

NICHOLAS MUELLNER
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EDUCATION

- 1994 Master of Fine Arts, Tyler School of Art of Temple University, Philadelphia, PA
1993 Graduate Study 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

FELLOWSHIPS, GRANTS, RESIDENCIES AND AWARDS

- 2019 Yaddo Colony Fellowship in Visual Arts
2018 John Simon Guggenheim Fellowship in Photography
Hambridge Center for the Arts, W. S. Hopkins Fellowship for Photography
2017 Paris Photo Aperture Foundation Photobook of the Year Award – Shortlist
The John Gutmann Photography Fellowship Award
Kassel Photobook Awards Selection
2014 Carnegie Museum of Art, Hillman Photography Initiative, Artist-in-Residence, Pittsburgh, PA
Yaddo Colony Fellowship in Visual Arts
Residency Fellowship, National Center for Contemporary Art, Saint Petersburg, Russia
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.
2003-2017 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

BOOKS

In Most Tides An Island. SPBH Editions, London, UK. April, 2017. Images and text by Nicholas Muellner. Selected by David Company for the Kassel Photobook Awards Experts Selection, and shortlisted for the Paris Photo Aperture Foundation Photobook of the Year Award.

Grind. ITI Press, Ithaca, NY, 2016. John Keene and Nicholas Muellner.

Fate Shifts Shapes. Philadelphia Photo Arts Center (Philadelphia) and Spaces Corners (Pittsburgh). September, 2016. Images and concept by Nicholas Muellner, incorporating work by Anzhelina Polonskaya, Sasha Rudensky and Clemens von Vedemeyer.

Mountain Shadow Place. A-Jump Books, Ithaca, NY October, 2012. Photographs and text by Nicholas Muellner. Limited edition book, with hand-silkscreened cover and 2 posters; edition of 100.

The Amnesia Pavilions. A-Jump Books, Ithaca, NY, October, 2011. Photographs and text by Nicholas Muellner; 220 pages; 114 illustrations. Named one of the best photo books of 2011 by *Time Magazine*.

The Photograph Commands Indifference. A-Jump Books, Ithaca, NY, 2009. Photographs and text by Nicholas Muellner; design by Gerry Beegan; 84 pages, 66 illustrations.

Moscow Plastic Arts. Arcadia University Art Gallery, Glenside, PA. Photographs and text by Nicholas Muellner; 48 pages, 22 color illustrations.

SELECTED INSTITUTIONAL COLLECTIONS (books)

International Center of Photography, New York
The British Library, London
Israel Museum, Jerusalem
Museum of Modern Art, New York
Metropolitan Museum of Art, New York

Tokyo Metropolitan Museum of Photography
Victoria and Albert Museum
York University Art Gallery, Toronto

WEB PUBLICATIONS

- 2017 "Odessa," in Fake News Room, April 29, 2017. Collaboration with Helen Rubinstein. Curated by Dru Donovan. <http://fakenewsroom.org/almeaxci/kdflhj>
- 2011 "Amnesia Pavilions," in Triple Canopy, Issue 15, December 2011. Original texts and photographs in embedded audio slideshows. http://canopycanopycanopy.com/15/amnesia_pavilions

EXHIBITIONS

- 2018 "In Most Tides an Island," Alice Austen House, New York, NY
- 2017 "In Most Tides an Island," Eli March Gallery, Amherst College, Amherst, MA
- 2016 "Fate Shifts Shapes," Philadelphia Photo Arts Center, (artist and curator; an installation incorporating works by a poet, a filmmaker and a photographer in dialog with the artist's work). Philadelphia, PA
- 2015 "The Nautiloid Heart," CEPA Gallery, Buffalo, NY
- 2013 "The Nautiloid Heart," Noshowspace, London
- 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

