

## Jongwoo Jeremy Kim

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### Education

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|-----|------|---|
| PhD | 2007 | Art History, Institute of Fine Arts at New York University<br><br>Dissertation: <i>Royal Academicians and the Crisis of Masculinity in Modern England</i><br>Advisor: Linda Nochlin<br>Committee: Linda Nochlin, Robert Rosenblum, Kenneth Silver, and Timothy Barringer<br>Ph.D. Oral Examination Periods: Neoclassical Art – Contemporary Art |
| MA  | 2001 | Art History, Institute of Fine Arts at New York University<br><br>Major Thesis: “Robert Morris’s Anti Form: Resisting Formalism”<br>Advisors: Linda Nochlin and Robert Lubar<br>Minor Thesis: “Yanagi Sôetsu the Collector: Collecting Objects of the Colonized”<br>Advisors: Melanie Trede and Jonathan Hay                                    |
| MA  | 2000 | Art History, Northwestern University<br><br>MA/PhD Directed research: Modernism and Sexuality: Robert Rauschenberg, Cy Twombly, and Jasper Johns<br>Advisors: Whitney Davis and Otto Karl Werckmeister  |
| BA  | 1999 | English Literature, Yonsei University, Seoul, South Korea<br>(attended in 1994–1997; 1999)  |
| BA  | 1998 | Art History, New York University<br>Dean’s List; Honors Scholar<br>(attended in 1997–1998)  |

### Professional Experience

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| 2018–Present | Associate Professor of Critical Studies / Art History and Theory, Carnegie Mellon University, Pittsburgh, PA |
| 2013–2018    | Associate Professor of Art History, University of Louisville, Louisville, KY                                 |
| 2010–2013    | Assistant Professor of Art History, University of Louisville, Louisville, KY                                 |

2010	Adjunct Professor, Fashion Institute of Technology, New York, NY
2007–2009	Lecturer, University of Vermont, Burlington, VT
2007	Adjunct Professor, Fashion Institute of Technology, New York, NY
2006	Adjunct Professor, Hunter College, CUNY, New York, NY
2005	Adjunct Professor, New York University, New York, NY
2004–2010	Lecturer, The Museum of Modern Art, New York, NY
2004–2010	Lecturer, The Metropolitan Museum of Art, New York, NY
2004	Adjunct Professor, Pratt Institute, Brooklyn, NY
2004	Adjunct Professor, Brooklyn College, Brooklyn, NY
2003–2007	Lecturer, The Dahesh Museum of Art, New York, NY
2003	Lecture Coordinator, D. H. Silberberg Lectures, NYU, New York, NY
2002	Curatorial Intern, The National Gallery of Art, Washington, DC,
2001–2004	Contributing Editor, Sejong Center for the Arts, Seoul, South Korea
2000	Editor, <i>Northwestern Journal of Art History</i> , Evanston, IL
1999	Intern, Citibank Art Advisory Service, New York, NY
1998	Intern, Christie's, Printed books and Manuscript, New York, NY

### Grants and Fellowships

2010	Historians of British Art Publication Grant
2008	Yale Center for British Art Guest Fellowship
2006	Paul Mellon Centre for Studies in British Art Junior Fellowship
2004	The Theodore Rousseau Fellowship, Institute of Fine Arts
2004	The GSAS Student Travel Grant, New York University
2003	The Alumni Association of the Institute of Fine Arts Summer Fellowship
2003	Samuel F. Morse Academic Plan Preceptorship, New York University
2002	The Leo and Karen Gutmann Foundation Fellowship, Institute of Fine Arts
2001	Isabel and Alfred Bader Travel Grant, Institute of Fine Arts
2001 – 2006	The Lila Acheson Wallace Fellowship, Institute of fine Arts
2001	Samuel F. Morse Academic Plan Preceptorship, New York University
2000	Shelby and Leon Levy Fellowship, Institute of Fine Arts
1999–2000	Northwestern University Fellowship, Northwestern University

### Publications in Progress

Books (Peer-reviewed)

*Male Bodies Unmade: Picturing Queer Selfhood* (under review, University of California Press)

This book treats Aubrey Beardsley, Jean Cocteau, Francis Bacon, David Hockney, Robert Gober, and Andrew Ahn.

### Publications

Books (Peer-reviewed)

*Queer Difficulty in Art and Poetry: Rethinking the Sexed Body in Verse and Visual Culture*, co-edited by Christopher Reed. New York: Routledge, 2017; (paperback) 2019.

