

Rebekah Modrak

Stamps School of Art & Design
The University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI 48109

734 395-7952
rmodrak@umich.edu

Education

MFA in Art Photography, Syracuse University, Syracuse, NY, 1996

Certificate in University Teaching, Syracuse University, Syracuse, NY, 1996

BFA, Alfred University, School of Art & Design, NY State College of Ceramics, Alfred, NY, 1992

Professional Appointments/Employment

Associate Professor, School of Art & Design, University of Michigan 2005-present

Roman J. Witt Visiting Associate Professor, School of Art & Design, University of Michigan. 2003-2005

Associate Professor, with tenure, Department of Art, The Ohio State University. 2003

Visiting Professor, Summer Art Institute, School of Art & Design, Alfred University, Alfred, NY. 2000-2003

Visiting Instructor, Contemporary Issues and Debates, School of Art and Design, New York College of Ceramics, Alfred University, Alfred, New York. 1999

Assistant Professor, Department of Art, The Ohio State University. 1997-2003

Instructor, Syracuse University, Division Of International Programs Abroad, Florence, Italy. 1997

Assistant Professor, part-time, School of Art, Bowling Green State University. 1997

Visiting Artist, Department of Art, Ohio State University. 1996

Adjunct Instructor, Department of Art Media Studies, Syracuse University. 1996

Assistant, Light Work, Menschel Art Gallery, Syracuse, NY. 1995

Professional Activities – Publications

Rebekah Modrak, "Best Made *Re Made*: Critical Interventions in the Online Marketplace," Chapter in progress, *The Routledge Companion to Criticality in Art, Architecture, and Design*, edited by Chris Brisbin and Myra Thiessen, Routledge/Taylor & Francis, 2017.

Rebekah Modrak, "Learning to Talk Like an Urban Woodsman: An Artistic Intervention," *Consumption Markets & Culture* (Oxford, Routledge). Vol. 18, No. 6, September 2015, 539-558. ISSN 1025-3866 (Print) 1477-223X. DOI: 10.1080/10253866.2015.1052968. Double-blind peer review process.

Rebekah Modrak, "Bougie Crap: Art, Design, and Gentrification," *Infinite Mile*, Issue 14, February 2015. Presented as part of the Infinite mile series on gentrification, this article considers "bougie crap" as consumables that evidence wealth, power and discriminating taste under the pretense of an evolved palette, a demand for higher quality and the development of a social conscience. This paper examines the "partnership" between Shinola and the College for Creative Studies and the ethics and effects of this collaboration on design, education and gentrification.

Rebekah Modrak, www.reframingphotography.com (Oxford, Routledge: 2010 - present).

Online web publication that This website offering readers access to a vast and continually updated repository of research about photographic art. Content includes: *Web Resources* (artists/art resources & communities/image archives/text archives), *Photo Tutorials* (descriptions and illustrations about additional photo-based processes and video tutorials demonstrating such processes), *Artists Gallery* (collection of videos in which artists describe their own work), and *Teaching Tools* (archive of related studio projects).

As of May 2016, the site has been utilized by over 508,379 users.

Rebekah Modrak, with Bill Anthes, *Reframing Photography: Theory and Practice* (Oxford, Routledge: 2010).

Rebekah Modrak, "Seeing, Perceiving, and Mediating Vision" (20,000 words)

Rebekah Modrak, "Copying, Capturing, and Reproducing" (19,058 words)

Rebekah Modrak, "Tools, Materials and Processes: Vision" (21,635 words)

Rebekah Modrak, "Tools, Materials and Processes: Light & Shadow" (11,928 words)

Rebekah Modrak, "Tools, Materials and Processes: Reproductive Processes" (36,142 words)

Rebekah Modrak, "Tools, Materials and Processes: Editing, Presentation & Evaluation" (38,581 words)

Rebekah Modrak and Zack Denfeld, "Artists and the Online Marketplace: Making a gesture, sharing an idea and carrying out a plan in 34 categories," in *eBayADay Exhibition Catalog*, (ed. R. Modrak, A.C. Ahuvia, and Z. Denfeld), Institute for the Humanities and Work Gallery, Ann Arbor, 2007.

Editors: Rebekah Modrak, Zack Denfeld and Aaron Ahuvia, *eBayADay Exhibition Catalog*, Institute for the Humanities and Work Gallery, Ann Arbor, 2007.

