

Curriculum Vita

NICHOLAS MUELLNER

EDUCATION

- 1994 Master of Fine Arts, Tyler School of Art of Temple University, Philadelphia, PA
1993 Graduate Seminar in Philosophy and Aesthetics, Temple University, Rome
1991 Bachelor of Arts, Comparative Literature (Magna cum laude with Distinction in the Major), Yale University, New Haven, CT

TEACHING EXPERIENCE

2002—Present

Assistant Professor, Cinema, Photography & Media Arts Department, Roy H. Park School of Communications, Ithaca College, Ithaca, NY

Courses:

- Contemporary Issues (senior level seminar on the application of current and historical critical methodologies to contemporary photographic and fine arts practice)
- Photo Workshop (senior level thesis production and exhibition)
- Narrative Projects (explores various approaches in considering and reconfiguring the storytelling impulse that underlies narrative practice in visual art)
- History of Photography (19th and 20th century survey)
- Introduction to Photography (basic black and white photography in the context of art)

2000—2002

Lecturer, Visual Arts Department, Mason Gross School of Art, Rutgers, The State University of New Jersey, New Brunswick, NJ

Courses:

- Nineteenth Century Photography (seminar addressing aesthetic, social and critical issues in 19th century photography)
- Twentieth Century Photography (seminar addressing aesthetic, social and critical issues in 20th century photography)
- Digital Photo Image (Photoshop, image acquisition and multi-format output)
- Intermediate Photography (advanced black and white techniques, introduction to zone system)

1998—2002

Lecturer, Art + Design, Purchase College, SUNY, Purchase, NY

Courses:

- Intermediate Photography (advanced black and white techniques, introduction to zone system)
- Visiting Artist Workshop (interdisciplinary approaches to photography-based art practice)
- Digital Photo Image (Photoshop, image acquisition and multi-format output)
- Introduction to Photography (basic black and white photography in the context of art)

TEACHING EXPERIENCE (continued)

1996—2000

Senior Lecturer, School of Visual Arts, The University of the Arts, Philadelphia, PA

Courses:

- Senior Seminar in Photography (senior level seminar on the application of current and historical critical methodologies to contemporary photographic practice)
- Narrative Projects (explores various media and approaches in considering and reconfiguring the storytelling impulse that underlies narrative practice)
- Color Concepts (introduction to digital and darkroom-based color photography)
- Introduction to Photography (basic black and white photography in the context of art)

1995—1996

Lecturer, Photography Department, Community College of Philadelphia, Philadelphia, PA

Courses:

- History of Photography (19th and 20th century survey)
- Introduction to Photography (basic black and white photography in the context of art)

1994—1995

Lecturer, Photography Department, Tyler School of Art of Temple University, Philadelphia, PA

Courses:

- Color Photography (introduction to darkroom-based color photography)

SCHOLARLY AND CRITICAL PUBLICATIONS

“No Ideas But In Things: Photography at Learning’s Limit,” Art Journal, Patricia Phillips, Editor, Summer, 2006.

“Naked in the Grass: Absurdity and Play in the Ideological Field,” co-authored with Lev Manovich, in Beyond Memory: Photo-related art from the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union, 1956-1986, Ed. Diane Neumaier, Zimmerli Museum, Rutgers University Press, August, 2004.

“The Landscape Game,” in Ron Jude: Landscapes (for Antoine), Everson Museum of Art, Syracuse, NY, March, 2004

“Sleight of Hand,” Salena Gallery, Long Island University, April, 2003.

“What’s Wrong With Weird,” Hatchet.net, February, 2002

“Beware the Pander Bear,” Hatchet.net, April, 2001

“Quiver Number 12: Apocalypso,” Editor, June, 1995

LECTURES, PAPERS, PANELS AND INTERVIEWS

“(1968) A Symposium,” Park School of Communications, Ithaca College. Organizer and opening speaker of national symposium of scholars, artists and activists addressing international episodes of visual culture surrounding this iconic historical date. April, 2006.

“The Photograph Commands Indifference.” Pennsylvania Academy of Fine Arts, Visiting Artists Lecture, Philadelphia, PA, February, 2006.

“The Photograph Commands Indifference.” Arcadia University Art Gallery, on the occasion of the exhibition, “Moscow Plastic Arts: Photographs by Nick Muellner.” Glenside, PA, November, 2005.

“Almost Still: Photography, Performance and The Record,” Co-chair and panelist.

