

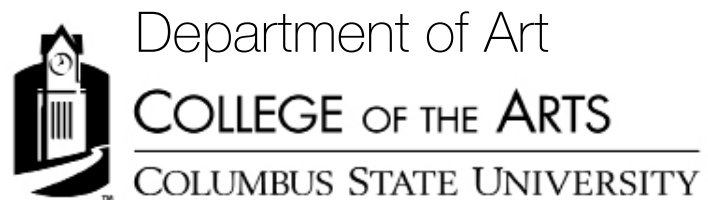


*In Process*

Creighton Michael



The Norman Shannon and Emmy Lou P. Ilges Gallery  
Corn Center for the Visual Arts





*In Process*

Works by Creighton Michael from 2000 - 2017

January 23 - February 17, 2018

Curated by Joel Carreiro

A special premier of *Carving Air*, choreographed by Courtney Collado and performed by the CSU Dance with music by Bruce Roter, *CONSTRUCT*



## Creighton Michael

Michael reinterprets the practice of drawing through an investigation of the drawing process across a range of media. Exploring the transformative possibilities of mark making, he realizes works through a variety of drawing, printmaking, painting and sculptural materials and methods as well as video and sound. His visionary conceptualization of mark making connects his practice to other notational systems as wide-ranging as musical scoring, calligraphy, shorthand, and scientific notation.

While Creighton Michael's work is fueled by a restless curiosity, his practice is based on rigorous procedures of inquiry and discovery related to the scientific process. This methodology remains the elastic core of a practice issuing from elemental mark making but spinning off wildly unique bodies of work. Having established material decisions and set processes in motion, Michael often operates at one remove from the action. Starting with the most elemental and personal creative act - marking, he often defers direct touch or invites outside participation in the form of collaborators. From the incorporation of mold growth as pictorial incident, to collaborations with composers, printmakers and videographers, Michael's participatory generosity continues to enrich his work.

Michael has had solo exhibitions at the High Museum of Art; Katonah Museum of Art, Vanderbilt University; the Queens Museum of Art at Bulova Corporate Center; Neuberger Museum of Art; Colgate University; University of Richmond Museums, and The Mint Museums, as well as numerous galleries and art centers in New York City and throughout the United States. Abroad he has had solo exhibitions in Copenhagen, Montreal and Reykjavík.

Creighton Michael holds an M.A. in Art History from Vanderbilt University and an M.F.A. in painting and multimedia from Washington University in St. Louis. He is a grant recipient of a Pollack Krasner, a NYFA and Golden Foundation Award. His work is in various private and public collections including the Brooklyn Museum, Cleveland Museum of Art, High Museum, Metropolitan Museum, National Gallery of Art, McNay Art Museum, Ogden Museum, The Phillips Collection and the Whitney Museum of American Art.

He has been on the faculty at R.I.S.D., Pennsylvania Academy of Art, Princeton University and Hunter College. The artist lives and works in New York.

## Operating Procedures

Two favorite books call to mind Creighton Michael's creative goals and process. In the first, "Continuous Project Altered Daily", the innovative artist Robert Morris presents his work as one lifelong, restless investigation. In the second, "The Pleasure of Finding Things Out", the theoretical physicist Richard Feynman describes his inspiration as "the kick in discovery for the sheer pleasure of finding out how the world works". Creighton Michael's work is fueled by a similar curiosity which he pursues with a practice based upon procedures of inquiry and discovery. Like Feynman, his search is exuberant and like Morris, his works, the spin-offs of his investigations, vary widely. Each body of work is internally consistent and constitutes a systematic exploration of the materials and procedures he engages. An overview of his work however, reveals a meandering path of investigation guided by intuition and fed by previous work. This marriage of logic and intuition fuels an exploratory work process that constitutes the unwavering center of a practice that has yielded a broad range of innovative results.

