

JONATHAN D. KATZ

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and Women's Studies
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EMPLOYMENT

- 2020- Associate Professor of Practice, History of Art, Interim Director, Genders, Sexuality, and Women's Studies, UNIVERSITY OF PENNSYLVANIA
- 2018 - 2020 Visiting Associate Professor, Gender, Sexuality, and Women's Studies Program, UNIVERSITY OF PENNSYLVANIA
- 2015 - 2016 Chair, Department of Art, UNIVERSITY AT BUFFALO, SUNY
- 2010 - present Director of the Doctoral Program in VISUAL STUDIES, Associate Professor with tenure, UNIVERSITY AT BUFFALO, SUNY
- Spring 2010 Distinguished Art History Visiting Professor, UNIVERSITY OF DELAWARE
- 2007 - 2017 Founding President, then President Emeritus, LESLIE-LOHMAN MUSEUM OF GAY AND LESBIAN ART (the first LGBTQ art museum in the world), 26 Wooster Street, New York, NY
- 2007 - 2008 Visiting Associate Professor, SMITH COLLEGE
- 2002 - 2007 Founding Director, Larry Kramer Initiative for Lesbian and Gay Studies; Associate Professor, History of Art & Women, Gender And Sexuality Studies, YALE UNIVERSITY
- 2001 - 2002 Associate Professor, Department of Art, SUNY, STONY BROOK
- 1999 - 2000 Visiting Associate Professor, UNIVERSITY OF AMSTERDAM
- 1991 - 1999 Chair, Department of Gay, Lesbian and Bisexual Studies, CITY COLLEGE OF SAN FRANCISCO (first full-time, tenured faculty in gay & lesbian studies in the US)
- 1985 - 1988 Graduate Student Instructor, NORTHWESTERN UNIVERSITY

EDUCATION

- 1985 - 1995 NORTHWESTERN UNIVERSITY, Department of Art History
Ph.D. Dissertation: *Opposition, Incorporated: On the Homosexualization of Post-War American Art*
- 1984 - 1985 JOHNS HOPKINS UNIVERSITY, Department of Art History
- 1981 - 1983 THE UNIVERSITY OF CHICAGO, General Studies in the Humanities,
M.A. Thesis: *Picasso and the Semiotics of Cubism*
- 1977 - 1981 THE GEORGE WASHINGTON UNIVERSITY
B.A. in Philosophy and Comparative Literature

FELLOWSHIPS/GRANTS/AWARDS

- 2019 Terra Senior Professor, Terra Summer Residency, Giverny, France
- 2017 The Marie Jahoda Visiting Chair in International Gender Studies, Ruhr
Universität Bochum, Germany
- 2016 President's Circle Grant (\$50,000) for exhibition *Wright's Larkin: Arts and Crafts in Industry*; REDC Grant (\$49,500) for conference *The Buffalo School of Arts and Crafts*
- 2014 - 2015 Humanities Institute, University at Buffalo, one-year Fellowship
- 2012 *Hide/Seek: Difference and Desire in American Portraiture* awarded "Best Thematic Exhibition Nationally" by the AICA-USA (International Art Critics Association)
- Catalog for *Hide/Seek* awarded STONEWALL AWARD/ ISRAEL FISHMAN PRIZE by the American Library Association for best non-fiction LGBTQ book.
- Fall 2009 Terra Foundation Senior Fellow, COURTAULD INSTITUTE OF ART, LONDON
- THE ANDY WARHOL FOUNDATION CURATORIAL AWARD for *Art AIDS America*, the large national exhibition
- 2009 - 2010 Book Grant, CREATIVE CAPITAL/THE ANDY WARHOL FOUNDATION
- 2007 - 2008 Clark/Oakley Fellow, THE STERLING AND FRANCINE CLARK ART INSTITUTE and WILLIAMS COLLEGE
- Senior Fellow, HENRY MOORE INSTITUTE, Leeds, Winter 2007/08
- 2006 - 2007 Senior Fellow, SMITHSONIAN MUSEUM OF AMERICAN ART
- 2000 - 2001 Human Sexuality Research Scholarship, SOCIAL SCIENCE RESEARCH COUNCIL, funded by the Ford Foundation

1989 - 1990 Pre-Doctoral Fellow, SMITHSONIAN INSTITUTION, Smithsonian Museum of American Art

1988 - 1989 Pre-Doctoral Fellow, KRESS FOUNDATION

Dissertation Year Grant, NORTHWESTERN UNIVERSITY

PUBLICATIONS

Books

Art AIDS America (Seattle: University of Washington Press, 2015), co-editor, with Rock Hushka, and author of the 50-page lead article.

