

# michael rees

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## Curriculum Vitae

### Solo Exhibitions

- 2018 Pneumatopia, curated by Dan Cameron as part of Open Spaces Kansas City, at the Nerman Museum of Contemporary Art, August 2, 2018-October 21, 2018. Brochure  
Michael Rees: Synthetic Cells: Site and Para(Site), curated by Tom Moran, Grounds For Sculpture. June 1, 2018 through July 1, 2019. Catalogue.
- 2017 Trans(forma), a collaborative exhibition with Helena Lukasova at GASK – the Gallery of the Central Bohemian Region. Catalogue. June 27, 2017 to October 1, 2017. Catalogue
- 2016 Clown Town, Bravin Lee Gallery, New York, NY October 21 – November 23.
- 2014 Installation of Converge Ghraib Bag at Grounds For Sculpture Hamilton, NJ.
- 2013 **Interactions and Paradoxical Structures: Robert Gero and Michael Rees.** collaborative Sculpture and Media. Trois Gallery, Savannah College of Art and Design, Atlanta, Georgia. June 6-September 6
- 2012 Tactical Play Exchange, A collaborative sculpture exhibition with Robert Gero and Michael Rees, Pablo's Birthday, New York. April 6-May 5.  
Tactical Play Exchange part 2, A collaborative sculpture exhibition with Robert Gero and Michael Rees, Pablo's Birthday, New York. May 12-June 2.
- 2010 Michael Rees, Social Object curated by Koan Jeff Baysa and Nina Colosi, **Chelsea Art Museum**,  
December 17 - January 23, 2010.
- 2009 Michael Rees: Model Behavior, **Deborah Colton Gallery**, Houston, Texas. September 18  
November 14, 2009.  
Putto 4 over 4, **Zentrum fur Medien Kunst, (ZKM)**, Karlsruhe, Germany, curated by Peter Weibel. July 1, 2009 ongoing.
- 2008 Converge: Ghraib Bag, at **Art Omi**, Ghent, New York.
- 2005 Putto 2x2x4 Sculpture and Animation. Exhibition of models, drawings, prints, and animation documenting the permanent installation of Putto 2x2x4. **Kemper Museum of Contemporary Art**.  
Symbolic Logic, the Sculpture of Michael Rees, **Panorama Art**, Koln, Germany.  
Putto 4 over 4 (1/3) at the **MARTa Museum** curated by Jan Hoet. Herford, Germany.  
Putto 4 over 4 (2/3) at the **Decordova Museum**, curated by George Fifield, Lincoln, Ma.
- 2004 Large and Moving @ **The Aldrich Museum of Contemporary Art**, Ridgefield, Ct.
- 2003 Sculpture: Large, Small, and Moving, **Bitforms Gallery**, New York, New York
- 2002 Project Room **Gorney Bravin + Lee**, New York, New York  
Ten, **Universal Concepts Unlimited**, New York, New York
- 2000 Artificial Sculpture v.5, **The Henry Block Art Space**, Kansas City, Missouri
- 1999 Artificial Sculpture, **Forum For Contemporary Art, St. Louis**, Missouri, NEA Grant Awarded (CD Rom catalogue)
- 1998 The Ecstatic Body, **Grand Arts**, Kansas City, Missouri  
From Ear to Ear, **Central Fine Arts**, New York, New York  
Solo show, **Galerie Simone Stern**, New Orleans, Louisiana
- 1997 Digital Psyche, **Kemper Museum of Contemporary Art**, Kansas City, Missouri. Curated by Dana Self
- 1995 Homo Noeticus, **Basilico Fine Arts**, New York, New York
- 1993 Solo show, **Basilico Fine Arts**, New York, New York
- 1991 Solo show, **303 Gallery**, New York, New York

## Commissions

- 2014 Aleph, Bronze and gypsum resin with augmented reality, private collection San Francisco, CA.
- 2006 Putto 4 over 4 v2, private collection, Greenwich, Connecticut. Large scale sculpture and animation.
- 2005 Putto 2x2x2x4, Sculpture and Animation, Permanent Installation 12th Street between Broadway and Central, Kansas City, Mo. Acquired by the **Kemper Museum of Contemporary Art**, Kansas City, Mo.

