

Michael Rees

Selected Solo Exhibitions

- 2010 *Michael Rees, Social Object*, Chelsea Art Museum, Chelsea, New York, United States, curated by Koan Jeff Baysa and Nina Colosi
- 2009 *Michael Rees: Model Behavior*, Deborah Colton Gallery, Houston, Texas, United States
Putto 4 over 4, Zentrum fur Medien Kunst, Karlsruhe, Germany, curated by Peter Weibel, ongoing
- 2008 *Converge: Ghraib Bag*, at Art Omi, Ghent, New York, United States
- 2007 *Converge, Sculpture and Animation*, Art Omi, Ghent, New York, United States
- 2006 *Putto 4 over 4 v2*, Private collection, Greenwich, Connecticut, United States
Converge, Sculpture and Animation, Art Omi, Ghent, New York, United States
- 2005 *Putto 2x2x2x4, Sculpture and Animation*, Permanent Installation 12th Street between Broadway and Central, Kansas City, Missouri, United States
Acquired by the Kemper Museum of Contemporary Art, Kansas City, Missouri, United States
Symbolic Logic, the Sculpture of Michael Rees, Panorama Art, Koln, West Germany
Putto 4 over 4 (1/3), MARTa Museum, curated by Jan Hoet. Herford, Germany
Putto 4 over 4 (2/3), Decordova Museum, curated by George Fifield, Lincoln, Massachusetts, United States
- 2004 *Large and Moving*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, United States
- 2003 *Sculpture: Large, Small, and Moving*, Bitforms Gallery, New York, New York, United States
- 2002 *Project Room Gorney Bravin + Lee*, New York, New York, United States
ten, Universal Concepts Unlimited, New York, New York, United States
- 2000 *Artificial Sculpture v.5*, The Henry Block Art Space, Kansas City, Missouri, United States
- 1999 *Artificial Sculpture*, Forum For Contemporary Art, St. Louis, Missouri, United States, NEA Grant Awarded (CD Rom catalogue)
- 1998 *The Ecstatic Body*, Grand Arts, Kansas City, Missouri, United States
From Ear to Ear, Central Fine Arts, New York, New York, United States
Solo show, Galerie Simone Stern, New Orleans, Louisiana, United States
- 1997 *Digital Psyche*, Kemper Museum of Contemporary Art, curated by Dana Self, Kansas City, Missouri, United States
- 1995 *Homo Noeticus*, Basilico Fine Arts, New York, New York, United States
- 1993 *Solo show*, Basilico Fine Arts, New York, New York, United States
- 1991 *Solo show*, 303 Gallery, New York, New York, United States

Selected Group Exhibitions

- 2008 *e-form, Mimetic Immersion and Activated Spectatorship in Virtual Sculpture, showing Tree Blob*, The Beijing Today Art Museum, Beijing China and Duolon Museum of Modern Art, Shanghai, China
Make Tank, The Lab, 501 Lexington Avenue New York, New York, United States
Prem McKeig, Robert Gero, Michael Rees, Matthew West, curated by Michael Rees
Switcher Sex, Video Works and Photography from the Teutloff Collection, The Slought