SELECTED GROUP EXHIBITIONS

- 2018 "Island and Myth," Belfast Exposed Photography Gallery, Belfast, Northern Ireland (three-artist exhibition).
"By The Book, Vol. 2: New Photography Publications," curated by John Caperton. The Print Center, Philadelphia
- 2017 "Kassel Photobook Award – The Experts Selection," Istanbul Photobook Festival, Istanbul, Turkey.
- 2015 "Locally Sourced," Johnson Museum of Art, Cornell University, Ithaca, NY
- 2014 "The Binding Image," Amsterdam, Netherlands
- 2013 "A Different Kind of Order: The ICP Triennial," (curated reading room) International Center of Photography, New York.
"10 x 10 American Photobooks," Tokyo Institute of Photography, curated by the International Center of Photography Library, New York
- 2012 "Captured by a Portrait," curated by Larissa Leclair and Leslie Ureña, GuatePhoto, Guatemala City.
- 2011 "Indie Photobook Library," Corcoran Museum of Art, Washington, D.C.
"Signs on the Road," Curatorial Research Lab, Winkelman 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 BIBLIOGRAPHY (creative work)

- Anthony Guevara, “In Most Tides An Island,” in GUP Magazine (May, 2018).
 Rebekah Rutkoff, “In Most Tides An Island” in “Seven Scholars, Curators, Writers and Artists Choose the Year’s Outstanding Titles.” Artforum (December, 2017).
 Alec Soth, “2017 Best Books.” Photo-eye Blog (December 2017)
 Adam Broomberg, “2017 Best Books.” Photo-eye Blog (December 2017)
 Ron Jude, “Photobooks of 2017.” Photobookstore Magazine (December, 2017).
 Tim Clark, “In Most Tides An Island.” Commissioned essay and print portfolio, Photoworks Annual (November, 2017)
 Olga Yatskevitch, “Nicholas Muellner, In Most Tides an Island.” Collector’s Daily (August, 2017)
 Adam Bell, “All That Paradise Allows.” Interview in Aperture Blog (July, 2017)
 Michael Mack, “In Most Tides an Island.” Tank Magazine (Summer, 2017)
 Hannah Abel-Hirsch, “In Most Tides An Island,” 1000 Words Photography (April, 2017)
 Adam Bell, “Fate Shifts Shapes,” Photo-eye Blog (December, 2016)
 Justine Kurland, “The Amnesia Pavilions.” Aperture Photobook Review, Number 006 (Spring 2014)
 Carla Williams, “What Do Pictures Want?” Afterimage, Ed. Karen vanMeenen, Vol. 41.1 (July/August 2013)
 Emily Graham, “Final Report.” Contact Editions, London (May 31, 2013)
 Adam Bell, “Best of 2012.” Adam Bell Photo Blog (December, 2012)
 Melissa Catanese, “The Amnesia Pavilions.” Next Level, No. 22 (November, 2012)
 Erin Azouz, “Mountain Shadow Place.” Photo-Eye Blog (November, 2012)
 Staff, “Prenta meira fyrir Bandaríkin,” Morgunblaðid (January 3, 2012)
 Photography Editors, “Time’s Best of 2011: The Photobooks We Loved,” Time Magazine online (December, 2011)
 Kelly Watson. “The Photograph Commands Indifference,” Afterimage, Volume 37, No. 6 (May/June, 2010)
 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.

CREATIVE AND CRITICAL PUBLICATIONS

"A Tug in Lisbon." East of The Sun, West of The Moon, by Greg Halpern and Ahndraya Parlato. Paris: Études Editions, 2014.

"This Photobook Has No Pictures." Embodied Encounters: New Approaches to Psychoanalysis and Film. Ed. Agnieszka Piotrowska. New York and Oxford: Routledge, 2014.

"The Land Speed Record." The Photographer's Playbook. Ed. Jason Fulford and Gregory Halpern. New York: Aperture, 2014.

"Four Times Through The Labyrinth: Olaf Nicolai and Jan Wenzel." Book review. The Photobook Review Vol 6. New York: Aperture, 2014.

"The New Interval." The Versatile Image: Photography in the Era of Web 2.0. Ed. Alexandra Moschovi (Leuven: Leuven University Press, 2013).

"Mountain Shadow Place." The Andrew Project: 1000 and Something Portraits in Toronto, Berlin and London, 2010-2013, by Shaan Syed, FormContent/S1 Artspace (UK), 2013.

"No Such Place." Lick Creek Line, by Ron Jude, Mack Books (UK), 2012.

"The New Interval." Afterimage, Ed. Karen vanMeenen, Vol. 38.6 (May/June, 2011).

"My Blankness Exquisite." 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. 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." Ron Jude: Landscapes (for Antoine), Everson Museum of Art, Syracuse, NY, 2004.