Hide/Seek: Difference and Desire in American Portraiture (New York: Smithsonian Books, 2010), with David Ward (winner of the American Library Association's Stonewall Award/ Israel Fishman Prize for best queer non-fiction book of 2011).

Difference/Indifference: Musings on Postmodernism, Marcel Duchamp and John Cage, co-authored with Moira Roth (New York: Gordon and Breach, 1998).

Hiding in Plain Sight: American Art History Queered, draft manuscript nearly completed.

Johns, Rauschenberg, and the Sexuality of American Art (contracted, University of Chicago Press), in progress.

Art, Eros and the Sixties (contracted, University of Chicago Press), in progress.

Edited volumes

The Routledge Companion to Queer Art History, editor and lead author, an anthology of 40 new essays, forthcoming in 2021.

About Face: Stonewall, Revolt and the New Queer Art, editor and lead author, University of Chicago Press and Wrightwood 659, forthcoming in 2020.

On Curating Journal, "Queer Curating" special issue (Summer 2018).

Classical Nudes and Same Sex Desire, co-editor, published by the Leslie Lohman Museum of Gay and Lesbian Art, New York, October 2014.

GLQ Journal (vol. 13, no. 4, 2007), co-editor, with Brad Epps (Harvard University), of a special Monique Wittig memorial issue, entitled *Monique Wittig at the Crossroads of Criticism*, and co-author of "Wittig's Materialist Utopia and Radical Critique" (pp. 423-54), the lead essay in the collection, which also includes essays by Judith Butler, Robyn Wiegman, and others.

Other Monographs/Catalogs

Drama Queer, with Conor Moynihan (Vancouver, Pride in Art Society, 2017).

Judy Chicago's PowerPlay and the Irony of Masculinity (Ace/David Richard Gallery, 2012).

Robert Rauschenberg: Gifts to Terry Van Brunt, Yale University, Jonathan Edwards College Gallery, 2004.

Andy Warhol (New York: Rizzoli Press, 1993).

Articles/Book and catalog chapters

“AIDS, Athey and Culture War,” in *Ron Athey: Queer Communion*, eds. Amelia Jones and Andy Campbell (London: Intellect Press, 2019).

“The Sexuality of the Hard-Edge: Leon Polk Smith and Ellsworth Kelly,” in *Endless Space: Leon Polk Smith*, ed. Rebecca Daniel (Chicago: Richard Gray Gallery, 2019).

“Agustin Fernandez: The Erotic Analogy,” in Agustin Fernandez, ed. Gean Moreno (Miami: Institute of Contemporary Art Miami, 2019).

“Icon,” in *Peter Berlin: Icon, Artist, Photosexual*, ed. Michael Bullock (Milan: Domiani Editore, 2019).

“Flat Men/Round Feeling: Marsden Hartley,” in *Marsden Hartley: The Earth is All I Know of Wonder*, eds. Mattias Ussing Seeberg and Poul Erik Tojner (Copenhagen: Louisiana Museum, 2019).

“Metamorphosis as Stasis,” in *Judy Chicago: New Views*, ed. Elizabeth Lynch (Washington DC: National Museum of Women in the Arts, 2019).

“Tee Corinne: The Cunt Coloring Book,” in *Art After Stonewall, 1969-1989*, ed. Jonathan Weinberg (Rizzoli and Columbus Museum of Art, 2019).

“In/Different America and AIDS,” in *Chicago Companion Volume to Art AIDS America* (Chicago: Alphawood Gallery and the University of Washington Press, 2018).

“Only the Stupid Are Overt: Covert Censorship in the American Museum,” in *In and Out of Sight: Censorship Then and Now*, ed. Catha Paquette (New York, Bloomsbury Publishing, 2019).

“John Waters’ Queer Ethics,” in *John Waters: Indecent Exposure* (Baltimore Museum of Art, and New Haven: Yale University Press, 2018).

“Why I Hate ‘Diversity’,” *Art Journal*, vol. 76, nos. 3-4 (Spring 2018).

