

**Brianne Cohen**  
**Curriculum Vitae**

**ACADEMIC APPOINTMENTS**

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**University of Colorado Boulder**

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

**Brown University**

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

**Amherst College**

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

**Université Catholique de Louvain and Lieven Gevaert Centre, Belgium**

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

**EDUCATION**

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2012 PhD History of Art and Architecture, University of Pittsburgh  
Contemporary Art History and Critical Theory  
Dissertation: "Contested Collectivities: Europe Reimagined by Contemporary Artists"  
Advisor: Terry Smith  
Committee: Randall Halle, Barbara McCloskey, and Josh Ellenbogen

2005 MA Contemporary Art History, Courtauld Institute of Art, London, UK  
Thesis: "Thomas Hirschhorn: Making Art Politically."  
Thesis Distinction  
Adviser: Julian Stallabrass

2004 BA *cum laude* in Art History, Pomona College  
Louisa Moseley Fine Arts Prize, awarded for best senior thesis in art history

**PUBLICATIONS**

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**Books**

*The Photofilmic: Entangled Images in Contemporary Art and Visual Culture*, co-editor with Alexander Streitberger (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.

Book manuscript: *Preventive Publics: Contemporary Art and Nonviolence in 21<sup>st</sup>-Century Europe*, under review with Duke University Press

This project investigates a particular current of contemporary art that is devoted to envisioning nonviolent, intercultural publics in Europe. Through different case studies, it charts a generationally, politically changing narrative of “Europeanness” since WWII, examines the stakes of shifting artistic approaches to questions of social engagement, and proposes new terms and concepts for analyzing 21<sup>st</sup> century publics.

Book manuscript: *The Empathic Lens: Contemporary Art, Ecology, and Kinship in Southeast Asia*, in preparation

This book addresses lens-based artistic projects that catalyze transnational protest and raise global publicity against environmental destruction in Vietnam, Cambodia, and Singapore. It analyzes how many contemporary artists are creatively refunctioning the camera to remap power relations and galvanize empathy for inanimate matter, plants, animals, and humans through a more embodied, interconnected imaginary of ecological relations.

### **Co-edited journal editions**

*Image [&] Narrative*, with co-written “Introduction” to “Photofilmic Art, part 2: Images, Displays, Spectators,” eds Brianne Cohen and Alexander Streitberger, vol. 16, no. 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, vol. 16, no. 1 (2015).

### **Refereed Journal Articles**

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

“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* (Dec 2017): 1-17.

“Burning Cars, *Eternal Flame*: Counterpublicity in Thomas Hirschhorn’s Artworks,” *Image [&] Narrative*, vol. 16, no. 1 (2015): 19-31.

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

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

“Harun Farocki: Raising the Stakes of the Game,” *Art&Education*, ed. Danna Vajda (Jan 2012), <http://www.artandeducation.net>.

### Refereed Book Chapters

- “Mapping, *SEA STATE*, and State Violence on the Shores of Singapore,” in *Expanding Systems Aesthetics: Art, Systems, and Politics Since the 1960s*, ed. Johanna Gosse and Tim Stott (Durham, NC: Duke University Press, forthcoming 2021).
- “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).
- “From Silence to Babel: Farocki’s Image Infospace,” in *New Silent Cinema*, eds Katherine Groo and Paul Flaig (London: Routledge/AFI, 2015).
- “Cai Guo-Qiang’s Explosion Events as Performances of Planetary?,” 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).

### Invited Articles

- “Breathing, Carrying, Pouring: Khvay Samnang’s Eco-Aesthetic Gestures of Non-Violence,” exh. cat. (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*, exh. cat. (Stuttgart: IFA, Institute for International Cultural Relations, 2020).
- “A Forensic Aesthetics of the Earth Through Photography-Based Video,” *Eikon*, vol. 89 (February 2015).
- “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 exh. cat. *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).

### 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).
- “Farocki’s *In-Formation: Silent Statistics and Stereotypes*,” in *Athanor XXIX*, ed. Allys Palladino-Craig (Tallahassee: Florida State University, 2011).
- “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).

