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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; Phi Beta Kappa, 1994

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
2023-present Affiliated Faculty, Department of American Studies
2021-present 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

AWARDS FOR SCHOLARSHIP AND TEACHING

Robert Motherwell Book Award for outstanding publication in the history and criticism of modernism in the arts, Dedalus Foundation, 2023 (for *Queer Behavior: Scott Burton and Performance Art*)

Award for Excellence in the Arts and Humanities, University of Virginia, 2023

Awards for scholarship and teaching, continued:

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)
Jean Goldman Annual Book Prize for best book published by a faculty member at the School of the Art Institute of Chicago, 2015 (for *Scott Burton: Collected Writings*)
Annual Award for Excellence in Teaching (Faculty Member of the Year), School of the Art Institute of Chicago, 2007

MAJOR FELLOWSHIPS

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)
Distinguished Visiting Fellowship, Queen Mary University of London, School of English and Drama, 2017
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
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
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
Andrew W. Mellon Fellowship in Humanistic Studies, Woodrow Wilson National Fellowship Foundation, 1995-1996

RESEARCH GRANTS AND RESIDENCIES

National and International Competitions

Dedalus Foundation Fellows Grant, 2023
Graham Foundation for Advanced Studies in the Fine Arts, Curatorial Research Grant, 2018
Graham Foundation for Advanced Studies in the Fine Arts, Publication Research Grant, 2015
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
Research Fellowship, Harry Ransom Humanities Research Center, University of Texas Austin, 2003
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
National Endowment for the Humanities Younger Scholars Research Grant, 1994

Intra-Institutional Research Grants and Residencies

University of Virginia

Center Grant, Center for Global Inquiry & Innovation, 2023

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

School of the Art Institute of Chicago

Roger Brown House and Studio Residency, September 2016

Faculty Enrichment Grant, 2013

Idea Lab Grant, 2013

Dartmouth College

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

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

PUBLICATIONS: BOOKS

Books

Queer Behavior: Scott Burton and Performance Art

Chicago: University of Chicago Press, 2022.

ISBN 978-0-226-81707-1 (ebook) 978-0-226-81706-4 (cloth)

- Winner of the 2023 Robert Motherwell Book Award for outstanding publication in the history and criticism of modernism in the arts from the Dedalus Foundation.

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. ISBN 978-0-3002-7189-8.

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: 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.

- Finalist, "Best LGBTQ Anthology," 29th Annual Lambda Literary Awards, 2017

Books: Edited anthologies, continued:

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

Magic Episodes and Other Synchronicities: The Transhemispheric Correspondence of Scott Burton and Eduardo Costa, 1970–1989, co-edited with Patrick Greaney (under contract with Ugly Duckling Presse for 2025)

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

Street Addresses: Performance Art and Its Queer Counterpublics in the Wake of Stonewall
(manuscript in process)

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

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

- Republished as one of fourteen essays selected from over forty years of *Art History* for the journal’s compendium issue “Queer Art’s Histories in *Art History*” (2024)
<https://academic.oup.com/arthistory/pages/queering-arts-histories-in-art-history>

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

(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>

Publications: Journal articles, continued:

“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.

“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.

“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.

- Reprinted in Nicola Jennings and Adrienne L. Childs, eds., *The Colour of Anxiety: Race, Sexuality and Disorder in Victorian Sculpture*, exh. cat. (Leeds: Henry Moore Institute, 2023), 57-63

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

Publications: Journal articles, continued:

“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 Museum Exhibition Catalogues

[“Queer Life and Its Avoidance in the Art of the 1960s,” in *Sixties Surreal*, exh. cat. (New York: Whitney Museum of American Art, forthcoming 2025)]

“Lynda Benglis: Forms of Entanglement,” in *Lynda Benglis and Properzia de’ Rossi*, exh. cat., Museo d’Arte Moderna di Bologna (Milan: Silvana Editoriale, 2024), 68-83.

“Thresholds: Ever Baldwin’s Paintings,” in Devon Zimmerman, ed., *Ever Baldwin: Down the Line*, exh. cat. (Ogunquit Museum of Art, 2023), 12-21.