Professional Activities – Exhibitions and Projects

A day's work, Cohen Gallery, School of Art & Design, Alfred University, Alfred, NY, 2017.

Co-Curator, #exstrange, <http://exstrange.com/>. 2017

Curatorial project transforming eBay into a site of artistic production and cultural exchange as an artistic intervention into capitalism. The global exhibition began with a curatorial invitation to 21 artists, continued with twelve guest curators (and 30 additional artists) and then extended into an open engagement beyond our curatorial control.

Rinse, Repeat, The Armory, School of Visual Arts, Virginia Tech University, Blacksburg, VA, 2016.

1st Worldwide Apartment and Studio Biennale, Backhouse Gallery, 2016.

Curatorial project with Nick Tobier showing Alison Byrne's *Adjust Maadi* exhibition in our Backhouse Gallery. The project was featured in the the WAS Biennale, a coordinated program of alternative exhibition spaces.

Nights at the Museum, exterior media art initiative, University of Michigan Museum of Art, Ann Arbor, MI, September 7, 2016.

Re Made Company, <http://remadeco.org/>, August 2013 – present.

Re Made Co. is a artwork of social criticism that exists as an online "company." The artwork is made up of a website, Facebook page and twitter feed. Based on analysis of an existing company, the work re-creates their online sites and over 500 of their strategic brand images; the project also involves assuming a correspondence as company founder Peter Smith-Buchanan and facilitating public events, such as a plunger restoration workshop. *Re Made* makes connections between the fields of art, design and craft, labor, marketing, psychology and communications. Since *Re Made* first launched online in August 2013, over 46,000 viewers have toured the site. As of May 2016, over 66,000 viewers have watched the accompanying work, *The American Master Plunger Video*.

AMSA Exhibition, American Men's Studies Association, Annual Interdisciplinary Conference, School of Social Work, University of Michigan, 2016. Juried exhibition.

Re Made Co./Best Made Co. Echo, 7th Cairo Video Festival, Zawya Cinema, Cairo, Egypt, 2015.

Place and Practice, The Carr Center, Detroit, MI, 2015. Curated by Erin Falker.

Displacements, School of Art, Renmin University, Beijing, China, 2014. Curated by Gunalan Nadarajan.

Re Made Company, THE INCIDENT REPORT VIEWING STATION, Hudson, New York, 2014.

BITE ME: Visual Constructions/Transformations, Gallery Gowoon, Changwon, South Korea, 2014.
Invited, curated group exhibition looking at a culture obsessed with communication and dialogue through all forms of social media, digital media, and new media. The exhibition explores ideas of communication through bites, bits, and clicks.

Monster Drawing Rally, Museum of Contemporary Art Detroit. Live drawing event, 2013.

Wearable Art, Museum of Contemporary Art, Chicago, 2012. Invited to participate in social orchestration of wearable art at First Fridays.

ebayaday: DOCUMENTS, Consumer Culture Theory Conference, Ross School of Business, Ann Arbor, MI, 2009. Invited, solo exhibition of eBayaday documents.

Visionary Drawings, Kidspace, MASS MoCA, curated by Max Goldfarb, 2009.

Title: Original Vito Acconci parasol with photographs of Claim, Drifts, Following Piece. eBay.com, 2009.

Title: Original Fluxus stretchy pants mentioned in the post Stolen Ebayaday. eBay.com, 2008.

The Holiday Show, The Emily Harvey Foundation, New York, NY, 2007.

ebayaday: DOCUMENTS, Work /Ann Arbor, MI, 2007.

Co-Curator, *eBayAday* exhibit. 2006.
Online curatorial project with twenty-five artists using eBay as a venue for artistic projects throughout the month of December.

Portraits, Upper Arlington Gallery, OH, 2005.

Framed Art, Wallworks, Pontiac, IL, 2005.

Creativity: Beyond the Norm, Ross Art Museum, Delaware, OH, 2004.

Boy/Girl, Glenville State College, Glenville, WV, 2003.

Not exactly, Delta axis @ Marshall Arts, Memphis, TN, 2003. Curated by Kim Beck.

Whither the Garden, art-site, Wellsville, NY, 2002.

Scout, Newsense Gallery, Cleveland, OH, 2002.

