

## ANDREW SUGGS

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### EDUCATION

#### PhD in Art History

**University of Wisconsin**, Madison, WI, anticipated 2030

Advisor: Jill H. Casid

Coursework focused on art and HIV/AIDS. Proposed dissertation to examine work made by queer performance artists and photographers in the United States during a period of AIDS history called "The Second Silence" (roughly 1996–2012), when cultural representations of HIV/AIDS became relatively rare and public activism around the pandemic waned, prior to a very visible revisitation of AIDS histories.

#### MA in Curatorial Studies

**Center for Curatorial Studies at Bard College**, Annandale-on-Hudson, NY, 2025

Thesis coursework and exhibition focused on the archive of artist-team Lovett/Codagnone. Written thesis explored issues of silence and voice in the duo's performance practice alongside developments in HIV treatment and shifting gay sociabilities during The Second Silence.

#### Curatorial Intensive: International Research

**Independent Curators International**, Philadelphia, PA, 2010–2011

Completed a program offering curators the chance to develop exhibition ideas, make connections to leaders in the field, and forge new international networks through peer-group education. Led by Kate Fowle. Scholarship funded through Pew Center for Arts and Heritage.

#### BA in Art, Film and Visual Studies

**Harvard University**, Cambridge, MA, 2005

Awarded *summa cum laude* for thesis in mixed media studio art. Studied with Yvonne Rainer, Stephen Prina, Chris Killip, Robin Kelsey, Annette Lemieux, and others. Coursework focused on photography, critical theory, and contemporary art history. Three graduate-level art history seminars.

### PROFESSIONAL EXPERIENCE & ASSOCIATIONS

#### Queer Art Mentorship, Queer Art, New York, NY, 2026

Chosen to work with author Hugh Ryan for this esteemed year-long exchange between emerging and established artists on my forthcoming book that reconnects with my mother's HIV story, weaving autobiography with stories of HIV-positive women artists and writers lost during the first decade of AIDS.

#### Curatorial Work Placement, KW Institute of Contemporary Art, Berlin, Germany, 2024

Provided assistance to the curatorial team of one of Europe's most respected alternative art venues. Designed and implemented two public programs for *Jimmy DeSana and Paul P.: Ruins of Rooms*: a lecture on Jimmy DeSana's early involvement with mail art and zines, and a hands-on photography workshop inspired by DeSana's photography. Provided input in weekly curatorial meetings, reviewed German-to-English translation, helped curate film screenings, and provided other general assistance to

the three staff curators and director. A three-month full time work placement as part of the requirements for the masters degree at CCS Bard.

**Gallery Associate, Locks Gallery, Philadelphia, PA, 2019**

Worked directly with owner/director Sueyun Locks, focusing on writing, curation, art fair proposals, and artist relations. Drafted and oversaw editing of all copy for the gallery, including letters, announcements, press releases, website text; assisted in the curation of monthly gallery exhibitions; worked closely with artists during studio visits, archives management, public relations brainstorming, and financial matters. Managed gallery's social media, including Twitter, Facebook, and Instagram; contributed to the gallery's presence on Artnet and Artsy.

**Executive Director, Vox Populi, Philadelphia, PA, 2008–2014**

Developed programs, curated and implemented exhibitions, and recruited members for one of Philadelphia's oldest and most respected galleries. Executed large programs, including several funded by large grants from the Pew Center for Arts & Heritage. Expanded program to include performance venue, AUX. Greatly increased operating budget, led development program, and worked closely with gallery artists and Board of Directors to plan and execute programs and fundraising events. Developed and implemented an education program. Oversaw daily administrative responsibilities, member committees and responsibilities, fiscal management, and marketing and press relations. Served as managing editor of four publications. Maintained and updated website and social media presence. Managed interns.

**Collective Member (doula), What Would an HIV Doula Do? (WWHIVDD), New York, NY, 2025–present**

What Would an HIV Doula Do? (WWHIVDD) is a community of people joined in response to the ongoing AIDS crisis. Dispersed across the USA, Mexico, and Canada, WWHIVDD comes together to create events, workshops, and publications that expand discourse around care for those impacted by HIV. WWHIVD has been featured in *The Body*, *Art in America*, *POZ Magazine*, and *Racebaitr*. The collective was recently awarded a Blade of Grass fellowship, was a finalist for the Visible Award, and was featured in the short film *A Place In The City*.