“Queering the Vernacular: Amundson and Gour Make History,” in *Garth Amundson & Pierre Gour: Whipping It Up* (Boise: University Of Idaho, 2018).

Gail Thacker: The Death of Representation and the Representation of Death,” in *Gail Thacker* (QCC Gallery, New York, 2017).

“Queer Geometry: Anthropomorphism in the work of Leon Polk Smith,” in *Leon Polk Smith* (Munson Williams Proctor Art Institute, 2017).

“Naked Politics: The Art of Eros 1955-1975,” in *Difficult Queers*, eds. Chris Reed and Jongwoo Kim (New York: Routledge, 2017), reprinted in *Kritische Berichte*, eds. Linda Herschel and Anne Söll (Kromsdorf/Weimar: Jonas Verlag, Summer 2017).

“Robert Mapplethorpe’s Queer Classicism,” in *Robert Mapplethorpe—The Photographs*, eds. Paul Martineau and Britt Salvesen (Los Angeles: Getty Publications, 2016).

“Introduction,” in *American Queer*, ed. Adrian Brooks (San Francisco: Cleis Press, 2016).

“Warhol to Mapplethorpe: Postmodernity in Two Acts,” *Warhol & Mapplethorpe: Guise and Dolls*, ed. Patricia Hickson (New Haven: Yale University Press, 2015).

“Completing the Circle: The Migration, and Return, of Sexuality Studies to Berlin,” *Sexologie: Zeitschrift für Sexualmedizin, Sexualtherapie und Sexualwissenschaft*, vol. 23 (Fall 2015).

- “Love and Eros in the Sixties,” in *More Love, Art, Politics, and Sharing Since the 1990s*, ed. Claire Schneider (Chapel Hill: Ackland Art Museum, 2013).
- “Our Maiden Aunt, Lesbianism,” *Sexual Differences and Otherwise: Imagining Queer Feminist Art Histories*, eds. Amelia Jones and Erin Silver (Manchester: University of Manchester, 2015).
- “Nicht versteckt, aber auch nicht sichtbar: Über Homoerotik in der US-amerikanischen Kunst,” *Un/Verblümt: Queere Politiken in Ästhetik und Theorie*, eds. Josch Hoenes and Barbara Paul (Bremen: Hochschule für Kunst, 2014), pp. 60-78.
- “The Classical Nude: Barometer of Changing Definitions of Homosexuality,” *The Archive* 50 (Fall 2014). (note: *The Archive* is the quarterly publication of the Leslie Lohman Museum)
- “Sascha Schneider’s Choice: On the Two Available Models of Homosexuality in Germany at the Dawn of the 20th Century,” *The Archive* 47 (Autumn 2013), pp. 4-7.
- “Fashioning Queer Activism,” *A Queer History of Fashion*, eds. Valerie Steele and Fred Dennis (New Haven: Yale University Press, 2013), reprinted in *Newsweek*, January 20, 2014.
- “Nude in Public: Sascha Schneider, Homoeroticism and the Male Form circa 1900,” *The Archive*, 46 (Summer 2013), pp. 7-10.
- “Paul Thek and his Circle in the 1950s,” *The Archive*, 45 (Spring 2013), pp. 4-9.
- “Dada’s Mama: Richard Hamilton’s Queer Pop,” *Art History* (April 2012): pp. 337-353; also published in the book *British Art and the Cultural Field, 1939–69*, eds. Lisa Tickner and David Peters Corbett (London: Thames & Hudson, 2012).
- “Making History, Making Art: The Work of Jonathan Ned Katz,” *The Archive*, 44 (Winter 2012), pp. 16-18.
- “Two Faced Truths: Robert Indiana’s Queer Semiotic,” in *Robert Indiana: New Perspectives*, eds. Allison Unruh and Simon Salama-Caro (New York: Hanje Catz 2011), pp. 217-267.
- “‘Miss Chief is always interested in the latest European fashions’,” in *Interpellations: Three Essays on Kent Monkman*, ed. Michelle Theriault (Montreal: Concordia University, 2011), pp. 15-49.
- “The Sexuality of Abstraction: Agnes Martin,” in *Agnes Martin*, eds. Lynne Cooke and Karen Kelly (New Haven: Yale University Press, 2010), pp. 135-159.
- “The Art Market and the Art Historian,” *Immediations*, vol. 2, no. 3 (2010).
- “Art and The Sexual Revolution,” *Phillips de Pury Magazine* (Spring 2010), pp. 32-39.
- “Modest Proposals: Paul Donald’s Subversion of the Grand Gesture,” *X-Tra*, vol. 11, no. 3 (Winter 2009), pp. 36-43.
- “‘Committing the Perfect Crime’: Sexuality, Assemblage and the Postmodern Turn in American Art,” *Art Journal*, vol. 67, no. 1 (Spring 2008), pp. 38-54.
- “Energy Made Visible: Jackson Pollock, Herbert Matter and the Vitalist Tradition,” *Pollock Matters*, ed. Ellen Landau (Boston College Press, University of Chicago Press, 2007), pp. 59-72.
- “Allen Ginsberg, Herbert Marcuse, and the Politics of Eros,” in *21st-Century Gay Culture*, ed. David Powell (New York: Cambridge Scholars Press, 2007), pp. 13-28.