Another Kind of Truth, Pearl Conrad Gallery, Mansfield, OH, 2001.

3-Ring, Philadelphia Fringe Festival, Philadelphia, PA, 2001.

New Works, Riife Gallery, Columbus, OH, 2001.

Olin Art Gallery, Kenyon College, Gambier, OH, 2000.

College of Wooster Art Museum, Wooster, OH, 2000.

New Work, Carnegie Museum, Pittsburgh, PA, 2000.

Solo Exhibition, Herndon Gallery, Antioch University, Yellow Springs, Ohio, 2000.

Paper Routes; Southern Ohio Museum, Portsmouth, OH, 2000.

JARDINI; MacKenzie Gallery, The College of Wooster, Wooster, OH, 2000.

Photographic Figures, The Sculpture Center, Cleveland, OH, 1998.

Vitreous Womb (solo exhibition), Dublin Arts Council Gallery, Dublin, OH, 1998.

Visiting Artist Exhibition; Hopkins Gallery, Ohio State University, Columbus, OH, 1996.

Silver Eye Invitational; Wood Street Galleries, Pittsburgh, PA, 1996.

Syracuse Artists; The Pyramid Arts Center, Rochester, NY, 1996.

Thesis Exhibition; Lowe Art Gallery, Syracuse University, NY, 1996.

Solo Exhibition, Shaffer Art Building, Syracuse, NY, 1995.

LIGHT WORK, Syracuse, NY, 1995.

Three Rivers Arts Festival; Juror: Tyrone Georgiou, Wood Street Galleries, Pittsburgh, PA, 1995.

Essential Art; Cooperstown Art Association, Juried Art Show, Cooperstown, NY, 1995.

Matrilineage; The White Cube Gallery, Syracuse, NY, 1994.

Three Rivers Arts Festival; Juror: Deborah Willis-Braithwaite, PPG Wintergarden, PA, 1994.

Postage Due; SRO CORRIDOR GALLERY, Lubbock, Texas, 1994.

Photo Imagers; Pittsburgh Center for the Arts, Pittsburgh, PA, 1993.

Juried Member's Exhibition; Silver Eye Gallery, Pittsburgh, PA, 1992.

Professional Activities – Select Presentations

Rebekah Modrak, "Stop Selling What People Can't Buy: Using Critical Design to Disrupt Brand Messaging," The Center for Experimental Media and Arts and the School of Media, Arts and Sciences, Srishti Institute Of Art, Design and Technology, Bangalore, India. January 2017.

Rebekah Modrak, "Consuming Labor," School of Visual Arts, College of Architecture and Urban Studies, Virginia Tech, Public Visiting Artist lecture, class critique, and graduate student meetings. November 2016.

Rebekah Modrak, "Art and Activism," James Pearson Duffy Department of Art and Art History, Wayne State University. October 2016.

Rebekah Modrak, "Community, Craft, and Labor," School of Art + Design, University of Illinois, Urbana-Champaign. Public Visiting Artist lecture and Brown-bag Discussion. Hosted by the Youth in the Creative Cities Research Cluster and supported by the Illinois Program for Research in the Humanities. May 2016.

Rebekah Modrak, "Learning to Talk Like a Woodsman," Communications Studies Colloquium, University of Michigan, March 2016.

Rebekah Modrak, "Fair Use Stories: Re Made Co.," Fair Use Week 2016, Harvard University Library and Office for Scholarly Communication, March 2016.

Rebekah Modrak, "'Re-Made Co.: Meeting Legal and Publishing Challenges with Help from CAA's Code," as part of the panel "Putting the Fair Use Code to Work: Case Studies from Year One," chaired by Judy Metro of the National Gallery of Art, College Art Association Annual Conference, Washington, D.C., February 2016.

Rebekah Modrak, Panel: "Objects & Objectives," Bureau of Emergent Urbanity, Detroit, MI, 2015. Presented to Detroit activists and TCAUP Architects on the subject of Bougie Crap, Shinola, and Re Made Co. The presentation was in the context of Detroit as a scenographic backdrop for authenticated production.

Juror, Ohio Arts Council, Photography Awards, December 2014.

Visiting Artist, Marygrove College, Detroit, October 2014.