## **FELLOWSHIPS AND AWARDS**

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2021	Center for Asian Studies Seminar Series Grant (\$300), CU Boulder
2020	Southeast Asian Studies Summer Institute (SEASSI) Tuition Scholarship (\$2,365), for 8-week full-time, intensive course in Vietnamese language study at the University of Wisconsin, Madison Research & Innovation Office (RIO) Faculty Fellow, one of CU Boulder's "13 most promising faculty" "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, CU Boulder (\$1,000), principle investigator Dean's Fund for Excellence (\$1,000), CU Boulder
2019	Mellon Sawyer Seminar Fellowship (\$225,000), co-principle investigator with three other faculty, CU Boulder
2018	Roser Visiting Artists Program Mini Grant (\$1,500), CU Boulder Center for Asian Studies Seminar Series Grant (\$1,000), CU Boulder Center for Humanities and the Arts Award
2012-15	Postdoctoral Fellowship, Fonds National de Recherche Scientifique (F.R.S.-FNRS), Belgium, held at the Université Catholique de Louvain and Lieven Gevaert Research Centre for Photography, Belgium
2012	Arts and Sciences Graduate Fellowship, University of Pittsburgh
2012	National Committee for the History of Art Travel Award
2011	CAA Professional Development Fellowship in Art History, Honorable Mention
2011	<i>Art&amp;Education</i> Papers Prize, Honorable Mention, from over 200 international entries
2010-11	Andrew Mellon Fellowship, University of Pittsburgh
2010	Walter Read Hovey Memorial Fund of the Pittsburgh Foundation
2009-10	DAAD Graduate Scholarship, Berlin, Germany
2009-10	Friends of Frick Fine Arts Travel Grant, 2x
2009	Marstine Family Foundation Travel Grant
2008-09	Arts and Sciences Graduate Fellowship, University of Pittsburgh
2008	Austrian Room Scholarship, University of Pittsburgh
2007-08	Foreign Language and Area Studies Fellowship, 2x (Vienna and Paris)
2007	Dissertation Development Grant, University of Pittsburgh
2006-07	Provost's Humanities Fellowship, University of Pittsburgh

## **INVITED LECTURES**

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2020	"Mapping, SEA STATE, and State Violence on the Shores of Singapore," ENVIS Colloquium Series, University of Colorado Boulder
2018	"Climate Justice and Lens-Based Artistic Activism," Elsewhere Studios, Paonia, Colorado "Just in Time or Too Late? Climate Justice and Forensic Aesthetics?" DocLab, Hanoi, Vietnam

- “Preventive Publics: The Burning Car in Thomas Hirschhorn’s Installations,”  
Nanyang Technological University Centre for Contemporary Art, Singapore
- 2016 “Digital Archives and Forensic Aesthetics in Contemporary Art,” Bophana  
Audiovisual Resource Center, Phnom Penh, Cambodia
- 2013 “*Information* and More *In-Formation*: Contemporary Art and the Global  
Village,” English Department, Mannheim University, Germany
- “Countervisuality and Photofilmic Strategies in Harun Farocki’s Artworks,”  
Department of Media, Theater, and Popular Culture, University of Hildesheim,  
Germany

## 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, Brussels, Belgium
- 2013 *Photofilmic Art: Negotiating Fraught Images in a Contemporary Public Sphere*,  
one-day international symposium, Louvain-la-Neuve, Belgium