## Selected Group Exhibitions

- 2018 On Edge, Curated by Richard Klein, the Aldrich Museum of Contemporary Art, Ridgefield, Ct. May 20, 2018-January 19, 2019. Catalogue.
- 2016 Disarming Logic, Linda Lighton and Michael Rees at Rachael Cozad Fine Art, Kansas City, Missouri, March 17-April 17.  
9 Sculptures, group show at Bravin Lee Gallery, New York, March 25-May 15.
- 2015 +/-, the Hartford School of Art, curated by George Fifield.
- 2014 Inverted Normals, Rowan University Art Gallery, curated by Chris Manzione.  
Beyond the Buzz, Minneapolis College of Art and Design, curated by Kerry Morgan.
- 2013 Out of Hand: Materializing the Post Digital, curated by Ron Labacco at the Museum of Art and Design, New York. 2 works in the exhibition: Converge Ghraib Bag, sculpture and animation at Columbus Square and South Broadway from 2008, and Intervening Phenomena a collaborative work with Robert Gero as part of Tactical Play Exchange, 2012-13.  
Digital Stone, La Fortezza di Montalfonso, Castelnuovo di Garfagnana, June-September.
- 2012 Cerebral Fire: Stalking the Self, University Galleries, William Paterson University, Wayne, New Jersey. curated by Suzanne Anker.
- 2011 Fundamentally Human, Visual Art and Neuroscience, Pera Museum Istanbul, Turkey, curated by Suzanne Anker. catalogue.  
The Real Fake, University of California, Sacramento, Sacramento, CA, William Paterson University, organized by Claudia Hart, Rachel Clarke and Michael Rees.  
Really Fake, William Paterson University, exhibition of Augmented Reality public sculpture. Campus wide.
- 2009 A Celebration of the Gallery's Artists, curated by Carolyn Farb, 11.21.09-1.2.10 Deborah Colton Gallery, Houston, Tx  
Commune, Black and White Gallery, curated by Dominique Nahas, May 21 - June 27, New York.  
Drawings, Pablo's Birthday, curated by Jimmy Billingsley, February 21 - April 8 New York, NY
- 2008 **e-form**, Mimetic Immersion and Activated Spectatorship in Virtual Sculpture, showing Tree Blob The Beijing Today Art Museum, Beijing China, October 4 - October 28, 2008. This is a traveling exhibition that will move to the Duolon Museum of Modern Art, Shanghai, China from November 7 - November 30, 2008.  
**Make Tank**, The Lab, 501 Lexington Avenue New York, NY. November 1- November 22. 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, opening January 19. Curated by Aron Levy. Artists include: Matthew Barney, Tracy Emin, Diane Arbus, Alfredo Jaar, Nan Goldin, Andres Serrano, and others. December 12, 2007 to February 9, 2008,
- 2007 **Live Life**, part of Action to Plastic, day of performance at Matthew Barney's studio in Queens, NY. Original projects by Matthew Barney, Michael Rees, and Jonathon Meese.  
**Group Show**, Deborah Colton Gallery, Abu Dhabi Art Fair, Abu Dhabi, United Arab Emirates.
- 2006 The Hedonistic Imperative, **Deborah Colton Gallery**, Houston, TX. curated by Graham Guerra.
- 2005 More Better Future, **Rheineger Gallery, Cleveland institute of Art**, Cleveland, Oh, curated by Saul Ostrow.  
Unrelated, **Artists' Space**, Saratoga Springs, NY, curated by Peter Dudek.