Paper: “No Ideas But In Things: Reading Ganahl Reading Marx,” in collaboration with Chris Mills, Tisch School of the Arts, NYU. College Art Association National Conference, Seattle, February, 2004

“The Disappearing Subject,” Studio 360. WNYC Radio, New York, NY. Interview and artist profile broadcast on nationally syndicated public radio program. September, 2002.

“What’s My Line?” Lecture/Performance in collaboration with Karen Rodewald, University of Pennsylvania. Society for Photographic Education National Conference, Philadelphia, PA, March, 1998.

“Q & A: Queer and Artist,” Artists’ panel, Philadelphia Museum of Art, Philadelphia, PA, May, 1997.

Visiting Artist, Drexel University Photography Department, Spring 1995.

ONE PERSON EXHIBITIONS

2007 “Moscow Plastic Arts,” George Eastman House International Museum of Photography and Film, Project Gallery, Rochester, NY.

“Stubborn Things” (two-person exhibition), Handwerker Gallery, Ithaca College, Ithaca, NY

2005 “Moscow Plastic Arts,” Arcadia University Art Gallery, Glenside, PA.

2003 “Re-enactment (winter’s campaign),” Project Room, Philadelphia, PA

2002 “Shrug” (temporary video installation), L.U.R.E. (Lighting for Urban Rooftop Environments), Philadelphia, PA

2000 “Mysterian Shapes,” Bronfman Center Gallery, New York University, New York, NY

1999 “The Evolution of Closed Systems and Other Propagandas” (interactive video installation in collaboration with Richard Harrod), Philadelphia Fringe Festival, Philadelphia, PA

“Getheren of Shath,” Vox Populi Gallery, Philadelphia, PA

1997 “Mixed Feelings,” Boston Psychoanalytic Society and Institute Gallery, Boston, MA

1996 “Tridimensional Theory of Feeling,” Vox Populi Gallery, Philadelphia, PA

1995 “Vehicles,” Vox Populi Gallery, Philadelphia, PA

1994 “Secondary Sea-Life,” Temple University Gallery, Philadelphia, PA

SELECTED GROUP EXHIBITIONS

2004 ClampArt, New York, NY

2003 “Ways of Seeing,” Abington Art Center. Abington, PA

2001 “As Far as The Eye Could See,” Stark Gallery, New York, NY

“Propositions,” Locks Gallery, Philadelphia, PA

1999 “Souvenirs: Collecting, Memory and Material Culture,” Guildhall Museum, East Hampton, NY

SELECTED GROUP EXHIBITIONS (continued)

- “The Death of Blohard Part I,” Blohard Gallery, Philadelphia, PA
“Place of Memory: An Archaeology of Site-Specificity, 1969-1999,” Temple Art Gallery, Philadelphia, PA
“The Lay of The Land,” Vox Populi Gallery, Philadelphia, PA
“Salon I,” James Fuentes Gallery, New York, NY
1998 Writing on The Wall: Text in Image/Text as Image,” Arronson Gallery, University of the Arts, Philadelphia, PA
“Photo-synthesis,” Philadelphia Art Alliance, Philadelphia PA
“Context,” Nexus Foundation for Today’s Art, Philadelphia, PA
“The Optimist’s Society,” Institute of Contemporary Art, Philadelphia, PA
“Down on The Farm,” Chester Springs Arts Center, Chester Springs, PA
1997 “While You Were Out,” Fine Arts Work Center, Provincetown, MA
“Group Show,” Saba Gallery, New York, NY
“Objects and Souvenirs: Artists’ Multiples,” Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, PA
1996 Philadelphia Selections – Social Register: Identity and Community in Philadelphia,” Levy Gallery, Moore College of Art and Design, Philadelphia, PA
“Elf Portraits,” Vox Populi Gallery, Philadelphia, PA
“Ars Botanica; Art and Nature,” Philadelphia City Hall, Art in City Hall, Philadelphia, PA
1995 “Fracas,” Vox Populi Gallery, in conjunction with “John Cage: Rolywholyover a Circus” at the Philadelphia Museum of Art, Philadelphia, PA
1993 “Familiar Strangers,” The Print Center, Philadelphia, PA
“Bielefelder Symposium über Fotografie und Medien,” Bielefeld, Germany

