

# Brianne Cohen

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## EDUCATION

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- 2012 PhD Contemporary Art History and Critical Theory, Department of History of Art and Architecture, University of Pittsburgh, Pittsburgh, PA
- 2005 MA Contemporary Art History, Courtauld Institute of Art, London, UK
- 2004 BA *cum laude* in Art History, Pomona College, Claremont, CA

## ACADEMIC POSITIONS

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### University of Colorado Boulder, Boulder, CO

2025-present Associate Professor, Department of Art and Art History

2017-2025 Assistant Professor, Department of Art and Art History

### Brown University, Providence, RI

Fall 2016 Visiting Assistant Professor, Department of the History of Art and Architecture

### Amherst College, Amherst, MA

2015-2016 Visiting Assistant Professor, Department of Art and the History of Art

### Université Catholique de Louvain and Lieven Gevaert Centre, Louvain-la-Neuve and Leuven, Belgium

2012-2015 Postdoctoral Fellow, Département d'archéologie et d'histoire de l'art

## ADMINISTRATIVE POSITIONS

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### University of Colorado Boulder, Boulder, CO

2023-2025 Associate Chair for Art History, Dept. of Art and Art History

## EDITORIAL POSITIONS

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### College Art Association, New York City, NY

2023-present Field Editor for Contemporary Art, *caa.reviews*

## PUBLICATIONS

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### Single-Author Books

*The Empathic Lens: Art, Animism, and Ecology in Contemporary Southeast Asia*, forthcoming with University of Minnesota Press in fall 2026.

This book addresses lens-based artistic projects that catalyze translocal protest and raise global publicity against environmental destruction in Vietnam, Cambodia, and Singapore. It analyzes how many contemporary artists, drawing on Southeast Asian Indigenous cosmologies, are employing the camera lens to galvanize empathy for inanimate matter, plants, animals, and more-than-human environments, fostering an interconnected imaginary of ecological relations.

[\*Don't Look Away: Art, Nonviolence, and Preventive Publics in Contemporary Europe\*](#) (Durham, NC: Duke University Press, 2023).

This book explores an aspirational horizon of nonviolence in Europe through artwork critically engaged with the complexities of public sphere formation. It examines the artwork of Harun Farocki, Thomas Hirschhorn, and the artist collective Henry VIII's Wives from 2004-2009, when the idea of Europe and its increasing transnationalization became quite charged.

### Edited Books

[\*Deep Horizons: A Multisensory Archive of Ecological Affects and Prospects\*](#), co-editor with Erin Espelie and Bonnie Etherington (Amherst College Press, 2023).

This edited e-publication, including an introduction written by the editors, traverses multiple disciplines and perspectives to investigate intersectional questions concerning the changing planet as it affects specific peoples, communities, wildlife species, and ecosystems in varying and inequitable ways. The essays, poems, photographs, and other artworks represent a diverse "archive of feelings" in response to the climate crisis, suggesting the need to stand firmly on Earth yet also push the limits of our vision.

*The Photofilmic: Entangled Images in Contemporary Art and Visual Culture*, co-editor with Alexander Streitberger (Leuven, Belgium and Ithaca, NY: University of Leuven Press and Cornell University Press, 2016).

This book explores the different ways in which art, cinema, and other forms of visual culture respond to a digitized, networked world, where traditional discourses of medium specificity, developed in distinct disciplines, fail to provide an adequate description of the transformations that photography and film have undergone.

## Refereed Co-edited Journal Issues

*Image [&] Narrative*, with co-written “Introduction” to “Photofilmic Art, part 2: Images, Displays, Spectators,” eds. Brianne Cohen and Alexander Streitberger, 16:3 (2015).

*Image [&] Narrative*, with co-written “Introduction” to “Photofilmic Art, part 1: Negotiating Fraught Images in a Contemporary Public Sphere,” eds. Brianne Cohen and Alexander Streitberger, 16:1 (2015).

