

**Jonathan Weinberg**  
Artist/Art Historian

[www.jonathanweinberg.com](http://www.jonathanweinberg.com)

Current Position:

Lecturer, Graduate Printmaking Department and Liberal Arts Program Rhode Island School of Design

Critic, Yale School of Art

EDUCATION:

**Art History**

Ph. D., Dept. of Fine Arts, Harvard University, 1990.

B. A., Yale College, 1978.

**Painting and Design**

Cornell Program in Architectural Illustration, Rome, Italy, 1982

Hunter College, CUNY, New York, New York--Graduate Program in Painting, 1978-79

New York Studio School of Painting and Sculpture, New York, New York, Summer, 1977

Skowhegan School of Painting and Sculpture, Skowhegan, Maine, Summer, 1976

SUBJECT OF  
DISSERTATION:

“Speaking for Vice: Homosexuality in the art of Charles Demuth, Marsden Hartley and the Early American Avant-Garde.”

FELLOWSHIPS AND  
RESIDENCIES:

Creative Capital, Grant to write a History of the Art and Subcultures of the Piers along the West Side Highway in New York City, 2009

Artist-in-Residence, Addison Museum of American Art, Phillips Academy, Andover, Fall 2006.

J. Clawson Mills Art History Fellowship, Metropolitan Museum of Art, 2005-2006.

Sterling and Francine Clark Institute Fellowship, 2004-2005.

John Simon Guggenheim, 2002 (Deferred until July 2003-June 2004)

Getty Scholar and Artist in Residence 2002-2003

Senior Fellow, Vera List Center for Art and Politics, New School 2002-2003

Artist-in-Residence, St. Michael's College, Colchester, VT, Summer 2000.

Griswold Grant, Yale University, 2000

Hilles Publication Grant, Yale University, 1999

Faculty Fellowship, Yale University, 1997-98

Griswold Grant, Yale University, 1995-96.

Morse Fellowship, Yale University, 1994-95.

Enders Research Grant, Yale University, 1990-91.

PROFESSIONAL  
EXPERIENCE:

Critic, School of Art, Yale University 2009-

Lecturer, Rhode Island School of Design, 2009-

2012-13 Visiting Associate Professor, History of Art and Architecture  
Brown University, Providence, RI.

Visiting Professor, Department of Art, Hunter College, CUNY, 2011-12

Lecturer, Yale College Seminar Program, 2010

Faculty, Department of the History of Art, Yale University 1989-2001  
(Associate Professor, 1997-2000).

Faculty, Art Division, Bennington College, 1988-1989.

Adjunct Instructor, Department of Art, City College of the City University of  
New York, Spring, 1988.

Adjunct Assistant Professor, Department of Theater and Art, Pace University,  
Fall, 1987.

Adjunct Instructor, Department of Humanities, The Cooper Union for the  
Advancement of Art and Social Science, 1984-1989.

Teaching Fellow, Harvard University, 1981-82.

PROFESSIONAL  
ACTIVITIES:

Curator, "Art After Stonewall: Sexual Identity and Politics, 1969-89," 2018-19,  
Columbus Museum of Art

Curator, "The Piers, Art and Sex Along the New York Waterfront," Leslie  
Lohman Museum, New York, 2012

Co-Curator with Barbara Buhler Lynes, "Shared Intelligence: American Painting  
and the Photograph" Georgia O'Keeffe Museum, 2011.

Curator, "Lost and Found: the Lesbian and Gay Presence in the Archives of  
American Art," Archives of American Art, 2010-11.

Curator, "The Art of Larry Lewis," Silvermine Guild, New Canaan, CT, 2011

Curator, "Camp Tales, The Art of Arnold Fern and Marc Lida," Visual AIDS Web Gallery, March 2007

Curator, "Marc Lida's Proust Watercolors," Demuth Foundation, Lancaster, PA, Spring 1999

Co-Curator with Joel Handorff, "Radiant Children: Art of the Eighties in the East Village," June 1999, Lamia Ink, New York City

Co-Curator with Sarah Rich, *Stars and Stripes Forever: the Popular Urge in American Art 1955-1975*, 1999, Yale University Art Gallery

Consultant, Newark Museum, Rehangng of American Collection, 1998.