- Foundation, curated by Aron Levy. Artists include: Matthew Barney, Tracy Emin, Diane Arbus, Alfredo Jaar, Nan Goldin, Andres Serrano, and others. Philadelphia, Pennsylvania, United States
- 2007 *Live Life, part of Action to Plastic, day of performance at Matthew Barney's studio*, Original projects by Matthew Barney, Michael Rees, and Jonathon Meese, Queens, New York, United states
Abu Dhabi Art Fair, Deborah Colton Gallery, Abu Dhabi, United Arab Emirates.
- 2006 *The Hedonistic Imperative*, Deborah Colton Gallery, curated by Graham Guerra, Houston, Texas, United States
- 2005 *More Better Future*, Rheineger Gallery, Cleveland institute of Art, curated by Saul Ostrow, Cleveland, Ohio, United States
Unrelated, Artists' Space, curated by Peter Dudek, Saratoga Springs, New York, United States
Sculptural information, Exploratorium at the Palace of Fine Arts, curated by Pam Winfrey, San Francisco, California, United States
Group Exhibition, Bitforms Gallery, Art Koln, Koln, Germany
The Hedonistic Imperative, Jack the Pelican, curated by Graham Guerra, Brooklyn, New York., United States
- 2004 *Group Exhibition*, Silver Mine Arts Space, New Canaan, Connecticut, United States
Byte, Nassau County Museum, Roslyn, New York, United States
The Domino Effect, curated by Keep Adding, Sante Fe Art Institute, Sante Fe, New Mexico, United States
Integrating the Digital Consciousness, Deborah Colton Gallery, Houston, Texas, United States
Test, The Something Fair, Peter Dudek, New York, New York, United States
Group Exhibition, Bitforms Gallery, Art Koln, Koln, Germany
- 2003 *Consciousness and Process in the work of Michael Rees and Michael Somoroff, K99*, Cologne, West Germany
Nown: In the action of the animated person, place, thing, and quality, Woods Street Gallery, Pittsburgh, Pennsylvania, United States
In Media Res, Exit Art, New York, New York, United States
From Code to Commodity: Genetics in Visual Art, The New York Academy of Sciences, curated by Dorothy Nelkin and Suzanne Anker, New York, United States
Group Exhibition, Bitforms Gallery, Art Koln, Koln, Germany
- 2002 *Media Art*, Daejeon-New York, Special Effects, Daejeon Municipal Museum of Art, curated by Lawrence Rinder, Dae Jeon, South Korea
Fetish Human Fantastic, Boursein Gallery, curated by Michelle Thursz, Istanbul, Turkey
- 2001 *BitStreams*, Whitney Museum of American Art, curated by Lawrence Rinder, New York, New York, United States
Best of Season, Aldrich Museum of Art, Ridgefield, Connecticut, United States
- 2000 *Photasm*, Hunter College Gallery of Art, curated by Peter Dudek, New York, New York, United States
Foreign Bodies, Untitled Space, New Haven, Connecticut, United States
No Web Sites Please, the University of Connecticut, Storrs, Connecticut and The University of Connecticut, Hartford, Connecticut, United States, curated by Saul Ostrow
Through the Looking Glass, Technology and Creativity at the Beginning of the New Millennium, Beachwood Center for the Arts, Beachwood, Ohio, United States
Ancient Snake, Science Museum in London, inaugural exhibition, United Kingdom
- 1999 *Digital Hybrids*, Mcdonough Museum of Art, curated by Richard Krueger, Youngstown, Ohio, United States
N01se, an exhibition of Science and Art at Kettles Yard in the Whipple Science Museum, Cambridge, United Kingdom
Pop Surrealism, Aldrich Museum of Contemporary Art, curated by Richard Klein, Dominique Nahsas, Ingrid Schaffner, Ridgefield, Connecticut, United States

- (re)Mediation: The Digital in Contemporary American Printmaking*, University of South Florida Contemporary Art Museum, Tampa, Florida, United States, curated by Margaret A. Miller and Jade Dellinger.
- The Spatial Qualities of the Digital Print: from Printmaking to Sculpture Calcografica Nacional*, curated by Adam Lowe, Madrid, Spain.
- 1997 *Dead Fit Beauty*, Hunter College Gallery of Art, curated by Peter Dudek, New York, New York, United States
- A Natural Selction*, Central Fine Arts, curated by Dominique Nahas, New York, New York, United States
- 1996 *Perspective Kansas City*, Johnson County Community College Gallery of Art, curated by Dan Camerson, Kansas City, Missouri, United States
- A Vital Matrix, Domesitc Settings*, curated by Jane Hart, Los Angeles, California, United States
- Imaginary Anatomy*, Pasinger Fabrik, Munich, Germany
- 1995 *The 1995 Whitney Biennial*, The Whitney Museum of American Art, curated by Klaus Kertess, New York, New York, United States
- Summer Fling*, Basilico Fine Art, New York, New York, United States
- Group Show*, Jim Schmidt Contemporary Art, St. Louis, Missouri, United States
- Brave New World*, Christopher Grimes Gallery, Santa Monica, California, United States
- 1994 *The Figure as Fiction*, The Cincinnati Art Center, Cincinnati, Ohio, United States
- Drawing on Sculpture*, Cohen Gallery, New York, New York, United States
- 1993 *Ghost Limb*, group show, Basilico Fine Arts, New York, New York, United States
- Displace*, Cohen Gallery, New York, New York, United States
- The Elusive Object: Recent Sculpture from the Permanent Collection of the Whitney Museum of American Art*, The Whitney Museum of American Art at Champion, Stamford, Connecticut, United States
- 1992 *Group Show*, Tony Schafrazi Gallery, curated by Jonathon Selliger, New York, New York, United States
- Group Show*, Rubenstein Diacono Gallery, curated by Jonathon Selliger, New York, New York, United States
- 1991 *Four Site, Spaces*, Cleveland, Ohio, United States
- Breathing Room*, The Amy Lipton Gallery, New York, New York, United States
- 1988 *Hudson River Open*, Hudson River Museum, Yonkers, New York, United States
- Three Sculptors*, Madison Gallery, Madison, Connecticut, United States
- 1987 *Action Rees/Geismar*, 285 West Broadway, New York, New York, United States
- Breathing*, 2B The Gas Station, New York, New York, United States
- Combustive Nights*, 2B The Gas Station, New York, New York, United States