- Sculptural information, **Exploratorium at the Palace of Fine Arts**, San Francisco, California, curated by Pam Winfrey
- Group Exhibition, **Bitforms Gallery**, Art Koln, Koln, Germany
- The Hedonistic Imperative, **Jack the Pelican**, Brooklyn, NY. curated by Graham Guerra.
- 2004 Group Exhibition, **Silver Mine Arts Space**, New Canaan, CT
- Byte, **Nassau County Museum**, Old Westbury, New York.
- The Domino Effect, curated by Keep Adding, **Sante Fe Art Institute**, Sante Fe, New Mexico
- Integrating the Digital Consciousness, **Deborah Colton Gallery**, Houston, Texas. (including Michael Rees, Michael Somoroff, Yael Kanarek, Manfred Mohr
- Test, The Something Fair, Peter Dudek, New York NY
- 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, Pa.
- "In Media Res", **Exit Art**, New York New York
- From Code to Commodity: Genetics in Visual Art, **The New York Academy of Sciences**. Curated by Dorothy Nelkin and Suzanne Anker
- Group Exhibition, **Bitforms Gallery**, Art Koln, Koln, Germany
- 2002 Media Art, Daejeon-New York, Special Effects, **Daejeon Municipal Museum of Art**, Daejeon, South Korea, curated by Lawrence Rinder.
- Fetish Human Fantastic, **Boursan Cultural Center**, Istanbul Turkey, curated by Michelle Thursz.
- 2001 BitStreams, **Whitney Museum of American Art**, New York, New York, curated by Lawrence Rinder.
- Best of Season, **Aldrich Museum of Art**, Ridgefield, Connecticut,
- 2000 Photasm, **Hunter College Gallery of Art**, New York, New York, curated by Peter Dudek, reviewed in the New York Times
- Foreign Bodies, **Untitled Space**, New Haven, Connecticut
- No Web Sites Please, (exhibited in two places), **the University of Connecticut at Storrs**, and at **The University of Connecticut in Hartford**, crated by Saul Ostrow, reviewed in New York Arts
- Through the Looking Glass, Technology and Creativity at the Beginning of the New Millennium, **Beachwood Center for the Arts**, Beachwood, Ohio.
- Ancient Snake is exhibited in the **Science Museum in London**, England as part of its inaugural exhibition
- 1999 Digital Hybrids, **Mcdonough Museum of Art**, Youngstown, Ohio, Curated by Richard Krueger
- N01se, an exhibition of **Science and Art at Kettles Yard** in the Whipple Science Museum, Cambridge, England
- Pop Surrealism, **Aldrich Museum of Contemporary Art**, Connecticut Curated by Richard Klein, Dominique Nahas, Ingrid Schaffner
- (re)Mediation: The Digital in Contemporary American Printmaking, **University of South Florida Contemporary Art Museum** curated by Margaret A. Miller and Jade Dellinger
- The Spatial Qualities of the Digital Print: from Printmaking to Sculpture, **Calcografica Nacional**, Madrid, Spain Curated by Adam Lowe
- 1997 Dead Fit Beauty, **Hunter College Gallery of Art**, New York, New York. curated by Peter Dudek, catalogue, essay.
- A Natural Selection, **Central Fine Arts**, New York, New York. curated by Dominique Nahas, catalogue, essay.
- 1996 Perspective Kansas City, **Johnson County Community College Gallery of Art**, Kansas City, Missouri curated by Dan Cameron

- A Vital Matrix, **Domestic Settings**, exhibition, catalogue, and edition, Los Angeles, California.  
 curated by Jane Hart  
 Imaginary Anatomy, **Pasinger Fabrik**, Munich, Germany
- 1995 The 1995 Whitney Biennial , **The Whitney Museum of American Art**, New York, New York,  
 curated by Klaus Kertess  
 Summer Fling, **Basilico Fine Art**, New York, New York  
 Group Show, **Jim Schmidt Contemporary Art**, St. Louis, Missouri  
 Brave New World, **Christopher Grimes Gallery**, Santa Monica, California.
- 1994 The Figure as Fiction, **The Cincinnati Art Center**, Cincinnati, Ohio.  
 Drawing on Sculpture, **Cohen Gallery**, New York, New York.
- 1993 Ghost Limb, group show, **Basilico Fine Arts**, New York, New York.  
 Displace, **Cohen Gallery**, New York, New York.  
 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.
- 1992 Group Show, curated by Jonathon Selliger, **Tony Schafrazi Gallery**, New York, New York.  
 Group Show, curated by Jonathon Selliger, **Rubenstein Diacono Gallery**, New York, New  
 York.
- 1991 Four Site, **Spaces**, Cleveland , Ohio.  
 Breathing Room, **The Amy Lipton Gallery**, New York, New York.
- 1988 Hudson River Open, **Hudson River Museum**, Yonkers, New York  
 Three Sculptors, **Madison Gallery**, Madison, Connecticut.
- 1987 Action Rees/Geismar, **285 West Broadway**, New York, New York.  
 Breathing, **2B The Gas Station**, New York, New York.  
 Combustive Nights, **2B The Gas Station**, New York, New York

#### Curated and Co-organized Exhibitions

- 2011 The Real Fake, organized with Claudia Hart and Rachel Clarke at the University of  
 Sacramento Gallery of Art in April and the William Paterson University Gallery of Art at in  
 the October.  
 Really Fake, organized with Chris Manzione on the Campus of William Paterson Univer-  
 sity. It is a complimentary exhibition of the Real Fake.  
 From Alpha to Zeta, School of Visual Art, 16th Street Gallery, organized with Suzanne Anker,  
 including works from the Sculptural User Interface by students and artists. New York.
- 2008 Make Tank, The Lab Gallery, 501 Lexington Avenue New York, NY. November 1- November 22.  
 Prem MaKeig, Robert Gero, Michael Rees, Matthew West.
- 2004 Touch and Temperature, **Bitforms Gallery**, New York, NY Art in the age of Cybernetic  
 Totalism, **Deborah Colton Gallery**, Houston, Texas.