The most significant thing an artist does is to develop a personal methodology - a way of working. This personal process, emanating from the artist's priorities, interests and sensibilities, is the core that determines the game rules: what the work is, what the goals are and what the procedures will be. While this practice may morph over time, it remains the elastic center, guiding an artist's creative output. In significant ways, Creighton Michael's process parallels the scientific method - making observations, formulating hypotheses and conducting experiments, through the interaction of his subjectivity with the given world. Within any series his work develops in a systematic and thorough manner, along lines guided by a logic related to his choice of materials and operations. The results of these cogent investigations are, however, often idiosyncratic as well as unpredictable. His allegiance is not to surface or stylistic consistency but to open exploration. This is what keeps his work vital and fluid. As a series of work develops, new possibilities arise. Work thus builds on work, sometimes along oblique tangents. In this sense his approach can be seen as emblematic of the operational principles of nature - ceaseless, freewheeling experimentation. Art making is the process by which Michael explores the surrounding world. Drawing is the activity that marks his place in it. The curiosity that drives Michael's work, while accounting for its rich variety of results is grounded in all its manifestations by the most elemental and personal creative act - mark-making. Over time he has developed his drawing practice into a kind of visual language. Through exploration he has expanded the transformative possibilities of the graphic mark, pursued across a wide range of media and techniques. His visionary conceptualization of drawing extends from the earliest cave paintings to connections with calligraphy, musical scoring, shorthand and scientific notation.

Having dyslexia, like many highly creative people, Michael has experienced difficulties with language - both reading and writing. It is interesting that we find a sustained involvement with language throughout his work. For example, in his recent, tapestry-like "Chronicle" series, we see a distillation of layered elements taken from Hebrew, Arabic, Sanskrit, and other languages. These traces of language, a visual cadence of collected gestures, are not legible however; they are used for their calligraphic and associational qualities. Elements of language serve as signs for communication in Michael's work but are never allowed their signifying function. In fact a corrupted image pattern caused by a computer anomaly serves as the image base for the language references in the "Chronicle" series. Thus we have a non-functioning digital mark overlaid with non-communicative languages. These bits of text or failed signals are developed into a new language - one based on mark - making that reflects visual, spatial and lateral thinking. This invented marking language is versatile. It spins off into three dimensions with the "Squiggle" pieces, which Michael refers to as dimensional drawings. In this series, marks are made of graphite and paper-coated rope and installed to mimic drawing episodes. His marking activity is also extended temporally in video works such as "Double Dutch" or "Shadows Trilogy".



Michael often offsets the inherent intimacy and specificity of personal mark-making by adding an extra step of calculated disengagement to his process. Beginning with "Ply" in 2008, this process of detachment developed over the following nine years, producing such series as "Illuminated", "Tapestry", "Script", "Palimpsest" and the current one, "Chronicle". The highly personal act of marking is counteracted with a disengaged and systematic application exercise, creating a degree of separation between personal expression and the art object. The creative act is at one remove in this two-step process, which amounts to a form of self-collaboration.

An impulse to detachment is also evident in his many collaborations with composers, printmakers, videographers and choreographers as well as with audience participants. His voluntary ceding of significant artistic decision making to others disrupts the impulse of personal proclivity, preventing the work being focused on private experience alone. It relocates the site of creativity to the interaction between subjectivity and rigorous engagement with the outside world. In his "Grid" series, wire, rubber and plastic tubing segments engage as marking elements that can be arranged or rearranged on a grid support by audience/participants. In his "Punctuation" series Michael sent master printer Christopher Shore digital files reflecting recent work along with assorted color samples. All further decisions as to the print's outcome were made by Shore. In "Talking to Peter", a back- and - forth collaboration with composer John Morton yielded hybrid works where drawing doubled as musical notation that produced music. Michael cites his early fascination with Surrealism as his first influence toward embracing the unknown and uncontrollable. From his early incorporation of mold growth as pictorial incident in the "Haiku" series to these many collaborations since, Michael's participatory generosity enlivens his work through a willingness to share responsibility. In his own words, "It's not about ownership but discovery."