Rebekah Modrak, " 'I Walked Outside and Walloped a Stump', Learning to Talk Like a (Woods)Man: Artistic Intervention into White Collar Fantasy," William A. Kern Conference in Visual Communication, College of Liberal Arts, Rochester Institute of Technology, April 24-26, 2014.

Rebekah Modrak, Panel: "Settling New Scores: Acquisition, Appropriation & Archive," the International Conference on Arts and Humanities, January 11, 2014.

Exhibitor, *Routledge*, Exhibits Fair at the national conference of the Society for Photographic Education, Chicago, IL, March 2013

Chair, *Panel*: "SUPER PHOTO", national conference of the Society for Photographic Education, San Francisco, CA, March 22-25, 2012

Visiting Artist, Department of Art, Western Washington University, 2010.

Rebekah Modrak, *Consumer Culture Through the Lens of the Conceptual Art*, Consumer Culture Theory Conference, Ross School of Business, Ann Arbor, MI. 2009

Visiting artist, CCA (California College of the Arts), Fine Arts and Social Practice graduate programs, 2009.

Rebekah Modrak, *eBayADay: a curated, month-long art exhibition featuring site-specific work*, Collaboration in the Humanities lecture, University of Michigan, Ann Arbor, MI. 2007

Juror, Crooked Tree Art Center, Petoskey, MI. 2005

Chair, *Panel: Photographic Vision*, Sight Lines: The Culture and Science of Vision, annual conference of the New England American Studies Association (NEASA). 2005

- Charles Falco, a Professor of Optical Sciences at the University of Arizona, presented "'Van Eyck to Nam June Paik: 600 Years of Projected Images."
- Liza McConnell, a practicing artist who has participated in residencies at The Center for Land Use Interpretation and Smack Mellon Studios, talked about her immersive landscape environments using low-tech illusion tactics and basic optical principles.
- Rebekah Modrak, "Mountaineering, Motoring, Ping-pong Meditation and Other Camera-Less Acts of Photographic Vision."

Participant, *Visual Delights III*, an annual event sponsored by the National Fairground Archive in Sheffield, UK and the journal, Living Pictures, Sheffield.

Visiting Artist, Memphis College of Art, Memphis, TN. 2003

Juror, Illinois Art Council, Individual Artist Awards. 2002

Visiting Artist, Syracuse University, Syracuse, NY. 2001

Visiting Artist, Western Washington University, Bellingham, WA. 2000

Presenter, The Society for Photographic Education, 2000 National Conference, Cincinnati, OH. 2000

Co-Curator, The Matchbox Show, Scholes Library, Alfred, NY. 1999

Visiting Artist, School of Art & Design, Alfred University, Alfred, NY. 1999

Co-Chair, The Society for Photographic Education, Midwest Regional Conference, Glouster, OH. 1998

Artist in Residence, Cleveland School of the Arts, Cleveland, Ohio. 1998

Visiting Artist, The College of Wooster, Wooster, OH. 1998

Guest critic, School of Architecture, Ohio State University, Columbus, OH. 1997

Matrilineage Symposium Committee Member, Committee on Women and Art, Syracuse University. Syracuse, NY. 1996

Bibliography

Interview with Marialaura Ghidini, *CRUMB* and or-bits.com, upcoming.

Catherine Chapman, "Move Over, Ebay. #exstrange is Bringing Online Art Auctions Back to the People." *The Creators Project*, March 4, 2017.

Patricia Aufderheide, "What a Difference a Code Makes." *Fair Use Week*, March 2017.

Valentina Tanni, "L'asta online come opera d'arte. Una mostra che si svolge tutta su eBay." *Artribune*, February 5, 2017.

David Pierce, "Shinola's Quest to Make the Best Turntable You've Ever Heard," *WIRED*, December 13, 2016.

"Are Shinola's Luxury Goods Actually Helping Detroit." *Conscious Company Magazine*, Issue 9, September/October 2016.

Meredith James, "LIVD: An Avant-Garde Publication with Pedagogical and Epistemological Aims." *Design Research Society*, Brighton: UK, 2016.

Tyler Denmead, "Colonizing Settlers in the Creative City: A Manifest Destiny," tylerdenmead.org, March 21, 2016. Web.

Rain Noe, "'Maker Story' Parody Videos are Becoming Better Than the Real Thing," *Core 77*, March 1, 2016. Web.

