

DAVID DEITCHER  
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## Education

City University of New York:

Degree: June 1989: Ph.D.  
Dissertation: *Educating the Late Modern Artist: From Mnemonics to the Technology of Gestalt*  
Advisors: Rosalind Krauss, Linda Nochlin

New York University:

Degrees: June 1977: M.A., Institute of Fine Art  
Thesis: "Fantin Latour's *Un Coin de Table*."

## Teaching

- 2003-2020 Core Graduate Faculty, International Center of Photography-Bard College Program in Advanced Photographic Studies
- 2006-07 Visiting Professor, Concordia University, MFA Studio Art Program (photography)
- 1992-2005 Adjunct Professor of Art, The Cooper Union
- 1997-2012 Core Faculty, MFA in Visual Art Program, Vermont College of Fine Arts
- 1998-1999 Visiting Professor, Center for Curatorial Studies, Bard College: *Back to the Future: On the Art of the '60s and '70s*; and *Art after Modernism: Rethinking the '80s*, (graduate-level seminars)
- 1992 Visiting Professor of Art History, *Postmodernism and Differential Space*, graduate seminar, University of Rochester
- 1991 Visiting Critic, California Institute of the Arts: *Social Aesthetics*, and *Teaching the Late Modern Artist* (upper level and graduate seminars)

- 1987 Visiting Instructor of Art History, *Modernism and Avant-Garde* and *Contemporary Art History*, State University of New York at Old Westbury
- 1983 Visiting Instructor of Art History, *Modernism and Avant-Garde* upper level undergraduate seminar, City College of New York,
- 1980-82 Instructor of Art History, *The Social History of Art*, School of Visual Arts, New York

### Awards, Grants

- 2011 Creative Capital/Warhol Foundation Arts Writers Grant
- 2006-07 Canada Council for the Arts, Independent Critics and Curators Grant (Established Artists)
- 2004-05 Canada Council for the Arts, Independent Critics and Curators Grant (Established Artists)
- 1982 Fellow: Swann Foundation for Cartoon and Caricature

### Curatorial Projects

- 2010 *Alan B. Stone and the Senses of Place* (New York, International Center of Photography, January 28–May 9, 2010).
- 2009 *Dear Friends: Amerikanska fotografier av män tillsammans, 1840-1918* (Kulturhuset Museum Stockholm, March 21-May 20, 2009).
- 2008 *Alan B. Stone and the Senses of Place* (San Francisco Camerawork, June 5-August 23, 2008).
- 2001 International Center of Photography (New York): *Dear Friends: American Photographs of Men Together, 1840-1918*.

### Books

Forthcoming:  
*Once More, with Feeling* (tentative title)

*DUET: Julie Ault and David Deitcher on William Olander* (Visual AIDS 2021)

*Senses of Place: Alan B. Stone*

*Stone's Throw* (New York, Secretary Press, 2016)

*Dear Friends: American Photographs of Men together, 1840-1918* (New York, Harry N. Abrams, 2001).

*The Question of Equality: Lesbian and Gay Politics in America Since Stonewall* (New York, Scribner, 1995).

### Other Published Writings

"[Elusive Affiliations: Craig Owens and Eve Kosofsky Sedgwick](#)," Dean Inkster, Katia Schneller, eds., *Continental Rift* (Ecole Supérieure d'Art et design - Grenoble-Valence, SIC, 2017)

"Interim Spaces," Bill Jacobson, *945 Madison* (New York, Some Plans Press, 2017).

"Louise Lawler: The photographer adjusts herself to fit at the Museum of Modern Art." *4Columns.com*  
(<http://4columns.org/deitcher-david/louise-lawler>, 2017)

"Kerry James Marshall," *4Columns.com*  
(<http://www.4columns.org/deitcher-david/kerry-james-marshall>, 2016)

"Ted Kerr in Conversation with David Deitcher," in Marlene Dam, Bridget de Gersiny, Kate Levy, eds., *Memories Can't Wait: Conversations on Accessing History and Archives through Artistic Practices* (New York, International Center of Photography, 2013), pp. 58-73.

"The Moving: Abstraction and Emotion in the Art of Pierre Dorion," in Mark Lanctôt, ed., *Pierre Dorion* (Montréal, Musée d'art contemporain de Montréal, 2012), pp. 117-126; 147-154.

"Conversation: Andrea Geyer and Carlos Motta," in Michi Jigarjian, Libby Pratt, eds., *Writing as Practice: Peripheral Continuity* (New York, Secretary Press, 2012), pp. 65-69.