## Refereed Journal Articles

“Guide to a ‘Desert’ Island: On Biodiversity, Health, and Climate Change in Robert Zhao’s Artwork,” submitted to *Moussons* for a special issue, “Ecology and Contemporary Art in Southeast Asia,” edited by Nora Taylor. [8,948 words]

“Fifty Years Later: Art, Ecocide, and Animatedness in Vietnam,” *Southeast of Now: Directions in Contemporary and Modern Art in Asia* (March 2024), 3-29.

“Visualizing Animal Trauma and Empty Forest Syndrome in the Moving Imagery of Tuấn Andrew Nguyễn,” *Art Journal* 81:4 (December 2022): 44-61.

“Towards a Feeling of Animacy: Art, Ecology, and the Public Sphere in Vietnam,” *Afterimage* 47:3 (September 2020): 66-90.

“Slow Protest in the Occupation of Cambodia’s White Building,” *Representations* 148:1 (Fall 2019): 136-154.

“*The Vanishing Vanishing-Point*: Violence Prevention through Civil Imagination,” *Journal for European Studies* (December 2017): 1-17.

“Burning Cars, *Eternal Flame*: Counterpublicity in Thomas Hirschhorn’s Artworks,” *Image [&] Narrative* 16:1 (2015): 19-31.

“Burning Cars, Caricatures, and *Glub*: Negotiating Photofilmic Images in a New Europe,” *Third Text* 28:2 (March 2014): 190-202.

“Interview with Henry VIII’s Wives,” *Contemporaneity: Historical Presence in Visual Culture* 2 (May 2012): 88-94.

“Harun Farocki: Raising the Stakes of the Game,” *Art&Education*, ed. Danna Vajda (Jan 2012), <http://www.artandeducation.net> [no longer available online].

## Refereed Book Chapters

“Decolonising ‘Natural Death’ through Living Time in Nguyễn Trinh Thi’s Moving Imagery,” in *Video Art: Time and Decolonisation*, eds. Katarzyna Falecka and Gabriella Nugent (Bristol, UK: Intellect Books), under review with Intellect Books. [7,378 words]

“Repairing the Air: The Environmental Politics of Olfactory Art,” in *Essays on Contemporary Art from Vietnam*, eds. Pamela Corey, Nora Taylor, and Đỗ Tường Linh (Singapore: National University of Singapore Press), forthcoming 2026.

“Mapping, *SEA STATE*, and State Violence on the Shores of Singapore,” in *Expanding Systems Aesthetics: Art, Systems, and Politics Since the 1960s*, eds. Johanna Gosse and Tim Stott (Durham, NC: Duke University Press, 2022), 213-234.

- “Eco-Aesthetics, Massacres, and the Photofilmic,” and “Introduction” with Alexander Streitberger, in *Photofilmic Images in Contemporary Art and Visual Culture*, eds. Brianne Cohen and Alexander Streitberger (Leuven: Leuven University Press, 2016), 7-17, 63-83.
- “From Silence to Babel: Farocki’s Image Infoscape,” in *New Silent Cinema*, eds. Katherine Groo and Paul Flaig (London: Routledge/AFI, 2015), 220-242.
- “Cai Guo-Qiang’s Explosion Events as Performances of Planetarity?,” in *Negotiating Difference: Chinese Contemporary Art in the Global Context*, eds. Jeong-hee Lee Kalisch, Birgit Hopfener, Franziska Koch, and Juliane Noth (Berlin: Freie Universität, 2012), 75-86.