Patricia Aufderheide, "Fair Use Week: Plenty to Celebrate." *Center for Media and Social Impact*, February 22, 2016.

Alan Stamm, "Detroiters Will Be Hired to Make Shinola Headphones, Turntables, and Speakers." *Deadline Detroit*, deadlinedetroit.com, January 7, 2016. Web.

Alex Williams, "Shinola Takes Its 'Detroit Cool' Message on the Road," *The New York Times*, January 6, 2016.

Laurie Meamber, "Commentary on learning to talk like an (urban) woodsman: an artistic intervention." *Consumption, Markets & Culture*. 18, 6, 559-568, Dec. 2015. ISSN: 10253866. Double-blind peer review process.

Mark Maynard, "Telling shit from Shinola... It's not as easy as you might think," MarkMaynard.com, February 10, 2015. Web.

Sendhil Mullainathan, "Why Computers Won't Be Replacing You Just Yet," *The Upshot: The New York Times*, July 1, 2014.

Rob Walker, "Object vs. Object." *Designobserver.com*, May 12, 2014. Web.

Mark Maynard, "Food, Sex and Trauma: Mark Maynard Shoots the Shit with the Most Important Artists of Our Day ... Episode 2: Rebekah Modrak." *MarkMaynard.com*, May 4, 2014. Web.

Schiller, Ben, "5 Futuristic Trends That Will Shape Business and Culture Today." *Fastcoexist.com*, January 28, 2014. Web.

Stewart, Lea, "Fake Artisan Plunger Company Poo Poos 'Authentic' Branding." *Inhabitat.com*, December 31, 2013. Web.

Metcalf, John, "This \$350 Plunger Inspired by Abraham Lincoln Doesn't Actually Exist." *TheAtlanticCities.com*, December 10, 2013. Web.

Alter, Lloyd, "Remade Introduces the Artisanal Toilet Plunger." *Treehugger.com*, December 9, 2013. Web.

Maynard, Mark, "Artisanal Toilet Plunger or Iconic Felling Axe ... Can You Tell Which is Parody?" *MarkMaynard.com*, December 4, 2013. Web.

Hu, Ray, "Remade Co. (Semi-Literally) Takes the Piss Out of a Certain Axe Company." *Core77.com*, December 3, 2013. Web.

Casimiro, Steve, "Re Made Toilet Plunger Company." *Adventure-Journal.com*, November 22, 2013. Web

Regine Debatty, Book Review: *Reframing Photography, We Make Money Not Art*, July 2012.
"... the content is literally mind-blowing ... The texts are extremely rigorous and well-researched Another quality of the book is that it doesn't abstract photography from its social context, discussing issues such as censorship in military operation, the place of photography in social networks like facebook, or comparing notions of originality and reproduction in photography to the same notions in genetics, etc."

- Roberta Fallon, Book Review: *Reframing Photography, The Art Blog*, July 2012.
 “Reframing Photography, the 560-page encyclopedic book on the subject includes everything about photography and then some.... One of the great things about the book is its underlying premise — that everybody uses photography now, and that for some artists, photography is one, but not the only tool in their studio. The authors ... understand that the future of fine art photography might look considerably different than a simple show of framed works hung on a wall. And because of that open interpretation of the field, the book embraces every possible use of the tool and discusses it with open mind....”
- Ahuvia A. and Izberk-Gilgin, E. (2011) ‘Limits of the McDonaldisation thesis: eBayization and ascendant trends in post-industrial consumer culture’, in Jonathan Schroeder, editor, *Brands: Interdisciplinary Perspectives* (Vol. Routledge interpretive marketing research). London: Routledge.
- L. L. Scarth (Independent Scholar), Review: *Reframing Photography, CHOICE*, November 2011.
- Matt Bua & Maximilian Goldfarb, *Speculative Structures*, (Mark Batty Publisher, 2011).
- Ian Jones (Head of Photography, National Army Museum), Review: *Understanding Photography, Cassone*, June 2011.
- Robert Hirsch, *Exploring Color Photography: From Film to Pixels*, 5th edition. (New York: Focal Press, 2011).
- Jan Baetens, *Reframing Photography: Theory and Practice, Leonardo On-line*. December 1, 2010.
http://www.leonardo.info/reviews/jan2011/modrak-anthes_baetens.php
- Ana Finel Honigman, *Do we need art galleries any more?, Guardian Unlimited: the blog, art & architecture, December 18, 2006*. http://blogs.guardian.co.uk/art/2006/12/ebayday_brings_are_to_the_onli.html
- ebayaday 2006 interview*, Tamar Charney, Michigan Radio, NPR.<http://www.michiganradio.org/newsroom.asp>
- Robert Hirsch, *Exploring Color Photography*, (New York: McGraw-Hill, 2005).
- Jory Farr, *Fascinating Experimental Photographs Test Limits*, The Columbus Dispatch, Sunday, October 31, 2004.
- Not Exactly* catalogue, (Memphis: Delta Axis, 2003).
- Koeppel, Fredric, “Not Exactly, An Edgy Show for Rough Space,” *The Commercial Appeal*, Memphis, Sept. 21 2003, p. G21