#### Public Collections

**The Whitney Museum of American Art**, New York, New York.  
**Edelman Foundation**, Lauzanne, Switzerland.  
**Kemper Museum** of Contemporary Art, Kansas City, Missouri.  
**The Science Museum**, London, England.  
**Nerman Museum of Contemporary Art**, Overland Park, KS  
**Grounds for Sculpture**, Hamilton Township, New Jersey

#### Bibliography: Books, Catalogues

- 2009 Edward A Shanken, Art and Electronic Media. London: **Phaidon Press**. The Themes and  
 Movements series. discussion and illustration.
- 2007 Obrist, Hans Uhlrich, Matthew Barney: Drawing Restraint Vol. I, 1987-2002, photographs  
 on pp. 10-13, 20-22, 24-25, 46-51.

- 2006, Gwilt, Ian, editor, Made Known, Digital Technologies and the Ontology of Making, DAB Docs Faculty of Design, Architecture and Building, University of Technology, Sydney, Australia, pp., 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 Anker Suzanne and Frazetto, Dr. Giovanni, Neuroculture: Visual Art and The Brain, **Westport Art Center**, Westport, Connecticut, pp. 7.  
Wands, Bruce, Art of the Digital Age, **Thames and Hudson** pp. 90-91. with statement and 2 illustrations  
Popper, Frank, From Technological to Virtual Art, **MIT Press** pp. with 3 illustrations.  
Ganis, William V. "Escultura Digital: Un Salto Virtual HUAC lo Real" Translated by Marta Caro. In Arte Digital Y Videoarte: Transgrediendo los Limits de la Representation. Edited by Donald Kuspit. Madrid, Circle de Bellas Artes, pp.103-138, 1 illustration.
- 2004 Anker, Suzanne and Nelson, Dorothy The Molecular Gaze: Art in the Genetic Age (**Cold Spring Harbor Laboratory Press** Series on Genomics, Biotechnology) pp. 168-173, 2 illustrations.  
Klein, Richard, Interview for Michael Rees Large and Moving, **Aldrich Museum of Art**, Ridgefield, Connecticut, 6 pages, 5 illustrations.
- 2003 Paul, Christiane, Digital Art, **Penguin Press**, pp. 38-40. 2 illustrations.  
with Spalter, Anne Morgan, The Computer in the Visual Arts, **Addison Wesley Press**, pp. 135-7  
2 illustrations.
- Thursz, Michele, catalogue essay for Nown, **Wood Street Project**, Pittsburgh, Pa. pp. 36-37 with 4 illustrations.  
Wycoff, Matt, Sculptural User Interface/ Artificial Sculpture, **Creative Capital Publication**, with illustrations.
- 2002 Wilson, Stephen Information Arts: Intersections of Art, Science, and Technology, Wilson is Professor, Conceptual/Information Arts, Art Department, San Francisco State University, **MIT Press/Leonard Books** 2002, pp. 254-55. With illustration.  
Thursz, Michele, catalogue essay for Fetish Human Fantastic, The Borusan Cultural Center, Istanbul, Turkey.
- 2001 Rinder, Larry, BitSteams, catalogue essay, **The Whitney Museum of American Art**. March 22- June 10. pp. 24-5, 38 illustration.  
Rinder, Larry, Media Art, Daejeon-New York, Special Effects, Daejeon. **Municipal Museum of Art**, Daejeon, South Korea, pp. 67-8, illustrations.  
Cover Illustration for the Book Telenoia, Kritik der Virtuellen Bilder,
- 2000 Dudek, Peter, Photasm, Catalogue, page 2, 7, 1 illustration.  
Lowe, Adam, N01se, catalogue, **Kettles' Yard, The Whipple Museum** of the History of Science, The Cambridge University Museum of Archaeology and Anthropology and in association with the Fitzwilliam Museum's exhibition, Digital Images. pp. 4, 38-41. 3 illustrations.
- 1999 Watkin, Mel, editor, Artificial Sculpture, **Forum for Contemporary Art**, St. Louis, Missouri, CD ROM Catalogue.  
Murphy, Jay, Ritual Resolution, CD ROM Catalogue for Artificial Sculpture, **Forum of Contemporary Art**, St. Louis, Missouri. pp.1-14 with 10 illustrations.  
Watkin, Mel, Hat Trick, CD ROM Catalogue for Artificial Sculpture, **Forum for Contemporary Art, St. Louis**, Missouri. pp.1-9 with 23 illustrations.  
Rees, Michael, Artificial Sculpture: notes, CD ROM Catalogue for Artificial Sculpture, **Forum for Contemporary Art**, St. Louis, Missouri. pp.1-9 with 23 illustrations.  
Miller, Margaret, (re)Mediation, Catalogue for the same show. pp. 4.