### Invited Articles

- “Breathing, Carrying, Pouring: Khvay Samnang’s Eco-Aesthetic Gestures of Non-Violence,” in *Khvay Samnang: The Land Beneath My Feet*, exhibition catalog (Berlin: Künstlerhaus Bethanien, 2015), 8-23.
- Slightly revised, reprinted in English, and translated into German for another exhibition catalog: “Atmen, Tragen, Gießen: Khvay Samnangs ökologisch-ästhetische Gesten der Gewaltlosigkeit,” in *Khvay Samnang Dancing the Land/Khvay Samnang Das Land Tanzen*, exhibition catalog (Stuttgart: IFA, Institute for International Cultural Relations, 2020), 127-145.
- “A Forensic Aesthetics of the Earth Through Photography-Based Video,” *Eikon* 89 (February 2015). [771 words]
- “L’écologie-esthétique, les saccages et le photofilmique dans l’oeuvre de Khvay Samnang/Eco-Aesthetics, Massacres, and the Photofilmic in Khvay Samnang’s Artwork,” in online exhibition catalog *Inventing the Possible: An Ephemeral Video Library, The App of the Project*, eds. Hilde Van Gelder and Marta Ponsa, trans. Philippe Mothe (Paris: Jeu de Paume, 2014), no page numbers [no longer available online].

### Book Reviews

- Second Site* by James Nisbet (Princeton, NJ: Princeton University Press, 2021) for caa.reviews, <http://www.caareviews.org/reviews/4070>, October 5, 2022

### Published Conference Proceedings

- “Charged Counterpublics: Mediating Strangers in Thomas Hirschhorn’s *Bijlmer Spinoza Festival*,” 33<sup>rd</sup> Congress of the International Committee of the History of Arts (CIHA, 2013), 1088-1091.
- “Farocki’s *In-Formation: Silent Statistics and Stereotypes*,” in *Athanor XXIX*, ed. Allys Palladino-Craig (Tallahassee: Florida State University, 2011), 107-115.
- “Thomas Hirschhorn’s *Utopia, Utopia = One World, One War, One Army, One Dress: Imagining Alternative Forms of Political Affiliation*,” in *Crossing the Boundaries*

*XVI: Trading Spaces*, ed. Jen Kennedy (Binghamton, NY: Binghamton University, 2008), 20-27.

## **AWARDS AND FELLOWSHIPS**

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### **National and International**

- 2024 Travel award for a National Endowment for the Humanities-funded workshop, "Teaching Art History with AI" (\$1,176), Pittsburgh, January 26
- 2022-2023 AAUW American Postdoctoral Research Leave Fellowship (\$30,000), American Association of University Women, Washington, D.C.
- 2020-2022 Mellon Sawyer Seminar Fellowship (\$225,000), co-principal investigator with three other faculty at CU Boulder, Andrew W. Mellon Foundation, New York City
- 2020 Southeast Asian Studies Summer Institute (SEASSI) Tuition Scholarship (\$7,511), for 8-week full-time, intensive course in Vietnamese language study at the University of Wisconsin, Madison  
"COVID-19 and Climate Change" Working Group for Public Health and Social Sciences Research Award, National Science Foundation funded Social Science Extreme Events Research (SSEER) Network and CONVERGE at Natural Hazards Center (\$1,000), principal investigator
- 2012-15 F.R.S.-FNRS Postdoctoral Fellowship at the Université Catholique de Louvain and Lieven Gevaert Research Centre for Photography, Fonds National de Recherche Scientifique (National Fund for Scientific Research), Brussels, Belgium
- 2012 National Committee for the History of Art (NCHA) Travel Award, U.S. affiliate of the Comité International d'Histoire de l'Art (CIHA, International Community of Art Historians), supported by the Getty Foundation, Los Angeles
- 2011 College Art Association Professional Development Fellowship in Art History, Honorable Mention, New York
- 2011 *Art&Education* Papers Prize, Honorable Mention, from over 200 international entries
- 2010 Walter Read Hovey Memorial Fund of the Pittsburgh Foundation, Pittsburgh
- 2009-10 Deutscher Akademischer Austauschdienst (DAAD) Graduate Scholarship, Berlin, Germany
- 2008 Foreign Language and Area Studies Fellowship (for 2-month study in Vienna, Austria)
- 2007 Foreign Language and Area Studies Fellowship (for 2-month study in Paris, France)