“Reading *Watchman* Through the Archive,” *Archives of American Art Journal*, vol. 46, no. 34 (Fall 2007), pp. 28-35.

“‘The Senators Were Revolted:’ Homophobia and the Culture Wars,” a chapter in *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell Publishing, 2006), pp. 231-248.

“The Silent Camp: Queer Resistance and the Rise of Pop Art,” in *Visions of a Future: Art and Art History in Changing Contexts*, eds. Kornelia Imesch and Hans-Jörg Heusser (Zurich: Swiss Institute for Art Research, 2004), pp. 147-58.

“Jasper Johns, Robert Rauschenberg und eine Politik der Passivität,” in *Jenseits der Geschlechtergrenzen* (Berlin: Rosa Winkel Verlag, 2002), pp. 78-91.

“John Cage’s Queer Silence; or, How to Avoid Making Matters Worse,” *GLQ*, vol. 5, no. 2 (April 1999), pp. 231-252; reprinted in *Writings Through John Cage: Music, Poetry and Art*, eds. Bernstein and Hatch (Chicago: University of Chicago Press, 2001), pp. 41-61.

“Performative Silence and the Politics of Passivity,” in *Making a Scene*, ed. Henry Rogers and David Burrows (Birmingham University Press, 2000), pp. 97-104.

“Dismembership: Jasper Johns and the Body Politic,” in *Performing the Body/Performing the Text*, eds. Amelia Jones and Andrew Stephenson (New York, London: Routledge, 1999), pp. 170-85.

“Lovers and Divers: Picturing a Partnership in Rauschenberg and Johns,” *Frauen/Kunst/Wissenschaft*, Berlin, no. 25 (June 1998), pp. 16-31.

“Passive Resistance: On the Critical and Commercial Success of Queer Artists in Cold War American Art,” *L’Image*, Paris, no. 3 (December 1996), pp. 119-142.

“The Art of Code: Jasper Johns and Robert Rauschenberg,” in *Significant Others*, ed. Whitney Chadwick (New York, London: Thames and Hudson, 1992), pp. 189-208; reprinted in *Likovne Besede/Artwords*, Ljubljana, no. 38 (December 1996), pp. 122-31.

“Commies, Cold War and Queers,” in *In Out of the Cold*, exh. cat. for the inaugural exhibition of the Center for the Arts, San Francisco, 1993, pp. 12-14.

“Ectoplasmic Identity: Allen Ginsburg Speaks, an Interview with Jonathan Katz,” *Windy City Times* (22 June, 1989), pp. 100-03.

Reviews

“Andy Warhol is Finally Out,” *Texte zur Kunst* March, 2019

“Yayoi Kusama at the Whitney: The Homo-ness of Polka Dots,” *The Archive*, 43 (Autumn 2012), pp. 15-28.

“The Outness of Rauschenberg’s Art,” *Lesbian & Gay Review Worldwide*, vol. 15, no. 5 (September/October 2008), pp. 10-13.

“Report from Barcelona: Hot Art and Cold War,” *Art in America*, no. 6 (June/July 2008), pp. 82-88.

“Rauschenberg’s Honeymoon,” *Art & Text*, no. 61 (May-July 1998), pp. 44-47.

“Rauschenberg and the Guggenheim,” *Out Magazine* (April 1998), pp. 37-42.