"Floating a Boulder and Other Magical Acts," in Jim Hodges, ed., *Floating a Boulder: Works by Felix Gonzalez-Torres & Jim Hodges* (New York, FLAG Art Foundation, 2010), pp. 8-13.

"Alternative Realities" *Artforum.com* (<http://artforum.com/inprint/id=25762>, 2010)

"The Other Way," in Ian Berry, ed., *Tim Rollins and K.O.S.: A History* (Cambridge, The MIT Press, 2009), pp. 165-170.

"David Deitcher on Paul Graham," *Artforum*, (May 2009), p. 227.

"Unsentimental Education," Russell Ferguson, ed. *Hand-Painted Pop: American Art in Transition 1955-62* (New York, Rizzoli International Publications, 1992), pp. 95-118. Reprinted in Graham Bader, ed., *Roy Lichtenstein* (October Files, 7, Cambridge, The MIT Press, 2008), pp. 73-102.

"Alan B. Stone, Nostalgia and the Senses of Place," *Camerawork*, (Volume 35, No. 2, Fall/Winter 2008), pp. 8-15.

"The Missing: Pierre Dorion and the Art of Emptiness," *Canadian Art* (Fall 2007), pp. 102-109.

"Vitruvian Woman: Louise Fishman," in *Louise Fishman* (New York, Cheim & Read, 2006), n.p.

"Round About VFF0302," in *Vincent Fecteau* (New York, Feature, 2005), n.p.

"How Do We Want to be Governed?" *Artforum* (April 2005), pp. 182, 215.

"Against Interpretation," in *Carte grise à Geneviève Cadieux* (Montreal, Dazibao, 2005), n.p.

"Spiritual America," *Artforum* (October 2004), pp. 89-90, 278, 281.

"The Last Picture Show," *Artforum* (February 2004), pp. 144.

"Mything Person: MoMA Fails to Unlock Beckmann's Symbol-laded Art" *Time Out New York* (July 31-August 7, 2003), p. 52.

"Arnold Odermatt," *Time Out New York* (May 29-June 5, 2003), p. 67

"Get Real: Two Contemporary Israeli Artists Subvert the Documentary Tradition," *Time Out New York* (April 10-17, 2003), p. 54.

"Tim Rollins Talks to David Deitcher," *Artforum* (April 2003), pp. 78-79, 237-238.

"What Are We Advertising Here?" *Artforum* (March 2003), p. 48.

"Stacked," *Time Out New York* (March 13-20, 2003), p. 73.

Charles Henri Ford, *Time Out New York* (Jan. 23-30, 2003), p. 48.

David Hammons, *Time Out New York* (Jan. 16-23, 2003), p. 54.

"Polarity Rules: Reviewing the Whitney Annual/Biennial," in Julie Ault, ed., *Alternate Art New York, 1965-1985* (Minneapolis, University of Minnesota Press, 2002), pp. 201-246.

"On the Occasion of the Gerhard Richter Exhibition at the Museum of Modern Art," *Documents* (Fall 2002), pp. 14-26.

John O'Reilly, *Time Out New York* (October 31-Nov. 7, 2002), p. 53.

"A Lovesome Thing: The Film Art of Isaac Julien" (catalogue essay), Amada Cruz, ed., *The Film Art of Isaac Julien* (Anandale-on-Hudson, NY, The Center for Curatorial Studies, Bard College, 2000), pp. 11-23.

"Mary Lum," *Drawing Papers, II* (catalogue essay), (New York, NY: The Drawing Center, Summer 2000), p. 8

"What Does Silence Equal Now?" Brian Wallis et al. eds., *Art Matters: How the Culture Wars Changed America* (New York, New York University Press, 1999), pp. 92-125.

Robert Bordo at Alexander and Bonin, *Texte zur Kunst*, Spring, 1999

"Nayland Blake: 'Feeder 2 and Corollary'," *Texte zur Kunst*, (March 1999), pp. 167-171. Reprinted in Ian Berry, *Nayland Blake: Some Kind of Love: Performance Video 1989-2002* (Saratoga Springs, New York, The Frances Young Tang Teaching Museum and Art Gallery, 2004), pp. 47-51.

"Lost and Found," *Wolfgang Tillmans Burg* (Cologne, Benedikt Taschen Verlag, 1998), n.p.