My essay in this anthology is entitled “Queer Now and (N)ever: Robert Gober’s Beeswax Time Machines.”

*Painted Men in Britain, 1868–1918: Royal Academicians and Masculinities*. Farnham, UK: Ashgate, 2012; (paperback) New York: Routledge, 2016.

#### Book Chapters

(Peer-reviewed) “Naturalism, Labour, and Homoerotic Desire: Henry Scott Tuke.” In *British Queer History: New Approaches and Perspectives*, edited by Brian Lewis. Manchester, UK: Manchester University Press, 2013, 39–62.

“Perilous Flight: Icarus’s Transgression of Masculinity.” In *Gravity in Art: Essays on Weight and Weightlessness in Painting, Sculpture and Photography*, edited by Mary D. Edwards and Elizabeth Bailey. Jefferson, NC: McFarland, 2012, 181–195.

#### Articles (Peer-reviewed)

“Picturing the Edwardian Family Man: The Nicholsons at Home.” *Art History* 42 (2019)

“Filming the Queerness of Comfort Women: Byun Young-Joo’s *The Murmuring*, 1995.” *positions: asia critique* 22 (2014).

#### Articles (Invited)

“A Foot and a Sink.” *The Brooklyn Rail*, July – August, 2015. Accessed January 4, 2016. <http://www.brooklynrail.org/2015/07/criticspage/a-foot-and-a-sink>

#### Book and Exhibition Reviews (Invited)

Review of *Pictures-Within-Pictures in Nineteenth-Century Britain* by Catherine Roach, *Victorian Studies* (2018)

“A Maddening Kaleidoscope of Gender.” Review of *Trigger: Gender as a Tool and a Weapon* at the New Museum. *ASAP* [Association for the Study of Arts of the Present] / *Journal* (2017). <http://asapjournal.com>.

“All Manner of ‘Becomings’: The Ambiguous Pleasures of the Expanded Leslie-Lohman Museum of Gay and Lesbian Art.” *ASAP* [Association for the Study of Arts of the Present] / *Journal* (2017). <http://asapjournal.com>.

Review of *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*, edited by Amelia Yeates and Serena Trowbridge, *Victorian Studies* (2017).

Review of *Face to Face: The Neo-Impressionist Portrait, 1886–1904*. The Indianapolis

Museum of Art. *CAA Reviews* (2015). <http://www.caareviews.org>.

Review of *City of Gold and Mud: Painting Victorian London*, by Nancy Rose Marshall, *Victorian Studies* (2015).

Review of *The Art of the Salon: The Triumph of 19th-Century Painting*, by Norbert Wolf. *The Journal of Pre-Raphaelite Studies* (2014)

Review of *Artists on the Edge: The Rise of Coastal Artists' Colonies, 1880–1920*, by Brian Dudley Barrett. *Victorian Studies* (2012).

Review of *The Edwardian Sense: Art, Design, and Performance in Britain, 1901–1910*, edited by Morna O'Neill and Michael Hatt. *Visual Culture in Britain* (2012).

#### Book and Exhibition Reviews (as contributing-editor)

Review of August Sander: People of the Twentieth Century. A Photographic Portrait of Germany. The Metropolitan Museum of Art, New York. *Culture Space* (Korea; 2004): 88–91.

Review of *La Côte d'Azur: Art, Modernity and the Myth of the French Riviera*. The AXA Gallery, New York. *Culture Space* (Korea; 2001): 70–77.

Review of Sol Lewitt: A Retrospective. The Whitney Museum of American Art, New York. *Culture Space* (Korea; 2001): 66–71.

#### Conferences, Panels, and Papers

- 2019 Panelist, Salon "Not Neutral," Miller Institute for Contemporary Art, Carnegie Mellon University
- 2019 College Art Association, 105th Annual Conference, New York  
Session Chair: "Climate Change and British Art"
- 2018 Queer Asia Conference: "Bodies x Borders," SOAS, University of London  
Paper: "*Spa Night* (2016) and Queer Korea in Los Angeles"
- 2018 Male Bonds in Nineteenth-Century Art, Ghent, Belgium  
Ghent University, the Museum of Fine Arts, Ghent, and the European Society for Nineteenth-Century Art  
Paper: "Binding and Unbinding Bodies: Simeon Solomon"
- 2018 College Art Association, 104th Annual Conference, Los Angeles  
Session: Linda Nochlin Memorial Session, organized by Women's Caucus for Art  
Paper: "Bathers and Lotus Eaters"
- 2016 North American Conference on British Studies, Washington DC  
Session: Subversive Rooms: British Artists Remake the Meaning of Interior Space  
Paper: "Francis Bacon's Bedroom and the Wormy Sight"
- 2016 College Art Association, 104th Annual Conference, Washington DC  
The Feminist Art Project at the National Museum of Women in the Arts  
Session: "Women and the Sexual Other in East Asian Art and Visual Culture"  
Paper: "Housewives and High School Boys in Love: Korean Mothers in Lee Song Hee-II's *Night*"