Michael's longstanding fascination with landscape and natural systems was originally inspired by Van Gogh's immersion in nature. He made a close study of the way incremental mark making in Van Gogh's landscapes summoned the deeper rhythms of nature. Much of his work since has developed through a similar process. For example, through close observation of natural phenomena such as duckweed patterns on a pond, he built patterns from accumulated marks that, through their flux and flow, indicate underlying forces. Hovering in the background of Michael's work is the question of deep structure - the notion of organizing principles prior to surface manifestation. His creative practice exemplifies the constant experimentation that guides evolutionary development. What can be discovered is built upon, then extended. Nothing is fixed in his work as nothing is stable in nature - images move and shimmer as we view them, fluid as natural processes. A sense of time is often encapsulated within the layered strata of transparent marking episodes. In Creighton Michael's work emergent properties develop, unique and unpredictable, that transcend the known features of their constituent parts. These emergent entities evolve through a complex interaction of basic components, reflecting similar structural transformations that have resulted in the development of language, music, art and consciousness itself.

Joel Carreiro  
Curator

## ***Conversation with the Artist***

Interviewed by Darsie Alexander, The Executive Director of the Katonah Museum of Art

**I am going to start by asking you the question all artists love to answer; what are you working on right now?**

The CHRONICLE series where I continue to explore the territory between gesture and language, mark and pattern. I have also begun a new series with the working title, EXCERPT, which layers aspects of SCRIPT and CHRONICLE.

**You work is very gestural, and yet you have talked about the important of detachment in your work.**

The notion that one could divorce oneself from the final act of creation was a stimulating idea that I gleaned from Moholy-Nagy's 1922 Telephone Paintings. For me this was an inspired act of disengagement establishing a distance of time and space between the artist and the act. The question for me was how do I separate myself from myself while initiating a process? My answer was to record various marking episodes using a synthetic calligraphy, a distillation of elements taken from Arabic, Hebrew, Sanskrit, East Asian languages and shorthand. Components from these past incidents were reassembled as translucent chirographic composites creating a distance both in time and space from my initial marking activity.

**That's an interesting question. While others try to "get in touch with themselves," you were doing the opposite.**

I continue to construct variant forms of process driven drawing activities, distancing my direct involvement as much as possible, a self-collaboration of sorts.

**You're an artist who is very aware and in some ways respectful of art history. Who have been your biggest influences?**

In high school I discovered Surrealism, which offered me a focus and later a process. Originally my master's thesis was on the work of Dorothea Tanning. During my research of her history, I became acquainted with the women of Surrealism – who were much more engaging than their better-known male counterparts! The fractured narratives inherent in Surrealist Art lead me to the work of Lee Bontecou, from whom I learned that drawing could be a tangible object existing in a shared space generating multiple narratives. However it was her acknowledgment of the relationship between a stitch and a mark that left a lasting impression on the direction of my studio practice.

**Color seems to be an important factor in your work.**

I don't really see myself as a colorist though I am intrigued by its power. Since I work serially to pursue an idea through time, the work begins monochromatically to better understand the structure that is emerging and to aid in process development. Once understood, color is added to complete the concept then the cycle continues with the next body of investigations. Chronicle, my initial attempt at color drawing, is in retrospect a record of my forty five year old studio practice.

## **Do you enjoy writing?**

Being dyslexic both writing and reading were always challenging. My inability to read other written languages especially those using different alphabets, gave me an appreciation of how the letters or characters were formed and related spatially to one another. Similarly I became fascinated with the late ink drawings of Vincent van Gogh, more specifically the synchronous nature of his marks. In these drawings I realized that a mark has two competing but simultaneous identities, one as a gesture and the other as an integral component of a pattern. Drawing's connection to writing became obvious.