Advisory Board, *Encyclopedia of Homosexuality, Volume 2: Gay Histories and Cultures*, Garland Press.

Co-Editor (with Flavia Rando), "We're Here: the Lesbian and Gay Presence in Art and Art History," Special Issue of the *Art Journal*, Vol. 55, n. 4 (Winter, 1996).

Curator, "Male Desire: Homoerotic Images in 20th-Century American Art," Mary Ryan Gallery, New York 1995.

Advisory Board, Whitney Museum of American Art for the American Century Show (working title), 1995-96.

Co-Chair, Gay and Lesbian Caucus of the College Art Association, 1994-1996.

Editorial Board, *Genders*, New York University Press.  
Associate Editor, *Genders*, U. of Texas Press, 1990-1994.

Juror and Respondent for 1992 Whitney Symposium.

Curatorial Board, "Outrageous Desire, the Politics and Aesthetics of Representation in Recent Works by Lesbian and Gay Artists" Mason School of the Arts, Rutgers State University of New Jersey, 1991.

Curator, "Marc Lida's Proust Watercolors," Art School, Yale University, 1991.

Curatorial Assistant, Institute of Art and Urban Resources, Long Island City, New York Working directly with Henry Geldzahler preparing the show "Underknown" (including the artists, Auerbach, Müller, Brodie, etc.), 1984.

#### SELECTED LECTURES AND SYMPOSIA:

Moderator, "Spoken Stories About Printed Stories," National Academy of Design, 2013

"The Artist as Model," Westport Arts Center, 2012

"It's All About ME! Not You." The Art of Greer Lankton," College Arts Association Conference, NYC, 2011.

“‘I is Somebody Else’: the Biographical Approach in Modern Portraiture,”  
Lyman Allan Art Museum, 2011

“On the Waterfront: Vito Acconci and New York City’s Pier Groups,”  
California College of the Arts, San Francisco, 2011.

“Implicitly Homosexual: George Tooker and Queer Communities in Modern  
American Art,” Columbus Art Museum, 2009.

“Pier Groups, Art and Identity along Manhattan’s Waterfront 1970-1983,” “New  
York Art Worlds: Historical and Contemporary Perspectives.” Art History  
Department, CUNY Graduate Center, 2007.

“Painting from Photographs, A User’s Manual,” O’Keeffe Research Institute,  
New Mexico, July 2006.

“I is someone else,” or is “it’s all about me?” Art and Identity in the work of  
David Wojnarowicz, Greer Lankton and the East Village Scene,” Metropolitan  
Museum of Art, Fellow’s Symposium, March 2006

“Pier Groups,” InterseXions Conference, CUNY Graduate Center, 2004.

“A Conversation with Robert Bechtle,” San Francisco Museum of Modern Art,  
2005

“A Conversation with Duane Michals,” Vera List Center on Art and Politics,  
New School University, March 2004.

“A Conversation with Maurice Sendak,” Vera List Center on Art and Politics,  
New School University, October 2003.

Symposium Organizer and Presenter, “Belated Bohemia: Art and Identity in the  
East Village,” Vera List Center on Art and Politics, New School University,  
April 2003.

“Portraits,” *Biographical Knowledge*, Centre for Research in the Arts, Social  
Sciences, and Humanities, Cambridge University, Cambridge, Great Britain,  
April 2003.

“Pier Groups,” *Biographies and Spaces*, Paul Mellon Center, London, Great  
Britain, March 2003.

“Hartley Writing on Painting,” Hartley Symposium, Wadsworth Athenaeum,  
Hartford, CT, March 2003.

“Eakins and Male Desire,” *Forbidden Eakins*, State University of New York,  
Stonybrook, Manhattan Campus, New York, NY, June 2002.

“Some Thoughts on Eakins, Hartley and Male Desire,” *American Art at the  
Crossroads*, Graduate Center, City University of New York, February 2002.