## University

- 2025 Open Monograph Fund, CU Boulder Libraries, to publish book *Empathic Lens* online as open access (\$13,000)  
Museum of Natural History Researcher in Residence Seed Grant (\$5,000)  
Kayden Research Award (\$3,000), College of Arts & Sciences  
Center for Asian Studies Course Development Grant (\$2,000)  
Schwalbe Travel Award for the Hazel Barnes Flat in London (\$1,250)
- 2023-2024 Center for Teaching & Learning/ASSETT Faculty Fellowship (\$3,000)
- 2023 TOME (Toward an Open Monograph Ecosystem) Grant, to publish book *Don't Look Away* online as open access (\$15,000)  
Center for Humanities and the Arts Faculty Fellowship, for spring 2023 (~\$9,500)
- 2022 Outstanding Faculty Mentor Award, Graduate School (\$500)  
Center for the Humanities and the Arts Small Grant (\$3,000)  
Arts & Sciences Fund for Excellence (\$1500)  
Kayden Research Award (\$3,000), College of Arts & Sciences
- 2021 Center for Asian Studies Seminar Series Grant (\$300)
- 2020 Research & Innovation Office (RIO) Faculty Fellow, one of CU Boulder's "13 most promising faculty"  
Dean's Fund for Excellence (\$1,000), College of Arts & Sciences
- 2018 Roser Visiting Artists Program Mini Grant (\$1,500)  
Center for Asian Studies Seminar Series Grant (\$1,000)  
Center for Humanities and the Arts Award (\$4,925)
- 2011-12 Arts and Sciences Graduate Fellowship, University of Pittsburgh
- 2010-11 Andrew W. Mellon Fellowship, University of Pittsburgh
- 2010 Friends of Frick Fine Arts Travel Grant, University of Pittsburgh
- 2009 Friends of Frick Fine Arts Travel Grant, University of Pittsburgh
- 2009 Marstine Family Foundation Travel Grant, University of Pittsburgh
- 2008-09 Arts and Sciences Graduate Fellowship, University of Pittsburgh
- 2008 Austrian Room Scholarship, University of Pittsburgh
- 2007 Dissertation Development Grant, University of Pittsburgh
- 2006-07 Provost's Humanities Fellowship, University of Pittsburgh
- 2005 Thesis Distinction, Courtauld Institute of Art, London, UK
- 2004 Louisa Moseley Fine Arts Prize, awarded for best senior thesis in art history, Los Angeles, Pomona College

## INVITED LECTURES

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- 2024 "A Dance Between Dragons: Queering Environmental Relations between Cambodia and China," Center for Asian Studies conference "Fluid Asia," University of Colorado Boulder, April 12

- 2023 “The Empathic Lens: Contemporary Art, Ecology, and Kinship in Southeast Asia,” Nanyang Technological University, Singapore, January 30
- 2020 “Mapping, SEA STATE, and State Violence on the Shores of Singapore,” ENVIS Colloquium Series, University of Colorado Boulder, March 4
- 2018 “Climate Justice and Lens-Based Artistic Activism,” Elsewhere Studios, Paonia, Colorado, August 25  
 “Just in Time or Too Late? Climate Justice and Forensic Aesthetics?”  
 DocLab, Hanoi, Vietnam, June 12  
 “Preventive Publics: The Burning Car in Thomas Hirschhorn’s Installations,”  
 Nanyang Technological University Centre for Contemporary Art, Singapore,  
 May 15
- 2016 “Digital Archives and Forensic Aesthetics in Contemporary Art,” Bophana Audiovisual Resource Center, Phnom Penh, Cambodia, January 14
- 2013 “*Information* and More *In-Formation*: Contemporary Art and the Global Village,” English Department, Mannheim University, Germany, September 19  
 “Countervisuality and Photofilmic Strategies in Harun Farocki’s Artworks,”  
 Department of Media, Theater, and Popular Culture, University of Hildesheim,  
 Germany, June 14

## CONFERENCE ACTIVITY

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### Conferences organized

- 2014 *Photofilmic Images in Contemporary Art and Visual Culture*, co-organizer with Alex Streitberger, Hilde Van Gelder, and Jana Haeckel, three-day international conference, Wiels Contemporary Art Centre, Brussels, Belgium, March 12-15
- 2013 *Photofilmic Art: Negotiating Fraught Images in a Contemporary Public Sphere*, one-day international symposium, Louvain-la-Neuve, Belgium, October 17