Curated Exhibitions

- 2004 *Touch and Temperature*, Bitforms Gallery, New York, New York, United States
- Art in the age of Cybernetic Totalism*, Deborah Colton Gallery, Houston, Texas

Commissions

- 2006 *Putto 4 over 4 v2*, private collection, Greenwich, Connecticut, United States. Large scale sculpture and animation
- 2005 *Putto 2x2x2x4*, Sculpture and Animation, Permanent Installation 12th Street between Broadway and Central, Kansas City, Missouri. Acquired by the Kemper Museum of Contemporary Art, Kansas City, Missouri, United States

Public Collections

The Whitney Museum of American Art, New York, New York, United States
Edelman Foundation, Lauzanne, Switzerland
Kemper Museum of Contemporary Art, Kansas City, Missouri, United States
The Science Museum, London, England
Pembroke Hill School, Pembroke, New Hampshire, United States

Selected Bibliography

- 2009 Edward A Shanken, *Art and Electronic Media*, London: Phaidon Press, The Themes and Movements series, 2 illustrations (pending)
- 2007 Obrist, Hans Ulrich, Matthew Barney: *Drawing Restraint Vol. I, 1987-2002*, photographs on pages 10-13, 20-22, 24-25, 46-51.
Gwilt, Ian, editor, *Made Known, Digital Technologies and the Ontology of Making*, DAB Docs 2006, Faculty of Design, Architecture and Building, University of Technology, Sydney, Australia, pages, 82, 90, 106, 2 illustrations.
King, Michelle Bolton, editor, *Charlotte Street Foundation: 10*, with essays by David Hughes, Peter Von Ziegesar, Matt Wycoff and 10 other authors, September
- 2006 Blume, Harvey, Q & A with *George Fifield*, The Boston Globe, April 15, with illustration
Ganis, William V, *Escultura Digital: Un Salto Virtual Hacia lo Real*, translated by Marta Caro. In *Arte Digital Y Videoarte: Transgrediendo los Límites de la Representación*. Edited by Donald Kuspit. Madrid, Círculo de Bellas Artes
Hainer, Ray, *Capturing Time and Space at Axiom*, Dig, vol. 8 no. 32, pp. 56. Gnocchi, Benjamin, *Making (Brain) Waves*, Art Review, The New York Times (Connecticut), May 7, page 10
Its all in the Mind, by Nadir Lerner, the Advocate, Greenwich Time, April 13, pages 3-4
- 2006 Ganis, William V. "*Escultura Digital: Un Salto Virtual Hacia lo Real*, translated by Marta Caro.
In Arte Digital Y Videoarte: Transgrediendo los Límites de la Representación, edited by Donald Kuspit, Madrid, Círculo de Bellas Artes
- 2005 Bembnister, Theresa, "Monster Sculpture is Ready for Its Close Up", Kansas City Star, October 18
Barker, Ray T., *Rees' Pieces*, The Pitch, October 20-26
Spencer, Laura, Interview KCUR radio, NPR affiliate
Art Magazine, A Kansas City Star Publication, November
The King of Digital Art, Wired Magazine, August
Beyond Bounds, JCCC
- 2004 Fifield, George, *Michael Rees, A Diagram of Forces*, Sculpture Magazine, September
Ganis William, *Ars Ex Machina*, Sculpture Magazine, Septmber
Nechvatal, Joseph, *Origins of Virtualism*, Images from Sculpture Large
Small and Moving, The Art Journal Review, Connecticut edition of the New York Times
Anker, Suzanne, *The Molecular Gaze*, Cold Spring Harbor laboratory Press.
- 2003 Paul, Christiane, *Digital Art*, Penguin Press
Spalter, Anne Morgan, *The Computer in the Visual Arts*, Addison Wesley Press
Thusz, Michele, catalogue essay for "Nown", Wood Street Project, Pittsburgh, Pennsylvania
- 2002 Wilson, Stephen, *Information Arts: Intersections of Art, Science, and Technology*, MIT Press/Leonardo Books
Thursz, Michele, catalogue essay for *Fetish Human Fantastic*, The Borusan Cultural Center, Istanbul, Turkey
- 2001 Blume, Harvey, *Unfinished Work*, The American Prospect, June 18
Pollack, Barbara, *Back to the Future with "BitStreams"*, Art In America, September, pages 60-63