“Modern Art and America: Alfred Stieglitz and his New York Galleries,”  
National Gallery of Art, Washington, DC, March, 2001.

“Tradition and Innovation in Modern American Art,” 10-Part Lecture Series,

Whitney Museum of American Art, New York, Fall, 2000.

“Ray Johnson Fan Club,” “Plop Goes the World Symposium,” University of British Columbia, Vancouver, 1999.

“Origins: The Artist’s Mother,” Barnard College, 1997; University of California at Berkeley, Berkeley, 1999; University of California at Los Angeles, Los Angeles, 2000.

“Revisiting Hartley,” Hartley Symposium, Tulane University, New Orleans, 1998; The O’Keeffe Museum, Santa Fe, New Mexico, 2000.

“Tradition in Recent Queer American Art,” Stedelijk Museum, Amsterdam, Holland, 1998.

“Woman Without Men: O’Keeffe’s Spaces,” Session Paper, CAA Conference, Toronto, 1998.

“Famous Artists: The Collaboration of Agee/Evans and Bourke-White/Caldwell,” Harvard University, Cambridge, MA; New York University, NY, 1997.

Session Co-Chair, “Artists Who Are Critics/Critics Who Are Artists,” CAA Conference, New York, NY, 1997.

“The Gay and Lesbian Presence Between the Wars,” Frederick R. Weisman Art Museum, Minneapolis, MN, 1995.

“Staged Artists: Sally Mann’s *Immediate Family*,” *Imagined Children, Desired Images*, Symposium, Davis Museum and Cultural Center, Wellesley College, MA, 1995.

“The Rake’s Progresses: David Hockney and Late Modernism,” *INQUEERY, INTHEORY, INDEED* North American Lesbian, Gay and Bisexual Studies Conference, University of Iowa, Iowa City, IO, 1994, Nova Scotia College of Art and Design, Halifax, Nova Scotia, 2001 .

Session Co-Chair, “Who’s Building the Closet?” CAA Conference, NY, 1994.

Moderator of panel on the occasion of the exhibition of Florine Stettheimer’s Portraits at the Katonah Art Museum, New York, October 1993.

Moderator of the symposium, “Charles E. Burchfield and American Cultural and Literary Traditions,” Whitney Museum of American Art, New York, June 1993.

“Carl van Vechten’s Queer Collection,” March 1993, Wayne State University, Detroit, Michigan.

“Queers at Home,” February 1993, Domesticity and Modernism Panel, College Art Association Convention, Seattle, Washington.

“Why Marin?,” Northwestern University, April, 1991.

Session Co-Chair, “Others View Others,” CAA Conference, Washington, D.C., February, 1991.

“Urination and Discontents,” Harvard University, Oct. 29, 1990.

PUBLICATIONS:

**Books and Catalogues**

*Chuck Close: Photo Maquettes* (New York: Eykyn Maclean, 2013)

*Male Desire: The Homoerotic in American Art* (New York: Harry N. Abrams, 2005).

*Fantastic Tales: The Photography of Nan Goldin*, Palmer Art Museum exhibition curated by Joyce Robinson (University Park, PA: Penn State Press, 2005)

*Ambition and Love in Modern American Art* (New Haven: Yale University Press, 2001).

*Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley and the First American Avant-Garde* (New Haven: Yale University Press, 1993).

**Edited Volumes**

*Shared Intelligence: American Painting and the Photograph*, co-edited with Barbara Buhler Lynes (Berkeley, CA: University of California Press, 2011).

Eugene D. Glynn, *Desperate Necessity: Writings on Art and Psychoanalysis*, edited with an introduction by Jonathan Weinberg (Pittsburgh, PA: Periscope Press, 2008).

*The Social and the Real: Political Art of the 1930's in the Western Hemisphere*, an anthology edited with Alejandro Anreus and Diana L. Linden (University Park, PA: Penn State University Press, 2006).

