heavenly Globe,

Prints & Video from the Early 1980s

Institute 193, Lexington, Kentucky

20 October to 1 December 2018

Further details at <https://davidgetsy.com/stephen-varble-prints-and-video-from-the-early-80s>

Catalogue published by Institute 193, 60pp, with essay "Stephen Varble's Xerographic Dreams"

<https://tinyurl.com/yb3nlpom>

Selected press:

- Miriam Kienle, "'Rubbish and Dreams' in Kentucky's Queer Archives: A Conversation with David Getsy on Researching Stephen Varble," *Under-Main* (21 November 2018) <https://tinyurl.com/ydcvlykp>
- Emily Elizabeth Goodman, "Stephen Varble: An Antidote to Nature's Ruin on this Heavenly Globe at Institute 193" (13 November 2018) <https://tinyurl.com/yd5vjm3u>

Jared Buckhiester: Love Me Tender

Bureau of General Services—Queer Division, New York

15 September to 12 November 2017

Exhibition essay republished in the online platform of ASAP/Journal at
<http://asapjournal.com/jared-buckhiester-love-me-tender-david-j-getsy/>

The exhibition was expanded as *Jared Buckhiester: What's Gone With That Boy I Wonder*, organized by Joel Parsons for Clough Gallery, Rhodes College, 1 September to 7 October 2018.

***Everyday People* (co-curated with Rob Bondgren)**

Estudiotres Gallery, Chicago

17 May to 27 June 2008

***Art and Its Publics* (teaching exhibition, co-curated with Marlene Heck)**

Hood Museum of Art, Dartmouth College

28 January to 12 March 2004

***The Cult of the Statuette in Late Victorian Britain* (co-curated with Martina Droth and**

Jason Edwards)

Lotherton Hall in partnership with the Leeds City Art Galleries

6 to 30 November 2000

Presence in Minimal and Postminimal Art

Allen Memorial Art Museum, Oberlin College

11 April to 29 May 1995

Online Projects

Making Do

Visual AIDS art archive, September 2011, reposted June 2018

<https://visualaids.org/gallery/detail/30>

Film and Video Series

Action!: AIDS Activism through Art, Film, and Video

Chicago History Museum (in partnership with the Center on Halsted), 12 to 14 June 2007

EDITORIAL, ORGANIZATIONAL, & CIVIC LEADERSHIP

Editorial Boards

American Art: Editorial Board, commencing October 2022

University of Virginia Press: Board of Directors, 2021-present

The Art Bulletin: Editorial Board, 2012-2016; Chair, 2013-2015

Scholarly societies

Historians of British Art: Board of Directors, 2005-2012, 2017-present; Chair, Grants Committee, 2020-present

College Art Association: Publications Committee, 2013-2015

Chicago Consortium for Art History: Steering Committee, 2008-2009

Non-Profits

Fire Island Artist Residency: Board of Directors, 2019-present

Annual residency for emerging LGBTQI artists. <http://www.fireislandartistresidency.org>

OTV: Open Television: Board of Directors & Advisory Board, 2018-present

Non-profit independent platform for developing and distributing intersectional media. <https://www.weareo.tv>

Civic

Chicago Department of Cultural Affairs: Arts Advisor, Public Art Program commissions, 2006, 2008, 2009

ADVISORY ROLES

Smithsonian American Art Museum: Advisory Council for major collection reinstallation, 2021

Whitney Museum of American Art: Exhibition advisory workshop, *Surrealist Sixties*, 2019

Museum of Modern Art, Department of Media and Performance: Advisory workshop on gender and collection management, 2015

ACADEMIC LEADERSHIP AND ADMINISTRATION

University of Virginia

Chair, Art Department Curricular Redesign Committee, 2022–2024; funded through a grant from the Center for Teaching Excellence, University of Virginia

Chair, Faculty Search (Sculpture), Department of Art, 2022

School of the Art Institute of Chicago

Interim Director, Low-Residency Master of Fine Arts in Studio, School of the Art Institute of Chicago, 2018-2019

Department Head of a graduate program comprising 70 MFA students in a summer intensive residency combined with distance learning courses throughout the calendar year. Responsible for program administration, including faculty hiring, visiting artists, admissions, personnel, and budget oversight. Organized major public event series including 15 visiting artist events over a five-week period.

Academic Leadership: SAIC, continued:

Co-chair, Strategic Plan Action Group, School of the Art Institute of Chicago, 2018-2020

Tasked with leading a committee composed of administrators, faculty, staff, and students to develop Strategic Plan initiatives on issues of affordability and value.

Interim Dean of Graduate Studies, School of the Art Institute of Chicago, 2015-2016

Responsible for oversight of graduate education at SAIC, comprising 15 graduate degree programs, including MFA, MA, MS, MDes, and MArch. Led a re-organization of endowed graduate student fellowships and developed new external partnerships including an annual funded residency for graduate students in Berlin. Designed and launched a collaborative Museum Education Scholars Program with the Art Institute of Chicago. Oversaw the institutional approval and launch of a new Institute for Curatorial Research and Practice.