- Kruegher, Richard, Digital Hybrids, catalogue, **Mcdonough Museum of Art**, Youngstown, Ohio. pp. 8-10, 1 illustration.
- 1998 Klein Richard, Pop Surrealism, **Aldrich Contemporary Art Museum**, Ridgefield, CT.  
Nahas, Dominique, Michael Rees, for The Ecstatic Body, **Grand Arts**, Kansas City, Missouri, 4 pages, 4 illustrations.
- 1997 Marconi, Roxanne, Murphy, Diana, Sinai, Eve, New Art, pp 106-107, 2 illustrations.  
Self, Dana, Michael Rees: Digital Psyche, **Kemper Museum of Contemporary Art**, 4 pages, 10 illustrations.
- 1996 Hart, Jane, A Vital Matrix, catalogue Domestic Settings, Los Angeles, California.  
Cameron, Dan, Perspective: Kansas City, **Johnson County Community College Gallery of Art**, Overland Park, Ks. 4 pages with 1 illustration.
- 1995 Kertiss, Klaus, 1995 Biennial Exhibition, Catalogue of the Whitney Biennial, **Whitney Museum of American Art**, New York, New York.
- 1994 King, Elizabeth, The Figure as Fiction, **The Contemporary Art Center**, Cincinnati, Ohio, page 64, 1 illustration.

#### **Bibliography: Journals, Magazines, and Newspaper Articles**

- 2011 Gamm, Niki, Istanbul's Pera Museum Combines Art, Neuroscience in Exhibition, Hurriyet Daily News Review, June 1, 2011. Illustration of Rees's Ajna 2  
Editorial Artam Global Art, Istanbul, 01.06.11 Illustration of Rees's Ajna 2  
Omar, Hande, The Guide: Arts and Culture, May June 2011
- 2007 Blume, Harvey, Q & A with George Fifield, **The Boston Globe**, April 15, with illustration.
- 2006 Ganis, William V. "Escultura Digital: Un Salto Virtual HUAC lo Real" Translated by Marta Caro. In Arte Digital Y Videoarte: Transgrediendo los Limits de la Representation. Edited by Donald Kuspit. Madrid, **Circle de Bellas Artes**, pp. 103-138, 1 illustration.  
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** (CT), May 7, pp. 10.  
Lerner, Nadir, Its all in the Mind, the Advocate, **Greenwich Time**, April 13, pp. 3-4.
- 2005 Sultan, Maureen, **Kansas City Art Magazine**, Vol. 5, No. 4, December 2005-February 2006, Cover Image and pp. 10-11.  
Bembnister, Theresa, "Monster Sculpture is Ready for Its Close Up", vol. **Kansas City Star**, 10.18.05 pp. 1, 6 Arts Section.  
Barker, Ray T., "Rees' Pieces", **The Pitch**, vol. 10.20-26, pp. 26.  
-Spencer, Laura, Interview **KCUR radio**, NPR affiliate. October 25.  
**Hereford Zeitungen**, Vol. 48, number 122, Germany, pp. 1, front pp. photo.  
The King of Digital Art, vol. **Wired Magazine**, August.  
Beyond Bounds, JCCC, **The Pitch Weekly**, July 14-21, pp. 28.
- 2004 Fifield, George, "Michael Rees, A Diagram of Forces", vol. 23, no. 7 cover story, **Sculpture Magazine**, September, pp. 34- 39, Cover illustration, 6 illustrations in the article.  
Ganis, William, "Ars Ex Machina", **Sculpture Magazine**, vol. 23, no. 7, September pp. 29-33.  
Nechvatal, Joseph, "Origins of Virtualize" Images from Sculpture Large Small and Moving, vol. no., **The Art Journal**, Spring 2004, pp. 72-73  
Editorial, **Time Out New York**, July 22-29, pp. 51  
Art in Review, Arts and Leisure, **Connecticut edition of the New York Times** pp. 1, 12.