**Founder/Director, East TN Artscapes, Newport, TN, 2017–2018**

Founded and served as executive and artistic director of a community arts organization devoted to supporting Appalachian art as a vital part of East Tennessee culture. Developed educational, public, and exhibition programs. Managed fundraising and development (including grant writing), finances, marketing and press relations (including website and social media), and community/government partnerships. Developed Board of Directors and maintained Board relations. Obtained 501c3 status.

**Manager of Digital Imaging, Conservation Center for Art & Historic Artifacts, Philadelphia, PA, 2007–2009**

Photographed and digitally manipulated damaged documents and artworks and produced corrected facsimiles. Managed photographic documentation of conservation work, including an extensive archive. Managed photography for marketing efforts, and worked with clients to provide digital images for archival and promotional purposes.

**Registrar/Archivist, Fabric Workshop & Museum, Philadelphia, PA, 2006–2007**

Managed FWM permanent collections. Arranged and coordinated the crating and transport of art

objects; assigned loan numbers and produced receipts; managed collections database on EmbARK; moved collections off-site; completed condition reports; managed traveling exhibitions; answered research inquiries; and assisted with exhibitions. Maintained and oversaw the museum's extensive photo archive, which included processing image requests, cataloguing and digitization. Oversaw a move of the collections and archives to a new location in 2007.

**Photographer's Assistant/Studio Manager**, Sage Sohier, Shellburne Thurber, Chris Killip, Jim Dow, Boston, MA, 2002–2005

Worked for four professional photographers as assistant (Shellburne Thurber and Chris Killip) and studio manager (Sage Sohier and Jim Dow). Assisted with photo shoots, developed and printed in darkroom and digitally, provided meticulous digital work on photographs, communicated with magazines for commercial shoots, arranged travel, laid out and produced book dummies, created and maintained websites, managed physical studio space, managed equipment, drafted correspondence, completed archival work and organization, and more.

**Curatorial Intern**, PARTICIPANT INC, New York, NY, 2004

Worked alongside founder/director Lia Gangitano at her Lower East Side gallery focused on bringing recognition to underrepresented artists through in-depth consideration, presentation, and the publishing of critical writing.

**Editor/Publisher, Writer**, *Harvard Photography Journal*, 2004–2005

Saved the journal from financial hardship to ensure its continuation by fundraising. Edited two issues. Featured work by Catherine Opie, Sam Taylor-Wood, Anthony Goicolea, Joan Fontcuberta and others.

**Arts Editor**, *The Harvard Advocate*, 2004–2005

Served two terms as arts editor of this esteemed college literary and arts journal (whose masthead has included such luminaries as John Ashbery, T.S. Eliot, e e cummings, Terrence Malik, and Leonard Bernstein). Oversaw the selection of published student work and solicited professional work to be published. Served as member of the Executive Board, liaised with alumni. Managed art board of undergraduates.

## **CURATION / PROJECT MANAGEMENT**

**Each Man Kills the Thing He Loves: Lovett/Codagnone**, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, 2025  
Curator, Exhibition publication available

An exhibition in collaboration with the Lovett/Codagnone estate and featuring Julie Tolentino, as part of the requirements for a masters degree in curatorial studies. This exhibition used the archive to center process and performance, engaging questions around how traces of both performance practices and HIV/AIDS are inherited. John Lovett and Alessandro Codagnone made genre-spanning work as Lovett/Codagnone starting in 1995 and until Codagnone's death in 2019. Their collaborative practice calls forth histories of subversive sexuality, ranging from the aesthetics of gay leather and S&M culture to important queer cultural works. Lovett/Codagnone's highly citational practice investigates power structures—intimate and interpersonal struggles as well as issues of citizenship and state control—as a way to chronicle subcultures and work against their erasure and commodification.