Chair, Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago, 2013-2015

Responsible for a department of 15 full-time tenure-line faculty and 55 ranked and unranked part-time faculty, offering over 225 courses a year and granting dedicated graduate and undergraduate degrees in Art History.

Director of Undergraduate Programs in Art History, School of the Art Institute of Chicago, 2010-2013

Oversaw design, launch, and NASAD accreditation of the Bachelor of Arts in Art History, the first non-studio undergraduate degree program at SAIC.

Chair, Exhibitions and Exhibition Studies Committee, School of the Art Institute of Chicago, 2008-2009, 2010-2015

Faculty Contract Tenure Review Board (elected position), School of the Art Institute of Chicago, 2010-2013

Director of the Graduate Program in Modern and Contemporary Art History, School of the Art Institute of Chicago, 2006-2009

INVITED AND INDIVIDUAL PUBLIC LECTURES

Distinguished Annual Lectures and Keynotes

[“Scott Burton’s Embrace,” keynote for the symposium “Surrogates: Embodied Histories of Sculpture in the Short Twentieth Century,” Yale University, September 2022]

Keynote, 2021 Association for Art History Conference, United Kingdom: “How to teach Manet’s *Olympia* after Transgender Studies”

Roz Perry Memorial Lecture, Philadelphia Museum of Art: “Exhibiting intimacy: Rodin, sex, and modern sculpture,” 17 November 2017, Rodin Centenary Lecture for the Rodin Museum

Elizabeth Allen Lecture in Art History, Northern Illinois University: “The emotional nature of the number of inches between: Body language, queer experience, and Scott Burton’s *Behavior Tableaux* of the 1970s,” 6 November 2017

Distinguished Visiting Fellow Lecture, Queen Mary University of London: “The emotional nature of the number of inches between: Body language, sexuality, and affectual transfer in Scott Burton’s *Behavior Tableaux*,” 26 April 2017

Honorary Visiting Professor Lecture, University of York: “The emotional nature of the number of inches between: Body language, sexuality, and affectual transfer in Scott Burton’s *Behavior Tableaux*,” 18 April 2017

Edwin L. Weisl Lecture in the Arts, Carleton College: “Abstract Bodies: Transgender capacities in the art of the 1960s,” 6 April 2016

The Annual William Johnson Intercultural Lecture in LGBT Studies, Elmhurst College: “Abstraction, art, and transgender Capacity,” 21 October 2015

Public lectures: Keynotes and distinguished lectures, continued:

Keynote lecture for conference and exhibition *But Still in One Piece: Ident-alter-ity*, organized by Action Field Kodra for the 5th Biennale of Thessaloniki and the Centre of Contemporary Art of the State Museum of Contemporary Art, Thessaloniki, Greece: “Queer and transgender contemporary art and the problem of representation,” 19 June 2015

Partners Annual Lecture, Smart Museum of Art, University of Chicago: “The Impossibility of modern sculpture,” 20 May 2014

The Inaugural Pamela Simpson Lecture in the History of Art, Washington & Lee University: “Approximate invisibility: Dan Flavin’s dedications,” 20 November 2013

The 2005 Baldwin Lecture in Art, Oberlin College: “The personal politics of Scott Burton’s *Bronze Chair*, 1975,” 27 April 2005

Invited Lectures and seminars

[“Transgender Studies and Art History,” Arts Humanities faculty and preceptors seminar, Columbia University, 17 November 2022]

“The Gutter Art of Stephen Varble: Genderqueer Performance and Costume Sculpture in 1970s New York City,” Department of Sculpture + Extended Media, Virginia Commonwealth University, 22 March 2022

“Undetectability: Scott Burton’s sculpture and public art in the first decade of the AIDS crisis”

- Intercollegiate Art History Symposium, University of Chicago and School of the Art Institute of Chicago, 16 April 2022
- Tulane University, “Recent Trends in Contemporary Art,” 11 April 2022
- Städelschule, Hochschule für Bildende Künste, Frankfurt am Main, 16 December 2021
- Art History and Visual Culture Research Series, University of Exeter, 10 February 2021
- John F. Kennedy Institute for North American Studies, Freie Universität, Berlin, 27 January 2021

Led the Fall 2021 Mellon Foundation Chicago Objects Study Initiative seminar for faculty and doctoral students of the University of Chicago in conjunction with the Art Institute of Chicago, 21 October 2021 (focal object: Gustave Caillebotte, *Paris Street; Rainy Day*, 1877)

“Reduction as expansion: The queer capacities of abstract art,” Institute for Cultural Inquiry, Berlin, 1 February 2021

“Enduring out: Geoffrey Hendricks’s *Ring Piece* and the ambivalence of queer visibility in 1971”

- Research Colloquium, John F. Kennedy Institute for North American Studies, Freie Universität Berlin, 8 June 2021
- Smithsonian Fellows Seminars in American Art, 1 April 2021
- Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago, 24 September 2020.

