

Curriculum Vitae Seth Kim-Cohen

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Recent Activities

Museum of Modern Art, New York

2011

Participant in a series of closed-door seminars as part of the curatorial planning for the upcoming exhibition, "Inventing Abstraction, 1912-1925."

Postscript: Writing After Conceptual Art

Denver Museum of Contemporary Art

November 2012

New work to be included in the exhibition.

Sound: Documents of Contemporary Art, Whitechapel/MIT Press

January, 2011

Essay published in volume of writings on sound in contemporary art.

Book of Guilty Pleasures, Singapore Biennale

March 2011

Contributed to book, exhibited as an artwork, at Singapore Biennale.

School of the Art Institute, Chicago, Sound Art Theories Symposium

November 2011

Keynote lecture.

Current Position

Full-Time Visiting Artist

The School of the Museum of Fine Arts

Boston, MA

Previous Teaching

Director and Assistant Professor of Art and Theory
Institute for Doctoral Studies in the Visual Arts
May 2009 – May 2011

Previous Teaching

Visiting Associate Professor, Art History Department
Pratt Institute
2009

Lecturer, Department of the History of Art
Yale University
2007 – 2008

Visiting Artist, School of Art
Yale University
2006

Education

Ph.D.

The London Consortium, University of London, London, UK
September 2002 – June 2006

Thesis: *This Not Knowing Needn't Bother Us: Artistic Uses of Incompetence.*

Supervisors: Steven Connor (London Consortium, University of London); Simon Critchley (New School University).

Examiners: Christoph Cox (Hampshire College); Howard Caygill (Goldsmiths College, University of London).

Master of Fine Arts Candidate

Columbia University, New York, NY, USA
September 1988 - May 1989
Creative Writing.

Bachelor of Fine Arts

Emerson College
Boston, MA, USA
September 1983 - May 1987
Creative Writing. (GPA: 3.5.)

Selected Exhibitions

Postscript: Writing After Conceptual Art
Denver Museum of Contemporary Art
November 2012
New work to be included in the exhibition.

Non-Cochlear Sound
Diapason Gallery, Brooklyn
2010

I Am A Strange Loop
Bank Street Arts, Sheffield, England
2010

Dig The New Volume!
Issue Project Room
2009

Colloquy for George Brecht (solo)
Chex Bushwick, Brooklyn
2009

68SFTD (solo)
Institute of Contemporary Art, London
2008

Gramophones, Films, Typewriters
Tate Modern, London
2008

Music To My Eyes
FUEL Collection, Philadelphia
2008

Summer School
PS 122, NYC
2007

Aloud/Allowed
Firehouse 12, New Haven, CT
2007

for Jaromir Hladik (solo)
Grand Projects, New Haven, CT
2006

Rational Rec
Bethnal Green Workingman's Club, London
2006

Symphony 0 (solo)
Peer Gallery, London
2005

Wormhole Saloon
Whitechapel Gallery, London
2005

Selected Publications

Books

In The Blink Of An Ear: Toward A Non-Cochlear Sonic Art
Continuum Books, London and New York
2009

One Reason To Live: Conversations on Music
Errant Bodies Press, Copenhagen and Los Angeles.
2006

Contributions to Edited Collections

Sound: Documents of Contemporary Art, Caleb Kelly, editor
Excerpt from "The Hole Truth"
MIT Press/Whitechapel: Cambridge, MA and London
2011

Word Events: Perspectives on Verbal Notation, John Lely and James Saunders, editors
Chapter on my piece, *Forever Got Shorter* (2009), with commentary by me, John Lely, and
Ross Parfitt
Continuum
2011 (forthcoming)

Witness: Memory, Representation, and the Media in Question, Frederik Tygstrup, editor
"What Counts As True? Pictures and Fiction in W.G. Sebald"
Museum Tusulanum Press, University of Copenhagen
September 2007

Journals, Catalogues, Magazines

"The Hole Truth: Doug Aitken's *Sonic Pavilion*"
Artforum
November 2009

"Stephen Vitiello"
Nam June Paik Award 2006 (catalogue essay)
2006

"The Lost Voice"
Art Review
May 2005

"On Cats In Bags: Asymmetric Information, Endemic Dishonesty and The Cohort"
Royal Society of Art, London, UK
2003