EXHIBITIONS, curated

Amos Badertscher: The Souls Around Us, Schwules Museum, Berlin, February 2020

Masculinities, consultant, Barbican Art Gallery, London, opening February 2020

An international photo survey concerned with how the image of masculinity has changed since the post-war period, with a catalog featuring my essay.

About Face: Stonewall, Revolt, and New Queer Art, Wrightwood 659 Gallery, Chicago IL (May 22-August 16, 2019). *About Face* was the largest queer art exhibition ever mounted anywhere, and overwhelmingly the most diverse, notable for featuring more non-binary, of color, and female artists than white men. The animating concept behind *About Face* was to replace a binary understanding of sexuality, long understood as an inheritance of the Stonewall period, with a more complex version of trans as metaphor, arguing in favor of a non-binary, continuous destabilization of all rigid identity tropes. The catalog for this exhibition, with my lead essay and 5 other contributions by leading scholars in the field, will be out in 2020.

Wright's Larkin: Arts and Crafts in Industry, an exhibition on Frank Lloyd Wright's Larkin Building and Buffalo's leading role in the Arts and Crafts Movement (June-October 2017).

Drama Queer (curated with Conor Moynihan) is the 2016 exhibition for the National Queer Arts Festival of Canada. Held in Vancouver's Roundhouse Gallery, this major exhibition includes 18 artists and significant loaned works from museums in the US and Canada.

Susan Weil's James Joyce: Shut Your Eyes and See, The Poetry Collection of the UB Libraries (February 9-March 11, 2016).

Art AIDS America: guest curator, with internal curator Rock Hushka, of a major national touring exhibition that is both the first large scale presentation of art from the plague years and the first examination of the ways AIDS shifted post-modernist premises in the art world; sponsored by the Tacoma and Bronx Museums of Art; author the lead 30,000 word essay and editor of the full-scale catalog, 2015-16. This exhibition opened in Los Angeles June 5, 2015, and then travels to Tacoma, Atlanta, New York, and Chicago.

As founding President of the Leslie-Lohman Museum of Gay and Lesbian Art, I have curated many of the recent exhibitions, beginning in 2010. These include *A Deeper Dive*, curated with Andrew Baron (July 14-September 25, 2016); *Classical Nudes and Same-Sex Desire* (May—July 2014); *Sascha Schneider: Homoeroticism and the Male Form* (opened September 16, 2013 and then traveled to Berlin's Schwules Museum, in Spring 2014); *Paul Thek and his Circle in the Fifties* (April—July 2013); *Del LaGrace Volcano*; *Lesbians Seeing Lesbians*; and *Building a Queer Museum*. Each of these were major exhibitions with publications, many reviewed by *The New York Times*, *New Yorker* and other leading publications.

Art=Text=Art: Anderson Museum, University at Buffalo, September 20, 2014-January 11, 2015. An exhibition, rooted in the Wynn Kramarsky collection of American drawings, that explores why the artists most responsible for the resurgence of text in postwar American Art—Robert Rauschenberg, Jasper Johns, Cy Twombly, John Cage, Ray Johnson, Robert Indiana, Jess, Andy Warhol, etc.—were all gay men. Accompanied by an online catalog and numerous essays.

Hide/Seek: Difference and Desire in American Portraiture (Smithsonian National Portrait Gallery): guest curator, with David Ward, of the first major museum queer exhibition in the US, and the largest exhibition ever mounted at the National Portrait Gallery, October 2010 - February 2011, then Brooklyn and Tacoma Museums; author of a full-scale accompanying book. The exhibition was awarded Best National Museum Exhibition of 2012 by the American Association of Art Critics.

Night Out: Yale Art Gallery Celebrates a Legacy of LGBTQ Artists— guest curator for a one evening special exhibition of LGBTQ artists in the Yale University Art Gallery collection, December 1, 2005.

The Pink and The Blue: Fragments of a History of Lesbian and Gay Life in New Haven and at Yale—Yale University, February-May 2004, includes a small catalog and on-line archive.

Robert Rauschenberg—Yale University, January-June 2004, includes a 24-page catalog.

Queer Visualities—co-curator with Carl Pope, Staller Gallery, SUNY Stony Brook, September - December 2002.

Film

Robert Rauschenberg: Man at Work, historical advisor to the joint Guggenheim/BBC documentary directed by Chris Granlund, 1997.