Professional Activities – Honors, Awards & Residencies

- Project Anywhere* Hosting Program, 2017.
Project Anywhere selected curatorial project #exstrange for their double blind peer reviewed international hosting site for artist projects undertaken outside traditional exhibition circuits. In addition to being hosted on the *Project Anywhere* website for 2017, #exstrange will be presented within the “peer reviewed presentations” at the *Project Anywhere* conference in NYC in November 2018, and will be included in their third biennial publication *Anywhere v3* in 2019.
- Residency, Center for Experimental Media Arts, Bangalore, India. January 2017.
- MCubed 2.0, “Humility in the Age of Self-Promotion”, \$60,000 grant, University of Michigan, Ann Arbor, MI. May 2016 - present
 Team leader for collaborative grant/project with collaborators: Aaron Ahuvia, Professor, School of Business, University of Michigan-Dearborn; Jamie Vander Broek, Librarian, University of Michigan; and Sarah Buss, Professor, Department of Philosophy, University of Michigan.
- ArtFarm Residency, Marquette, Nebraska. June-July 2016.
- Artistic Productions/Performances Grant, “Consuming Detroit: White Patronage/Black Workers,” \$15,000 grant, The Office of Research, Stamps School of Art & Design, University of Michigan, Ann Arbor, MI. June 2015.
- ADVANCE Faculty Summer Writing Grant, \$1500 grant, University of Michigan, Ann Arbor, MI. May 2016.

Professional Development Funding, the Creative Practice and Research Committee, Stamps School of Art & Design, University of Michigan, Ann Arbor, MI. February 2016.

ArtFarm Residency, Marquette, Nebraska. June-July 2015.
Invited to work on two projects — *The Blue Work Shirt, Nebraska* and *The Manual Labor Manifesto*.

Artistic Productions/Performances Grant, "The Work Shirt & Manifesto," \$7362 grant, The Office of Research, Stamps School of Art & Design, University of Michigan, Ann Arbor, MI. June 2015.

Professional Development Funding, the Creative Practice and Research Committee, Stamps School of Art & Design, University of Michigan, Ann Arbor, MI. October 2014.

Artistic Productions/Performances Grant, Office of the Vice President for Research and the School of Art & Design, University of Michigan. Ann Arbor, MI. May 2014.

Professional Development Funding, the Creative Practice and Research Committee, Stamps School of Art & Design, University of Michigan, Ann Arbor, MI. May 2014.

Artistic Productions/Performances Grant, Office of the Vice President for Research and the School of Art & Design, University of Michigan. Ann Arbor, MI. 2013.

Professional Development Funding, the Creative Practice and Research Committee, Stamps School of Art & Design, University of Michigan, Ann Arbor, MI. 2013.

Instructional Development Grant, Center for Research on Learning and Teaching, the University of Michigan. Ann Arbor, MI. 2012.

Multimedia Teaching Grant, Center for Research on Learning and Teaching, the University of Michigan. Ann Arbor, MI. 2010.

Publication Subvention Grant, Office of the Vice President for Research and the School of Art & Design, University of Michigan. Ann Arbor, MI. 2009.

Michigan Road Scholar, Office of the Vice President for Government Relations, University of Michigan, Ann Arbor, MI. 2007.