“Queer Possibilities: Lesbian Feminist Abstract Painting in the 1970s and After,” in Katy Siegel and Mark Godfrey, eds., *Making Their Mark: Art by Women in the Shah Garg Collection* (New York: Gregory R. Miller & Co, 2023), 70-79.

“Incommensurable Structures,” in Patrick Rhine and Wang Jingsi, *Geof Oppenheimer: People in Reverse* (Beijing: UCCA Center for Contemporary Art, 2023), 104-111. Chinese translation, pp. 99-103.

“Bricks and Jails: On Martin Wong’s Queer Fantasies,” in Krist Gruijthuisen and Agustin Pérez Rubio, *Martin Wong—Malicious Mischief*, exh. cat., KW Institute for Contemporary Art, Berlin (Berlin: Verlag der Buchhandlung Walther und Franz König, 2022), 178-98.

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 1972–2022 / 50th Anniversary of WCA / 41st Lifetime Achievement Awards* (New York: Women's Caucus for Art, 2022), 60–62. Invited by the artist.

“The Materiality and Mythology of Rodin’s Touch,” in *August Rodin: Displacements* (Copenhagen: Ny Carlsberg Glyptotek, 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.

Publications: Essays for anthologies and museum exhibition catalogues, continued:

“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.

“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.

“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.

“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.

“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 J. Getsy (University Park, Pennsylvania: Pennsylvania State University Press, 2011), 80-93.

Publications: Essays for anthologies and museum exhibition catalogues, continued:

“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.

“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 J. 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.

Essays for Gallery Exhibition Catalogues

“Partiality and Passion: Andrew Atchison’s Quotational Abstraction,” *Statements: Andrew Atchison* (Melbourne, Australia: LON Gallery, 2023), n.p.

“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.

“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.

Publications: Essays for gallery exhibitions, continued:

“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.

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

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

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

“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

“Waking Dreams: Colette’s Performance Art,” *Pioneer Works Broadcast*, 10 October 2023.
<https://pioneerworks.org/broadcast/colette-david-getsy>

“Queer Behavior: Scott Burton’s Public Sculptures,” *Burlington Contemporary* (3 May 2023).
Adapted excerpt from conclusion to *Queer Behavior*.
<https://contemporary.burlington.org.uk/articles/articles/queer-behaviour-scott-burtons-public-sculptures>

“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/>

Interviews and Dialogues in Scholarly Publications

[“Paradoxes of Queer Visibility: A Conversation between David J. Getsy and Daniel Berndt,” in Daniel Berndt, Susanne Huber, Christian Liclair, and Fiona McGovern, eds., *Ambivalent Works: Queer Perspectives and Art History* (Berlin: Diaphanes, forthcoming 2024)]

[“Angelo Madsen Minax in Dialogue with David J. Getsy,” *Pioneer Works Broadcast* (forthcoming 2024)]

Publications: Interviews and dialogues, continued:

“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 Christina Quarles,” in 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: Shorter writings, 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: 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.

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).

Publications: Reviews, continued:

“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

“Agosto Machado,” artist page for Museum of Modern Art, New York, online catalogue, 2024.

“Cassils, *PISSED* (2017),” in *Transgender Hirstory in 99 Objects*, ed. David Evans Frantz, Chris E. Vargas, and Christina Linden. (Munich: Hirmer Publishers, 2023), 254-55.

“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.

Writings Subsequently Translated

“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/>

Publications: Writings translated, continued:

“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.

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

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>

Further details and reviews at

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

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
2. The Horse Hospital, London, United Kingdom
26 October to 15 November 2019
3. Iceberg Projects, Chicago
13 March to 14 April 2021
4. Schwules Museum, Berlin, Germany
5 November 2021 to 18 April 2022

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

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>

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.

Curatorial Projects: Exhibitions, continued:

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/making-do>

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, 2022-present
Paul Mellon Centre for Studies in British Art: Publications Committee, 2023-present
University of Virginia Press: Board of Directors, 2021-2023
The Art Bulletin: Editorial Board, 2012-2016; Chair, 2013-2015

Scholarly societies

Historians of British Art: Board of Directors, 2005-2012, 2017-2023; Chair, Grants Committee, 2020-2023
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: Advisory Board, 2018-2023
Non-profit independent platform for developing and distributing intersectional media.