LECTURES AND SYMPOSIA (mostly keynotes or invited lectures)

- 2020 “The Sexuality of a Hard Edge: Abstraction in Coenties Slip,” International Summer School, “Artists of Coenties Slip,” Dusseldorf, Germany
- 2019 “Hiding in Plain Sight: What Queer Studies Makes Visible,” Festival de l’histoire de l’art, INHA, Fontainebleau
“Queering Exhibitions,” Queering Memory: ALMS Conference, Berlin
“Marsden Hartley’s Queer Fervor,” Louisiana Museum, Copenhagen
“The Sexuality of the Hard-Edge: Abstraction, Phenomenology, and Post War American Art,” Keynote, *Renegotiating Minoritarian In-Visibilities* Justus-Liebig-University, Giessen, Germany
“Queer American Art @ 100,” SUNY Fredonia
“Representing Queer Latinx Art,” Lit & Luz Festival, Chicago
“Paying Homage to Stonewall,” Loyola University Chicago
- 2018 “Andy Warhol and the End of Difference,” Peking University, Beijing, China
“Sexuality and Silence in American Art,” Tsinghua University, Beijing, China
“Warhol’s Queerness and the End of Difference,” University of Pennsylvania
“Queering the Museum,” Institute of Fine Arts, NYU
“Art, AIDS, America,” University of North Iowa
“Peter Hujar and Paul Thek,” Morgan Library and Museum, New York
“Jasper Johns and Robert Rauschenberg as a Couple,” Art Gallery of Ontario, Toronto
“George Platt Lynes, Sexuality and the Surrealist Feint,” Cambridge University
“The Fright Wig and the Gray Flannel Suit: Envisioning a Communal Queer Ethos in Warhol,” Keynote: Westminster College, London
- 2017 “La Sexualité de l’art américain and L’éthique queer d’Andy Warhol,” Festival de l’histoire de l’art, INHA, Chateau de Fontainebleau, also delivered at Bowdoin College
Invited Lectures in Bielefeld, Giessen, Essen, University of Amsterdam
Convener and speaker, *Queer Curating*, an international conference held at the Folkswang Museum in Essen, Germany
Convener, *The Buffalo School of Arts and Crafts*, an international conference at the University at Buffalo, October 2017
Convener and keynote, “AIDS: A Different Plague,” California State University, Fullerton
Convener and keynote, “Viral Representation: On AIDS and Art,” University of Chicago
Invited keynote, “The Sexuality of the Museum,” Tate Britain
Invited lecture, “The Drip as Discharge: The Vitalist Pollock,” Eikones Forum, Basel, Switzerland

