

# 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

2011-2021 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

Dedalus Foundation Senior Fellowship, 2019

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

Fellowships, Grants, and Awards, continued:

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

**Intra-Institutional Research Grants and Residencies**

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

**Teaching Awards**

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

**Book Competitions**

Finalist, “Best LGBTQ Anthology” (for *Queer: Documents of Contemporary Art*), 29th Annual  
Lambda Literary Awards, 2017  
Jean Goldman Annual Book Prize (for *Scott Burton: Collected Writings*), School of the Art  
Institute of Chicago, 2015  
Finalist (for *Body Doubles: Sculpture in Britain, 1877–1905*) Historians of British Art Book Prize  
(post-1800), 2006

## PUBLICATIONS: BOOKS

### **Books**

[forthcoming June 2022: *Queer Behavior: Scott Burton and Performance Art*  
Chicago: University of Chicago Press]

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

*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.

### **Edited Monographic Collections**

*Scott Burton: Collected Writings on Art and Performance, 1965–1975*  
Chicago: SoberSCOPE 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.

*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* (forthcoming 2022)]

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

"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.

"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.

Publications: Journal articles, continued:

“‘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**

[“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)]

[Eponymous, autobiographical essay for Alpesh Kantilal Patel and Yasmeen Siddiqui, eds., *Living and Sustaining a Creative Life: Storytellers of Art’s Histories*, ed., (forthcoming from Intellect Books, 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 2021). 62-73.]

“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.

Publications: Essays, continued:

“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.

“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: SoberSCOPE 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.

Publications: Essays, continued:

“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.

“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#.WoclC2aZPex>

“Appearing Differently: Abstraction’s Transgender and Queer Capacities,” William Simmons, interviewer, in Christiane Erharder, 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.



Publications: Interviews and dialogues in scholarly publications, continued:

“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 Incidental 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.

“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: SoberSCOPE 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 Intolerability 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-intolerability-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.

“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.

Other Publications: Reviews, continued:

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): 109-111.

## **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: Fitzroy Dearborn, 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](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 22 February 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/>

***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

Curatorial projects, continued:

*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, AND CIVIC LEADERSHIP**

**Current**

Board of Directors, University of Virginia Press, 2021-present  
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>  
Historians of British Art: Board of Directors, 2005-2012, 2017-present; Chair, Grants Committee, 2020-present

**Past**

*The Art Bulletin*: Editorial Board, 2012-2016 (Chair, 2013-2015)  
College Art Association: Publications Committee, 2013-2015  
Chicago Department of Cultural Affairs: Arts Advisor, Public Art Program commissions, 2006, 2008, 2009  
Steering Committee, Chicago Consortium for Art History, 2008-2009

## **ADVISORY ROLES**

Smithsonian American Art Museum: Advisory Council for major collection reinstallation, 2021  
Exhibition advisory workshop, *Surrealist Sixties*, Whitney Museum of American Art, 2019  
Advisory workshop on gender and collection management, Department of Media and Performance, Museum of Modern Art, 2015

## ACADEMIC ADMINISTRATION

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.

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, Visiting Professor Lectures, and Keynotes**

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

<https://www.youtube.com/watch?v=5bqIqVnNUYU>

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

Public lectures: Keynotes and annual lectures, continued:

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

Keynote lecture for conference and exhibition *But Still in One Piece: Ident-alter-ity*, organized by Action Field Kodra in conjunction with 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**

“Viral sites: Scott Burton’s sculpture, undetectability, and public art in the first decade of the AIDS crisis”

- 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

“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. <https://vimeo.com/461661132>

“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

Public lectures: Invited lectures, continued:

- “David Smith, Herbert Ferber, and Abstract Expressionist sculpture,” Wadsworth Atheneum, 17 May 2018
- “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. Online at <http://www.nga.gov/content/ngaweb/audio-video/audio/abstraction-capacities-getsy.html>
- “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. Online at <https://scaaic.org/event/david-smith-and-anthony-caro/>
- “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



Public lectures: Invited lectures, continued:

- “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. Online at <http://www.nga.gov/podcasts/lectures/2011.shtm>
  - University of Wisconsin, Stevens Point, 27 September 2011
- “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](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**

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

- [“Staging Downtown: Queer Performance and its Audiences in 1970s New York,” co-presented with Gavin Butt, Northumbria University, *Approaching Downtown: Avant-Garde Cultural Production in New York City, 1970s-1990s*, Courtauld Institute of Art, June 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. Online at <https://vimeo.com/208840307>
- “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. Online at <https://vimeo.com/137896714>
- “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

Conference papers, continued:

- “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. Online at <http://www.youtube.com/watch?v=wPA2ZVy9TT4>
- “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. <http://www.blockmuseum.northwestern.edu/muse/podcast/2009/meaning-and-methodology.html>
- “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

Conference papers, continued:

- “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
- “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**

- [“Queer Forms: Elizabeth Freeman and David J. Getsy,” *On the Slant*, Manetti Shrem Museum of Art at the University of California Davis, 4 February 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. <https://vimeo.com/manage/videos/525874726>
- “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. [https://youtu.be/m0oY\\_F8hKq0](https://youtu.be/m0oY_F8hKq0)
- 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. Online at <https://vimeo.com/177397203>
- Conversation with Omar Kholeif for the U.S. launch of D. Getsy, ed., *Queer*, Center on Halsted, Chicago, 15 April 2016

Open format talks, continued:

- 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
- 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 or moderator, continued:

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)**

“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 *HEARTBEAT: 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/>

### **Interviews for Magazines, Newspapers, and Websites**

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 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>

LVL3 Gallery, “Spotlight: David Getsy,” *LVL3Media* (28 March 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 Foubberg, “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 June 2015, the gallery Western Exhibitions in Chicago mounted the exhibition “The Gay Mafia Is Real,” which was inspired by and in dialogue with this article.*

[http://www.westernexhibitions.com/current/2015/4b\\_GayMafia/index.html](http://www.westernexhibitions.com/current/2015/4b_GayMafia/index.html)

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: 6 cases

U.S. art schools: 2 cases

U.S. private liberal arts colleges: 1 case

International universities: 3 cases

National academicians: 1 case

### **Grant, residency, and book prize referee**

Historians of British Art Research and Travel Grants, 2019-present (Committee 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

### **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, Tulane University, Newcomb Art Department, 2020

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

Visiting critic, Virginia Commonwealth University, Sculpture Department, 2018

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 Press

### **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 Art History (UK)  
Association for the Study of the Arts of the Present  
Association of Historians of American Art  
Historians of British Art  
Queer Caucus for Art