Collaborative Summer Research Grant, Institute for the Humanities and the Rackham Graduate School, University of Michigan, Ann Arbor, MI. 2006.
Recipient, with Aaron Ahuvia and Zack Denfeld, of a \$9100 grant from the Rackham Institute for the Humanities for Collaborative Work in the Humanities. Funding supported our curatorial work organizing the *ebayaday* international art exhibition. This project presented 25 original works by prominent conceptual artists, all relating to the theme of eBay and consumer culture.

Dean's Discretionary Funds for Faculty Support, Rackham, University of Michigan, Ann Arbor, MI. 2006.

Publication Subvention Grant, Office of the Vice President for Research and the School of Art & Design, University of Michigan. Ann Arbor, MI. 2006.

Publication Grant, Laurence King, Ltd., London, UK. 2005.

Publication Grant, Laurence King, Ltd., London, UK. 2003.

Sabbatical Research Leave, Autumn Quarter, Ohio State University. Columbus, OH. 2002.

Everett Sturgeon Memorial Award, Carnegie Museum of Art, Pittsburgh, PA. 1999.

Sabbatical Research Leave, Autumn Quarter, Ohio State University. 1999.

College Research Grant, Level 1, Ohio State University. 1999.

Individual Artist Fellowship, Ohio Arts Council, Columbus, Ohio. 1999.

College Faculty Development Grant, Ohio State University, Columbus, OH. 1999.

Artist in Residence, Sculpture Space, Utica, NY. 1998.

College Research Grant, Level 2, Ohio State University. 1998.
Outstanding Teaching Associate Award, Syracuse University. 1996.
Future Professoriate Program Grant, Syracuse University. 1995.
Creative Project Grant, Syracuse University. 1995.

Administrative and Student Service

Coordinator, Created event for ten artists/designers to paint little libraries for RX for Reading, Detroit, 2016.

Visiting Editor, *Infinite Mile*, Art and Race series, January 2016 – present
Develop the series prospectus, write the series introduction, edit series articles and write the series conclusion. Visiting editors are selected based on their writing prowess, understanding of art and culture(s) within and beyond Detroit and demonstrated commitment and interest in the topics of art and race.

Reviewer, Promotion & Tenure, Associate Professor Marni Shindelman, University of Georgia, July 2016.

Event Committee Member, *Infinite Mile* Art & Race Conference, MoCAD, Detroit, May 2016.

Member, Arts Engine UARTS Faculty Curriculum Council, University of Michigan, January 2016 – 2016.
The Council represents a North Campus collaborative that drives transdisciplinary partnerships spanning arts and design, music, theater, dance, and engineering. Members propose and approve new UARTS courses.

Coordinator, 2nd Year Studio, Stamps School of Art & Design, University of Michigan, 2015 – 2016.
Coordinate the eight sections/instructors for the course. Facilitate bi-weekly or monthly meetings, depending upon our needs throughout the semester. Create documents and presentations for the course. Serve as a liaison to share information and discussions between the 2nd Year instructors and Associate Dean Van Gent. Review documents and guidelines for the Sophomore Reviews.

Member, Graduate Program Committee, Stamps School of Art & Design, University of Michigan, 2015 – 2016.

Designer, RX for Reading, Detroit, 2015
Designed little libraries for RX for Reading, which provides community partners with books and libraries.

Presenter, Artist's Book Workshop, Teen Workshops, Mobile Homestead, MOCAD, 2015
Worked with teens at MOCAD to create a series of drawings and photographic transfers, and taught each student to bind them as an artist's book.

Juror, Juried Art Exhibit, Center for Campus Involvement, University of Michigan, 2015

Reviewer, Janet Borgerson and Jonathan Schroeder, *Designed for Hi-Fi Living: The LP in Midcentury America*, MIT Press, 2015

Chair, Lecturer Review Committee, Stamps School of Art & Design, University of Michigan. 2013 - 2015

Member, International Committee, Stamps School of Art & Design, University of Michigan. 2013 - 2015

Member, Climate Committee, Stamps School of Art & Design, University of Michigan, 2014 – 2015

External Reviewer, MFA in Fine Arts Program, California College of the Arts, 2014.
Served as Chair of the external review committee for the MFA Fine Arts program at CCA. Met with administration, faculty, staff, alums, and current students to document, assess, made recommendations for their graduate program, and wrote the report.

Reviewer, Promotion & Tenure, Associate Professor Zoe Sheehan Saldana, Baruch College, 2014.

Member, Library Council, University of Michigan. 2012 -2013.