"Looking at a Photograph, Looking for a History," in Deborah Bright, ed., *The Passionate Camera: Photography and Bodies of Desire* (New York, London, Routledge, 1998), pp. 22-36.

"American Interregnum: Notes on Art, Life and Politics Late in the Age of AIDS" (catalogue essay), Frank Wagner, ed., *AIDS Worlds: Between Resignation and Hope* (Geneva, Switzerland, Centre d'Art Contemporain, 1998), pp. 35-42.

"Art, Activism, and Everyday Life," *Documents* (Winter 1998), pp. 30-38.

"Eviction Notice," (review of Rosalyn Deutsche, *Evictions: Art and Spatial Politics*), *Documents* (Winter 1998), pp. 46-54.

"Robert Flynt," *Contact Sheet*, 94, 1998.

"Contradictions and Containment," in Dietmar Elger, ed., *Felix Gonzalez-Torres: Catalogue Raisonné* (Ostfildern-Ruit, Cantz Verlag, 1997), Vol. I, pp. 95-110. Reprinted in Julie Ault, ed., *Felix Gonzalez-Torres* (Göttingen, Germany, Steidl Publishers, 1997), pp. 317-329.

"ACT UP: 1987:1997: A Conversation Between Gregg Bordowitz and David Deitcher," *Springerin* (October/November 1997), pp. 46-50.

"Death and the Marketplace," *Frieze*, 29 (July/August 1996), pp. 40-45.

"No Exit: Richard Artschwager, Cady Noland, Hiroshi Sugimoto," *Parkett*, 47 (May 1996), pp. 18-24.

"Lari Pitman," *Out* (August 1996), p. 58.

"A Frank Depiction," (Frank Moore), *Out* (November, 1995), p. 60.

"Sense and Sentimentality," *Parkett*, No. 44 (1995), pp. 212-216.

"Trust in Doubt," in *Robert Flynt and Chris Packard, Blind Trust* (New York, 1994) n.p.

"The Gay Agenda," *Art in America*, Vol. 82, No. 4 (April 1994), pp. 27-35.

"Of Two Minds," *Purple Prose* 4 (Autumn 1993), pp. 84-87. Reprinted in *Suspension of the Law: Rene Santos: A Retrospective* (New York, Grey Art Gallery, 1994), pp. 11-16.

"Queens in the Reading Room," *Artforum*, vol. 31, no. 9 (May 1993), pp. 14-15.

"Sites of Criticism: A Symposium," *Acme Journal*, vol. 1, no. 2 (1992), pp. 6-36.

"The Library in Your Good Hands: Raymond Pettibon," *Artforum* vol. 31, no. 2 (October 1992), pp. 74-79.

"The Everyday Art of Felix Gonzalez-Torres" (catalogue essay), *Felix Gonzalez-Torres* (Stockholm, Magasin 3 Konsthall, 1992), np.

"The Story that Won't Go Away," (review of Oliver Stone's *JFK*), *Artforum*, vol. 30, no. 8 (April 1992), p. 17.

"Art on the Installation Plan," *Artforum*, vol. 30, no. 5 (January 1992), pp. 78-84.

"Out of the Past: The Photography of James Welling" (catalogue essay), *James Welling* (Oslo, Norway, Kunstnernes Hus, 1992), pp. 26-28.

"The Birth of the Viewer" (catalogue essay), *Oeuvres Originales* (Clisson, France, FRAC Garenne Lemot, 1991).

"Sherrie Levine: Rules of the Game" (catalogue essay), *Sherrie Levine* (Kunsthalle Zurich, 1991), pp. 7-13.

"A Newer Frontier: The Smithsonian Revises the Old West," *Village Voice* (June 25, 1991), pp. 39-40.

"Sherrie Levine," *Art + Text*, 39 (May 1991), p. 44.

"Artifacts of the Abyss: Degenerate Art Comes to America," *Village Voice*, March 26, 1991, pp. 47,79.

"Barbara Kruger: Resisting Arrest," *Artforum*, vol. 29, no. 6, (February 1991), pp. 84-91.

Felix Gonzalez-Torres: Blue Jeans and Death by Gun" (catalogue essay), *Cady Noland/Felix Gonzalez-Torres* (Berlin, Neue Gesellschaft für Bildende Kunst, 1990), n.p.

"A Fine Disregard: High and Low Keeps the Faith at the Modern," *Village Voice*, October 16, 1990, pp. 99-100.

"Commentary," *Art Issues* (Fall 1990), pp. 18-19.