- Bosco, Roberto, Arco Apogee a Bitforms New York, Primera Galleria, especializada en 'software art', **El Pais**, pp. 12 illustrations. February.
- Rui Peruse, Jorge, Poda Estar a NASCAR Uma Nova Forma de Arte, **Semanario, Economico**, February 20, page 30.
- Rose, Cindi Harwood, Review: Deborah Colton Gallery, Integrating the Digital Consciousness, **Arts Houston**, July 2004, page 30.
- Johnson, Patricia, Artistic Limits Tested in Exhibition, **The Houston Chronicle**, October 9, pp. 3-4.
- E Editorial, **Time Out New York**, July 22-29, pp. 51.
- 2001 Lacayo, Richard, No Brush Required, **Time Magazine**, April 2, pp. 66-67.
- Blume, Harvey, Unfinished Work, **The American Prospect**, June 18.
- The New Yorker**, May 28, Pp. 32-33, Advertisement for Bitstreams at the Whitney Museum of American Art.
- Cunningham, Bill, Evening Hours, **The New York Times**, section 9 pp. 7. March 25.
- Rees, Jack The Architecture of Entertainment, **Review** vol. 3 no., 6, pp. 31, illustration.
- Pollack, Barbara, Back to the Future with "BitStreams", no. 9, **Art In America**, September pp. 60-63.
- National Endowment for the Arts panelist**, NEA, Washington, DC.
- Thorson, Alice, Nothing is Real, Section K 1, 3, **The Kansas City Star**, May 13.
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- Jana, Renee, STREET CRED/BOOK, **Wired**, September. Pp. 164.
- 2000 Fifield, George, The Digital Sculptor, **Communication Arts**, pp. 142.
- Mind Into Matter, review, **Art New England**, April-May.
- Thorson, Alice, Charlotte Street Fund Winners get Funds, Encouragement, Arts Section, **The Kansas City Star**, page 3, Sunday, 1999.
- Pfannmuller, Susan, Art on Display, **Kansas City Star**, January 15, Section B pp. 2.
- Hockaday, Laura, Charlotte Street Fund, Sunday, January 23, **The Kansas City Star**, Section pp. 8
- G Walz, Cara, Local best V.3.0, **Pitch Weekly**, February 3-9, pp. 19.
- Johnson, Ken, Art In Review: Photasm, **The New York Times**, November 3.
- 1999 Unger, Miles, Taking Over the Joystick of Natural Selection, **New York Times**, April 25, Art/Architecture, pp. 35-36.
- Weiland, Scott, Digital Drama, vol. 3 no. 2 **NY Arts Magazine**, pp. 38-39 and on line illustration <http://nyartsmagazine.com/29/pp.6.html>.
- Casino, Stefan., Workspace/Workscape, no. 389, **Arbitare**, pp. 190, illustration.
- Magnus, Robert, Largest Computer Sculpture, **Popular Mechanics**, Vol. 176, no. 1, pp. 18, illustration.
- Brinsfield, James, Summer in the city, vol. 1 no. 10, **Review**, pp. 11, illustration.
- Tyson, George, Gone To Pieces, **Metro Times**, September 29- October 5th, pp. 41.
- Thorson, Alice, Charlotte Street Fund Winners get funds, Encouragement, **The Kansas City Star**, Sunday, May 2, section J pp. 3.
- Philpott, Keith, The Next Thing: Rees' Pieces, **Time Digital**, Digital Arts and Media section April 12, pp. 12.
- 1998 Thorson, Alice, Michael Rees At Grand Arts, no. 10 **Art In America**, October .
- Tyrka, Katherine, Sculpting New Forms, **Computer Graphics World**, December.
- Johnson, Ken, Review Michael Rees, **The New York Times**, December 18, 1998.
- Murphy, Jay, ProtoPsyches, no. 18, **World Art**, Fall.
- Nahas, Dominique, Michael Rees, **New Art Examiner**, April 1998.
- Fifield, George, Printing in 3D: Digital Sculpture, **Sculpture**, May/June.