Chair, Exhibitions & Performances Committee, School of Art & Design, University of Michigan. 2011 – 2013

Member, Graduate Program Committee, School of Art & Design, University of Michigan. 2011 – 2013

Reviewer, Promotion & Tenure, Asst. Professor Allison Crocetta, Ohio State University, 2011

Portfolio reviewer, Graduate Portfolio Day, School of the Art Institute of Chicago, Chicago, IL, 2011

Marshal, Honors Convocation, 2011

Member, Faculty/Graduate Student Studio Exterior Committee, School of Art & Design, University of Michigan, 2011

Reviewer, Graduate Candidate Interviews, Stamps School of Art & Design 2011

Member, Lecturer Review Committee, School of Art & Design, University of Michigan. 2010-2011

Reviewer, Jane Tormey, *Photographic Realisms: Contemporary Practice and Theory*, Manchester University Press. 2010

Member, CFC Academic Committee, School of Art & Design, University of Michigan. 2008 – 2009

Member, Search Committee, School of Art & Design, University of Michigan, 2008 – 2009
Reviewed over 500 applications and selected twelve candidates to present to the faculty. Hosted three candidates. Attended candidate presentations.

Coordinator, CFC: Nature, School of Art & Design, University of Michigan, 2009

Reviewer, Graduate Candidate Interviews, Stamps School of Art & Design, 2008

Portfolio Reviewer, The Society for Photographic Education, National Conference, Denver, CO. 2008

Member, Elective Studios Committee, School of Art & Design, University of Michigan. 2007 – 2008

Member, Print Media Search Committee, School of Art & Design, University of Michigan. 2007 – 2008

Undergraduate Recruitment, College for Creative Studies, Detroit.

Reviewer, Promotion & Tenure, Asst. Professor Juian Lee, City University of Hong Kong, 2007

Reviewer, Promotion & Tenure, Asst. Professor Eun-Kyung Suh, University of Minnesota, 2007

Reviewer, Graduate Candidate Interviews, Stamps School of Art & Design, 2007

Off-site IP Coordinator, Stamps School of Art & Design, 2007

Portfolio reviewer, School of Art & Design recruitment, Minnesota College of Art & Design (MCAD), 2007

Host, Suriname Visitors (one month – scheduled presentations and participation in courses), Autumn 2006

Coordinator, University Research Opportunity Program (UROP), one student, Autumn 2006

Chair, Visitors Committee, School of Art & Design, University of Michigan, 2005-2007

Member, IP Committee, School of Art & Design, University of Michigan, 2006 – 2008

Evaluator, Lecturer Review, TMP: Photo, 2006

Reviewer, Graduate Candidate Interviews, Stamps School of Art & Design, 2006

Reviewer, Undergraduate Portfolio Reviews, 2006

Reviewer, Promotion & Tenure, filmmaker Julian Lee, City University of Hong Kong, 2006

Coordinator, University Research Opportunity Program (UROP), two students, Autumn 05-Winter 2006

Member, TMP Committee, School of Art & Design, University of Michigan. 2005-2006

Coordinator, *Box Works* Exhibition Work gallery., Autumn 2005

Member, End-of-Year Committee, School of Art & Design, University of Michigan. 2004-2005

Co-Coordinator, National SPE Mentoring Program. 2004

Portfolio Reviewer, The Society for Photographic Education, National Conference, Newport, RE. 2004

Advisor, Undergraduate Student Art League, School of Art & Design, University of Michigan. 2000 – 2003

Coordinator, *Preparing Studio Art Faculty* program, School of Art & Design, University of Michigan. 1998 – 2003

Facilitate the *Preparing Studio Art Faculty Program*, a comprehensive program for graduate students consisting of fifteen workshops on such subjects as grant writing, teaching methodologies and the preparation of a teaching portfolio. Funding for the program comes from a university grant that I co-wrote with a Department of Art colleague. Annually, the program funds six Summer Graduate Teaching Assistantships and travel to CAA for the 12 graduate students accepted into the program.

Portfolio Review Coordinator, Society for Photographic Education, national conference. 2000-2002

Portfolio Reviewer, The Society for Photographic Education, National Conference, Tucson, AZ. 1999

Juror, Governor's Awards for the Arts in Ohio, Columbus, OH. 1998