"Geography Lessons," *Robert Bordo: Paintings* (New York, Brooke Alexander, Inc., 1990), n.p.

"Craig Owens: 1950-90," *Village Voice*, July 24, 1990, p. 99.

"Crossover Dreams: Sexuality, Politics and the Keith Haring Line," *Village Voice*, May 15, 1990, pp. 107-111. (Also: "Letters," May 23, 1990, p. 4.)

"Taking Control: Art and Activism" (catalogue essay), *The Decade Show: Frameworks of Identity in the 1980s* (New York, The New Museum of Contemporary Art et al., 1990), pp. 180-197.

"Social Aesthetics," in Brian Wallis, ed., *Democracy: A Project by Group Material* (Seattle, Bay Press, 1990), pp. 13-46.

"Gran Fury," in Russell Ferguson ed., *Discourses: Conversations in Postmodern Art and Theory* (Cambridge, MIT Press, 1990), pp. 196-208.

"Art History Against the Grain: A Conversation with Linda Nochlin," *Eau de Cologne*, 3 (1990), p. 95.

"When Worlds Collide" (review of *Image World: Art and Media Culture*, Whitney Museum of American Art), *Art in America*, vol. 78, no. 2 (February 1990), pp. 120-127.

"The United Colors of Benetton," *Artforum*, vol. 28, no. 5 (January 1990), pp. 19-21.

"A Day Without Art," *Village Voice*, December 5, 1989, pp. 125-126.

"Ronald Jones at Metro Pictures," *Artforum*, vol. 28, no. 4 (December 1989), p. 134.

"Artists on a Train" (Andres Serrano), *Village Voice*, October 31, 1989, p. 110.

"Cumulus From America," (Andres Serrano, Culture Wars) *Parkett*, No. 21 (September 1989), pp. 140-142.

"1989 Biennial: Whitney Museum of American Art," *Artforum*, vol. 28, no. 1 (September 1989), pp. 143-144.

"How Do You Memorialize a Movement that Isn't Dead?" *Village Voice* (June 27, 1989), p. 93. Reprinted in Julie Ault, ed., *Felix Gonzalez-Torres: Catalogue Raisonné* (Göttingen, Germany, Steidl Publishers, 2006), pp. 201-203.

"Ideas and Emotions" (David Wojnarowicz), *Artforum*, vol. 27, no. 9 (May 1989), pp. 122-127.

"William Olander, 1950-1989," *Village Voice* (April 4, 1989), p. 77.

"The Handmade Readymade," Paul Taylor, ed., *Post-Pop Art* (Cambridge, MIT Press, 1989), pp. 139-157.

"Angola to Vietnam: Unnatural Selection" (Christopher Williams), *Visions* (Winter 1988), pp. 24-25; reprinted in *Christopher Williams* (Zürich, Shedhalle Zürich, 1989), n.p.

"Wild History" (catalogue essay), *Comic Iconoclasm* (London, Institute of Contemporary Art, 1987), pp. 82-87.



"The Best of Both Worlds" (catalogue essay), in Elizabeth Shepherd, ed., *Picture Taking: Weegee, Walker Evans, Sherrie Levine, Robert Mapplethorpe* (Evanston, Ill., Block Gallery, 1985), n.p.

"Drawing from Memory" (catalogue essay), William Olander, ed., *The Art of Memory/The Loss of History* (New York, The New Museum of Contemporary Art, 1985), pp. 15-21.

"Comic Connoisseurs," *Art in America*, vol. 72, no. 2 (February 1984), pp. 100-107.

"Questioning Authority: Sarah Charlesworth's Photographs," *Afterimage*, vol. 12, nos. 1&2, (Summer 1984) pp. 14-17.

"Public Works" (catalogue essay), *Art & Social Change, U.S.A.* (Oberlin, Ohio, Allen Museum, 1983), pp. 77-81.

"Roy Lichtenstein's Expressionist 'Takes'," *Art in America*, vol. 71, no. 1 (January 1983), pp. 84-89.

"Richard Prince at Metro Pictures," *Art in America*, vol. 70, no. 6 (Summer 1982), p. 144.

"Jennifer Bartlett at Paula Cooper," *Art in America*, vol. 69, no. 4 (April 1981), p.146.

"Fantin Latour's Un Coin de Table," *Arts Magazine*, vol. 52, no. 8 (April 1978), pp. 134-141.