- Flight* (2014)”
- Session: “Linda Nochlin: Passionate Scholar”  
 Paper: “A Red Shoe: Linda Nochlin and Robert Gober”
- 2014 College Art Association, 102nd Annual Conference, Chicago  
 Session: Queer Gothic: Difference and Sexuality  
 Paper: “Medieval Monstrosity and Francis Bacon’s Flesh”
- 2013 North American Victorian Studies Association, Pasadena  
 Session: Encountering the Body in Art and Architecture  
 Paper: “Erotic Insufficiency and Dissatisfaction: Aubrey Beardsley and the Body”
- 2013 Medievalism, Modernity & the Sacred in Britain and America After 1900  
 Yale University, Department of History of Art & the Institute of Sacred Music, New Haven  
 Paper: “Medieval Monstrosity and Modernist Sexuality: Francis Bacon’s God with God”
- 2013 College Art Association, 101st Annual Conference, New York  
 Co–Chair with Christopher Reed, The Pennsylvania State University  
 Session: For and Against Homoeroticism: Artists, Authors, and the Love that Dare Not Speak Its Name
- 2012 North American Victorian Studies Association, Univ. of Wisconsin at Madison  
 Session: Networks and Their Limits in the Victorian Art Market  
 Paper: “Solomon’s Market: Limits of a Homosocial Network”
- 2012 Edwardian Art and Its Legacies, Tate Britain, London, UK  
 Paper: “Masculine Isolation and Edwardian Portraiture”
- 2012 Association of Art Historians, Open University, Milton Keynes, UK  
 Session: Art’s Insiders: New Histories of Europe’s Academies  
 Paper: “A Portrait of a Young Man as a Nymph: Henry Scott Tuke, R.A. and His Academic Follies”
- 2011 North American Victorian Studies Association, Vanderbilt University, Nashville  
 Session: Display as Performance in the Visual Arts  
 Paper: “Death to the Vain Men on Display: British Dandyism before the Great War”
- 2011 Victorian Boyhoods, The CUNY Annual Victorian Conference, New York  
 Paper: “Telegraph Boys and Bathers: Henry Scott Tuke”
- 2010 British Queer History, Department of History, McGill University, Montréal  
 Session: Nineteenth–Century Queer British Art  
 Paper: “Social Realism and Homoerotic Desire: Henry Scott Tuke”
- 2010 Northeastern Conference on British Studies, University of Vermont, Burlington  
 Session: Imagined Affinities: Constructing Identity in Modern Britain, 1850–1930  
 Paper: “John Singer Sargent’s Dandies”
- 2008 North American Victorian Studies Association, Yale University, New Haven  
 Session: Exotic Contrasts in Victorian Painting  
 Paper: “Hercules and Icarus: Leighton’s Oriental Fantasy”
- 2005 University of California, Los Angeles, and University of Southern California  
 Queerscapes: Body Space Sexuality  
 Session: Politics of Family  
 Paper: “Family Value, Queer and Victorian: Frederic Leighton’s *‘And the sea gave up the dead which were in it’*”
- 2004 CLAGS, City University of New York Graduate Center  
 Queer Visual Culture at the Crossroads  
 Session: Men on the Verge: The Queerness of Masculinity in Late Victorian Britain