### Panels organized

- 2020 “What Can Art Say About Extinction,” co-chair with Lily Woodruff, College Art Association, New York, February 13
- 2015 “Art Collectives and the Contemporary World,” co-chair with Robert Bailey, College Art Association, New York, February 12

### Papers presented

- 2025 “*Vietnamese Immigrating Garden* as Pandemic Landscape,” Association of Art Historians, York, United Kingdom, April 9  
 “A Humanimal Dance as Animist Worldview in Khvay Samnang’s *Preah Kunlong*,” Association for Asian Studies, Columbus, Ohio, March 16
- 2024 “*How to Improve the World Through Vulnerable Listening*,” College Art Association, Chicago, February 17

- 2023 “Rubber, Soap, Tobacco: The Environmental Politics of Smell in Vietnamese Contemporary Art,” College Art Association, New York, February 15
- 2021 “Animism, Buddhism, Communism? Visualizing Animal Trauma and Empty Forest Syndrome in the Moving Imagery of Tuấn Andrew Nguyễn,” Association for the Study of the Arts of the Present, October 30  
 “Animals, Animacy, and Affect: Moving Imagery of Vietnam,” Society for Cinema and Media Studies, March 20, withdrawn due to early birth of child
- 2020 “Ecocide as Public Depression in Vietnam: Recuperating a Feeling of Animacy Through Moving Imagery,” College Art Association, New York, February 13
- 2019 “Towards a Grammar of Animacy: Art, Ecology, and the Public Sphere in Vietnam,” Harvard-Yenching Institute, Cambridge, MA, April 2
- 2018 “Don’t Look Away: Preventing Violence Through Amalgamated Photography?” Association for the Study of the Arts of the Present, New Orleans, October 19  
 “The Vital Materialism of Voice in *Serpents’ Tails*,” Association for Art History, London, UK, March 7  
 “Institutionalizing Cambodia’s White Building,” College Art Association, New York, NY, February 22
- 2017 “*The Vanishing Vanishing-Point*: Mediated Violence in the Lost Garden of Paradise,” International Society for Intermedial Studies, Université de Montréal, Montreal, Canada, March 19
- 2016 “Breathing, Carrying, Pouring: Eco-Aesthetic Gestures of Non-Violence in Cambodia,” Boundaries/Crossings: Art, Culture, Politics, and Environment in Asia Conference, Bard College, Annandale-On-Hudson, New York, April 15
- 2015 “Toxic Overflow: Environmentalist Art in Southeast Asia,” Southeastern College Art Conference, Pittsburgh, October 24
- 2014 “Slow Violence in Vanagt and Vermeire’s *The Wave*,” Photofilmic Images in Contemporary Art and Visual Culture, Wiels Contemporary Art Centre, Brussels, Belgium, March 15
- 2013 “Screening *In-Formation* and GLUB Through a Migratory Aesthetics and Civil Spectatorship,” Crossroads: Europe, Migration and Culture, The University of Copenhagen, Denmark, October 24  
 “Staging Collectivity at the Roma Pavilion,” 2<sup>nd</sup> Swiss Congress of Art History, Lausanne, Switzerland, August 23  
 “The Roma Pavilion: Contemporary Art and Transnational Activism,” College Art Association, New York, February 15
- 2012 “Charged Counterpublics: Mediating Strangers in Thomas Hirschhorn’s *Bijlmer Spinoza Festival*,” 33<sup>rd</sup> Congress of the International Committee of the History of Arts (CIHA), Nuremberg, Germany, July 16
- 2011 “Thomas Hirschhorn: Parodying the Topography of a Swiss ‘Imagined Community,’” 67<sup>th</sup> Southeastern College Art Conference, Savannah, Georgia, November 10  
 “Thomas Hirschhorn’s *Bijlmer Spinoza Festival*: Untethering *Banlieue* Stereotypes,” 10<sup>th</sup> International NorSIS Conference, Norwegian University of Science and Technology, Trondheim, October 27