Two studio walls from Lovett/Codagnone's residence in New York City—one maintained by each of the duo—were meticulously re-created. The walls displayed hundreds of pieces of ephemera that speak to key themes in their practice. They also chronicle a key period in HIV/AIDS history that writers Theodore (ted) Kerr and Alexandra Juhasz call the "Second Silence"—a period of cultural avoidance of HIV/AIDS from around 1996, when life-saving antiretroviral treatment was first prescribed in the United States, until around 2012, when culture began to revisit the early years of the pandemic.

During the three-hour opening, *Closer* (1998), a key performance work by artist team Lovett/Codagnone was archived and given new form by longtime collaborator Julie Tolentino.

In the original performance, Alessandro Codagnone (wearing a plastic mask, leather shorts, and black high heels) blindfolds and ties Lovett's hands behind his back, then seductively dances circles around him, against the sonic backdrop of "Moments in Love" by Art of Noise (1984). In Tolentino's durational and solo performance archive of *Closer*, she alternated between the two roles, swapping costumes and mimicking the action of one partner, then the other in a confused palimpsest. This work centers the beauty and problems of archival performance presentation, engaging questions of how gender is translated through different bodies over time and how traces of performance practices are inherited.

Julie Tolentino's innovative performance-based work includes *The Sky Remains the Same*, a series in which Tolentino invites collaborators to select work from their own performance history to archive onto or through Tolentino's body.

// [There Is No Revolution Without Libidinal Investment: Emi Fontana, Andrew Suggs, and Julie Tolentino in conversation](#), *Mousse* Issue 91, March 2025

// [Fifteen Shows in One at Bard's Center for Curatorial Studies: This beast of an exhibition includes kinky live performances, site-specific installations, and a prevailing feeling of joyousness](#), Taliesin Thomas for Hyperallergic, May 13, 2025

**Second Annual Conference About Artist Curated Exhibitions**, Giorno Poetry Systems, 2025  
Curatorial team member

Worked closely with GPS Director Anthony Huberman and three other CCS Bard students to design a conference around artist-curated exhibitions. Contributed by organizing and moderating an intergenerational panel to discuss *Against Nature* (1989, LACE, Los Angeles; curated by Dennis Cooper and Richard Hawkins), an exhibition that focused on AIDS largely through affective rather than political responses. Panel included Nayland Blake, Joshua Lubin-Levy, Jo-ey Tang, Emily Colucci, Sur Rodney Sur, and Ryan Mangione. Worked with artists and distributors to recreate and screen original video program. Also solicited a response in the form of a performance to *TransEuphoria* (2011, Umbrella Arts; curated by Chloe Dzubilo and Jeffrey Greene, featuring all trans performance artists). The performance was an experimental sound piece created by Gavilán Rayna Russom in collaboration with T. DeLong, Chloe's former spouse, who provided recordings of Chloe's voice.

**Dueñas de la noche**, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY; and ISLAA, New York, 2023–2024  
Curatorial team member, Exhibition publication available

*Dueñas de la noche* presents the 1982 documentary *TRANS* for the first time in the United States. A ground-breaking depiction of a group of sex workers in Caracas, sourced from the archive of documentarians Manuel Herreros de Lemos and Mateo Manaure Arilla at ISLAA, this exhibition includes photographs and ephemera from the film's production. The photographs—taken for the women

in exchange for their participation in the documentary—show how the protagonists of TRANS creatively embodied their dreams alongside the realities of sex work, violence, and urban architecture.

// ["Goings On,"](#) Hilton Als, *New Yorker*, November 29, 2024

// [TRANS](#), Elizabeth Purchell, *Screen Slate*, September 19, 2024

**Louise Fishman: My City**, Locks Gallery, Philadelphia, 2019

Co-curator with Sueyun Locks, Catalog essayist, Exhibition publication available

// [The season's outstanding art books – Bookforum](#)

// [Andrew Suggs, Louise Fishman: Returning](#), essay published in Locks Gallery publication and Louise Fishman Karma monograph, 2019–2020

// [Homegrown painter Louise Fishman gets a victory lap in Philadelphia](#), Edith Newhall, *Philadelphia Inquirer*, September 26, 2019

**Remake/Remodel: Self-Organized Artist Spaces**, Vox Populi, Philadelphia, 2013

Project manager, grant writer, Conference publication available

A conference co-presented by Vox Populi and Cleopatra's Greenpoint (New York). Alternative, self-organized spaces in Detroit, New York, Philadelphia, and Pittsburgh were interviewed to foster a dialogue in the region and identify points of connection and overlap. With a unique focus on organizations, collectives, and alternative models that also stewarded a physical space, the conference tackled issues of programming models, permanency, gentrification, funding, power structures, and geography. Supported by The Pew Center for Arts & Heritage.