Civic

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

ADVISORY ROLES

Museum of Modern Art, New York: Scott Burton Estate Advisory Committee, 2024-present

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, New York: Department of Media and Performance: Advisory workshop on gender categories and collection management, 2015

ACADEMIC LEADERSHIP AND ADMINISTRATION

University of Virginia

Steering Committee, Strategic Plan for Research, Scholarship and Creative Activity; College and Graduate School of Arts and Sciences, 2023-2024

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

Chair, Faculty Search (Edgar F. Shannon Professorship in Art History), Department of Art, 2023

Chair, Faculty Search (Assistant Professor, 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.

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.

Academic Leadership and Administration: School of the Art Institute of Chicago, continued:

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

PUBLIC LECTURES

Distinguished Lectures and Keynotes

Inaugural Robert Motherwell Book Award Lecture, Artists Space New York, 15 December 2023

Harn Eminent Scholar Chair in Art History Lecture, University of Florida, 28 September 2023

June and Simon Li Foundation Special Lecture, University of Oxford, 9 November 2022

Keynote for the conference *Surrogates: Embodied Histories of Sculpture in the Short Twentieth Century*, Yale University, 29 September to 1 October 2022

Keynote, Intercollegiate Art History Symposium, University of Chicago and School of the Art Institute of Chicago, 16 April 2022

Keynote for the 2021 Association for Art History Conference, United Kingdom, 16 April 2021

Rodin Centenary Lecture and annual Roz Perry Memorial Lecture, Philadelphia Museum of Art and Rodin Museum Philadelphia, 17 November 2017,

Elizabeth Allen Lecture in Art History, Northern Illinois University, 6 November 2017

Distinguished Visiting Fellow Lecture, Queen Mary University of London, 26 April 2017

Honorary Visiting Professor Lecture, University of York, 18 April 2017

Edwin L. Weisl Lecture in the Arts, Carleton College, 6 April 2016

The Annual William Johnson Intercultural Lecture in LGBT Studies, Elmhurst College, 21 October 2015

Keynote for the 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, 19 June 2015

Partners Annual Lecture, Smart Museum of Art, University of Chicago, 20 May 2014

Inaugural Pamela Simpson Lecture in the History of Art, Washington & Lee University, 20 November 2013

Baldwin Lecture in Art, Oberlin College, 27 April 2005

Invited Lectures and Seminars

[Pulitzer Arts Foundation, November 2024]

[Johns Hopkins University, 27 March 2024]

Ulrich Museum of Art, 22 February 2024

Stanford University, 16 November 2023

Vassar College, 11 October 2023

Wildenstein Plattner Institute, 15 June 2023

Museum of Modern Art, Library and Archives, 15 February 2023

University of California at Irvine, 25 April 2023

Invited lectures and seminars, continued:

Texas A&M University, 5 April 2023
University of Pennsylvania, Weitzman School of Design, 13 October 2022
Tulane University, 11 April 2022
Manetti Shrem Museum of Art, University of California Davis, 4 March 2022
Freie Universität Berlin, John F. Kennedy Institute for North American Studies, 27 January 2021
Henry Moore Institute, Leeds, 14 December 2022
Columbia University, Arts Humanities faculty and preceptors seminar, 3 November 2022
Virginia Commonwealth University, 22 March 2022
Städelschule, Hochschule für Bildende Künste, Frankfurt am Main, 16 December 2021
University of Exeter, 10 February 2021
University of Chicago and Art Institute of Chicago Mellon Foundation Chicago Objects Study Initiative, 21 October 2021
Institute for Cultural Inquiry, Berlin, 1 February 2021
Smithsonian American Art Museum Fellows Seminar, 1 April 2021
School of the Art Institute of Chicago, 24 September 2020
Des Moines Art Center, 6 June 2019
City of West Hollywood, sponsored by the California LGBT Arts Alliance, 13 April 2019
Museum of Modern Art, Department of Film, New York, 29 October 2018
Rose Art Museum, Brandeis University, 27 October 2018
Gene Siskel Film Center, *Conversations at the Edge*, 11 October 2018
Swiss Institute, New York, 5 July 2018
Wadsworth Atheneum, 17 May 2018
Massachusetts Institute of Technology, List Visual Arts Center, 28 April 2018
University at Buffalo, 25 April 2018
Virginia Commonwealth University, 14 March 2018
University of Kentucky, 1 December 2017
Smart Museum of Art, University of Chicago, 26 October 2017
Museum of Contemporary Art Chicago, 24 October 2017
Graham Foundation for Advanced Studies in the Fine Arts, 25 May 2017
University of Sussex, Centre for the Study of Sexual Dissidence, 2 May 2017
Queen Mary University of London, 3 May 2017
University of York, Humanities Research Centre, 19 April 2017
University of Arizona, Institute for LGBT Studies, 23 March 2017
College of DuPage, 17 November 2016
University of Wisconsin at Madison, 13 October 2016
Leslie-Lohman Museum of Gay and Lesbian Art, 8 September 2016.
Block Museum of Art, Northwestern University, 20 April 2016
Bard Center for Curatorial Studies, 18 April 2016
Whitechapel Gallery, 24 March 2016
Contemporary Arts Museum, Houston, 13 February 2016
Rice University, 12 February 2016
Yale University, School of Art, 9 November 2015
National Gallery of Art, Washington D.C., 25 October 2015
San Francisco Art Institute, 25 September 2015
Art Institute of Chicago, Society for Contemporary Art, 26 February 2015
University of Illinois at Chicago, School of Art and Art History, 4 February 2015
Smart Museum of Art, 15 November, 19 November, and 13 December 2014
Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago, 31 October 2013
University of Chicago, The Society of Fellows in the Liberal Arts Weissbourd Seminar, 23 October 2013

Invited lectures and seminars, continued:

Denny Gallery, New York, 28 June 2013
Museum of Contemporary Art Chicago, 16 April 2013
Indianapolis Museum of Art, 7 December 2012
Brooklyn Museum of Art, 12 July 2012
Human Resources Los Angeles, 27 February 2012
University of Chicago, Center for the Study of Gender and Sexuality, February 2012
Smart Museum of Art, University of Chicago, 5 August 2011
Institute of Art History, Academy of Sciences of the Czech Republic, Prague, 29 June 2011
National Gallery of Art, Washington, D.C., 20 March 2011
University of Wisconsin, Stevens Point, 27 September 2011
Rodin Gallery, Seoul, South Korea, 18 December 2010
Art Institute of Chicago, 18 November 2010
Center for Advanced Study in the Visual Arts Colloquium CCXXXVII, 11 March 2010
University of York, Centre for Modern Studies, 4 March 2010
University of Virginia, 4 February 2010
George Washington University, 17 Nov 2009
Block Museum of Art, Northwestern University, 17 October 2009
Art Institute of Chicago, Old Masters Society, 7 February 2008
Hood Museum of Art, Dartmouth College, 27 September 2008
Royal Academy of Arts, London, 1 December 2006
Detroit Institute of Arts, 3 Dec 2005
Ohio State University, 28 April 2005
Dartmouth College, Leslie Center for the Humanities, 11 February 2003
Courtauld Institute of Art, 13 November 2000
University of York, 14 May 2001
University of Leeds, 10 November 1999
University of Reading, 4 November 1999