“The possibility of queer abstraction,” Des Moines Art Institute in partnership with Capital City Pride, 6 June 2019. Online at <https://youtu.be/BSvkKa3OrRM>

“Rubbish and dreams: The genderqueer performance art of Stephen Varble in 1970s New York,” West Hollywood Council Chambers, sponsored by the California LGBT Arts Alliance, West Hollywood, 13 April 2019

“Stephen Varble’s *Journey to the Sun*,”

- Museum of Modern Art, New York, 29 October 2018
- Gene Siskel Film Center, *Conversations at the Edge*, 11 October 2018
<https://vimeo.com/296964973>

“After all, isn’t America’s garbage the most valuable in the world?: Stephen Varble’s Gutter Art in 1970s New York,” Swiss Institute, New York, 5 July 2018

“David Smith, Herbert Ferber, and Abstract Expressionist sculpture,” Wadsworth Atheneum, 17 May 2018

Public lectures: Invited lectures, continued:

“On being a public artist with AIDS in 80s America: Scott Burton, sculpture, and conformational masking”

- University at Buffalo, 25 April 2018
- Virginia Commonwealth University, 14 March 2018

“Rubbish and dreams: Stephen Varble and genderqueer performance,” University of Kentucky, 1 December 2017

“Naked language: Scott Burton’s queer postminimalism and the *Behavior Tableaux* performance at the MCA Chicago in 1977,” Museum of Contemporary Art Chicago, 24 October 2017

“The emotional nature of the number of inches between: Body language, sexuality, and affectual transfer in Scott Burton’s *Behavior Tableaux*,” Centre for the Study of Sexual Dissidence, University of Sussex, 2 May 2017

“Gutter Art: Stephen Varble and genderqueer performance on the streets of 1970s New York,”

- Sexual Cultures Research Group, Queen Mary University of London, 3 May 2017
- Leslie-Lohman Museum of Gay and Lesbian Art, 8 September 2016. Online at <https://vimeo.com/182807556>
- College of DuPage, 17 November 2016

“Anthologizing queer practices,” Bard Center for Curatorial Studies, 18 April 2016

“Abstract Bodies,” Contemporary Arts Museum, Houston, 13 February 2016. Online at <https://www.youtube.com/watch?v=wUrhkPvoIys>

“The politics of form: abstract art and its transgender and queer capacities”

- Transgender Studies Lecture Series, Institute for LGBT Studies, University of Arizona, 23 March 2017
- Humanities Research Centre, University of York, 19 April 2017
- Rice University, Center for the Study of Women and Gender Studies and Department of Art History, 12 February 2016

“Abstraction and its capacities,” National Gallery of Art, Washington D.C., 25 October 2015.

“Abstraction and the problem of representation in transgender and queer contemporary art”

- San Francisco Art Institute, 25 September 2015
- Yale University, School of Art, 9 November 2015

“From both sides, now: David Smith, Anthony Caro, and life’s illusions,” Society for Contemporary Art, Art Institute of Chicago, 26 February 2015

“Approximate invisibility: Dan Flavin’s dedications,” University of Illinois at Chicago, School of Art and Art History, 4 February 2015

“‘This continually computerized catalogue’: participation, database aesthetics, and Dan Flavin’s 1967 exhibition at the MCA Chicago,” Joan Flasch Artists’ Book Collection, School of the Art Institute of Chicago, 31 October 2013. Online at <https://vimeo.com/101537441>

“Abstract bodies in American sculpture of the 1960s: Dan Flavin,” Weissbourd Seminar, The Society of Fellows in the Liberal Arts, University of Chicago, 23 October 2013

“Realism and affect in Scott Burton’s literalist theater,” Department of Performance, School of the Art Institute of Chicago, 16 October 2012

“Rodin’s partiality: fragmentary bodies and the gendering of sculpture,” Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum of Art, 12 July 2012

“Second skins: Nancy Grossman and the binding of genders,” lecture and seminar, Human Resources Gallery, Los Angeles, 27 February 2012

“The straw man of figuration,” Smart Museum of Art, University of Chicago, 5 August 2011

“Rodin’s material practices: persona, transmission, and effect,” Institute of Art History, Academy of Sciences of the Czech Republic, Prague, 29 June 2011

“The Rodin Touch”

- National Gallery of Art, Washington, D.C., 20 March 2011
- University of Wisconsin, Stevens Point, 27 September 2011

Public lectures: Invited lectures, continued:

“Rodin and the *Gates of Hell*,” Rodin Gallery, Seoul, South Korea, 18 December 2010

“Open seating: Scott Burton, public art, performance art, and the 1970s,” Art Institute of Chicago, 18 November 2010