- Paper: "An Alternative Family: Frederic Leighton's 'And the sea gave up the dead which were in it'"
- 2004 King's College London, University of London  
Queer Matters  
Session: Problematizing Queerness in British and French Art & Design, 1790–1920  
Paper: "Queer Orientalism: Masculinity of the Other in William Etty and William Mulready"
- 2004 College Art Association, 92<sup>nd</sup> Annual Conference, Seattle  
Session: Postmodern "Possession": The Reception and Reappraisal of Victorian Art in the New Millennium  
Paper: "Queer Orientalism: Masculinity of the Other in William Etty and William Mulready"
- 2003 University of California, Los Angeles  
QGrad 2003: A Graduate Student Conference on Sexuality and Gender  
Paper: "Queering in Defiance of Patriarchal Norms"
- 2002 Princeton University, Graduate Symposium  
Posing Models: The Question of Beauty and its Status in the History of Art  
Paper: "'Young Slim Frames': John Addington Symonds and Henry Scott Tuke"
- 2002 College Art Association, 90<sup>th</sup> Annual Conference, Philadelphia  
Session: Post Queer?: Gender, Sexuality, and the Subversion of Legibility  
Paper: "Women, Men and the Norms: Byun Young Ju's Cinematography on Sexually Abused Victims of World War II"

### Invited Lectures

- 2017 Georgetown University, Washington, DC  
Center for Jewish Civilization, Walsh School of Foreign Service  
Title: "Simeon Solomon and Homosocial Networks"
- 2017 Speed Cinema, Speed Art Museum  
Title: "*Spa Night* (2016) by Andrew Ahn: Queer Korean-American Corporeality"
- 2015 California College of Art, San Francisco, CA  
Queer Conversations on Culture and the Arts  
Title: "Difficult Queers"
- 2012 University of Kentucky, Lexington, KY  
UK Visual Studies Forum  
Title: "Death: John Singer Sargent's Portraits of Dandies"
- 2011 Crane House, The Asia Institute, Louisville, KY  
Title: "Filming the Queerness of Comfort women: Byun Young-Joo's *The Murmuring*, 1995"
- 2007 Dahesh Museum of Art, New York, NY  
Title: "Frederic Leighton's Orient"
- 2004 Yale University, New Haven, CT  
The Nineteenth-Century Art and Visual Culture Colloquium  
Department of the History of Art  
Title: "An Alternative Family: Frederic Leighton's 'And the sea gave up the dead which were in it'"

### Courses Taught

Renaissance through Modern Art  
 Methods and Theories in Art History  
 Nineteenth-Century Art  
 The Pre-Raphaelite Brotherhood  
 Realism, Impressionism, and Post-Impressionism  
 Dandies, Aesthetes, and Decadence  
 Modern Art 1900-1945  
 Matisse and Picasso  
 Critical Photography: Modernism and Beyond  
 Dada and Surrealism  
 Abstraction: Modernism and Postmodernism  
 Figuration: Theories of the Real  
 Gender and Sexuality in Modern and Contemporary Art  
 Critical Studies III and IV  
 MFA Critical Seminar I  
 MFA Thesis Writing Seminar  
 Decolonize Now!: Post-Coloniality, Empire, Migration, and Art  
 Queer Power in Art Theory

### Professional Service

2020-2021	Diversity, Equality, Inclusion, and Justice (DEIJ) Committee, School of Art, Carnegie Mellon University
2020-2021	Curriculum Committee, School of Art, Carnegie Mellon University
2020-2021	Book Prize Committee (Twentieth and Twenty-First Centuries), Historians of British Art
2019-2022	Board of Directors, Historians of British Art
2018-2020	Fund for Research and Creativity Committee, College of Fine Arts, Carnegie Mellon University
2018-2019	Faculty Search Committee (Sculpture) and MFA Admissions Committee, School of Art, Carnegie Mellon University
2016-2019	Member of the Jury for the Distinguished Lifetime Achievement Award for Writing on Art, College Art Association
2016-2018	Member of the Advisory Board, Commonwealth Center for the Humanities and Society, University of Louisville
2016	Peer Reviewer for <i>The Journal of Feminist Studies</i>
2015-2018	Personnel Committee, College of Arts and Sciences, University of Louisville
2015-2018	Public Relations Committee, Department of Fine Arts, University of Louisville
2017-2019	President, Historians of British Art
2014	Manuscript Peer Reviewer (Ashgate)
2013-2015	Director of Graduate Studies, Art History, Department of Fine Arts, University of Louisville
2010-2013	Student Affairs Committee, Department of Fine Arts, University of Louisville

**Professional Affiliations**

Historians of British Art (President, 2017-19; Board of Directors, 2019-22)

Queer Caucus for Art (Member)

The North American Victorian Studies Association (Member)

The College Art Association (Member)

**Languages**

Fluent in Korean

Reading knowledge of French and German