Symposium Lectures

[*Queer Art / Queer Archives*, University of Kentucky, University of Louisville, and the Terra Foundation, 20-21 September 2024]
Double Vision: Identity and Difference in Modern and Contemporary Art, National Gallery of Art, 22 October 2022
Approaching Downtown: Avant-Garde Cultural Production in New York City, 1970s-1990s, Courtauld Institute of Art, 13 July 2022
Dialogue I: Art–Political Responsibility–Justice, Center of Contemporary Art, Universität Graz, 18 May 2022
Ambivalent Works: Queer Perspectives and Art History, Kunsthistorisches Institut, Universität Zurich, 5 December 2020
Bienen School of Music, Northwestern University, 16 November 2018
Future Genders, the 2018 Max Wasserman Forum on Contemporary Art, The MIT List Visual Arts Center, 10 November 2018
Centennial Symposium, Allen Memorial Art Museum, Oberlin College, 7 October 2017
Viral Representation: on AIDS and Art, University of Chicago with the Alphawood Foundation, 11 March 2017
Art Basel, Miami Beach, 6 December 2015
Medardo Rosso, Center for Italian Modern Art, New York, 15 May 2015
Hide/Seek: New Scholarship on Sexuality and American Art, National Portrait Gallery, 29 January 2011

Public lectures: Symposia presentations, continued:

TransSomatechnics: Theories and Practices of Transgender Embodiment, Simon Fraser University, 1-3 May 2008
Anglo-American Exchange in Postwar Sculpture, 1945-1975, J. Paul Getty Museum and Getty Research Institute, 25 April 2008
Reappraising a Nineteenth-Century Sculptor: Harry Bates and His Circle, Victoria & Albert Museum, 6 July 2007
Decadence in Art and Modern Culture, Obecní dům, Prague, 14-16 January 2007
Rodin: Further Directions in Research, Victoria & Albert Museum with the Royal Academy of Arts and Henry Moore Institute, 2-3 December 2006
The Herbert Read Conference, Tate Britain, 25 June 2004
Variable States: Intention, Appearance, and Interpretation in Modern Sculpture, Nasher Sculpture Center, 22-23 October, 2004
Theory as an Object: The Legacy and Future Uses of Psychoanalysis and Poststructuralism in Art History, Courtauld Institute of Art, 29 November 2003
It's All in the Fit: The Work of John Chamberlain, Chinati Foundation, 22-23 April 2006
Sculpture and the Pedestal, Courtauld Institute of Art, 10 June 2003
Queer Visualities: The 1st International Conference on Queer Visual Culture, Humanities Institute, Stony Brook University, 15 November 2002
Victorian Bodies: Explorations in the Cultural and Social History of the Nude, Tate Britain, 23-24 Nov. 2001
Anxious Flirtations: Homoeroticism, Art and Aestheticism in Late-Victorian Britain, Institute for English Studies, University of London, 24-25 July 2001
Locating the Victorians, Science Museum and Victoria & Albert Museum, London, 13-15 July 2001
Masculinity and Representation, University of Chicago, 4 April 1998

Presentations at National or International Conferences

American Studies Association Annual Conference, Montréal, 2-5 November 2023
College Art Association 108th Annual Conference, Chicago, 13 February 2020
College Art Association 107th Annual Conference, 14 February 2019
College Art Association 106th Annual Conference, Los Angeles, 24 February 2018
College Art Association 104th Annual Conference, 4 February 2016
College Art Association 102nd Annual Conference, 14 February 2014
Universities Art Association of Canada Conference, 18 October 2013
College Art Association 101th Annual Conference, New York, 13-16 February 2013
33rd Congress of the Comité International d'Histoire de l'Art (CIHA), 15-20 July 2012
Association of Art Historians (UK) Conference, 3 April 2009
College Art Association 97th Annual Conference, 25 February 2009
College Art Association 96th Annual Conference, 23 February 2008
College Art Association 93rd Annual Conference, 19 February 2005
Inaugural Conference of the North American Victorian Studies Association, Indiana University, 19 October 2003
College Art Association 91st Annual Conference, 19-22 February 2003
College Art Association 89th Annual Conference, Chicago, 2 March 2001
30th International Congress of the History of Art (CIHA), London, 8 September 2000
26th Annual Meeting of the Midwest Art History Society, 18 March 1999