“Self-abnegation and the erotics of postminimalism: Scott Burton between performance and sculpture in the 1970s,” Center for Advanced Study in the Visual Arts Colloquium CCXXXVII, 11 March 2010

“On not making boys: David Smith, Frank O’Hara, and gender assignment”
• Center for the Study of Gender and Sexuality, University of Chicago, February 2012
• Centre for Modern Studies, University of York, 4 March 2010
• Lindner Center Lecture, University of Virginia, 4 February 2010
• Dept. of Fine Arts and Art History, George Washington University, 17 Nov 2009

“George Frederick Watts’s *Clytie* and the transformations of sculpture in late-Victorian Britain,” Art Institute of Chicago, Old Masters Society, 7 February 2008

“Material evidence: Rodin, the *Gates of Hell*, and the making of the modern sculptor,” Royal Academy of Arts, London, 1 December 2006

“Rodin making Rodin making modern sculpture,” Detroit Institute of Arts, 3 Dec 2005

“Playing in the sand with Picasso: the relief sculptures of Summer, 1930,” Ohio State University, 28 April 2005

“Scott Burton’s *Bronze Chair* (1975) and the culmination of modernist sculpture,” Leslie Center for the Humanities, Dartmouth College, 11 February 2003

“Allegorizing realism: corpses, corporeality, and Edward Onslow Ford’s Oxford Memorial to Percy Bysshe Shelley,” Modern Lecture Series, Courtauld Institute of Art, 13 November 2000

“The *Lycidas* ‘scandal’ of 1905: James Havard Thomas and the emergence of modern sculpture in Britain,” University of York, 14 May 2001

“Circumambulation and temporality in the sculpture theory of Frederic Leighton and Robert Morris,” University of Leeds, 10 November 1999

“The contingent ideal: Hamo Thornycroft at the twilight of neoclassicism in sculpture,” University of Reading, 4 November 1999

ORGANIZATION OF SYMPOSIA, PANELS, AND EVENTS

Symposia and Lecture Series Convened

“Lives: Biography and Autobiography in New Writing on American Art History,” Terra Foundation Symposium in American Art, John F. Kennedy Institute for North American Studies, Freie Universität Berlin, 3 June 2021
https://www.jfki.fu-berlin.de/en/faculty/culture/dates/Terra_Symposium_2021.html

(Co-organized with Ricardo Montez), “Queer New York and Urban Performance,” Department of Performance Studies, New York University, 19 October 2018

“Thinking Sculpture,” conversation series with contemporary sculptors, Smart Museum of Art, University of Chicago, 15 November, 19 November, and 13 December 2014

“Sculpture and Its Publics,” lecture series, Dartmouth College, 2003-2004

Conference Panels Organized

[“The Difference Postminimalism Makes,” College Art Association 111th Annual Conference, 15-18 February 2023]

“Abstraction and Difference,” co-chaired with Tirza True Latimer, College Art Association 102nd Annual Conference, Chicago, 14 February 2014

Organization of events: Conference panels, continued:

“Translating the *lingua franca*,” College Art Association 98th Annual Conference, Chicago, 10-13 February 2010

“The Transgender Body in Artistic Practice,” *TransSomatechnics: Theories and Practices of Transgender Embodiment*, Simon Fraser University, 1-3 May 2008

“Clamoring at the Gates or Tearing Down the Walls: Dealing with Canonicity,” roundtable discussion sponsored by the Historians of British Art, College Art Association 95th Annual Conference, New York, 15 February 2007

“Games, Play, and Twentieth-century Art” [two-panel session] College Art Association 94th Annual Conference, Boston, 22-25 February 2006

CONFERENCE PAPERS AND OTHER PUBLIC TALKS

Conference and Symposium Papers

“Queer Addresses: The Hot Peaches and the Underground of Gay Liberation in 1973,” *Approaching Downtown: Avant-Garde Cultural Production in New York City, 1970s-1990s*, Courtauld Institute of Art, 13 July 2022

“Genitals and other accessories: Genderqueer exposure in Stephen Varble’s costume performances in 1975,” *Ambivalent Work*s: Queer Perspectives and Art History*, Kunsthistorisches Institut, Universität Zurich, 5 December 2020

“At home with Ethel Dull: Thomas Lanigan-Schmidt, 1960s street culture, and queer value,” *College Art Association 108th Annual Conference*, Chicago, 13 February 2020

“Scott Burton’s ‘Gay Issue’: Queer agitation and the struggle to see Gay Liberation in the New York art world in the 1970s,” *College Art Association 106th Annual Conference*, Los Angeles, 24 February 2018

“Against presence: Scott Burton’s 1973 *Lecture on Self* at Oberlin and the performance of the Modern American Artist,” *Centennial Symposium*, Allen Memorial Art Museum, Oberlin College, 7 October 2017