- The New Yorker, May 28, pages 32-33, advertisement for *Bitstreams*. Rinder, Larry, *BitStreams*, catalogue essay, The Whitney Museum of American Art, March 22-June 10
- Cunningham, Bill, *Evening Hours*, The New York Times, Sunday, March 25
- Jana, Reena, *STREETCRED/BOOK*, Wired, September, page 164
- 2000 Unger, Miles, *Taking Over the Joystick of Natural Selection*, New York Times, April 25
- The Next Thing: Rees' Pieces*, Time Digital, Digital Arts and Media section, April 12
- Computer *Sculpture*, Popular Mechanics, January Weiland, Scott, *Digital Drama*, NYArts, February
- Review, Cover Magazine, February
- Mind Into Matter* Art New England, April-May
- 1998 Thorson, Alice, *Michael Rees At Grand Arts*, Art In America, October
- Tyrka, Katherine, *Sculpting New Forms*, Computer Graphics World, December
- Johnson, Ken, *Review Michael Rees*, The New York Times, December 18
- Kushner, David, *Hands Free Sculpting*, Wired News, Online
- <http://www.wired.com/news/news/culture/story/16244.html?wnpg1>
- Murphy, Jay, *ProtoPsyches*, World Art, Fall
- Nahas, Dominique, *Michael Rees*, New Art Examiner, April
- Fifield, George, *Printing in 3D: Digital Sculpture*, Sculpture, May/June
- Nahas, Dominique, *Above & Beyond Surreal*, Review, January
- Colman, David, *Art and Architecture*, Elle Decor, December/January
- Jones, Bill, *I think therefore it is: Interview Michael Rees*, Artbyte, March
- Nahas, Dominique, *Michael Rees*, The New Art Examiner, April
- Lawson, Jonathon, *Art Versus Technology*, Prototyping Technology International, January/March
- 1997 Thorson, Alice, *They're Alive*, The Kansas City Star, Sunday, Dec 14
- New Art, Edited by Roxana Marcoci, Diana Murphy, and Eve Sinaiko, Henry Abrams, Inc.
- Landi, Ann, *Material Developments*, Art News November
- Cotter, Holland, *Art In Review: Dead Fit Beauty*, The New York Times Friday, Feb 28
- Nahas, Dominique, *Review: Dead Fit Beauty*, Review, February
- Jones, Bill, *Prospectus for Hands on Paper*, Hands On Paper, fall
- Moritz-Smith, Geoff, *Digital Art of Michael Rees*, Rapid Prototyping Report, February
- 1996 Lord, Roberta, *The Architecture of Dreams*, New Times, KC, Missouri, June
- Hart, Jane, *A Vital Matrix*, catalogue Domestic Settings, Los Angeles, California
- 1995 Print Collectors Newsletter
- Kertiss, Klauss, *1995 Biennial Exhibition*, Catalogue of the Whitney Biennial
- 1994 Salz, Jerry, *Michael Rees at Basilico Fine Arts*, Art in America, March
- Weil, Benjamin, *Displace*, Cohen Gallery, New York, New York
- 1991 Smith, Roberta, *Michael Rees*, The New York Times, Friday, June 21
- Denson, G Roger, *Spotlight Michael Rees*, Flash Art, October/November
- Ritchie, Matthew, *Review Michael Rees*, Flash Art, January
- Dechter, Joshua, *Michael Rees*, Arts Magazine, October
- Meyers, Terry R, *Michael Rees*, Tema Celeste, Autumn
- Chico, Beth, *Four Site at Spaces*, Dialogue, November/December
- Sparks Amy, *Four Site At Spaces*, The Cleveland Edition, October 3-9
- Litt, Steven, *Art Watch*, The Plain Dealer, Sunday, September 15
- 1988 Schindler, Richard, *Madison Gallery: Michael Rees, Greg Spiggle, Sef Peters*, Art New England, October
- Kirby, Sam, *Material World*, New Haven Advocate, October 24
- 1983 Kare, Antero, *Rodeo ja Video miten Kansas City*, T'jaide