## Lectures, Presentations, Symposiums, Panels

2014 Panel moderator, What's Love Got to Do with It: Affect, Interactivity and the Haptic symposium. International Center of Photography, New York.

"Stone's Throw: How a Suggestion from Felix Gonzalez-Torres led to a Decade's Reflection on Art, Affect, Matter, Memory and Loss," guest lecture, Sarah Lawrence University.

2013 "On *Projects: Pier 18* (1971) and Gordon Matta-Clark, *Day's End* (1975)," New Draft Collective's Re-Current (A Floating Symposium) , New York.

2012 "Stone's Throw: How a Suggestion from Felix Gonzalez-Torres led to a Decade's Reflection on Art, Affect, Matter, Memory and Loss," presenter,

Memories Can't Wait: Conversations on Accessing History and Archives through Artistic Practices, International Center of Photography, New York.

"Looking at Pictures for a History," public lecture, Syracuse University.

"Once More, with Feeling: A Process Report," lecture, Vermont College of Fine Arts.

Reader, "Combatant Status Review Tribunals, pp. 002954–003064: A Public Reading," Museum of Modern Art. (April 27-28)

Or...

Reader, Combatant Status Review Tribunals, pp. 002954–003064: A Public Reading," from *9 Scripts from a Nation at War*, Museum of Modern Art. (April 27-28)

With Andrea Geyer, Sharon Hayes, Ashley Hunt, Katya Sander, David Thorne, Jane Anderson, Homi Bhabha, Yve-Alain Bois, Cynthia Chris, Anna Deavere Smith, Allen Feldman, Judy Greene, Christian Hunt, Justine de Penning, Lawrence Grecca, Lisa E. Harris, Allan Hunt, Sam Durant, Michelle Dizon, Wu Tsang, Suzanne Hunt

- 2009 Panelist, Creative Dialogue: Outcast & Society, University of Maryland (November).
- 2009 "The Viewer as Subject," visiting speaker, *Theoretical Program, Fotográfica Bogotá* (May), Colombia.
- 2008 *Disfarmer in the World*, panelist, St. Ann's Warehouse, New York.
- Public/Private: Community in the Digital Era*, panelist, What is Real? Photography and the Politics of Truth, International Center of Photography at the Times Center, New York.
- 2005 Part Object Part Sculpture, Wexner Center for the Arts, Columbus, Ohio.
- 2003 "Dear Friends," visiting lecturer, Brown University, Providence, RI.
- "Dear Friends," visiting lecturer, Rhode Island College, Providence, RI.
- 2001 "Dear Friends," visiting lecturer, Université de Québec à Montréal, (benefit for Les Archives gaies du Québec).
- "Dear Friends," visiting lecturer, The Advocate Gallery, Los Angeles, CA.

- 2000 *The Film Art of Isaac Julien*, visiting lecturer, Center for Curatorial Studies, Bard College, NY.
- "The State of (My) Criticism," visiting lecturer, Tyler School of Art, PA.
- 1999 "On Remembering—but Not at the Cost of Forgetting: A David Wojnarowicz Symposium," *David Wojnarowicz*, Fales Library, New York University.
- 1998 "*The Names Project AIDS Memorial Quilt* in Context," visiting lecturer, Williams College, MA.
- 1996 In/Exclusivity: Culture and Community in the Sexual Minorities Movement, moderator, The Brew House, Pittsburgh, PA.
- Alternative: Not a Destination, symposium accompanying exhibition, *Cultural Economies: Histories from the Alternative Arts Movement*, NYC, curator Julie Ault, The Drawing Center, New York; *Death and the Marketplace*.
- 1995 Ross Bleckner and Felix Gonzalez-Torres (symposium), Solomon R. Guggenheim Museum, NY.
- 1995 Guest Lecture, Carnegie Mellon University, Pittsburgh.
- 1994 Masculinity and Photography, (symposium) Brian Wallis, moderator, National Graduate Seminar, American Photography Institute, Tisch School of the Arts, New York University.
- 1994 "The Everyday Art of Felix Gonzalez-Torres," public lecture, Hirshhorn Museum, in conjunction with *Felix Gonzalez-Torres: Traveling*, Amada Cruz, Ann Goldstein, curators.
- 1993 "The Gay Agenda," guest lecture, Barnard College, NY.
- Visiting critic, MFA in Visual Art Program, Vermont College, Montpelier, VT.
- Visiting critic, Tyler School of Art, Philadelphia, Pennsylvania.
- 1992 Sites of Criticism, symposium co-sponsored by the New Museum of Contemporary Art and *ACME Journal*.
- "Unsentimental Education: Training the Late Modern Artist, Guest Lecture: Museum of Contemporary Art, Los Angeles.
- 1991 Visiting critic, Association Francaise d'Action Artistique, Paris, Clisson, Bordeaux and Nice, sponsored by the French Ministry of Cultural Affairs.