- Invited lecture, “Rencontre Autour d’Agustin Fernandez & Robert Mapplethorpe,” Columbia Global Centers, Paris
 Invited keynote, “How AIDS Changed American Art,” Freie Universität Berlin
 Keynote, *Global Epidemics* Conference, California State University, Fullerton
- 2016 “Queer American Art And Art History: The Last Decade,” Tsinghua University, China.
 Invited Keynote, “Zen and the Art of Sanity,” *Symposium: Response to Agnes Martin*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
 Keynote, *Art AIDS America*, Tacoma Museum of Art
 Invited Keynote, “Mapplethorpe’s Pose, Warhol’s Clothes and the Politics of Nudity,” Wadsworth Athenaeum Museum, Hartford, CT.
Unsuspending Disbelief Symposium, University of Chicago
 “I Hate Diversity,” College Art Association 2016 Annual Conference, Washington, DC.
Leadership From the Bottom Up panel, University of Pennsylvania
- 2015 Invited Lecture, “Untitled (AIDS): The Poetics of a Politicized Postmodernism,” Pembroke Center, Brown University
 Invited Keynote, “How AIDS Changed American Art,” 2015-16 Jane Green Lecture, Mills College, Berkeley, CA.
 Invited Keynote, *Der Liebe und dem Leid geweiht* conference, Humboldt University, Berlin
 Invited Keynote, “Silence and Its Ironies,” *Silence!* Art History and Communication Studies Graduate Student Conference, McGill University, Montréal
 Invited Keynote, “Art and the Sexual Revolution,” *Countercultures Forum*, Vancouver
 “Queer Activist Fashion,” Milwaukee Art Museum
 Invited Keynote, *Archival Bias: Constructing, Coding and Curating Crowdsourced Archives*, The Saxo Institute, University of Copenhagen
 “Addressing Gender and Sexual Orientation in Exhibitions,” American Association of Museums Annual Conference
 Chair, Special Board Sponsored Session, CAA, “Casualties of Culture War: Sexuality in the North American Museum”
- 2014 “What Words Can’t Say: Sexuality and the Typographic Impulse in American Art,” *Immediations*, Courtauld Institute, London
 Invited Keynote, “Nude Ghosts: Allen Ginsberg, General Idea, and the Formation of Queer Eros,” Janet Hutchison Lecture, University of Toronto Art Centre
 “John Dugdale and the Image of the Past,” Brown University
 “Sexuality and the Hidden Self,” Museum of Fine Arts, Boston
 “Sascha Schneider in Context,” Schwules Museum, Berlin
 “Eros International,” Findley Annual Distinguished Lecture, Cornell University
- 2013 “Hiding in Plain Sight: Johns, Rauschenberg and the Aesthetics of Distraction,” *Intimate Collaborations Conference*, University of Pennsylvania
 “Looking in the Mirror: Warhol’s Painting and the Refracted Self,” Hong Kong Museum of Art, Hong Kong
 “Eros in Asia,” Hong Kong University, Hong Kong
 “Policing the Postmodern: How Passive Censorship Decenters and Recenters Meaning,” Keynote address, *Rethinking Censorship: Aesthetics* Conference, University of Copenhagen
 “The Death of the Artist: A Postmodern Postmortem on Complicity and Resistance,” Pomona College
- 2012 Keynote, Universities Art Association of Canada, 2012 Annual Conference, Concordia University, Montreal
 “John Cage’s Queer Anarchism,” Yerba Buena Center for the Arts, San Francisco
 “Aide/AIDS-mémoire: Herb Ritts and the Picture of Health,” Getty Museum, Los Angeles
 “un/verblümt” University of Bremen
 Keynote, “Gender,” Sciences Po, Paris

- Co-organizer, with Thomas Crow, "Art, Theory and the Critique of Ideology, 1975-1995," a major international symposium at the Clark Art Institute, Williamstown
- 2011 Spoke on either *Hide/Seek*, censorship and culture war, or queer American art history on an almost weekly basis: 39 times in three countries, and on three national TV shows.
- 2010 "Richard Hamilton: Eros and the Commodity," The Courtauld Institute, London
 "James Bidgood's Pink Narcissus," The Tate Modern, London
 "Agnes Martin's Grid's and the Sexuality of Abstraction," Cambridge University
 "On George Bataille and Queer Performance," The University of Manchester
- 2009 Co-organizer, "Same-Sex Desire in Surrealism," four-day conference funded by Radcliff Institute, Harvard University
 "Eros and the Sixties," Fondation Hartung, Nice, and Queen Mary University, London
 Keynote address: 7e École internationale de printemps, and Musée des Beaux-Arts, Montréal
 "Agnes Martin: The Sexuality of Abstraction," St. Andrews University
 Keynote address: "Crossing the Boundaries: The Social History of Art Now," SUNY, Binghamton
 "Perle Fine and Ary Stillman: Being and not Being Abstract Expressionist," Hofstra University
 "The Anarchist Aesthetic: John Cage," College Art Association Annual Meeting
- 2008 "Eros as Resistance," *1968: Art and Politics in Chicago* Symposium, De Paul University
 "Jasper Johns: Gray Meanings," conceived, organized, funded and addressed a Jasper Johns symposium, also featuring Thomas Crow and Seth McCormick, Humanities Center, CUNY Graduate Center
 "Art as Eros," University of Chicago
 "'Committing the Perfect Crime': Rauschenberg's Postmodern Strategy," Washington University, St. Louis
- 2007 "Richard Hamilton: Eros and Thanatos in the 60s," University of Leeds, and University of Warwick, and National Gallery of Scotland
 President's Distinguished Lecture, "Cross (Un) Dressing: Eros and Art in the 60s," University of Vermont
 "Robert Rauschenberg, Sexuality, and the Utility of Things," University of Rochester
 "Art and Eros in the 60s," Clark Art Institute, Williamstown
 "The Death of the Author, Revisited," University of Maryland, College Park
 "Love as Politics: Eros in the 60s," College Art Association Annual Meeting, New York

