

KEVIN KOPELSON

Current Position

Professor of English, The University of Iowa. Graduate and undergraduate courses on critical theory, cultural studies, queer theory, and twentieth-century literature.

Degrees

Ph.D., Brown University, English Literature, 1991
 M.A., Brown University, English Literature, 1988
 J.D., Columbia University School of Law, 1982
 B.A., Yale University, 1979

Publications

Books:

Confessions of a Plagiarist: And Other Tales from School (Counterpath Press, 2012).

Sedaris (University of Minnesota Press, 2007).

Neatness Counts: Essays on the Writer's Desk (University of Minnesota Press, 2004).

The Queer Afterlife of Vaslav Nijinsky (Stanford University Press, 1997).

Beethoven's Kiss: Pianism, Perversion, and the Mastery of Desire (Stanford University Press, 1996).

Love's Litany: The Writing of Modern Homoerotics (Stanford University Press, 1994).

Articles:

"Meet Miss Subways," *The Iowa Review* 45.1 (2015).

"Music Lessons," in *Creative Criticism: An Anthology and Guide*, ed. Stephen Benson and Clare Connors (University of Edinburgh Press, 2014).

"Saint-Saëns's Samson," in *Masculinity in Opera*, ed. Philip Purvis (Routledge, 2013).

"Those Beautiful Shoes of Catherine Deneuve," *Nat. Brut* 3 (2013).

"Reasonable Man" (written with Shane McCrae), *ELN* 50.1 (2012).

- “Kritische Virtuosität,” in *Prekäre Exzellenz. Künste: Ökonomien und Politiken des Virtuosen*, ed. Gabriele Brandstetter, Bettina Brandl-Risi, and Kai van Eikels (Rombach, 2012).
- “Roselyn Dreck,” *Performance Research* 16.3 (2011).
- “Picture It,” in *Scholes Loves a Story*, ed. Geoffrey Green (Lulu Press, 2010).
- “L’uomo che citava troppo,” *Internazionale* 830 (2010).
- “Pederastic Trappings: Gide and Firbank,” *Twentieth-Century Literary Criticism*, vol. 218, ed. Thomas Schoenberg and Lawrence Trudeau (Gale Cengage, 2009).
- “Sentimental Journey,” *n+1* (2009).
- “Bright One,” *Urban Molecule* (2009).
- “Diary,” *London Review of Books* 30.10 (2008).
- “My So-Called Crime,” *Massachusetts Review* 49.1-2 (2008).
- “The Happy Wanker,” *Urban Molecule* 1.1 (2008).
- “The Sonic Mirror,” *The Iowa Review* 37.2 (2007).
- “Writer: Kevin, 42,” in *Households*, ed. Mark Robbins (Monacelli Press, 2006).
- “Critical Virtuosity,” *The Iowa Review* 32.1 (2002).
- “Finishing Proust,” *The Iowa Review* 31.2 (2001).
- “Nijinsky’s Golden Slave,” in *Dancing Desires: Choreographing Sexualities on and off the Stage*, ed. Jane Desmond (University of Wisconsin Press, 2001).
- “Notes from Underground,” *Journal x* 3.2 (1999).
- “Metropolitan Opera / Suburban Identity,” in *The Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. Richard Dellamora and Daniel Fischlin (Columbia University Press, 1997).
- “Funérailles,” *GLQ* 3.1 (1996).
- “Roland Barthes,” in *Gay and Lesbian Literary Heritage*, ed. Claude Summers (New York: Henry Holt, 1995).
- “Exposer sa pédérastie,” *Franco-Italica* 6, *Série contemporaine* (1994).

“Tawdrily, I Adore Him,” *Nineteenth-Century Music* 17.3 (Spring 1994).

“Fake It Like A Man,” in *Camp Grounds: Style and Homosexuality*, ed. David Bergman (University of Massachusetts Press, 1993).

“Wilde's Love-Deaths,” *The Yale Journal of Criticism* 5.3 (Fall 1992).

“Seeing Sodomy: *Fanny Hill's* Blinding Vision,” *Journal of Homosexuality* 23.1/2 (Fall 1992) and in *Homosexuality in Renaissance and Enlightenment England: Literary Representations in Historical Context*, ed. Claude J. Summers (New York: Haworth, 1992).

“Wilde, Barthes, and the Orgasmics of Truth,” *Genders* 7 (Spring 1990).

Reviews:

Rev. of *Modernism and Masculinity*, ed. Natalya Lusty and Julian Murphet, *English Literature in Transition, 1880-1920* 58.3 (2015).

Rev. of *Monsieur Proust's Library*, Anka Muhlstein, *SubStance* 43.3 (2014).

Rev. of *The Weather in Proust*, Eve Kosofsky Sedgwick, *SubStance* 43.1 (2014).

Rev. of *Kate: The Kate Moss Book*, Kate Moss, ed. Fabien Baron, Jess Hallett, and Jefferson Hack, *London Review of Books* 34.24 (2012).

Rev. of *My Father and I: The Marais and the Queerness of Community*, David Caron, *Romantic Review* 100.4 (2009).

Rev. of *Bright Shiny Morning*, James Frey, *n+1* (July 2008).

Rev. of *Opera: The Art of Dying*, Linda and Michael Hutcheon, *English Studies in Canada* 30.4 (2004).

Rev. of *Decadence and Catholicism*, Ellis Hanson, *SubStance* 31.1 (2002).

Rev. of *Franz Liszt: The Final Years*, Alan Walker, *The Romantic Generation*, Charles Rosen, and *Franz Liszt: Selected Letters*, ed. Adrian Williams, *London Review of Books* 22.10 (2000).

Rev. of *After the Lovedeath: Sexual Violence and the Making of Culture*, Lawrence Kramer, *Modern Language Quarterly* 60.3 (1999).

Rev. of *Defining Russia Musically: Historical and Hermeneutical Essays*, Richard Taruskin, *SubStance* 27.3 (1998).

Rev. of *Shine*, Scott Hicks, *London Review of Books* 19.7 (1997).

Rev. of *Alcibiades at the Door: Gay Discourses in French Literature*, Lawrence Schehr, *Comparative Literature* 49.4 (Fall 1997). Rpt. in *LGSN* (Summer 1996).

Rev. of *Homos*, Leo Bersani, *SubStance* 25.1 (1996).

Rev. (written with Downing Thomas) of *Quasi una Fantasia: Essays on Modern Music*, Theodor Adorno, *SubStance* 24.3 (1995).

Rev. of *A Place at the Table: The Gay Individual in American Society*, Bruce Bawer, *LGSN* (March 1994).

Rev. of *Engendering Men: The Question of Male Feminist Criticism*, ed. Joseph A. Boone and Michael Cadden, *Journal of the History of Sexuality* (Jan. 1993).

Rev. of *Aestheticism and Deconstruction: Pater, Derrida, and de Man*, Jonathan Loesberg, and *Aestheticism: The Religion of Art in Post-Romantic Literature*, Leon Chai, *Victorian Studies* (Fall 1992).

Rev. of *André Gide: Homosexual Moralism*, Patrick Pollard, *LGSN* (July 1992).

Rev. of *Gertrude Stein: Modern Critical Reviews*, ed. Harold Bloom, *James Joyce Literary Supplement* 2.2 (Fall 1988).