“On being a public artist with AIDS in 80s America: Scott Burton and conformational masking,” *Viral Representation: on AIDS and Art*, University of Chicago with the Alphawood Foundation, 11 March 2017

“Gutter art: Stephen Varble and the disruption of art’s business in the 1970s,” *College Art Association 104th Annual Conference*, Washington, D.C., 4 February 2016

“The reproduction of touch and vision in the work of Auguste Rodin and Medardo Rosso,” *Medardo Rosso*, Center for Italian Modern Art, New York, 15 May 2015

“Scott Burton, Postminimalism, and the Viewer’s Share... Or, How to Top Minimalism,” *College Art Association 102nd Annual Conference*, 14 February 2014

“Second skins: Nancy Grossman and the binding of genders,” *Universities Art Association of Canada Conference*, 18 October 2013

“Broadway flesh: Dan Flavin’s early dedications,” *College Art Association 101th Annual Conference*, New York, 13-16 February 2013

“(Resisting) The documentation of performance: Scott Burton in the 1970s,” *The Documentation of Performance: New Books by Sobercove Press*, Graham Foundation for Advanced Study in the Fine Arts, 5 December 2012

“Acts of stillness: statues, performativity, and control,” *33rd Congress of the Comité International d’Histoire de l’Art (CIHA)*, Nuremberg; Section: “The Object as Subject,” 15-20 July 2012

“Open seating: Scott Burton, public art, performance art, and the 1970s,” *Hide/Seek: New Scholarship on Sexuality and American Art*, National Portrait Gallery, 29 January 2011

Conference papers, continued:

“Henry Moore’s elephant skull and public abstraction in the 1960s,” *Meaning and Methodology: Robert Motherwell and Henry Moore*, Block Museum of Art, Northwestern University, 17 October 2009

“Rodin’s touch, performativity, and sculptural practice,” *Association of Art Historians (UK) Conference*, 3 April 2009

“Constructions: gender assignment and David Smith’s statues,” *College Art Association 97th Annual Conference*, Los Angeles, 25 February 2009

“Antiquity and the reanimation of sculpture in late-Victorian Britain,” *Alma-Tadema and Antiquity: Imagining Classical Sculpture in Late-Victorian Britain*, Hood Museum of Art, Dartmouth College, 27 September 2008

“Genders without bodies?: non-figurative art and transgender capacity,” *TransSomatechnics: Theories and Practices of Transgender Embodiment*, Simon Fraser University, 1-3 May 2008

“Herbert Read, Clement Greenberg, and the future of sculpture in the 1950s,” *Anglo-American Exchange in Postwar Sculpture, 1945-1975*, J. Paul Getty Museum and Getty Research Institute, 25 April 2008

“Rodin, Gaudier-Brzeska, and the erotics of modern sculptural practice,” *College Art Association 96th Annual Conference*, Dallas, 23 February 2008

“Surfacing: Harry Bates, Auguste Rodin, and relief sculpture as modern sculpture,” *Reappraising a Nineteenth-Century Sculptor: Harry Bates and His Circle*, Victoria & Albert Museum with Henry Moore Institute, 6 July 2007

“The problem of Decadence in modern sculpture: Auguste Rodin, Camille Claudel and their Symbolist legacy,” *Decadence in Art and Modern Culture*, Obecní dům, Prague, 14-16 January 2007

“Reorienting eroticism in Rodin’s drawings after Michelangelo’s Medici Chapel, 1876,” *Rodin: Further Directions in Research*, Victoria & Albert Museum with the Royal Academy of Arts and Henry Moore Institute, 2-3 December 2006

“Chamberlain’s ‘intuitive,’ ‘immoderate’ couplings,” *It’s All in the Fit: The Work of John Chamberlain*, Chinati Foundation, 22-23 April 2006

“Putting objecthood to real use: Scott Burton’s *Bronze Chair*, 1975,” *College Art Association 93rd Annual Conference*, Atlanta, 19 February 2005

“Tactility or opticality: Herbert Read and Clement Greenberg on the art of sculpture, 1956,” *The Herbert Read Conference*, Tate Britain, 25 June 2004

“Perilous allure: male viewers, *femmes fatales*, and the sculptural encounter in the 1890s,” *Inaugural Conference of the North American Victorian Studies Association*, Indiana University, 19 October 2003

“Fallen women: gender and horizontality in Giacometti and Epstein, 1932,” *Sculpture and the Pedestal*, Courtauld Institute of Art, 10 June 2003

“Pandora’s box: Henri Gaudier-Brzeska and Harry Bates on the object of sculpture,” *College Art Association 91st Annual Conference*, New York, 19-22 February 2003

“Recognizing the homoerotic: the uses of intersubjectivity in John Addington Symonds’s 1887 essays on art,” *Queer Visualities: The 1st International Conference on Queer Visual Culture*, Humanities Institute, Stony Brook University, 15 November 2002

