

Seth Kim-Cohen
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Current Position

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

Previous Teaching

Adjunct Faculty, 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 (Academic Director, London Consortium; School of English and the Humanities, Birkbeck College, University of London); Simon Critchley (Department of Philosophy, New School University and University of Essex).

Examiners: Christoph Cox (Professor of Philosophy, Hampshire College); Howard Caygill (Professor of Philosophy, 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.)

Research Interests

My current research is focused on an examination of critical trends in late twentieth century art, sound, and music, with a specific interest in the development of a conceptual strain of sonic art. This project follows a line of practice and theory that includes the reception of Marcel Duchamp in the 1950s, John Cage's experimental composition and performance in the 40s and 50s, *musique concrete*, and the recent upsurge in interest in the sonic arts. I am researching a new book on the influence – good and bad – of rock and roll on artistic practice since the 1960s. Additional research interests include: issues of representational fidelity in art, music and theory, and social, collective, and relational practices in contemporary art and music.

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 (forthcoming)

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)
Museum of Applied Arts, Cologne
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

Post-1945 interdisciplinary practice; conceptualism; performance; sonic art; rock and roll aesthetics; Continental philosophy; poststructuralism.

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

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

Tate Modern

Incompetence and Art
Repetition, Repetition, Repetition

Selected Talks and Presentations

“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

“Do We Really Need Sound Art?”

Invited Lecture
Quinnipiac University
October 2006

“Let’s Hear It For The Incompetent Composer”

The Value of Expertise Symposium
The Royal Academy of Music
December 2005

“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

“Scrabbling At The Lock: Failure in Lachenmann, Autechre, Resplendent”
Noise Theory Noise Conference
Middlesex University, Middlesex, UK
March 2004

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

Curatorial

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*.