SELECTED REVIEWS

- Roberta Fallon. “Rocket to Russia.” The Philadelphia Weekly. (December 7, 2005)
Libby Rosof. “Moscow, Malevich and Saddam Hussein.” Artblog (November 30, 2005).
Edward Sozanski. “Moscow in Lavender.” The Philadelphia Inquirer. (November 27, 2005)
Roberta Fallon. “Indoor Outdoor.” The Philadelphia Weekly. (June 12, 2002).
Eileen Neff. “Blohard Gallery.” ArtForum. (March, 2000).
Melissa Ho. “Word Up.” The Philadelphia Weekly. (November 25, 1998).
Gerard Brown. “Too Hands Off?” The Philadelphia Weekly. (November 4, 1998).
Miriam Seidel. “Context.” The Philadelphia Weekly. (September 3, 1998).
Robin Rice. “Street Seen.” The Philadelphia City Paper. (September 4, 1998).
Robin Rice. “Objects and Souvenirs: Artists’ Multiples.” The Philadelphia City Paper. (December 5, 1997).
Gerard Brown. “An Educated Consumer Is Our Best Customer.” The Philadelphia Weekly. (November 26, 1997).
Edward Sozanski. “Seven Artists Look at Identity and Community.” The Philadelphia Inquirer. (July 5, 1996).
Helene Ryesky. “Two Shows Reveal Vitality of Area Photographic Scene.” Art Matters. July 1996.
Jeanne Nugent. “Social Register: Identity and Community in Philadelphia.” Seven Arts Magazine. (July 1996).
Robin Rice. “America the Beautified.” The Philadelphia City Paper. (June 14, 1996).
Jeanne Nugent. “Nicholas Muellner/Richard Harrod.” Eye Level. (vol. 2, #1, March, 1996).

EXHIBITION CATALOGS

Nicholas Muellner. Moscow Plastic Arts. Artist's book and exhibition catalog. Glenside, PA: Arcadia University Art Gallery, 2005.

Gerard Brown/Anne Raman. Context. Philadelphia: Nexus Foundation for Today's Art, 1998.

Charles Hagen. Familiar Strangers. Philadelphia: The Print Club, 1993.

CURATORIAL WORK

"Now is The Winter," Proekt_Fabrika, Meyerhold Theatre and State Contemporary Art Center. An international exhibition project, Moscow, Russia, May, 2007.

"Mental Wilderness," Gale Gates Gallery. Exhibition project selected and funded by the Emerging Curators Series, with support from the Andy Warhol Foundation, Brooklyn. Nov-Dec, 2000

"As If The World Began on The Fourth Floor," Blohard Gallery, September, 1999, Philadelphia, PA

"Wrestling With Mary Shelley," Blohard Gallery, April, 1999, Philadelphia, PA

"The Diana Vreeland Photographic Archive," Ursus Prints, September, 1997, New York, NY.

"Decoy," founded, organized and curated a project that dispensed limited edition artists' multiples from a cigarette machine, Borders Books, 1997-1998, Philadelphia, PA

"Elf Portraits," Vox Populi Gallery, May, 1996, Philadelphia, PA

"Fracas," Vox Populi Gallery, in collaboration with "John Cage: Rolywholyover a Circus" at the Philadelphia Museum of Art, September, 1995, Philadelphia, PA

SELECTED REVIEWS OF CURATORIAL WORK

Sandra Skurvida. "Mental Wilderness." NYArts. (January, 2001).

Holland Cotter. "For Hikers Seeking Art." The New York Times. (December 16, 2000).

Staff. "Mental Wilderness." The New Yorker. (December 11, 2000).

Gerard Brown, "Borders' Ciggie machine Hooked on Aesthetics," The Philadelphia Weekly. (November 5, 1997).

Hilton Als, "D.V. On Display," The New Yorker. (September 22, 1997) p. 101.

FELLOWSHIPS GRANTS AND AWARDS

2003-2007	Pendleton Research and Production Grants, Park School of Communications, Ithaca, NY
1993-1994	Presidential Fellowship, Temple University, Philadelphia, PA
1993	Mellon Foundation Production Grant, administered by Temple University, Philadelphia, PA
1993	Tuition Fellowship, Seminar in Philosophy and Aesthetics in Rome, Temple University, Philadelphia, PA
1990	Class of 1956 Traveling Fellowship

PROFESSIONAL ORGANIZATIONS

College Art Association, member since 1994

LANGUAGES

Spoken and written Russian and French