### Panels organized

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

### Papers presented

- 2021 “Animals, Animacy, and Affect: Moving Imagery of Vietnam,” SCMS, online  
due to Covid 19 pandemic
- 2020 “Ecocide as Public Depression in Vietnam: Recuperating a Feeling of Animacy  
Through Moving Imagery,” CAA, New York
- 2019 “Towards a Grammar of Animacy: Art, Ecology, and the Public Sphere in  
Vietnam,” Harvard-Yenching Institute, Cambridge, MA
- 2018 “‘Don’t Look Away:’ Preventing Violence Through Amalgamated Photography?”  
Association for the Study of the Arts of the Present, New Orleans
- “The Vital Materialism of Voice in *Serpents’ Tails*,” Association for Art History,  
London, UK
- “Institutionalizing Cambodia’s White Building,” College Art Association, New  
York, NY
- 2017 “*The Vanishing Vanishing-Point*: Mediated Violence in the Lost Garden of  
Paradise,” International Society for Intermedial Studies, Université de Montréal,  
Montreal, Canada
- 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
- 2015 “Toxic Overflow: Environmentalist Art in Southeast Asia,” Southeastern College  
Art Conference, Pittsburgh

- 2014 “Eco-Aesthetics, Massacres, and the Photofilmic,” Photofilmic Images in Contemporary Art and Visual Culture, Wiels Contemporary Art Centre, Brussels, Belgium
- 2013 “Screening *In-Formation* and GLUB Through a Migratory Aesthetics and Civil Spectatorship,” Crossroads: Europe, Migration and Culture, The University of Copenhagen, Denmark  
 “Staging Collectivity at the Roma Pavilion,” 2<sup>nd</sup> Swiss Congress of Art History, Lausanne, Switzerland  
 “The Roma Pavilion: Contemporary Art and Transnational Activism,” CAA 101<sup>st</sup> Annual Conference, New York
- 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
- 2011 “Thomas Hirschhorn: Parodying the Topography of a Swiss ‘Imagined Community,’” 67<sup>th</sup> Southeastern College Art Conference, Savannah, Georgia  
 “Thomas Hirschhorn’s *Bijlmer Spinoza Festival*: Untethering *Banlieue* Stereotypes,” 10<sup>th</sup> International NorSIS Conference, Norwegian University of Science and Technology, Trondheim  
 “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
- 2010 “Farocki’s In-Formation: Silent Statistics and Stereotypes,” 28<sup>th</sup> Annual Graduate Student Symposium, Florida State University  
 “Monuments to Subjectivity in Thomas Hirschhorn’s Interdisciplinary Installations,” Displaying Word and Image, AIWIS/AIERTI, University of Ulster, Belfast, United Kingdom  
 “Populism, Xenophobia, and Tatlin’s Tower,” Mid-Atlantic Popular/American Culture Association, Alexandria, VA
- 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  
 “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, Boston, MA  
 “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
- 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  
 “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
- 2005 “*Finnegans Wake*: Remembored Nation, Forgotten Histories,” North American James Joyce Conference, Cornell University, Ithaca, NY

## **UNIVERSITY AND DEPARTMENTAL PRESENTATIONS**

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- 2019 “Towards a Feeling of Animacy: Art, Ecology, and the Public Sphere in Vietnam,” Department of Art and Art History, University of Colorado Boulder
- 2018 “Slow Protest in the Occupation of Cambodia’s White Building,” Department of Art and Art History, University of Colorado Boulder
- 2012 “Negotiating Photofilmic Images in a New Europe,” Lieven Gevaert Research Centre for Photography, Belgium
- 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 Planetarity,” University of Pittsburgh Grad Expo

## **TEACHING EXPERIENCE**

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### **University of Colorado Boulder**

- Environmental Futures Mellon Seminar, co-instructor (Fall 2020)
- Photography and Political Violence (Fall 2020)
- Eco-Aesthetics (Spring 2019)
- Art, Ecology, and Climate Justice, grad course (Spring 2019)
- Theories of Art History/Research and Methodologies, grad course (Fall 2018)
- Art, Public, Site: Imagining Place and Making Worlds, co-instructor (Fall 2018)
- Art in the Public Sphere, grad course (Fall 2017)
- Contemporary Art (Fall 2017, Spring 2020)

### **Brown University**

- Eco-Aesthetics (Fall 2016)

### **Amherst College**

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

### **Université Catholique de Louvain**

- Art History and Visual Studies, Co-Instructor with Alexander Streitberger (Spring 2013)