- "Art in the Context of AIDS," guest lecturer, U.C.L.A., CA.
- 1990 *The Power of the Art Critic*, panelist, Chicago Art Expo, organized by *Art in America*. Chicago, IL.
- The Canon: Issues of Inclusion, Exclusion and Dissolution*, panelist, organized in conjunction with *The Decade Show* by The New Museum of Contemporary Art, The Museum of Contemporary Hispanic Art, and The Studio Museum of Harlem.
- Guest lecturer, Art Center School of Design, Pasadena, CA.
- Guest lecturer, Parsons School of Design, Los Angeles, Ca.
- Guest lecturer, Otis College of Art and Design, Los Angeles, Ca.
- Guest lecturer, California Institute of Art, Valencia, Ca.
- Guest lecturer, Museum of Contemporary Art, Los Angeles, CA.
- 1989 "The Handmade Readymade," panelist, *Andy Warhol in Context*, College Art Association Annual Conference, San Francisco, CA.
- 1987 *The Expressionist Impulse*, guest lecturer, The Museum of Modern Art, New York.
- 1986 *Is History Just Another Lost Cause?* Panelist, The New Museum of Contemporary Art, in conjunction with the exhibition *The Art of Memory/The Loss of History*, New York.
- 1985 "From Memory to the Obstruction of History: Teaching the Modern Artist." Keynote Speaker, *History, Reminiscence and Conversation: New Perspectives on Teaching Art*, Pratt Institute, Brooklyn, NY.
- 1982, 83 "Roy Lichtenstein's Expressionist 'Takes'" and "Pop Art and Postmodernism," guest lecturer, New York University.
- 1981 "Manet's *Bar at the Folies Bergère*," guest Lecturer, Metropolitan Museum of Art, New York.
- 1980 *The Perils of Revisionism or: How We Came to See the Art of Pinkney Marcus-Simons*, The Frick Symposium, New York.

### Professional Appointments

- 2016- Advisory Committee: The Camera Club of New York at Baxter Street
- 2014 Juror, Pride Photo Award Competition, Amsterdam, Netherlands
- 1981 Editorial Associate, *October*

### Consultancies

- 1995-97 Co-producer, *Only Human: HIV-negative Gay Men in the AIDS Epidemic*, an educational documentary about loss and survival.
- 1994-95 Creative Consultant, *The Question of Equality*, a documentary series produced by Testing the Limits for public television with major funding provided by the Independent Television Service and British Channel Four.

### Bibliography

- Friedman, Roberto, "Leading light of AIDS-era art," [The Bay Area Reporter](#) (March 10, 2016)  
*Stone's Throw*
- Griffith, Phillip, "David Deitcher, Stone's Throw" [The Brooklyn Rail](#) (May 3, 2016)  
*Stone's Throw*
- All in a Weekend with Shelley Pomerance, featured guest, CBC Radio, Montreal, 2001.  
*Dear Friends*
- Jeff Weinstein, "Touching Portraits," *Philadelphia Inquirer* (June 10, 2001), p. E 4.  
*Dear Friends*
- Clifford Chase, "We Two Boys Together Clinging," *Newsday* (July 8, 2001), p. B 13-14.  
*Dear Friends*
- John Loughery, "Gay Old Times," *Washington Post* (December 19, 2001), p. C3.  
*Dear Friends*
- Mark Stevens, "In the Company of Men," *New York Magazine* (May 7, 2001), p. 60.  
*Dear Friends*
- Holland Cotter, "When Men Could Touch Without Embarrassment," *New York Times* (May 6, 2001), Arts and Leisure, p. 42. *Dear Friends*
- Vince Aletti, "Between Friends," *Village Voice* (April 24, 2001), p. 71.  
*Dear Friends*

Richard Rodriguez, "Essay: Dear Friends," *The NewsHour with Jim Lehrer* (April 4, 2001),  
Public Broadcasting Service. *Dear Friends*

Helfand, Glen, "Strange Days," *The Advocate* (November 14, 1995), p. 100-102.  
*The Question of Equality*