**Drawing Down the Moon**, Vox Populi, Philadelphia, 2013

Curator

A group exhibition featuring artists who draw on ritual, prophecy, and mysticism in works that rely on intuition or imagination in their investigation of being. Michelle Blade, Walt Cassidy, Sarah Gamble, Jordan Graw, Esther Ruiz, and Paul Swenbeck.

**Organizational Restructuring**, Vox Populi, Philadelphia, 2012–2014

Project manager

Worked with consultants Stacy Switzer (Grand Arts) and Nello McDaniel (Arts Action Research) to undertake a multi-year restructuring of an aging alternative artist space in Philadelphia as Executive Director, including restructuring Board of Directors, expanding physical space to include a live performance venue, writing a five-year rolling strategic plan, improving relations with funders, and securing new multi-year funding. Work funded by the Pew Center for Arts and Heritage.

**Collection**, Vox Populi, Philadelphia, 2012

Curator

An exhibition from Vox artists' private collections of artworks. The exhibition included a cell phone audio tour in which the art objects' owners speak about collecting and living with the pieces.

// [Collection introduces Philadelphians to a locally grown art community](#), *Grid*, March 26, 2012

**Painting Bitten by a Man**, Vox Populi, Philadelphia, 2012

Curator, Exhibition publication available

A two-person exhibition of artists Brian Kokoska and Jonathan VanDyke, both of whom work with paint, queering both its historical resonance and contemporary application.

// [Man Bites Painting at Vox Populi](#), Edith Newhall, *Philadelphia Inquirer*, June 24, 2012

// [Hot, Wet Art](#), Katherine Rochester, *Philadelphia Weekly*, June 13, 2012

**AUX Performance Space and Curatorial Fellowships**, Vox Populi, Philadelphia, 2011–2015

Founder, project manager, grant writer

This fellowship program provided dedicated time to leading curatorial voices in contemporary art for critical exploration within emerging and experimental time-based practices. Each fellow spent two months pursuing research, writing, and scholarship followed by a two month period of programming a unique performance series, including performance art, dance, public programs, and screenings. The program fostered the exchange of fresh cultural ideas within the rapidly evolving fields of time-based and performing arts in Philadelphia. Fellows were Marissa Perel, Jamillah James, Whitney Kimball, Anthony Romero, and Katya Grokhovsky.

**Quadruple-Consciousness**, Curated by Malik Gaines, Vox Populi, Philadelphia, 2011

Project assistant, grant writer

**Kick in the Eye**, Vox Populi, Philadelphia, 2011

Curator

Through sideways glances, misidentification, and quiet confrontation, these artists create queer portraits, broken mirrors that deny easy absorption of difference and call into question what we might think we know about processes of identification. What can be activated in a viewer through deliberate masking, hiding, coding, covering, or abstracting? Featuring artists Graham Durward, Alexandra Gorczynski, Stephen Irwin, Paul Lee, Lovett/Codagnone, Franklin Preston, Matthew Savitsky, Marc Swanson, Scott Treleaven, and Nicola Tyson. A film screening at the International House included works by Warhol, Jarman, and Wakefield Poole, and the Philadelphia premier of A.K. Burns and A. L. Steiner's *Community Action Center* (2010).

// [Mask, Code, Hide](#), Edith Newhall, *Philadelphia Inquirer*, April 24, 2011

// [Kick in the Eye: A New Exhibition at Vox Populi Explores Queer Art](#), Natalie Hope Macdonald, *Philadelphia Magazine*, April 7, 2011

**Boy Oh Boy**, Vox Populi, Philadelphia, 2011

Curator

Featuring Matthew Savitsky and Strauss Borque-LaFrance. *Boy Oh Boy* conflates curation with desire and production as Suggs attempts to draw latent meaning from quiet works through an installation in which he acts as a curator, but also an artist who is making a new “work” from ephemera, drawings, and completed works.