“‘Licentious plasticity’: Alfred Gilbert and sculpture beyond the body,” *Victorian Bodies: Explorations in the Cultural and Social History of the Nude*, Tate Britain, 23-24 Nov. 2001

“Ideal or Real?: sculpture and the problem of ‘corporeal investiture’ in late-Victorian homoeroticism,” *Anxious Flirtations: Homoeroticism, Art and Aestheticism in Late-Victorian Britain*, Institute for English Studies, University of London, 24-25 July 2001

“Staging death: Edward Onslow Ford and the sculpted corpse,” *Locating the Victorians*, Science Museum and Victoria & Albert Museum, London, 13-15 July 2001

Conference papers, continued:

“Masquerading as modern: the difficult labor of Hamo Thornycroft’s 1884 *Mower*,” *College Art Association 89th Annual Conference*, Chicago, 2 March 2001

“Encountering the male nude at the origins of modern sculpture: Rodin, Leighton, Hildebrand, and the negotiation of physicality and temporality,” *30th International Congress of the History of Art (CIHA)*, London, 8 September 2000

“‘Something far more vital and nervous’: visualization and corporeal engagement in Frederic Leighton’s sculpture,” *26th Annual Meeting of the Midwest Art History Society*, Detroit, 18 March 1999

“Behind formalism: obscured eroticism in Adolf von Hildebrand’s *Problem of Form*,” *Masculinity and Representation*, University of Chicago, 4 April 1998

Open Format Public Presentations, Dialogues, and Gallery Talks

“Ambiguity and Abstraction: Elizabeth Freeman, David J. Getsy, and Gordon Hall” *On the Slant*, Manetti Shrem Museum of Art at the University of California Davis, 4 March 2022

“Sexuality, Gender, and the Decorative since the 1970s: Lari Pittman in conversation with David J. Getsy,” Terra Foundation for American Art, Paris, 20 May 2021

“Photography and Genderqueer History: Greg Day in conversation with David J. Getsy on Photographing Stephen Varble in the 1970s,” Iceberg Projects, Chicago, 18 March 2021

“Excessive: Performance, confrontation, and the 1970s. Dominic Johnson and David J. Getsy in conversation,” the Horse Hospital, London, 26 October 2019

“Leon Polk Smith: Endless Space: David J. Getsy, Jonathan David Katz, and William Smith in conversation,” Richard Gray Gallery, 21 September 2019

Conversation with Tom Bianchi, Chicago Invitational Presented by NADA, 20 September 2019

Participant and moderator, “Considering forms: Transgender and genderqueer artistic strategies,” *Future Genders, the 2018 Max Wasserman Forum on Contemporary Art*, The MIT List Visual Arts Center, Cambridge, 10 November 2018

“Digging in the dirt: Historical erasure and trans archival recovery, Tuesday Smillie and David Getsy in conversation,” Rose Art Museum, Brandeis University, 27 October 2018

Panelist, “LGBTQ+ in the Arts,” Bienen School of Music, Northwestern University, 16 November 2018

“The Number of Inches Between Them: Gordon Hall and David Getsy in Conversation,” MIT List Visual Arts Center, 28 April 2018

“David Getsy on Geof Oppenheimer’s *The Hysterical Material*,” Smart Museum of Art, University of Chicago, 26 October 2017

“Lost Bodies: Brendan Fernandes in Conversation with David Getsy and Zach Stafford,” Graham Foundation for Advanced Studies in the Fine Arts, 25 May 2017

“Cheap: Queer visual cultures, salvage, and re-use,” dialogue with Ramzi Fawaz, University of Wisconsin at Madison, 13 October 2016

“Outing queer Fluxus: Geoffrey Hendricks and David Getsy in Conversation,” Block Museum of Art, Northwestern University, 20 April 2016

Conversation with Omar Kholeif for the U.S. launch of D. Getsy, ed., *Queer*, Center on Halsted, Chicago, 15 April 2016

Conversation with Emily Roysdon and Prem Sahib for the U.K. launch of D. Getsy, ed., *Queer*, Whitechapel Gallery, London, 24 March 2016

Dialogue with Andrew Holmquist, Carrie Secrist Gallery and Soho House Chicago, 10 March 2016

Panelist, “Transgender in the Mainstream,” with Juliana Huxtable, Kimberly Drew, and Gordon Hall, Art Basel Salon Program, Miami Beach, 6 December 2015

Open format talks, continued:

Dialogue with Nancy Grossman, Michael Rosenfeld Gallery, 21 November 2015
“Geof Oppenheimer,” gallery talk for the exhibition *Geof Oppenheimer: Big Boss and the Ecstasy of Pressures*, Block Museum of Art, Northwestern University, 28 October 2015
Participant, seminar on gender categories and the museum collections, Museum of Modern Art, New York, 4 Nov. 2015
Participant, “Critical pedagogy,” part of the symposium *Reframing Visibility*, School of the Art Institute of Chicago, 9 October 2015
Speaker, “Brutal devotions: The films of Doug Ischar,” roundtable with Lauren Berlant and Doug Ischar, School of the Art Institute of Chicago, 8 April 2014
Convener and speaker, “Transgender/Arts: A roundtable on the future of transgender cultural production,” roundtable with Micha Cárdenas, Julian Carter, Jules Rosskam, and Trish Salah, School of the Art Institute of Chicago, 6 November 2013
“Participants and replicants,” gallery talk for the exhibition *The Participants*, Denny Gallery, 261 Broome Street, New York, 28 June 2013
“Confronting the canvas: gesture, performance, and gender,” dialogue with Lin Hixson, Museum of Contemporary Art, Chicago, 16 April 2013
Public conversation with Geof Oppenheimer, Indianapolis Museum of Art, 7 December 2012
Panelist and Moderator, *Variable States: Intention, Appearance, and Interpretation in Modern Sculpture*, Nasher Sculpture Center, 22-23 October, 2004

Discussant, Panel Respondent, or Moderator

Discussant, “No body, this body: Marking flesh, figuration, and abstraction in trans art history,” *College Art Association 107th Annual Conference*, 14 February 2019
Moderator, “Dancers and dominas: Natalie Frank and Lady Sophia,” Rhona Hoffman Gallery, 3 June 2017
Moderator, “Roger Brown: Decline and fall of the American Empire — queer politics,” Kavi Gupta Gallery, Chicago, 5 November 2016
Moderator, “Flickering bodies,” *Celebrating Women in New Media Arts*, School of the Art Institute of Chicago, 18 March 2016
“Dangerously explicit: Painting the gay male experience,” Chicago History Museum, 27 March 2014
Respondent, “Ut pictura poesis: The New York School,” lecture by Jenni Quilter, Poetry Foundation, Chicago, 21 February 2014
Moderator, “The Art Bulletin’s digital future?” *College Art Association 102nd Annual Conference*, Chicago, 13 February 2014
Respondent and Moderator, *Alfred Drury’s ‘The Age of Innocence’*, Henry Moore Institute, Leeds, 28 September 2013
Respondent, *The Global Contexts of British Sculpture in the Long Nineteenth Century*, University of York (UK), 3 March 2010
Respondent, *A New Institutionalism? Curating from the Academy*, School of the Art Institute of Chicago, 24 February 2007
Respondent to papers by Juliet Mitchell and Mary Kelly, *Theory as an Object: The Legacy and Future Uses of Psychoanalysis and Poststructuralism in Art History*, Courtauld Institute of Art, 29 November 2003

OTHER MEDIA

Recorded Interviews and Dialogues (Radio, Film, and Online)

“John Chamberlain, *Voiceaufonfre* (2009),” *White Cube Gallery Salon*, March 2022 [audio podcast] <https://soundcloud.com/white-cube-galleries/salon-john-chamberlain-art-historian-dr-david-getsy-on-voiceaufondre-2009>

“Roundtable on the Art of Barbara DeGenevieve,” *Bad At Sports* arts digest, episode 538, broadcast February 2016 [audio podcast] <http://badatsports.com/2016/episode-538-barbara-degenevieve/>

Interview on John Chamberlain’s work and process included in the documentary *HEAARTBEAT: John Chamberlain*, dir. Alexandra Fairweather, 2012. Excerpt at <https://vimeo.com/60480909>

“Seeing Homosexuality in Art,” *Eight Forty-Eight* news magazine program, WBEZ Chicago Public Radio, September 2011 <http://www.wbez.org/episode-segments/2011-09-12/exploring-gay-art-and-artists-art-institute-chicago-91844>

Conversation with Gregg Bordowitz on “Queer Theory and Art,” *Bad At Sports* arts digest, episode 91, broadcast May 2007 [audio podcast] <http://badatsports.com/2007/episode-91-gregg-bordowitz-and-david-getsy-on-“queer”/>

Features and Interviews in Magazines, Newspapers, and Websites

Osman Can Yerebakan, “As Artists Look for Alternatives to the ‘Limiting’ Aspects of Figuration, Art Historian David Getsy Surveys the Landscape of Queer Abstraction,” *Artnet News* (30 June 2022) <https://news.artnet.com/art-world/david-getsy-queering-abstraction-2137288>

Roundtable on David Getsy’s “Refusing Ambiguity,” *On_Culture: The Open Journal for the Study of Culture* 12 (2021) <https://journals.ub.uni-giessen.de/onculture/article/view/1259>

Miriam Kienle, “‘Rubbish and Dreams’ in Kentucky’s Queer Archives: A Conversation with David Getsy on Researching Stephen Varble,” *Under-Main* (21 November 2018) <https://undermain.art/visual-arts/rubbish-and-dreams-in-kentuckys-queer-archives-a-conversation-with-david-getsy-on-researching-stephen-varble/>