- Nahas, Dominique, Above & Beyond Surreal, vol. 3 no. 8, **Review**, January 15.  
 Colman, David, Art and Architecture, no. 56, **Elle Decor**, December/January.  
 Jones, Bill, I think therefore it is: Interview Michael Rees, **Artbyte**, March.  
 NASA, Dominique, Michael Rees, **The New Art Examiner**, April.  
 Lawson, Jonathon, Art Versus Technology, **Prototyping Technology International**, January/  
 March.  
 Waddington, Chris, Bits, Bytes, help build Sculpture, **Lagniappe**, New Orleans, La, pp.  
 22-24, with 4 illustrations.  
 Marsh, Richard, Manufacturing is not the Only Field using RP, **Heritage Newspapers /**  
**Press and Guide**, May 28, pp. 1-B.  
 Moritz-Smith, Geoff, Sculpture via Freeform Fabrication, Vol. 8 No. 5, **Rapid Prototyping**  
**Report**, May, page 1, 5 with illustration.  
 Halloran, John et al, Ceramic SFF by direct and Indirect Stereolithography, research paper,  
 Department of Materials Science and Engineering, University of Michigan, Ann Arbor.
- 1997 Thorson, Alice, They're Alive, **The Kansas City Star**, Sunday Dec 14.  
 Landi, Ann, Material Developments, **Art News** November, pp. 205.  
 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 via Stereolithography, **Rapid Prototyping Report**, February.  
 Walker, Steve, Michael Rees: A Visible Man, **Kansas City Home Design**, September, pp.44-  
 45, 4 illustrations.
- 1996 Lord, Roberta, The Architecture of Dreams, **New Times**, Kansas City, Mo, June.  
 Kirsch, Elisabeth, Seductive Anxiety, **The Kansas City, Star**, Sunday June 30, Section pp.  
 1,3.
- 1995 Goldberger, Paul, The Next 15 Minutes in Art are in his Hands: Klauss Kertess and the making of  
 the Whitney Biennial, Section 6, **The New York Times Magazine**, pp. 30-39.
- 1994 Salz, Jerry, Michael Rees at Basilico Fine Arts, **Art in America**, March.  
 Weil, Benjamin, Displace, Cohen Gallery, New York, NY.
- 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 1991.  
 Meyers, Terry R, Michael Rees, **Tema Celeste**, Autumn, 1991.  
 Chico, Beth, Four Site at Spaces, **Dialogue**, November/December, 1991.  
 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 1988.
- 1983 Kare, Antero, Rodeo ja Video miten Kansas City, **T'jaide** 1983.
- 1982 Weinstein, Mark J, Underpass will be Gallery for Eclectic Sculpture, **Kansas City Star**,  
 September 15, pp. 10-13.

## Electronic Bibliography



- 2007 Blume, Harvey, Q and A with George Fifield, **the Boston Globe**, April 15, 2007.  
[http://www.boston.com/news/globe/ideas/articles/2007/04/15/qa\\_with\\_george\\_fifield/](http://www.boston.com/news/globe/ideas/articles/2007/04/15/qa_with_george_fifield/)
- 2006 French, William, Hedonistic Imperative @Deborah Colton Gallery, In Review.  
<http://live.glasstire.com/>.
- 2004 Rees, Michael, Touch and Temperature, Statement and Images for the exhibition at Bitforms Gallery, New York, NY (website no longer available, see documentation).  
Lichty, Patrick, Confessions of a Whitneybiennial.com curator, Rhimzome.org at the New Museum, March, 9 2004.  
[http://www.noemalab.org/sections/ideas/ideas\\_articles/lichty\\_confessions.html](http://www.noemalab.org/sections/ideas/ideas_articles/lichty_confessions.html)  
[http://www.noemalab.org/sections/ideas/ideas\\_articles/pdf/lichty\\_confessions.pdf](http://www.noemalab.org/sections/ideas/ideas_articles/pdf/lichty_confessions.pdf)  
Johnson, Patricia, Digital and Traditional Worlds Collide in "Touch and Temperature", HoustonChronicle.com, section/Houston Lifestyle and Features, October 9, pp E 3-4.  
<http://www.houstonchronicle.com>  
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- 2006 Rees, Michael Monsters, Programs, and Other Beautiful Fictions, The Art, Technology, and Culture Colloquium of UC Berkeley's Center for New Media, organized by Ken Goldberg.  
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- 2002 Rees, Michael, Artist's Talk at The Upgrade, video documentation of talk given at the Eyebeam Atelier, New York, NY .  
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## Publications

- 2007 Rees Michael, "Silence and Presence at the Rothko Chapel: An Artist's Response", Image of the Not-Seen: Search for Understanding, **The Rothko Chapel Art Series**, Rothko Chapel, Houston, Texas. (with 3 figures from the Ajna Spine Series) pp. 100-111.
- 2001 Rees Michael, New Collaborations: Electronic Intersections, **Institute for Electronic Arts, Alfred**, New York, pp. 116-124, 4 illustrations.
- 1999 Rees, Michael, Chair of the Online conference "Rapid Prototyping and Art" and co-chair of the Conference "Color in Rapid Prototyping", Proceedings published in the **Rapid Prototyping Journal**. 1998 hosted by the MCB University Press at <http://www.mcb.co.uk/services/conferen/jun98/forp/>.  
Rees, Michael, Rapid Prototyping and Art, conference proceedings of the Rapid Prototyping Conference hosted by the **Society of Manufacturing Engineers**, Dearborn, Michigan, May.
- 1998 Rees, Michael, Teach Art Notes on Arts Education: Reading the Tea Leaves, no. 118, **New Observations**, pp. 24-25, 2 illustrations. (Article about integrating media into fine arts curricula.)  
Rees, Michael, Color, vol. 1 no. 3, **Artbyte**, September, 1998, pp. 74-75.  
Rees, Michael, Color: Completing Rapid Prototyping as a Mature Communications Media, **Prototyping Technology International**, May, pp. 36-40, 4 illustrations.
- 1993 Rees, Michael, Yale Sculpture, vol. 26 no. 170 **Flash Art**, May/June 1993. pp. 65-67. Article about Sculpture Department at the Yale School of Art. Reviewed the work of Matthew Barney, Katie Schimert, Michael Grey, and others.

