

## Nicholas Muellner

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### **EDUCATION**

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

### **FELLOWSHIPS, GRANTS AND AWARDS**

- 2010 MacDowell Colony Fellowship  
2007 Trust for Mutual Understanding. International project grant.  
CEC Artslink. International project grant.  
New York Council for the Humanities, Small project grant.  
2003-2010 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  
1990 Class of 1956 Traveling Fellowship

### **ONE PERSON EXHIBITIONS**

- 2009 "Final Report," Bobrinsky Gallery, Smolny College, St. Petersburg, Russia  
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

### **ARTIST'S BOOKS**

The Photograph Commands Indifference. A-Jump Books, Ithaca, NY, 2009. A critical essay in the form of an artist's book incorporating over 60 photographs.

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

### **SELECTED GROUP EXHIBITIONS**

- 2011 "Signs on the Road," Curatorial Research Lab, Winkleman Gallery, New York, NY  
"Possibility of a Book," Sommer Contemporary Art, Tel Aviv, Israel  
2008 "One Gray Grass in the Ball Field," Vox Populi Gallery, Philadelphia, PA  
2007 "Pandus International," Nikolaev Center, Moscow, Russia  
"Stubborn Things" (two-person exhibition), Handwerker Gallery, Ithaca, NY  
2004 ClampArt, New York, NY  
2003 "Ways of Seeing," Abington Art Center. Abington, PA  
2002 "Get Out: Lighting for Urban Rooftop Environments (L.U.R.E.)," Levy Gallery, Moore College of Art and Design, Philadelphia, 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  
"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 (creative work)**

- Stan Banos. “Sacco, Salgado & Muellner.” Reciprocity Failure (January 24, 2010)  
 Judith Hoffberg. “Moscow Plastic Arts.” Umbrella, Volume 29, No. 1 (March, 2006)  
 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).

### **SCHOLARLY BOOKS**

- (1968), Co-edited with Cathy Crane. Cambridge Scholars Publishing, Cambridge, United Kingdom, 2008.  
 An edited anthology of writings on episodes in international visual culture surrounding this iconic historical date.

### **SCHOLARLY AND CRITICAL PUBLICATIONS**

- “The New Interval,” Afterimage, Ed. Karen vanMeenen, May/June, 2011.  
 “My Blankness Exquisite” in Belief, Gallery 400, University of Illinois Chicago, Ed. Kirsten Leenars, 2007.  
 “No Ideas But In Things: Photography at Learning’s Limit,” Art Journal, Ed. Patricia Phillips, 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, 2004.  
 “The Landscape Game,” in Ron Jude: Landscapes (for Antoine), Everson Museum of Art, Syracuse, NY, 2004.  
 “Sleight of Hand,” (catalog essay) in Sleight of Hand, Ed. Robert Kalka, Salena Gallery, Long Island University, 2003.

### **PAPERS, PANELS AND CONFERENCES**

- “The New Interval.” International conference: The Versatile Image: Photography in the Era of Web 2.0. Sunderland University, UK, June, 2011

“The Amnesia Pavilions.” Intl. Conference: Landscapes of The Self, Univ. of Evora, Portugal, November, 2010

“Now Is The Winter” An international symposium at the Park School of Communications, Ithaca College. Organizer and opening speaker. This event, supported by a major grant from the Trust for Mutual Understanding and CEC

Artslink, brings together artists, critics and scholars from the United States and Russia to address current states of conflict, intersection and collusion between politics, media and art. October, 2007.

“(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.

“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

### **LECTURES AND INTERVIEWS**

Visiting Artist, Massachusetts College of Art, Graduate Photography Program, February, 2011.

Visiting Artist, Parsons School of Design, Paris Campus, March, 2010.

Visiting Artist, Smolny College of Media, St. Petersburg, Russia, April, 2009.

“The Photograph Commands Indifference.” Pennsylvania Academy of Fine Arts, 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.

“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.

### **EXHIBITION CATALOGS**

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

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

### **CURATORIAL WORK**

“Other Islands: Recent Video Works by Sharon Hayes and Danielle Mericle,” Arcadia University Art Gallery, Glenside, PA. Invited guest curator, September-October, 2007.

“Signal Trouble,” Handwerker Gallery, Ithaca College, Ithaca, NY. Invited guest curator, presenting an exhibition of works by 2 US-based and one Russian artist, in collaboration with the international symposium, Now Is The Winter. Supported by a major grant from the Trust for Mutual Understanding.

“Now is The Winter,” Proekt\_Fabrika and The State Contemporary Art Center. An international exhibition and screening project, supported by major grants from the Trust for Mutual Understanding and CEC Artslink. Moscow, Russia, May-June, 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 (curatorial work)**

Veronika Chernysheva. “Contemporary Art is Gradually Becoming Apolitical.” Nezavisimaya Gazeta [The Independent Newspaper]. (June 1, 2007).

Anna Lindberg. “Winter Depression.” Utro [Morning]. (June 6, 2007).

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.

**CURRENT TEACHING APPOINTMENT**

2002–Present

Associate Professor, Cinema, Photography & Media Arts Department, Roy H. Park School of Communications, Ithaca College, Ithaca, NY (Assistant Professor, 2002-2008)