## **Tell me about Corrupted Image Patterns.**

In 2007, I was working on a suite of prints based on my SQUIGGLElinear installations. SQUIGGLElinear is a series of sculptural works composed of graphite, paper and rope, which not only resembled a wall drawing in three dimensions but also mimicked marking activity. Digitally documenting each installation allowed me to explore different computer tools with which I could manipulate or redraw the image creating or "releasing" a drawing (pattern) from within a previous work. The results would be known as Extraction Patterns, the first subset of my Trans-dimensional Motif category. Later through a computer anomaly produced by an out dated application, a bar code like pattern was generated instead of an image. Known as a Corrupted Image Pattern, it was the computer's drawing equivalent to an image. This interweaving of analog and digital marking activities, or a fusion of my hand and the computer's, is the basis for the CHRONICLE series.

## **Have you always been so interested in technology?**

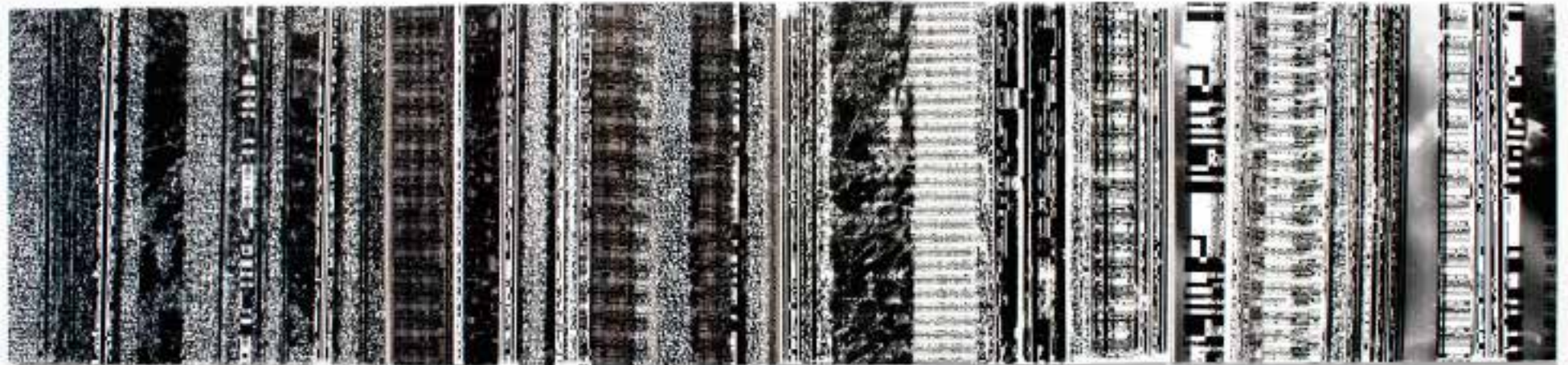
Quite the contrary, I have more of a dystopian view towards technology. Being one who misused or abused tools, I would simply exploit any and every opportunity that might arise from my folly to explore the constant question what if. The act of play followed by self-discovery are essential components to my studio practice.

## **Teaching has always been an important part of your practice. What is your advice to young artists?**

Being an artist is a creative act in and of itself. For anyone afflicted with this blessed curse, it is the responsibility of those who have come before to pass on to those who follow.

This interview was conducted on August 16, 2017 in the artist's Mt Kisco studio of Creighton Michael.