*We're Here: The Gay and Lesbian Presence in Art*, a special issue of the *Art Journal*, co-edited with Flavia Rando, Winter 1996 (Vol. 55, no. 4)

**Selected Articles and Essays**

“The Promiscuity of the Archive,” *Robert Mapplethorpe: The Archive*, edited by Francis Terpak and Michelle Brunnick (Los Angeles: Getty Research Institute, 2016)

“Coney Island Forever,” *Art in America*, October 2015 (Vol. 101, n. 9)

“Cruising the Waterfront,” *Art in America*, May 2015 (Vol. 101, n. 5)

“Larry Lewis: Patent Medicine,” *Raw Visions* (Winter 2014/2015)

“Leonard Fink: Making a Scene,” *Leonard Fink: Coming Out, Photographs of Gay Liberation and the New York Waterfront* (Biel-Bienn: Edition Claustrin, 2014)

“To the Archives,” *Brooklyn Rail*, February, 2014.

“Stripped Bare but not Exposed: the Male Nude in American Art,” *Nude Men from 1800 to the Present Day* (Vienna: The Leopold Museum, 2012; reprinted in *Masculin*, Musée d'Orsay, 2013).

“The Piers: Art and Sex along the New York Waterfront,” Catalogue Essay, Leslie Lohman Museum, 2012.

“Discovered Masterworks, The Extraordinary Collages of Larry Lewis,” catalogue for the show at Silvermine Artist Guild, 2012

“The Three Graces Finds a Home: Delmas Howe’s Three Graces Acquired by a New Mexico Art Museum,” *The Archive: The Journal of the Leslie Lohman Gay Art Foundation*, 37 (Winter 2011), p. 9.

“Tooker and Company: Identity and Community in the Early Work,” *George Tooker* (New York: Merrill Publisher, 2008).

“Making It Young,” *Keith Haring: Journey of the Radiant Baby* (Reading, PA: Reading Public Museum, 2006).

“Photographic Guilt: The Painter and the Camera,” *Robert Bechtle: A Retrospective*, edited by Janet Bishop (San Francisco: San Francisco Museum of Art and the University of California Press, 2005).

Contributor to *Postmodernism: A Virtual Debate*, edited by Maurice Berger, (Santa Fe, New Mexico: The Georgia O’Keeffe Museum/The Center for Art and Visual Culture, UMBC, 2003).

“Marsden Hartley: Writing on Art,” *Marsden Hartley*, edited by Elizabeth Kornhauser (New Haven: Yale University Press, 2002).

“The Family of Stieglitz and Steichen” *Art in America*, Vol. 89, no. 9 (September, 2001).

“Intimacy and the Creative Act,” Owings-Dewey Fine Arts, Santa Fe, New Mexico, 2001.

“Charles Demuth, *Trees and Barns: Bermuda*,” *American Dreams: American Art to 1950 in the Williams College of Art*, edited by Nancy Mathews, New York: Hudson Hill Press, 2001.

“Remembrance of Things Past: Marc Lida’s Proust Watercolors,” *Loss Within Loss*, Edmund White, editor, Madison, WI: Wisconsin University Press, 2001.

“The Artist and the Politician: George Bingham’s *Election Series*” *Art in America*, Vol. 88, n. 10 (October, 2000).

“Ray Johnson Fan Club,” Donna De Salvo and Catherine Gudis, *Ray Johnson: Correspondences*, Columbus, OH: Wexner Center for the Arts and Flammarion Press, 2000.

“Art History and Homosexuality,” *Encyclopedia of Homosexuality, Volume 2: Gay Histories and Cultures*, Boston: Garland Press, 2000.

“Substitute and Consolation: The Ballet Photographs of George Platt Lynes,” *Dance for the City: Fifty Years of the New York City Ballet*, edited by Lynn Garafola with Eric Foner (New York: Columbia University Press, 1999)

“Introduction to the Geldzahler Portfolio,” The Estate Project for Artists with AIDS, Santa Monica California, 1998.

“Punchinello Works Out: Recent Paintings by Patrick Webb,” Cortland Jessup Gallery, New York, 1998.

“Paul Cadmus, Visionary Realist,” Yale University Art Gallery, 1997.