- “Thomas Hirschhorn: The Artist as Political Actor,” The Role and Practice of Artists in Society Graduate Student Symposium, The Art History Society of California State University, LA, January 22
- 2010 “Farocki’s In-Formation: Silent Statistics and Stereotypes,” 28th Annual Graduate Student Symposium, Florida State University, October 23  
 “Monuments to Subjectivity in Thomas Hirschhorn’s Interdisciplinary Installations,” *Displaying Word and Image*, AIWIS/AIERTI, University of Ulster, Belfast, United Kingdom, June 6  
 “Populism, Xenophobia, and Tatlin’s Tower,” Mid-Atlantic Popular/American Culture Association, Alexandria, VA, October
- 2009 “Cai Guo-Qiang’s Fireworks: Igniting a Paranational Landscape,” *Negotiating Difference: Contemporary Chinese Art in the Global Context*, Freie Universität and the Haus der Kulturen der Welt, Berlin, Germany, October 23  
 “Farocki’s *Deep Play*: Gambling on Spectatorship,” *Chance: The 25<sup>th</sup> Annual Boston University Graduate Student Symposium on the History of Art*, Boston University, March 28  
 “Cai Guo-Qiang’s Explosion Events as Performances of Planetaryity,” *Imag(in)ing Asia and the Pacific: Emerging Visualities and Art Perspectives*, Cornell University, Ithaca, NY, February 21
- 2008 “Thomas Hirschhorn’s *Utopia*, *Utopia = One World, One War, One Army, One Dress*: Imagining Alternative Forms of Political Affiliation,” *Crossing the Boundaries XVI: Trading Spaces*, SUNY Binghamton, NY, March 8  
 “Farocki’s Interpretative Turn: Raising the Stakes in *Deep Play*,” *Storytelling: Playful Interactions and Spaces of Imagination in Contemporary Visual Culture*, University of Pittsburgh, PA, October 12
- 2005 “*Finnegans Wake: RememBored Nation, Forgotten Histories*,” North American James Joyce Conference, Cornell University, Ithaca, NY, June 16

## **UNIVERSITY AND DEPARTMENTAL PRESENTATIONS**

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- 2024 “A Dance Between Dragons: Queering Environmental Relations Between Cambodia and China,” Center for Asian Studies Annual Symposium, CU Boulder, April 12
- 2019 “Towards a Feeling of Animacy: Art, Ecology, and the Public Sphere in Vietnam,” Department of Art and Art History, CU Boulder, March 4
- 2018 “Slow Protest in the Occupation of Cambodia’s White Building,” Department of Art and Art History, University of Colorado Boulder, February 12
- 2013 “Negotiating Photofilmic Images in a New Europe,” Lieven Gevaert Research Centre for Photography, Belgium, May 3
- 2011 “Harun Farocki: The Silence of Information,” Department of the History of Art and Architecture University of Pittsburgh  
 “Thomas Hirschhorn’s *Bijlmer Spinoza Festival: Untethering Banlieue Stereotypes*,” Lunch Colloquium, Department of the History of Art and Architecture, University of Pittsburgh

2009 “Cai Guo-Qiang’s Explosion Events as Performances of Planetary,” University of Pittsburgh Grad Expo, March 16

## **TEACHING**

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### **Courses**

#### ***University of Colorado Boulder***

Pandemic Landscapes in Contemporary Art, graduate, Spring 2025  
Contemporary Art and Eclectic Art Histories, graduate, Fall 2024  
Eco-Video from Southeast Asia, undergraduate, Fall 2023  
Global Contemporary Art Since 1989, undergraduate, Spring 2022  
Contemporary Art in Southeast Asia, undergraduate capstone seminar, Spring 2022  
Contemporary Art and the Politics of Care, graduate, Fall 2021  
Contemporary Art and Ecology, undergraduate, Fall 2021  
Environmental Futures Mellon Seminar, co-instructor, graduate, Fall 2020  
Photography and Political Violence, undergraduate capstone seminar, Fall 2020, Spring 2024  
Eco-Aesthetics, undergraduate, Spring 2019  
Art, Ecology, and Climate Justice, graduate, Spring 2019, Fall 2023  
Theories of Art History/Research and Methodologies, graduate, Fall 2018  
Art, Public, Site: Imagining Place and Making Worlds, co-instructor, first-year seminar, Fall 2018  
Art in the Public Sphere, graduate, Fall 2017  
Contemporary Art, undergraduate, Fall 2017, Spring 2020