"Cash and Currency: A Requiem For Johnny Cash"
Pitchfork Magazine
2003

"Prog Will Eat Itself"
Chicago Reader
1999

“Female Rock, White Blues, and Other Productive Contradictions”
Chicago Reader
1997

“David Grubbs Eats Falafel”
Pop Stock Magazine
1994

“Of Mice and Men: Chris Ware”
Pop Stock Magazine
1993

“An Interview With Jenny Holzer”
Columbia: A Magazine of Poetry and Prose
1990

Teaching Interests

Conceptual performance; sound and time-based media; rock and roll aesthetics; situational, relational, and social practice; Continental philosophy; theory-as-practice/practice-as-theory.

Courses Taught

Institute for Doctoral Studies in the Visual Arts

Form, Being, Ideology
Toward an Ethico-Aesthetics
Kant and the Contemporary
The Aesthetics of Kant and Hegel
Independent Study Supervisor
Dissertation Director

Bard Center for Curatorial Studies and Art In Contemporary Culture

First Reader for Master’s Thesis on Sound Art.

Pratt Institute

Modern and Contemporary Art, Graduate Seminar
Art Since the Sixties, Undergraduate Lecture Course

Yale University

The End of Representation?, Undergraduate Seminar
Art, Music, Theory since World War II, Undergraduate Lecture Course
Art, Music, Theory since 1960, Undergraduate Seminar
Crits and Studio Visits

Tate Modern

Incompetence and Art
Repetition, Repetition, Repetition

Selected Talks and Presentations

Keynote Lecture
Sound Art Theories Symposium
School of the Art Institute of Chicago
November 2011

Inventing Abstraction, 1912-1925
Invited Seminar Contributor
Museum of Modern Art, NY
March, September, December 2011

“Of Course I’ve Had It In My Ear Before: Conceptualism and Sound”
Invited Lecture
School of the Museum of Fine Arts, Boston
October 2010

“Thinking Out Loud”
Public Debate
Issue Project Room, Brooklyn, NY
July 2010

Keynote Lecture
Art and Philosophy Conference
Stony Brook University
March 2010

“In Conversation with Liam Gillick”
Issue Project Room, Brooklyn, NY
January 2010

“Performance and Impoverishment”
Invited Lecture
New York University Performance Studies Department
December 2009

“In the Blink of An Ear: Toward a Non-Cochlear Sound Art”
College Art Association Conference
February 2009

“What Would Non-Cochlear Sound Look Like?”
Yale University
November 2007

“Worldmaking, Worldmarking, Wordmaking: The Heteromediality of Francis Alÿs”
European Summer School in Cultural Studies
Giessen and Heidelberg, Germany
August 2007

“Bas Jan Ader and the Question Concerning Competence”
Open Systems Symposium
Tate Modern, London, UK
September 2005

“Noise Starts With No: Relations to Sound”
Noise Theory Noise 2 Conference
Middlesex University, Middlesex, UK
November 2004

“Critical Harmonies: Kant and the Interested Object”
Object (I) Object Conference
Tate Britain, London, UK
July 2003

Curatorial Projects

Non-Cochlear Sound
Diapason Gallery, Brooklyn, NY
October 2010

Dig The New Volume!
Issue Project Room, Brooklyn, NY
October 2009

Gramophones, Films, Typewriters
Tate Modern, London, UK
June 2008

Aloud/Allowed: Experimental Sound Series
Firehouse 12, New Haven, CT
May 2007

Open Sound Systems
Tate Modern, London, UK
September 2005

The Sound of Heaven and Earth
Tate Modern, London, UK
January 2005

The Movement
Static Gallery, Liverpool, UK
February 2004

Awards

Overseas Research Studentship
Universities UK
2003 – 2006
Three year merit-based studentship.

Other Activities

Radio Host

Unst: Bespoke Sound, Resonance 104.4. FM, London, UK
September – November 2005

One Reason To Live, Resonance, 104.4 FM, London, UK
January 2004 – March 2005

Freelance Art and Music Critic

March 1991 – Present

Articles, reviews, and essays in various publications, including: *Artforum*, *Art Review*, *The Chicago Reader*, *Magnet*, and *Pitchfork*. Founder and editor: *Pop Stock*.