“Things Are Queer,” *Art Journal*, Vol. 55, n. 4 (Winter 1996), 11-14.

“Farewell, Henry: Henry Geldzahler 1935-1994,” *Provincetown Arts* (1995).

“Male Desire: Homoerotic Images in 20th-Century American Art,” Catalogue Essay for an exhibition at the Mary Ryan Gallery, New York, 1995.

“Why Marin?,” *Block Points* (The Annual Journal and Report of the Mary and Leigh Block Gallery, Northwestern University), Volume 1, 1993 20-33.

“Boy Crazy”: Carl van Vechten’s Queer Collection, *The Yale Journal of Criticism*, Vol 7, No. 2 (Fall 1994).

“Urination and Discontents,” *Journal of Homosexuality*, Vol. 27, No. 1/2 (1994)

“Report from Washington,” *Art in America*, Vol. 80, No. 12 (December, 1992), reprinted in the Japanese Magazine, *Trends*, Spring, 1993.

“Cruising with Paul Cadmus,” *Art in America*, Vol. 80, No. 11 (November, 1992): Cover story 102-109.

“Marc Lida *Proust Watercolors*,” statement for the catalogue of the exhibition of the same name at Bloomfield College, Bloomfield, NJ, November, 1991 and Yale University Art School, September, 1991.

“Promoting Homosexuality,” Essay for the catalogue of the *Outrageous Desire: the Politics and Aesthetics of Representation in Recent Works by Lesbian and Gay Artists* (New Brunswick, N.J.: Mason School of the Arts, Rutgers State University of New Jersey, 1991).

“Demuth and Difference,” *Art in America*, Vol. 76, No. 4 (April, 1988), 188-195, 221, 223 republished in *Modern Art in Society: an Anthology of Social and Multi-cultural Readings*, edited by Maurice Berger, New York: Icon Editions, 1994.

“Its in the Can: Jasper Johns and the Anal Society,” *Genders*, Vol. 1, No. 1 (Spring 1988).

“Pollock and Picasso: The Rivalry and the ‘Escape,’” *Arts*, Vol. 61, No. 10 (June, 1987), 42-48.

“‘Some Unknown Thing’—the Illustrations of Charles Demuth,” *Arts*, Vol. 61,



No. 4, (December, 1986), 14-21.

### Reviews

“Weekly Standard: *Brushes with History: Writing on Art from the Nation, 1865-2001*,” *Art Forum*, Vol. 40, no. 7 (March 2002), p. 33-34.

“Ben Shahn: Picture Maker,” review of *Ben Shahn’s Photography of Modern Times*, and *Common Man Mythic Vision: The Paintings of Ben Shahn*, *The Art Journal*, Spring 2001, p. 104-106.

“The Three Gertrudes,” Review of the *American Century Show Part I*, Whitney Museum of Art, *Art in America*, Vol. 87, No. 9 (September 1999).

“Paul Cadmus at Midtown Gallery,” *Art in America*, Vol. 76, No. 3 (March, 1988), 147.

“Paul Wonner at Hirschl & Adler Modern,” *Art in America*, Vol. 75, No. 12 (December 1987), 161.

“Michael Kessler at Jack Tilton,” *Art in America*, Vol. 75, No. 11 (November 1987), 180.

“Homosexual Art and Artists,” (book review of *The Sexual Perspective* by Emmanuel Cooper and *Ganymede in the Renaissance*, by James Saslow), *Art in America*, Vol. 75, No. 10 (October 1987), 23-24.

“John McLaughlin at André Emmerich,” *Art in America*, Vol. 75, No. 10 (October 1987), 182.

“Modern Times: Aspects of American Art” (A Review of a show at Hirschl & Adler Galleries), *Art in America* Vol. 75, No. 2, (February, 1987), 144-145.

“Picasso: The Last Years,” *The Human Values and Aging Newsletter*, Vol. 6, No. 4 (March/April, 1984).