### **University of Pittsburgh**

- Introduction to Modern Art (Summer 2008 and 2009)
- Teaching assistant: History of Architecture Theory (2008), Introduction to Modern Art (2007)

## **INVOLVEMENT IN INDIVIDUALIZED INSTRUCTION**

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### **Graduate Student Supervision**

- MA Emilie Luckett, Mellon Fellowship, CU Boulder, Fall 2020-present
- MA Avery Glassman, CU Boulder, Summer 2019-present
- MA Jerryan Ramos Hernandez, CU Boulder, Fall 2019-present
- MA Taylor Hosford, CU Boulder, Fall 2018-Spring 2020
- MA Allyson Burbeck, CU Boulder, 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 Committee Membership**

- PhD Josh Westerman, CU Boulder (Critical Media Practices), Spring 2020-present
- MFA Sarah McCormick, CU Boulder, (Sculpture and Post-Studio Practice), Fall 2019-Spring 2020
- MFA Katie Minyard, CU Boulder (Painting and Drawing), Fall 2019-Spring 2020
- MA Carolyn Click, CU Boulder, Fall 2018-Spring 2020
- MFA Jona Gerlach (Filmmaking), Spring 2020

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

- BA Rachel Cohen, CU Boulder, Fall 2019-Spring 2020
- BA Natalia Philatova, CU Boulder, Fall 2018-Spring 2019
- BA Maris (Kiko) Aebi, Amherst College, Fall 2015-Spring 2016

### **Undergraduate Student Supervision**

- BA Lainey (Madelaine) Peltier, CU Boulder, Fall 2020

## **ADDITIONAL EXPERIENCE**

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- 2019 Curator, “Urgent Elements: Eco-Video from Southeast Asia,” series of video screenings and conversations, CU Boulder
- 2015 Co-curator with Alex Streitberger and Jana Haeckel, *Passages: Photography within Contemporary Video Art*, Louvain-la-Neuve, Belgium, in partnership with Argos Centre for Art and Media
- 2012-15 Website designer and manager, [www.photofilmic.com](http://www.photofilmic.com)
- 2012 Editorial assistant, Lieven Gevaert Centre, copyedited *Heterogeneous Objects: Intermedia and Photography After Modernism*, eds Alexander Streitberger and Raphaël Pirenne (Leuven: Leuven University, 2013)
- 2009–12 Co-editor, *Contemporaneity*, University of Pittsburgh
- 2008 Research assistant for Kirk Savage



## SERVICE

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### Professional

- 2019 Reviewer, Mellon International Dissertation Research Fellowship (IDRF) program at the Social Science Research Council  
Internal university reviewer, Andrew Carnegie Fellows Program, CU Boulder  
Article reviewer, *Southeast of Now: Directions in Contemporary and Modern Art in Asia*
- 2015 Article reviewer, *View: Theories and Practices of Visual Culture (Widok: Teorie i Praktyki Kultury Wizualnej)*

### Campus and Department

- 2020 Executive Committee, Center for Asian Studies (Fall)  
Merit Review Committee, Art & Art History (Spring)  
Search Committee Member for Mellon Sawyer Seminar Postdoctoral Fellow  
Committee member for writing graduate program guidelines for the PhD Arts of the Americas  
Board of Trustees member, The Brakhage Center  
Participant in student art critiques, CU Boulder
- 2019 Search Committee Member for Foundations Assistant Professor  
Board of Trustees member, The Brakhage Center  
Participant in student art critiques, CU Boulder
- 2018 Faculty search committee member for Asian art historian  
Board of Trustees member, The Brakhage Center  
Committee member for revamping Global Arts and Visual Culture syllabus  
Participant in student art critiques, CU Boulder
- 2017 Technology Committee member  
Board of Trustees member, The Brakhage Center  
Participant in “Curatorial Conversations” event at MFA graduate exhibition
- 2015 Guest seminar leader for undergraduate honors thesis workshop, Amherst  
Participant in student art critiques, 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 written and verbal proficiency  
German – strong reading and verbal 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

Counselor for European Postwar and Contemporary Art Forum