"Sleight of Hand." Sleight of Hand, Ed. Robert Kalka, Salena Gallery, Long Island University, 2003.

LECTURES AND INTERVIEWS

"In Most Tides An Island." Micamera, Milan, Italy, April, 2018.

"In Most Tides An Island." Shakespeare & Co., Paris, France, November, 2017.

"In Most Tides An Island." The Photographers Gallery, London, November, 2017.

"In Most Tides An Island." Emory University Department of Art and Atlanta Celebrates Photography, October, 2017.

Visiting Artist, Amherst College, Department of Art, September, 2017.

"In Most Tides An Island." Spoonbill & Sugartown Books, Brooklyn NY, June, 2017.

"In Most Tides An Island." Ampersand Books, Portland, OR, April, 2017.

Visiting Artist, University of Oregon, College of Art and Design, April, 2017.

"In Most Tides An Island." Poetic Research Bureau, Los Angeles, February, 2017.

"Making Bridges: A conversation with Catherine Taylor and Nicholas Muellner on The Image Text Ithaca Initiative." Objektiv 14. Interview by Nina Strand & Brian Sholis, Fall, 2016.

Visiting Artist, Massachusetts College of Art and Design, November, 2015

Visiting Artist, SUNY Purchase, College of Art + Design, October, 2015

Visiting Artist, Camberwell College of Art, London, October, 2014

Visiting Artist, Cornell University, Department of Architecture, Art and Planning, September, 2014

"Foreign Correspondent," artist-in-residence lecture/performance, Carnegie Museum of Art, June, 2014

Visiting Artist, Pro Arte Foundation, Saint Petersburg, Russia, April, 2014

"The Pathos of the Jackass," lecture and reading, Museum of Contemporary Photography, Chicago, September 2013.

Invited speaker, PhotoBook Symposium, Visual Studies Workshop, Rochester, NY, June 2012.

"The Amnesia Pavilions," reading and slide performance, Great Eastern Bear Gallery, London, June 2012.

"The Amnesia Pavilions," reading and slide performance, Union Docs, Brooklyn, 2012.

"The Amnesia Pavilions," reading and slide performance, The Classroom at the New York Art Book Fair, curated by David Senior, PS1 Contemporary Art Center, New York, October 2011.

"Photographer Nicholas Muellner's Best Shot," The Guardian, London. Interview by Andrew Pulver, February 16 2011

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, March 1995.

PAPERS, PANELS AND CONFERENCES

"This Book Has No Pictures." Critical Information Symposium, School of Visual Arts, New York, November, 2015

"Photo Meets Text: Russet Lederman, Nicholas Muellner, Brad Zellar." Contemporary Artists' Books Conference, MoMA PS1, New York Art Book Fair, September, 2014

"Invited Lecture, Photo-Bookworks Symposium, Visual Studies Workshop, Rochester, NY, July, 2014.

"Book Without Pictures (A Visual Documentary of Psychoanalysis)." International Conference: Psychoanalysis in our Time: Representing The Unrepresentable. Nordic Summer University, Copenhagen, March, 2014

"10 x 10 American Photobooks" panel discussion. New York, May, 2013.

"This Photobook Has No Pictures: A Visual Documentary of Psychoanalysis." Visible Evidence XIX, Canberra Australia, December, 2012.

Invited Lecture, Photo-Bookworks Symposium, Visual Studies Workshop, Rochester, NY, July, 2012.

"Talking in the Interval." International conference: Beyond Representation: Photography, Humans and Computers. London Southbank University, May 2012.

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

"The Amnesia Pavilions." International conference: Landscapes of The Self, University 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, brought 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

CURATORIAL WORK

Co-Editor and co-founder, Image Text Ithaca Press, 2015-present. Published 8 photographic and image-text books.

"SPBH Pamphlet," a new platform for placing contemporary writing and photography in conversation. Publication series produced by Self Publish, Be Happy, London. Founding editor, 2012-2015.

"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 BIBLIOGRAPHY (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 FACULTY APPOINTMENT

2002–present Media Arts, Sciences and Studies Dept., Roy H. Park School of Communications, Ithaca College
Co-Director, Image Text MFA at Ithaca College
Associate Professor, 2008-present
Assistant Professor, 2002-2008