### PAINTING:

#### One-Person and Two-Person Exhibitions

- |       |   |
|-------|---|
| 2014  | “Dahlias,” 116 Crown, New Haven, CT   |
| 2010  | Retrospective, curated by Jonathan Katz, Leslie Lohman Art Foundation, NYC  |
|       | “Paintings,” with Brian Shure, Lenore Gray Gallery, Providence, RI  |
| 2007  | “People,” Co-sponsored by The Joseph Slifka Center for Jewish Life at Yale and Jonathan Edwards College, Yale University, Catalogue Essay by Robert Storr |
| 2005- | “64 Portraits,” Installation, Scholars Seminar Room, Research Program, Sterling and Francine Clark Art Institute, Williamstown, MA.                       |
| 2004  | “Recent Paintings including 100 Portraits,” 55 Mercer Street Gallery, NYC   |
| 2003  | “64 Portraits,” Getty Research Institute, Los Angeles, CA.  |
|       | “Physical Culture,” curated by Marc Arannaga, Advocate Gallery, Lesbian and   |

- Gay Center, Los Angeles, CA.
- 2001 “Recent Paintings,” CJG, New York, NY.
- “Jonathan Weinberg’s Alphabet,” Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, Canada.
- 1999 “Light and Truth,” The Joseph Slifka Center for Jewish Life at Yale, Yale University, New Haven, CT.
- “Clocks,” Cortland Jessup, Provincetown, MA.
- 1998 Cortland Jessup, Provincetown, MA.
- 1997 Cortland Jessup, New York, NY.
- Stonington Vineyard Gallery, Stonington, CT
- Cortland Jessup, Provincetown, MA.
- 1996 “FUN CITY,” The Jersey City Museum, Jersey City, NJ.
- Cortland Jessup Gallery, Provincetown, MA.
- 1995 Cortland Jessup Gallery, Provincetown, MA.
- 1993 Special presentation of my painting “LIDA” along with a work by Marc Lida in observance of “Day Without Art,” Yale University Art Gallery, New Haven, CT.
- 1990 “Divergences,” (Two Person Show), Montclair Art Museum, Montclair, NJ.
- 1987 Dramatis Personae, New York, NY.
- 1986 The Open Studio, New York, NY.
- 1985 Harm Bouckaert Gallery, NY, New York.
- Group Exhibitions**
- 2015 Faculty Exhibition, Rhode Island School of Design Museum
- 2013 Faculty Exhibition, Rhode Island School of Design Museum
- 2011 Faculty Exhibition, Rhode Island School of Design Museum
- 2009 “Drawings the Work,” The Mills Gallery, Boston Center for the Arts, Boston, MA
- “Dispersions,” ArtSPACE, New Haven
- 2005 “Male Desire II,” Mary Ryan Gallery, New York, NY.
- “Works on Paper Invitational,” The Oxbow Gallery, Northampton, MA.
- 2004 “Neoqueer,” COCA, Seattle, WA.

- 1998 “La Linea: Dibujos Contemporaneos,” Museo de Art Moderno de la Republica Dominicana, Santo Domingo, Dominican Republic.
- “Bathroom,” Curated by Wayne Koestenbaum, Thomas Healy Gallery, New York, NY.
- “Then and Now and Later, Art Since 1945 at Yale,” Curated by Thomas Crow and Joachim Pissarro, Yale University Art Gallery, New Haven, CT.
- 1997 “Intimations of Mortality,” Cortland Jessup, New York, NY.
- “Queer 2000,” Parsons School of Art, New York, NY.
- “6 Painters,” The John Ely Slade House, New Haven, Connecticut.
- “Still Life, The Object in American Art, 1915-1995,” Touring Exhibition organized by the Metropolitan Museum of Art. Venues include Newport Harbor Art Museum, Newport Beach, CA, and the Philbrook Museum of Art, Tulsa, OK.
- 1995 “Drawing, an Invitational,” Jersey City Museum, Jersey City, N J.
- “A Sudden Salience of Psyche,” Cortland Jessup Curator, Cast Iron Gallery, NY.
- 1993 “Invitational” September-October, 1993, Marisa del Rey Gallery, New York, NY (6-artists show).
- 1992 “Day Without Art Silent Auction,” Art School, Yale University, New Haven, CT.
- 1991 “Outrageous Desire, the Politics and Aesthetics of Representation in Recent Works by Lesbian and Gay Artists,” Mason School of the Arts, Rutgers State University of New Jersey, New Brunswick, NJ.
- “American Narrative Painting and Sculpture: The 1980’s from the Collection of the Metropolitan Museum of Art,” Nassau County Museum of Art, Rosalyn Harbor, NY.
- “Portraits,” PS 122, New York, New York.
- 1989 “Recent Acquisitions,” Montclair Art Museum, NJ.
- 1988 “New Faculty at Bennington,” Bennington, VT.
- “The 1980’s: A New Generation, American Painters and Sculptors,” The Metropolitan Museum of Art, New York, NY.
- 1987 “Six Younger Underknowns” curated by Henry Geldzahler, Dia Foundation, Bridgehampton, NY.
- 1985 “New Urban Artists,” The Art Society of the International Monetary Fund, Washington, D.C.
- “The Henry Geldzahler Collection,” The Century Club, New York, NY.