**Expanded Marks**, Space, Portland, ME, 2011

Curator

**Dead Flowers**, Curated by Lia Gangitano, Vox Populi, Philadelphia; PARTICIPANT, New York, 2010

Project assistant, grant writer

**Sideluck Potshow**, Philadelphia Photo Arts Center, Philadelphia, 2010

Guest curator

// [Sideluck Potshow: the World's Largest Potluck](#), Claire O'Neill for NPR, November 12, 2010

**No Soul for Sale: A Festival of Independents**, Curated by Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni, X Initiative, New York; Tate Modern, London, 2010

Curator of Vox Populi's participation

**Bivouac**, Curated by Fionn Meade, Vox Populi, Philadelphia, 2009

Project manager, grant writer

**Vox Populi Juried Exhibitions**, Vox Populi, Philadelphia, 2009–2013

Project manager

Oversaw the annual juried show at Vox Populi which brought talent from around the country and abroad to a Philadelphia audience and gave important exposure to early-career artists. Invited guest jurors included Ryan Trecartin, William Powhida and Jennfier Dalton, Jayson Musson, Ruba Katrib, Marlo Pascual, Hilary Harkness and Hunter Braithwaite.

## INTERVIEWS / PRESS

[Vox Populi at 30, member gallery celebrates with exhibit, programs and love](#), Jacque Liu, Tina Plokarz, and Li Sumpter, *Artblog*, June 25, 2019

[Considering the Alternatives: Talking with Andrew Suggs of Vox Populi](#), Pew Center for the Arts & Heritage, 2013

[Interview with Andrew Suggs](#) by Becky Hunter, *Whitehot Magazine*, November 2010

[Gallery Spotlight: Vox Populi](#), Katie Fanuko, *Alarm Magazine*, June 27, 2010

No Soul for Sale, interview by Alex Gartenfeld, *Interview*, June 24, 2009

Interview with *ArtJaw*, 2009

## TEACHING / PANELS / CONFERENCES

**Participant**, Common Field Convening, Philadelphia, PA, 2019

Participated in a three-day gathering of over 500 arts organizers engaged in dialog, discussion, debate, workshops, and practical and social exchanges exploring the state of the artist organization field.

**Panelist**, People's Biennial Conference, Institute of Contemporary Art, Philadelphia, PA, 2014

Appeared on a panel alongside Nato Thompson, Astria Suparak, and Jens Hoffman to present ideas on grassroots arts initiatives in conjunction with *The People's Biennial*, curated by Jens Hoffman & Harrell Fletcher, organized by Independent Curators International.

**Panelist**, Remake/Remodel: Self-Organized Artist Spaces, Vox Populi, Philadelphia, PA, 2013

Appeared on a series of panels and served as moderator.

**Visiting Lecturer**, Moore College of Art & Design, Philadelphia, PA, 2009

Developed syllabus and coursework for a required seminar for third-year students in the Photography & Digital Arts major: "Mediated Performance: Time-based Possibilities."

**Panelist**, Ryan Trecartin, Wolgin Prize winner, Temple University Gallery, Philadelphia, PA, 2009

Examined Trecartin's work in terms of social media and networks; gender and aesthetic themes in video art. Other participants included Gerard Brown, Scott Gratson, Aaron Smuts, and Elisabeth Subrin.

**Panelist**, Art Criticism Junto, P'unk Ave Design Studio, Philadelphia, PA, 2009

Served as panelist for a well-attended discussion of the state of art criticism in the city of Philadelphia. Other panelists included Sid Sachs, Libby Rosof and Roberta Fallon, and Katie Murken.

**Teaching Assistant**, Harvard University, Cambridge, MA, 2005

Assisted professors in two advanced photography courses and one video production course—with professors Deborah Bright, Gina Kim, and Chris Killip. Worked closely with individual students to discuss projects and readings. Provided technical assistance with software, including Adobe Photoshop, and a wide array of video/photo equipment.