#### ***Brown University***

Eco-Aesthetics, undergraduate, Fall 2016

#### ***Amherst College***

Contemporary Art Since 1989, undergraduate, Spring 2016  
Photography and Political Violence, undergraduate, Spring 2016  
Contemporary Art Since 1960, undergraduate, Fall 2015  
Art, Power, and Global Exhibitions: 1850-Present, undergraduate, Fall 2015

#### ***Université Catholique de Louvain***

Art History and Visual Studies, co-instructor, undergraduate, Spring 2013

#### ***University of Pittsburgh***

Introduction to Modern Art, undergraduate, Summer 2008, Summer 2009  
Teaching assistant: History of Architecture Theory, Spring 2008  
Teaching assistant: Introduction to Modern Art, Fall 2007

### **Independent Study Supervision**

Contemporary Art & Visual Culture in the European Public Sphere, with Avery Glassman, MA student, Summer 2019

### **Graduate Student Supervision**

MA Sequoia Belkhurst, Spring 2026-present  
MA Taylor Moss, Fall 2025-present  
MA Felicity Wong, Fall 2024-present  
MA Isabella (Bella) Malherbe, Fall 2024-present  
MA Shawn Simmons, Fall 2021-Spring 2023  
MA Mattelyn (Mattie) Hough, Fall 2021-Fall 2022  
MA Emilie Lockett, Mellon Fellowship, Fall 2020-Spring 2022 (awarded the 2022 Beverly Sears Graduate Student Grant)  
MA Avery Glassman, Summer 2019-Spring 2021  
MA Jerryan Ramos Hernández, Fall 2019-Spring 2021  
MA Taylor Hosford, Fall 2018-Spring 2020  
MA Allyson Burbeck, Fall 2018-Spring 2020  
MA Brianna Humbert, co-advisor, CU Boulder, Fall 2017-Spring 2019  
MA Laura Thompson, CU Boulder, Fall 2017-Spring 2019  
MA Valeria Serrano, co-advisor, CU Boulder, Fall 2017-Spring 2018  
MA Molly McGill, CU Boulder, Fall 2017-Spring 2018

### **Graduate Student Dissertation, Thesis, and/or Comprehensive Review Committee Membership**

MFA Ana González, Spring 2024-Spring 2025  
MFA Emily Moyer, Fall 2023-Spring 2025  
PhD Josh Westerman (Critical Media Practices), Spring 2020-Fall 2023  
PhD Kristin Enright, Fall 2021  
MFA Sarah McCormick, Fall 2019-Spring 2020  
MFA Katie Minyard, Fall 2019-Spring 2020  
MA Carolyn Click, Fall 2018-Spring 2020  
MFA Jona Gerlach, Spring 2020

### **Undergraduate Student Supervision for Honors Thesis**

BA Isabella (Bella) Malherbe, *summa cum laude*, Jacob Van Ek Award, UROP (Undergraduate Research Opportunities Program), Fall 2023-Spring 2024  
BA Rachel Cohen, *magna cum laude*, Fall 2019-Spring 2020  
BA Natalia Philatova, *magna cum laude*, CU Boulder, Fall 2018-Spring 2019  
BA Maris (Kiko) Aebi, *summa cum laude*, Amherst College, Fall 2015-Spring 2016

## Undergraduate Student Supervision

- BA Krista Villanueva, UROP (Undergraduate Research Opportunities Program) awardee, Savit Scholar, Spring 2022-present  
BA Nicholas Nemeth, Jacob Van Ek Award, Spring 2022-Spring 2023  
BA Madelaine (Lainey) Peltier, Fall 2020