Emily Colucci, “A New Exhibition Resurrects One of New York’s Most Subversive Queer Performance Artists,” *THEM* magazine (3 October 2018) <http://www.them.us/story/stephen-varble-exhibition>

Camilla Boemio, “Off the Wall, Beyond the Wall: Body, Gender, Sexuality, and Art. A Conversation with David J. Getsy,” *Exibart.com* (29 March 2017) <http://www.exibart.com/notizia.asp?IDNotizia=52782&IDCategoria=245>

“Spotlight: David Getsy,” *LVL3Media* (28 Mar 2017) <http://lvl3media.com/spotlight-david-getsy/>

Ross Forman, “Transgender Studies Joins Forces with Art History in New Book by Chicagoan,” *Windy City Times* (2 March 2016)

Jason Foumberg, “Is There a Gay Mafia in the Art World? David Getsy Answers” *Chicago Magazine online* (March 2014) <http://www.chicagomag.com/arts-culture/March-2014/Is-there-a-gay-mafia-in-the-art-world-SAICs-David-Getsy-answers/>

In response, the gallery Western Exhibitions in Chicago mounted the June 2015 exhibition “The Gay Mafia Is Real” <http://westernexhibitions.com/exhibition/the-gay-mafia-is-real/>

Andrew Davis, “David Getsy: In Theory...,” [interview] *Windy City Times* (17 October 2007).

PEER AND INSTITUTIONAL REVIEW

Institutional reviews

Chair, External Review Committee, California College of the Arts, Department of Visual and Critical Studies, 2015

Visiting Committee, Division of Liberal Arts, Rhode Island School of Design, 2011

One of five-member external committee evaluating Liberal Arts and Art History education at RISD, the first such external review since 1999. Co-authored comprehensive report on liberal arts education at RISD.

Tenure and promotion reviews / External assessor (faculty)

U.S. public research universities: 17 cases (incl. 3 distinguished professor candidacies)

U.S. private research universities: 7 cases

U.S. art schools: 2 cases

U.S. private liberal arts colleges: 1 case

International universities: 4 cases

National academician candidacies: 1 case

Grant, residency, and book prize referee

Historians of British Art Research and Travel Grants, 2019-present (Chair, 2021-present)

Fire Island Artist Residency, 2021

American Council of Learned Societies (ACLS) Fellowship Program, 2014, 2016, 2017

Social Sciences and Humanities Research Council of Canada (SSHRC), 2015

Juror for 20th-/21st-Century Art, Historians of British Art Book Prize, 2007-2011

Czech Republic Science Foundation, Senior Fellowship in History of Art, 2010-15, 2021

City University of New York Professional Staff Congress Research Award Program, 2006

Confidential nominator for national and international major awards.

External reviewer: Ph.D. Committees at other institutions

Doctoral examination committee, Art History, University of Illinois at Chicago, 2015

External reviewer: MFA and MA critiques

Visiting critic, University of Pennsylvania, MFA, 2022

Visiting critic, Virginia Commonwealth University, Sculpture + Expanded Media, 2018, 2022

Visiting critic, Tulane University, Newcomb Art Department, 2020, 2022

Visiting critic, Parsons School of Design, Fine Arts Graduate Program, 2019

Visiting critic, Bard Center for Curatorial Studies, 2016

Visiting critic, Yale School of Art, Painting Department, 2015

Guest Critic, BOLT Residency, Chicago Artists Coalition, 2014, 2015

Visiting critic, University of Chicago, Department of Visual Arts, 2014, 2015

Visiting critic, University of Illinois at Chicago, MFA program, Spring 2008

Visiting critic, *MFA Thesis Exhibition*, Gallery 400, University of Illinois at Chicago, Spring 2007

Professional mentoring

Mentor for Alper Turan, Protocinema Emerging Curator Series, Istanbul, 2020-21

<https://www.protocinema.org/exhibitions/a-finger-for-an-eye>

External Mentor for Ricardo Montez (Assistant Professor of Performance Studies), Faculty

Mentoring Program, Schools of Public Engagement, The New School, 2019

Manuscript referee

Presses

Ashgate Publishing
Duke University Press
Intellect Books
Laurence King Publishing
Manchester University Press
New York University Press

Paul Mellon Centre for Studies in British Art
University of California Press
University of Chicago Press
University of Minnesota Press
Yale University Pres

Manuscript Referee: Journals

American Art
Art Bulletin
Art History
Art Journal
ASAP/Journal
British Art Studies
Criticism
Feminist Studies

Frontiers: *Journal of Women Studies*
InMedia: The French Journal of Media Studies
Oxford Bibliographies
Public Art Dialogue
Sculpture Journal
Somatechnics
TSQ: Transgender Studies Quarterly

Professional associations

College Art Association
Association for the Study of the Arts of the Present (ASAP)
American Studies Association
Association of Historians of American Art
Historians of British Art
Performance Studies International
Queer Caucus for Art