## BOOKS / CATALOGS

*Closer*, 2025, CCS Bard

Editor, contributor, designer

Exhibition catalog for *Each Man Kills the Things He Loves*

Masters thesis exhibition

*Quadruple-consciousness*, 2011, Vox Populi

Managing editor, contributor

*Painting Bitten by a Man*, 2012, Vox Populi

Editor, contributor, designer

*Dead Flowers*, 2011, Vox Populi/PARTICIPANT Press

Introduction, copy editor

*Vox Populi: We're Working on It*, 2010, Vox Populi

Editor, contributor

## SELECTED WRITING

*When Does Grief Begin?* *Landscapes* journal by A Blade of Grass, 2026

Co-authored with Alex Juhasz, Molly Pearson, C (Constantine Jones), Ben Evans, and Michael McFadden (fellow members of the collective WWHIVDD).

*Your Hero Is a Ghost*: Lovett/Codagnone

A masters thesis focused on the performance work of artist team Lovett/Codagnone that places their practice from 1995-2019 alongside and inseparable from a period in the history of AIDS called "The Silence," in which cultural output around AIDS was notably absent. Chapters include "On the Temporal Drag and Viral Hauntology of AIDS," "The Second Silence: Undetectability," "All Sound Is Queer: Citation,

Sampling, and Heritability,” “Voice Over: Acousmatic Sound as Queer Methodology,” and “Collective Identity and Intergenerational Choruses in the Wake of AIDS.”

Center for Curatorial Studies at Bard College; Lara Fresko Madra, advisor; Amelia Jones and Christoph Cox, readers. [pdf available upon request](#)

[Lovett/Codagnone: There Is No Revolution without Libidinal Investment. Emi Fontana, Andrew Suggs, and Julie Tolentino in conversation.](#) *Mousse* Issue 91, March 2025

[“Everything I Know About AIDS I Learned from the Movies.”](#) published in the debut issue of Toronto-based film zine *Gleaning*, created and edited by Jacob Crepault

[Pray for us sinners, now and at the hour of our death: Vaginal Davis and ektor garcia](#), published by Adams Ollman Gallery (Portland, OR), October 2024

[Louise Fishman: Returning](#), published in Locks Gallery exhibition catalog (Philadelphia) and career-spanning monograph published by Karma (New York), 2019–2020.

[Contributor, Queer Voice](#), catalog produced by ICA Philadelphia on the occasion of the exhibition of the same name curated by Ingrid Schaffner, 2009

[Landman and the Thunderbird](#), published in Andrew Brehm exhibition catalog, Fleisher-Ollman Gallery (Philadelphia), 2009

[Introduction, Black Floor](#), Nick Paparone and Jamie Dillon, eds., 2008

[The Alternative, or the Underground](#), published in *PHONEBOOK*, international directory of alternative artist spaces, Green Lantern Press, 2008–2009

## PROFESSIONAL LEADERSHIP / ASSOCIATIONS

**What Would an HIV Doula Do? (WWHIVDD)**, North America, 2025-present

**Visual Arts Leadership Institute**, NAMAC, Silver Falls, OR, 2011

Selected by nomination to participate in NAMAC’s annual Leadership Institute, completing an intimate and intensive week-long immersive professional development program. Assisted in the creation of a national independent network of arts organizers (Common Field).

**Founding Network Member**, Common Field

**Collaborator**, Independent Curators International

## EXHIBITION HISTORY (AS ARTIST)

**2011** *Fire*, The Front, New Orleans, LA, collaboration with Leah Bailis

**2010** *Comus, or Some Man I Once Knew*, Vox Populi, Philadelphia, PA (solo)

**2009** *Summer Shorts*, curated by Julien Robson, Pennsylvania Academy of Fine Arts, Philadelphia, PA  
*Meme*, Vox Populi, Philadelphia, PA (solo)

- 2008** *Merge or Fade*, curated by Shannon Stratton, ThreeWalls, Chicago, IL  
*3D Concerns: Nostalgia, Architecture, Illusion*, Repetti Gallery, Queens, NY  
*Encapsulated Time*, curated by Lorie Mertes, Moore College of Art, Philadelphia, PA (solo)
- 2007** *Table Turning*, Vox Populi, Philadelphia, PA (solo)  
*Morgellons*, Fleisher-Ollman, Philadelphia, PA