## Awards and Grants

- 2015 Porcured \$270,000 from an anonymous donor to support the Center For New Art at William Paterson University.
- 2014 International Digital Media Arts Association Life Time Achievement Award recipient.
- 2008 New Media Arts Fellow, Rockefeller Renew Media, Media Arts Grant.
- 2007 New Jersey State Council on the Arts Grant
- 2001 Creative Capital Grant
- 1999 National Endowment for the Arts for the exhibition Artificial Sculpture
- 1992 Research and Development Grant, Oberlin College, Oberlin, Ohio.
- 1991 Research and Development Grant, Oberlin College, Oberlin, Ohio
- 1989 Schickle Collingswood Award, Yale University, New Haven, Connecticut
- 1983/4 Deutscher Akademischer Austauschdienst (DAAD), Dusseldorf, Germany

## Education

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

## Artists Lectures, Talks, and Residencies

- 2018 Pneumatopia, Artist's Talk at the Nerman Museum of Contemporary Art, Overland Park Kansas, August 29, 2018.  
Gallery Talk at the Aldrich Museum about On Edge, with organizer Richard Klein and Leslie Wayne, June 10, 2018.  
Future Academy Symposium, curating in Action: Art as Social Practice, at the China Academy of

Art Xiangshan Campus, sponsored by the China Academy of Art, organized by The Institute of Sculpture and Public Art of China Academy of Art, the MU Planning Team of the Institute of Sculpture and Public Art of China Academy of Art, and the VibrARTion Foundation. January 16, 2018

Clowning Around, Artist's talk at the Yale University School of Architecture  
Spring February 6th, 2018

Artist's Talk, New York Institute of Technology February 15th, 2018

- 2018 Clowning Around, The Yale School of Architecture, February, 2018. Lecture and participate in critique.
- 2017 Artist Talk and workshop, University of Virginia School of Art, September 26, workshop November 14-20  
Residency Byrdcliffe, Woodstock, New York August 2017.
- 2016 Artist Gallery talk for students from Pratt, SVA, Montclair,  
2015 Artist Talk, From the Existential to the Artificial, Minneapolis College of Art and Design, April.  
Artist Talk, From the Existential to the Artificial, University of Wisconsin Stout. April.  
Artist Talk at Ground for Sculpture, Trenton, New Jersey. March
- 2014 Key Note speaker at the International Digital Media Arts Association "From the Existential to the Artificial.
- 2013 Research Fellow at the Florida State University FormLab  
2011 School of Visual Art New York. October  
2010 Visiting Professor School of Visual Art Summer Residency June 1-June 28.  
The Art Institute of Chicago, Sculpture Department March 16.  
Maryland Institute Mount Royal
- 2010 Visiting Professor School of Visual Art Summer Residency, June 1-June 28.  
Visiting Artist Lecture Connecticut College, February 18th  
Visiting Artist School of the Museum of Fine Art, Boston, Ma November 30
- 2009-10
- University of Houston, Houston, Texas, September 17, 2009
  - Invited as an Honoree at the 15th celebration of the Kemper Museum of Contemporary Art, Kansas City Missouri, October 9-11, 2009.
  - Artist's talk at Pratt Institute, Brooklyn, NY February 3, 2010.
  - Presented my talk Techno Luddite at the College Art Conference as part of the panel 3D Animation Pedagogy and Industry Complicity in New-Media Education. The talk was presented from the internet because my flights were cancelled due to weather. (<http://vimeo.com/9634047>)
  - Artist's talk at Brown University, Providence, RI, March 4, 2010
  - Artist's talk at School of Visual Art, New York, NY, April 6, 2010.
  - Talk at Leonardo Art/Science Salon hosted by Ellen Levy and Victoria Vesna, New York NY April 8, 2010.
  - Artist's talk at Montclair State University, Montclair, NJ, April 20, 2010.

## Boards

2014-present

Advisory board of the Elizabeth Firestone Graham Foundation, review some 80 applicants for awards up to \$15,000 each for a total of \$125,000 per cycle. The foundation reviews applications 2 times per year.

2012 to present

Digital Stone Project. Have participated in various capacities in the planning and execution of a summer workshop in Italy in Garfagnana. Participants have included working artists as well as students from multiple institutions.