Selected recent lecture recordings

- “Queer Behavior: Scott Burton and Performance Art,” Robert Motherwell Book Award Lecture, Dedalus Foundation, 15 December 2023. <https://vimeo.com/908368504>
- “Delinquency, Deviancy, and their Queer Refashionings in the Art of the 1960s,” Wildenstein Plattner Institute, 15 June 2023. <https://youtu.be/R62zd-Xprml>
- “How to Teach Manet’s *Olympia* after Transgender Studies,” keynote for the 2021 Association for Art History Conference, 16 April 2021. <https://youtu.be/5bq1qVnNUYU>
- “The Possibility of Queer Abstraction,” in conjunction with *Queer Abstraction*, Des Moines Art Center, 6 June 2019. <https://youtu.be/BSvkKa3OrRM>
- “Stephen Varble’s *Journey to the Sun*, 1978-1983,” Gene Siskel Film Center, 11 October 2018. <https://vimeo.com/374664384>

ORGANIZATION OF SYMPOSIA, PANELS, AND EVENTS

Symposia and Lecture Series Convened

- (Co-organized with Cole Rizki) “Global Histories and Transgender Studies in the Humanities,” lecture series for the Institute of the Humanities and Global Cultures, University of Virginia, March-April 2023
- “Lives: Biography and Autobiography in New Writing on American Art History,” symposium for the Terra Foundation Symposium in American Art and the 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,” symposium for the 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 and Roundtables Organized

- “The Difference Postminimalism Makes,” *College Art Association 111th Annual Conference*, 15-18 February 2023
- (Co-organized with Tirza Latimer) “Abstraction and Difference,” *College Art Association 102nd Annual Conference*, Chicago, 14 February 2014
- “Brutal devotions: The films of Doug Ischar,” roundtable with Lauren Berlant and Doug Ischar, School of the Art Institute of Chicago, 8 April 2014
- “Trans/Arts: A Roundtable on the Future of Transgender Cultural Production,” roundtable with micha cárdenas, Julian B. Carter, Jules Rosskam, and Trish Salah, School of the Art Institute of Chicago in conjunction with *TSQ: Transgender Studies Quarterly*, 6 November 2013
- “Translating the *lingua franca*,” *College Art Association 98th Annual Conference*, Chicago, 10-13 February 2010
- “Clamoring at the Gates or Tearing Down the Walls: Dealing with Canonicity,” roundtable with K. Dian Kriz, Lowery Stokes Sims, Anne Wagner, and Toshio Watanabe, organized for 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

MEDIA INTERVIEWS AND APPEARANCES

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>
- 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)

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

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

PEER AND INSTITUTIONAL REVIEW

Institutional reviews

Chair, External Review Committee, Ohio State University, Department of History of Art, Spring 2024

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: 18 cases (incl. 3 distinguished professor candidacies)

U.S. private research universities: 10 cases

U.S. art schools: 2 cases

U.S. private liberal arts colleges: 1 case

International universities: 5 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 (annually) for two major international awards for distinction

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

Dissertation and doctoral committees (external)

Ph.D. co-supervisor (Christine Tommerup), Aarhus University, Department of Art History, Aesthetics & Culture, and Museology, 2023-

Ph.D. dissertation examiner, Princeton University, Department of Art and Archaeology, 2024

Doctoral examinations committee, University of Illinois at Chicago, Department of Art History, 2015

MFA and MA thesis and other visiting critiques

Wichita State University, MFA, 2024

University of Pennsylvania, MFA, 2022

Virginia Commonwealth University, Sculpture + Expanded Media, MFA, 2018, 2022

Tulane University, Newcomb Art Department, MFA, 2020, 2022

Visiting critiques, continued:

Parsons School of Design, Fine Arts Graduate Program, MFA, 2019
Bard Center for Curatorial Studies, MA, 2016
Visiting critic, Yale School of Art, Painting Department, MFA, 2015
Guest Critic, BOLT Residency, Chicago Artists Coalition, 2014, 2015
Visiting critic, University of Chicago, Department of Visual Arts, MFA, 2014, 2015
Visiting critic, University of Illinois at Chicago, MFA, 2007, 2008

Manuscript referee

Presses

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

Paul Mellon Centre for Studies in British Art
Routledge
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
Discourse

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)
Association of Historians of American Art
Historians of British Art
Queer Caucus for Art