Lectures and Papers

- 2010 Artist's Lecture Montclair State University, Montclair, New Jersey, April 20
Artist's Lecture School of Visual Arts, New York, New York, April 13
Artist's Lecture about Social Object: Sculpture and Software to Art Science Salon hosted by Ellen Levy and Victoria Vesna, April 8
The Prescriptive, The Programmatic and the Productive. Lecture given at Brown University, March 4
The Prescriptive and the Holistic Lecture given at College Art Association as part of the symposium: 3D Animation Pedagogy and Industry Complicity in New-Media Education, February 12
Artist's Lecture Pratt Institute, Brooklyn, New York, February 3
- 2006 Monsters, Programs, and Other Beautiful Fictions, The Art, Technology, and Culture Colloquium of UC Berkeley's Center for New Media, organized by Ken Goldberg
Visiting Artists' Lecture, Pratt Institute, Brooklyn, New York
Visiting Artists Lecture, Carnegie Mellon University, Pittsburgh, Pennsylvania
Visiting Artists Lecture, George Washington University, Washington, DC
- 2005 Artist's Lecture, The University of Las Vegas, Las Vegas, Nevada
Monsters, Programs, and Other Beautiful Fictions, MARTa Museum, Herford, Germany
Imagining the Real, The Rothko Chapel, Houston, Texas
Putto 2x2x4, Kemper Museum, Kansas City, Missouri
Artist Talk and Workshop, Brandeis University, Boston, Massachusetts
Integrating the Digital, Panel, Cleveland Institute of Art, organized by Saul Ostrow, Cleveland, Ohio
- 2004 Artist's Talk, Tyler School of Art, Philadelphia, Pennsylvania
Artist's Talk, Hunter College, New York, New York
Artist's Talk, University of Delaware Department of Art,
Artist's Talk Accompanying Process and Consciousness in the work of Michael Rees and Michael Somoroff. Silvermine Art Center, New Caanan, Connecticut
- 2003 Artist's Talk, Bitforms, New York, New York
Artist's Talk, K-99, Koln, Germany
Artist's Lecture, University of Washington, Seattle, Washington
Artist's Lecture, University of California, Davis, Davis, California
- 2002 Keynote paper for "Let the Object Speak", Teachers College, Columbia University,
"The Sculptural User Interface and other beautiful Fictions", The Wexner Center, Columbus Ohio
"Digital Practice" at the Philadelphia Sculptor's Guild
"Upgrade", hosted by the Eyebeam Aetelier, curated by Yael Kanarek
HYPERLINK "http://www.treasurecrumbs.com/theupgrade/02_7rees.html"
Artist Talk for "Fetish Human Fantastic", the Borusan Cultural Center, Istanbul, Turkey
- 2001 Art Science Collaborations Incorporated, New York, New York
New Collaborations, Alfred University, Alfred, New York
Chicago Art Institute, Chicago, Illinois
University for the Arts, Philadelphia, Pennsylvania
School of Visual Arts, New York, New York
Intersculpt, Digital Sculpture, New York, New York
Intersculpt, Technology and Art, New York, New York
International Sculpture Conference, Philadelphia, Pennsylvania
- Prior to 2001 (selected)
Cranbrook Academy, Detroit, Missouri
University of New York at Buffalo, New York
The French Senate, Palais Du Luxemborg, Paris, France
International Sculpture Conference, Chicago, Illinois
The Society for Manufacturing Engineers, Detroit, Missouri