Plates / Selected Works



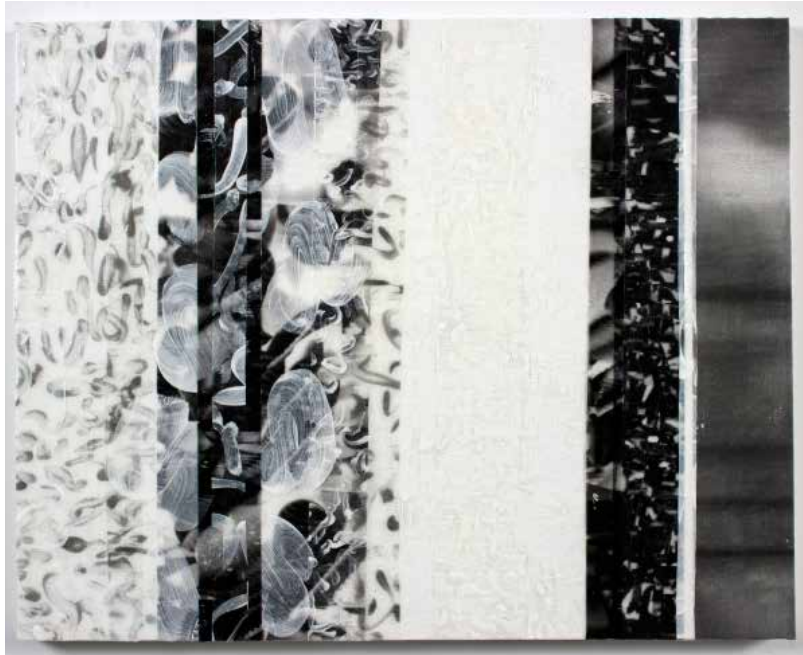
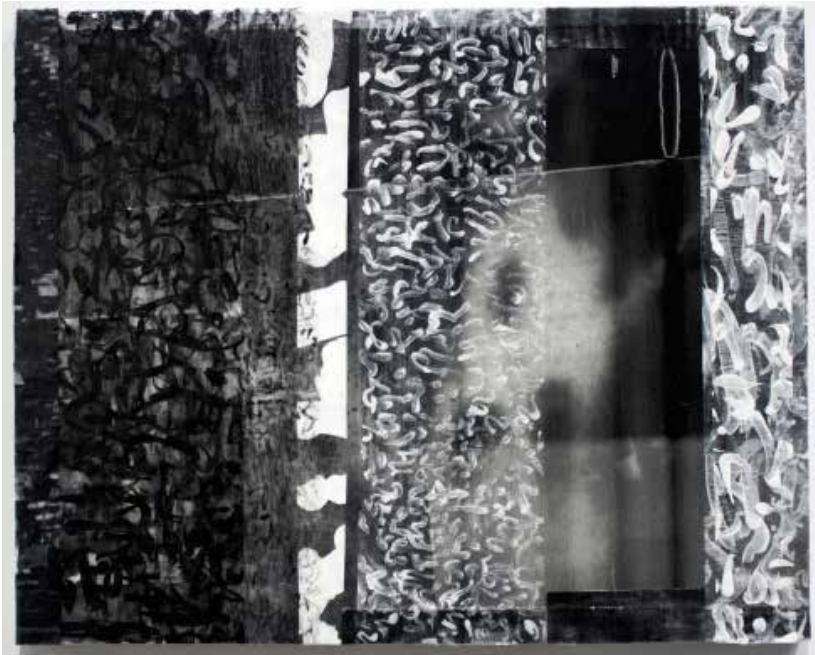