SERVICE

Professional Service

- 2014-2017 Founder New York State Arts and Crafts Alliance, a coalition of regional arts and crafts entities hosting *All Wright Now*, a city-wide celebration of Frank Lloyd Wright in Buffalo. Author of a successful supporting grant to the Oishei Foundation.
- 2006-2017 Founding President, Chair of the Board of Directors, The Leslie Lohman Museum of Gay and Lesbian Art, first queer art museum in the world. I was a founding figure and secured its original 250 million dollar gift.
- 2013 Juror, Echo Art Fair
- 2013 Terra Foundation Research Travel Grant Awards Committee
- 2013 -2016 Committee on Women in the Arts, College Art Association (3 year term)

- 2012 - Advisory Board, Centre on Censorship and Freedom of Expression in the Digital Age, University of Copenhagen
- 2008 - Archives of American Art, interviewer, concentrating on women and queer artists
- 2006 - 2008 Conceived, designed and implemented a comprehensive study of sexual diversity in New York museums, in partnership with the National Gay and Lesbian Task Force. A fifty-page report will be published in the winter of 2009.
- Consultant to the President, Antioch University, in building LGBTQ Studies Program
- Board of Directors, Cornudas Mountain Foundation (a Texas-based land art foundation)
- 2003- International Editorial Board, *Art History*
- 2001-2003 Editorial Board, *Yale Journal of Criticism*
- 2000 Founding chair, Art Gallery, San Francisco Queer Community Center
- 2000-2003 Chair, Frank Jewett Mather Book Awards Committee, College Art Association
- Consultant to Hofstra University in development of LGBTQ Studies
- 1997-2006 Art Book Reviews Editor, *Journal of Homosexuality*
- 1997 Founder and Chair, Queer Caucus for Art, the LGBTQ affiliate of the College Art Association

Community Service/LGBTQ Activism

- 1998 Founding artistic Director, National Queer Arts Festival, San Francisco
- 1997 Board of Directors, San Francisco Queer Cultural Center
Board of Advisors, Queer Art Resource (an online queer art web site)
- 1994 Founder and Chair, The Harvey Milk Institute, then the largest gay and lesbian studies community-based educational institute in the world, with over 1500 students per semester
Editorial Board, *Journal of Homosexuality*
- 1993 Honorary Chair/Keynote, Lesbian and Gay Pride March and Rally, St. Louis, MO
- 1992 Stonewall History Project, New York
Consultant, University of Northern Iowa Gay and Lesbian Studies
- 1990 Co-Founder, Queer Nation, San Francisco
National Board, Visual/AIDS: A Day Without Art
- 1989 Founder and inaugural chair, Gay and Lesbian Caucus, College Art Association
Honorary Chair and Keynote Speaker, Lesbian and Gay Pride March and Rally, Chicago, IL
- 1988 Board of Directors, American Civil Liberties Union of Illinois
Keynote Speaker, Charlie Howard Memorial Rally, Bangor, Maine
Keynote Address, Lesbian and Gay Pride Rally, Chicago, Illinois
- 1987 Community Service Award, Independent Voters of Illinois/Independent Precinct

- Organization and Metropolitan Business Association
Keynote Address, Lesbian and Gay Pride Rally, Chicago, Illinois
- 1986 Founding Chair, Gay and Lesbian Town Meeting, Chicago, IL, the organization that secured passage of the historic Chicago anti-discrimination ordinance
- 1985 Board of Directors, Chicago Gay and Lesbian Academic Union
- 1984 Founder, Johns Hopkins University Gay and Lesbian Alliance
- 1983 Founder, Illinois Lesbian and Gay Student Caucus; President, University of Chicago Gay and Lesbian Alliance
- 1980 George Washington University Student Body President
Phi Beta Kappa
Rhodes Scholarship Finalist

BOOK DISCUSSING MY WORK

My queer activist and curatorial work is extensively discussed in Amy Levin's *Museums, Sexuality, and Gender Activism*, (New York: Routledge 2019); Maura Reilly's *Curatorial Activism: Towards an Ethics of Curating* (New York: Thames and Hudson, 2018); Phyllis Burke's *Family Values* (New York: Random House, 1993); Frank Browning's *The Culture Of Desire: Paradox and Perversity in Gay Lives Today* (New York: Crown, 1993); and as a chapter in Chieko Kuriki, *The Gay Rights Movement in America* (Tokyo, Japan: 1997) as well as in numerous periodicals and newspapers.