“Illuminations,” Dramatis Personae Gallery, New York, NY.

BIBLIOGRAPHY:

James Saslow, “Jock of All Trades: Jonathan Weinberg at Mid-Career,” *The Archive: The Journal of the Leslie Lohman Gay Art Foundation*, 36 (Fall 2010), 5-7.

Nicholle Lamartina, “Undressing Jonathan Weinberg,” *Q*, Vol. 1, n. 1 (Fall 2010), 31-33.

Robert Storr, “It Takes One to Know One,” in *People: Recent Paintings by Jonathan Weinberg* (New Haven: Jonathan Edwards College and Joseph Slifka Center for Jewish Life at Yale, 2007), 3-4.

Mikel Wadewitz, “That Overt Object of Desire: Art Historian and Painter Jonathan Weinberg on the Allure of Wrestling, Surfing...and Porn,” *Frontiers*, V. 22, n. 4, 2003, 124-131

Michael Rush, “Jonathan Weinberg,” *Review: the Critical State of Visual Art in New York*, Vol. 3, No. 7 (15 December 1997), 5.

Holland Cotter, “Art in Review,” *New York Times*, Section E, Part 2 (June 26, 1998), 38.

Vincent Scully, “Jonathan Weinberg Moralistic,” *Amusements, Paintings and Prints by Jonathan Weinberg*, New York: Cortland Jessup, 1997.

Lowery Stokes Sims and Sabine Rewald, *Still Life, the Object in American Art, 1915-1995*, New York: Rizzoli, 1996.

Vivien Raynor, “Sometimes, Meaning Is Where You Find It,” *New York Times*, April 28, 1996, N.J. 13.

Christopher Wood, *Fun City*, The Jersey City Museum, 1996.

Nassau County Museum of Art, *American Narrative Painting and Sculpture: the 1980's, from the Collection of the Metropolitan Museum of Art* (Roslyn Harbor, New York: Nassau County Art Museum, 1991) 36.

William Zimmer, “Gems from the Poster Craze of the 1890's,” (review of two shows at the Montclair Museum), *New York Times*, December 9, 1990, N.J. 20.

William Zimmer, “A Show Full of Eye-Catchers,” *New York Times*, August 21, 1988, N.J. 23.

Metropolitan Museum of Art, *The 1980's: A New Generation, American Painters and Sculptors*, New York, The Metropolitan Museum of Art, 1988.

Henry Geldzahler, *Six Younger Underknowns*, Bridgehampton, New York, Dia Art Foundation, 1987.

Marc Lida, “Senses of History,” *New York Native*, Issue No. 114 (April 22-May

5, 1985), 57.

SELECTED  
COLLECTIONS:

The Metropolitan Museum of Art, New York, NY.  
The Montclair Art Museum, Montclair, NJ.  
The Jersey City Museum, Jersey City, NJ.  
Leslie Lohman Museum, New York, NY  
The Slifka Center for Jewish Life at Yale, New Haven, CT.