## Undergraduate Student Honors Thesis Committee Membership

- BA Rachel Etzler (Critical Media Practices), *cum laude*, Spring 2022  
BA Jessica Miller (Classics), *summa cum laude*, Fall 2021-Spring 2022

## SERVICE

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### Professional

- 2025 Reviewer, book for Yale University Press  
2024 Reviewer, book proposal for Yale University Press  
2023 Reviewed article, *Afterimage: The Journal of Media Arts and Cultural Criticism*  
2017-2023 Counselor for the European Postwar and Contemporary Art Forum (EPCAF)  
2022 Reviewer, CIVIS Alliance Programme for International, Interdisciplinary, Intersectoral Research and Training (CIVIS3i) Postdoctoral Fellowship, Aix-Marseille Université, France  
Reviewed book, *caa.reviews*, College Art Association  
2021 Reviewed article, *Art Journal*, College Art Association  
2019 Reviewer, Mellon International Dissertation Research Fellowship program at the Social Science Research Council (IDRF SSRC)  
Reviewed article, *Southeast of Now: Directions in Contemporary and Modern Art in Asia*  
2015 Reviewed article, *View: Theories and Practices of Visual Culture (Widok: Teorie i Praktyki Kultury Wizualnej)*

### Campus

- 2024 Facilitator, “CTL/ASSETT Summer Studio: Teaching & Learning with AI,” Center for Teaching and Learning, May 20-22  
Panelist for “Promising Teaching Practices in the 21<sup>st</sup> Century,” with a focus on artificial intelligence, Center for Teaching and Learning, February 26  
2023 Panelist for “Securing a Book Contract,” Research & Innovation Office, March 8

2019 Internal university reviewer, Andrew Carnegie Fellows Program, Research & Innovation Office

### **College of Arts & Sciences**

2023-2025 Board of Trustees member, The Brakhage Center  
2024 Reviewer, Center for Humanities and the Arts Faculty Fellowship  
2024 Faculty Hire Search Committee, A&S Critical Needs Cluster Hire in Latinx Health and Wellness  
2021-2022 Executive Committee, Center for Asian Studies  
Speaker and Event Committee, Center for Asian Studies  
2020-2021 Executive Committee, Center for Asian Studies  
Speaker and Event Committee, Center for Asian Studies  
2019-2020 Search Committee for Mellon Sawyer Seminar Postdoctoral Fellow  
2018-2019 Board of Trustees member, The Brakhage Center  
2017-2018 Board of Trustees member, The Brakhage Center

### **Department**

2025-present Mentor for cam nelson  
2024-2025 ARPAC Committee  
2023-2025 Executive Committee  
2022 Merit Review Committee  
2021-2022 Director of Graduate Studies for Art History  
2021 Quality Teaching Initiative Committee  
2020 Merit Review Committee  
Curriculum Subcommittee for writing program guidelines for the Ph.D. in the Arts of the Americas  
2018-2019 Faculty Hire Search Committee for an Assistant Professor in Foundations  
Curriculum Subcommittee for revamping Global Arts and Visual Culture survey syllabus  
2018 Participant in “Curatorial Conversations” event at MFA graduate exhibition  
2017-2018 Faculty Hire Search Committee for an Assistant Professor in Asian Art History  
Technology Committee  
2015 Guest seminar leader for undergraduate honors thesis workshop, Amherst College  
Guest speaker for “Team Mead,” the self-organized student group that collaborates with Mead Art Museum at Amherst College

## **LANGUAGES**

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Vietnamese – intermediate reading, speaking, and writing

French – high reading comprehension; intermediate writing and speaking

German – high reading comprehension; intermediate writing and speaking

Italian – functional reading

## **PROFESSIONAL AFFILIATIONS**

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Member of Scientific Board, Lieven Gevaert Research Centre for Photography, Art, and  
Visual Culture

College Art Association

Association of Art History