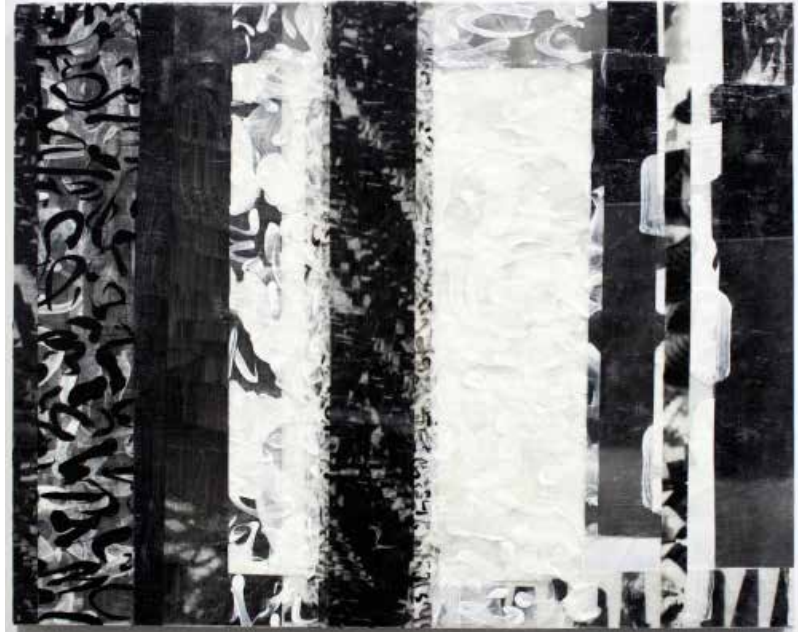
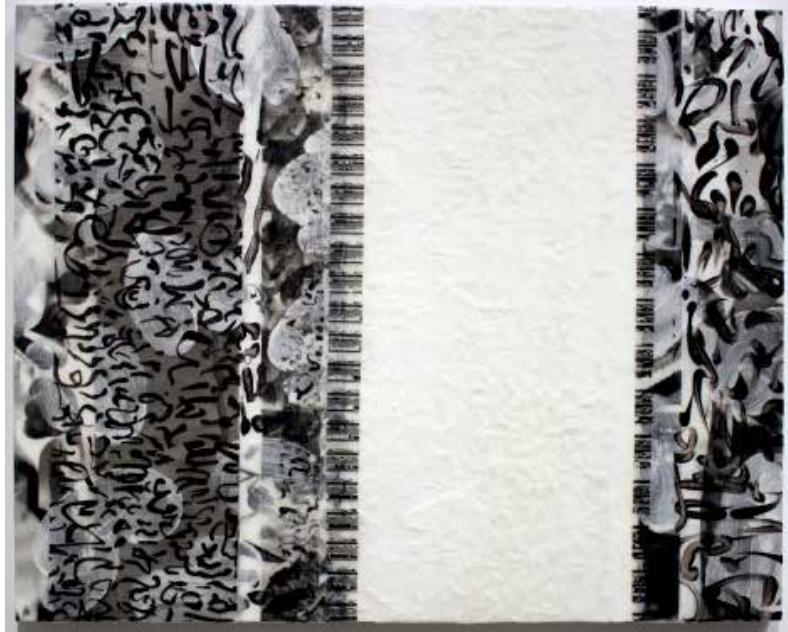