Websites

<http://www.michaelrees.com>
<http://www.xwebmr.com>
http://www.treasurecrumbs.com/theupgrade/02_7rees.html
http://www.artkrush.com/thearticles/004_theambiguousbody/
<http://www.absolutearts.com/artsnews/1999/11/19/26159.html>
<http://www.kemperart.org/exhibits/CatalogEssays/reesmichael.asp>
<http://www.bostoncyberarts.org/mindmatter/rees.html>
<http://www.sculpture.org/documents/scmag98/3dprnt/sm-3prnt.htm>
<http://www.sculpture.org/documents/webspec/digscul/rees/rees.htm>
<http://www.sculpture.org/documents/webspec/digscul/digscul3.htm>
<http://www.grandarts.com/MRees.htm>
<http://www.wired.com/news/culture/0,1284,16244,00.html>
<http://www.bostoncyberarts.org/mindmatter/miller.html>
<http://www.genarts.com/galapagos/nyt-unger99.html>
<http://www.theatlantic.com/unbound/digicult/dc990603p2.htm>
<http://www.centralfinearts.com/artist1/pages/pr.htm>
http://www.charlottestreet.org/archive/essay_1999.html
<http://nyartsmagazine.com/29/page6.html>
http://artandtech.osu.edu/futuretech/pages/b_mrees.jpg.htm

Selected Publications

- 2007 *Silence and Presence at the Rothko Chapel: An Artist's Response*, Image of the Not-Seen: Search for Understanding, by Michael Rees, The Rothko Chapel Art Series, Rothko Chapel, Houston, Texas, (with 3 figures from the Ajna Spine Series) pp. 100-111.
- 1998 *Facets and Fingerprints: Contemplating the Computer and Sculpture*, by Michael Rees, Paper given at The International Sculpture Conference, Chicago, Ill, May
- 1993 *Yale Sculpture*, by Michael Rees, Flash Art, May/June
- 1997 *Rapid Prototyping: Realizing Convoluted Form and Nesting in Sculpture*, by Michael Rees, Protopazione and Produzione Rapida, February
- 1998 *COLOR*, by Michael Rees, Artbyte, September
- 1998 *Color: Completing Rapid Prototyping as a Mature Communications Media*, by Michael Rees, Prototyping Technology International, May

Awards and Grants

- 2008-09 New Media Arts Fellow, Rockefeller Renew Media, Media Arts Grant, New York, New York, United States
- 2007 New Jersey State Council on the Arts Grant, New Jersey, United States
- 2001 Creative Capital Grant
- 1999 National Endowment for the Arts for the exhibition *Artificial Sculpture*, United States
- 1992 Research and Development Grant, Oberlin College, Oberlin, Ohio, United States
- 1991 Research and Development Grant, Oberlin College, Oberlin, Ohio, United States
- 1989 Schickle Collingswood Award, Yale University, New Haven, Connecticut, United States
- 1983/4 Deutscher Akademischer Austauschdienst (DAAD), Dusseldorf, Germany

Professional Experience

- 2005-present Assistant Professor of Fine Art, Rutgers University, New Brunswick, New Jersey, United States

2000- 05 Assistant Professor of Fine Art, New York Institute of Technology New York, New York, United States
1998-2000 Assistant Professor of Fine Art, Washington University in St. Louis, St. Louis, Missouri, United States
1995-98 Special Assistant Professor of Fine Art, Kansas City Art Institute, Kansas City, Missouri, United States
1993-95 Director of Modeling, Goldsmith, Yamasaki, and Specht, Lenexa, Kansas, United States
1990-93 Assistant Professor of Fine Art, Oberlin College, Oberlin, Ohio, United States

Education

1987-89 Yale University, Masters of Fine Arts, studied with Vito Acconci, Frank Gehry and Claus Oldenburg, Alice Aycock, and others, New Haven, Connecticut, United States
1983-84 Kunstakademie Dusseldorf as part of a Deutscher Akademischer Austauschdienst award, Awarded for study with Gunther Uecker and Joseph Beuys, Dusseldorf, Germany
1979-82 Kansas City Art Institute, Bachelors of Fine Arts, Studied with Dale Eldred, Kansas City, Missouri, United States
1976-78 Vassar College, studied for 2 years with Alton Pickens, Poughkeepsie, New York, United States