

## Jongwoo Jeremy Kim

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Carnegie Mellon University  
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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><br>Advisor: Linda Nochlin<br>Committee: Linda Nochlin, Robert Rosenblum, Kenneth Silver, and Timothy Barringer<br><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><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

2018–Present Associate Professor of Critical Studies / Art History and Theory, Carnegie Mellon University

	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

2021	Fund for Research and Creativity Grant, Carnegie Mellon University
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

#### Books (Peer-reviewed)

*Male Bodies Unmade: Picturing Queer Selfhood* (Oakland: University of California Press, 2023, under contract)

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

*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

- 2022 Led a conversation with the artist Sutapa Biswas on *Lumen* (2021) and British colonialism, as part of *Radical Victorians: Race, Labor, Identity*, co-hosted with Timothy Barringer at The Frick Pittsburgh, with Yale University and Carnegie Mellon University
- 2021-2 Speaker, *Art Academics: Europe and the Americas, c. 1600-1900*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC, and the Zentralinstitut für Kunstgeschichte, Munich, Germany
- 2021 Panelist, "Art Writing Futures," Association Internationale des Critiques d'Art (AICA-USA)
- 2021 Panelist, "Queer Desires, Trans Desires & Desirelessness," *Queer/Feminist/Praxis | Intersections of Performance, Visual Arts, and Activism in Korea and the Korean Diaspora*, Rhode Island School of Design
- 2019 Panelist, Salon "Not Neutral," Miller Institute for Contemporary Art, Carnegie Mellon University
- 2019 Session Chair: "Climate Change and British Art," College Art Association, 105th Annual Conference, New York
- 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-Il'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

- 2021 School of Art, University of Houston, Texas  
 Distinguished Speaker Series  
 Title: "Bathing Jocks: Filming Queer Korea in L.A."
- 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 in Art III and IV  
MFA Critical Studies Seminar I and II  
MFA Thesis Writing Seminar I and II  
Decolonize Now!: Post-Coloniality, Empire, Migration, and Art  
Queer Power in Art Theory  
Picturing Asian America

### 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
- 2020- Editorial Board, Journal *FLAT*
- 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

2016-2018 for Writing on Art, College Art Association  
Member of the Advisory Board, Commonwealth Center for the  
Humanities and Society, University of Louisville  
2016 Peer Reviewer for *The Journal of Feminist Studies*  
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