

## Jongwoo Jeremy Kim | 김종우 (he/him)

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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>Viva voce: Neoclassicism through contemporary art<br><br>Advisor: Linda Nochlin<br><br>Committee: Linda Nochlin, Robert Rosenblum, Kenneth Silver, and Timothy Barringer |
| 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)<br>Thesis: “William Wordsworth: The Search for Selfhood”<br>Advisor: So Wung Go  |
| BA  | 1998 | Art History, New York University<br>Dean’s List; Honors Scholar<br>(attended in 1997–1998)  |

## Professional Appointments

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, KY
2010–2013	Assistant Professor of Art History, University of Louisville, KY
2010	Adjunct Professor, Fashion Institute of Technology, New York, NY
2007–2009	Lecturer, University of Vermont, Burlington, VT

## Publications

### Books (Peer-reviewed)

*Male Bodies Unmade: Picturing Queer Selfhood.* Oakland: University of California Press, 2023.

*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 chapter) “Now and (n)ever: Robert Gober’s beeswax time machines,” 140-154.

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

### Exhibition Catalog

*Cowboy*, co-authored by Nora Burnett Abrams, Myeshia C. Babers, R. Alan Brooks, and Miranda Lash. New York: Rizzoli, with MCA Denver, 2023: (my chapter) “Kenneth Tam’s Wild West: Fabulations for John Chinaman,” 61-78.

### Book Chapters and Catalog Essays

“Walt Kuhn, 1877-1949” and “Milton Avery, 1885-1965,” in *In a New Light: American Paintings to 1950 at the Palmer Museum of Art*, edited by Adam Thomas. University Park: Penn State University Press, 2025, 206-207 and 222-23.

(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).

#### Recent Conferences, Panels, and Papers

- 2024 Book Talk, *Male Bodies Unmade*, and Public Conversation with Sharmistha Ray, Bureau of General Services – Queer Division at the Lesbian, Gay, Bisexual & Transgender Community Center, New York.
- 2024 Book Talk, *Male Bodies Unmade*, Frank-Ratchye STUDIO of Creative Inquiry, Carnegie Mellon University.

- 2023 Book Talk, *Male Bodies Unmade*, Cristin Tierny Gallery, New York.
- 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; presented a paper “Spilled: Victorian Manhood and the Eastern Ground.”
- 2021-2 Seminar Participant and Discussant; delivered a paper, “White Man in the Orient: Frederic Leighton Up the Nile,” Seminar Series V, *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”

### **Invited Lectures**

- 2023 Department of Art History, University of Pittsburgh  
Title: “Being Together in Difference”
- 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*’”

### **Recent Courses Taught**

*Foundations: Critical Studies*

*MFA Critical Studies Seminar*  
*MFA Thesis Writing Seminar*  
*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*  
*Decolonize Now!: Post-Coloniality, Empire, Migration, and Art*  
*Queer Power in Art Theory*  
*Picturing Asian America*  
*Korean Flicks: A History of Contemporary Cinema*  
*The Supernatural + Paranormal in Art: Other Histories*

### **Grants and Fellowships**

2024	Clark Fellowship, the Clark Art Institute, Williamstown, Massachusetts (deferred to 2026)
2022	Publication Grant, Center for the Arts in Society, Carnegie Mellon University
2022	Publication Grant, The Frank-Ratchye Studio for Creative Inquiry, Carnegie Mellon University
2022	Publication Grant, The Office of the Dean, College of Fine Arts, Carnegie Mellon University
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

### **Recent Professional Service**

2023	Peer Reviewer for <i>Art Journal</i>
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 <i>FLAT</i>
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>
2017-2019	President, Historians of British Art
2014	Manuscript Peer Reviewer (Ashgate)

### **Professional Affiliations**

Historians of British Art (President, 2017-19; Board of Directors, 2019-22)  
 Queer & Trans Caucus for Art (Member)  
 Diasporic Asian Art Network (Member)  
 The College Art Association (Member)

### **Languages**

Fluent in Korean; Reading knowledge of French and German