Plate 2









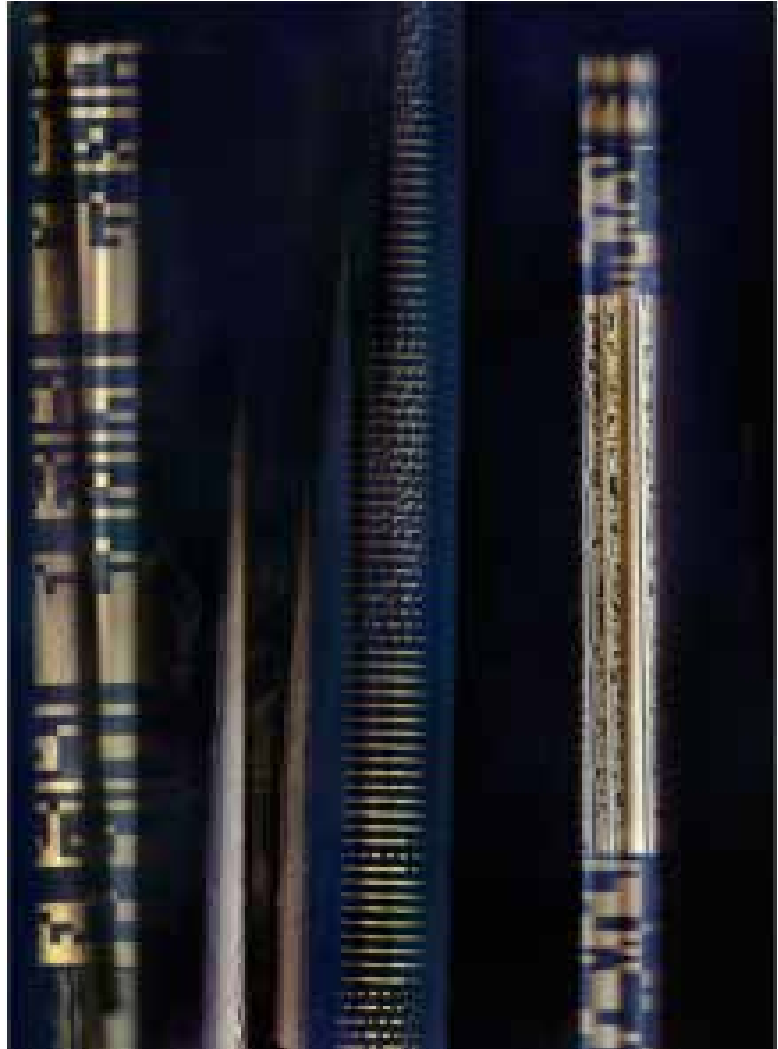
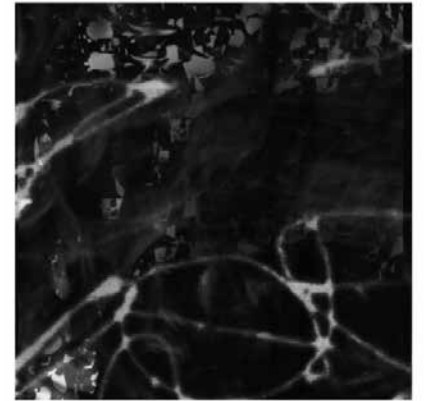
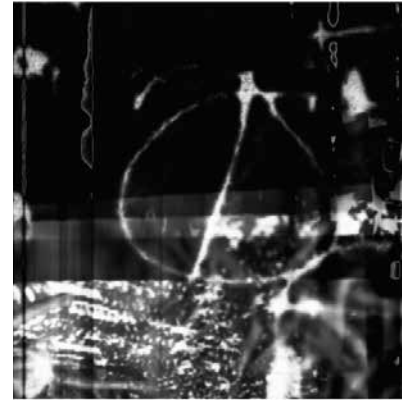
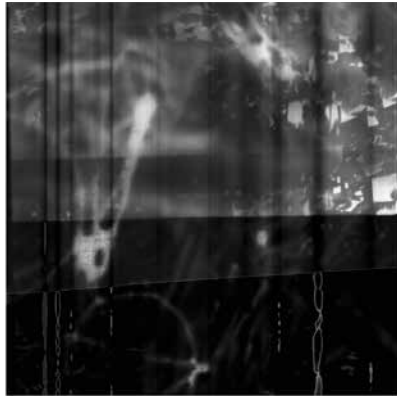
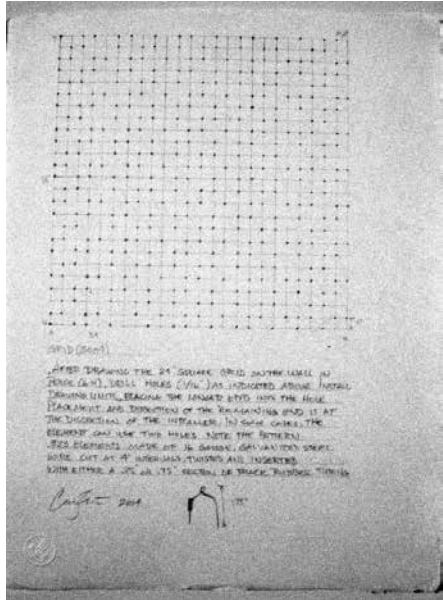


Plate 6







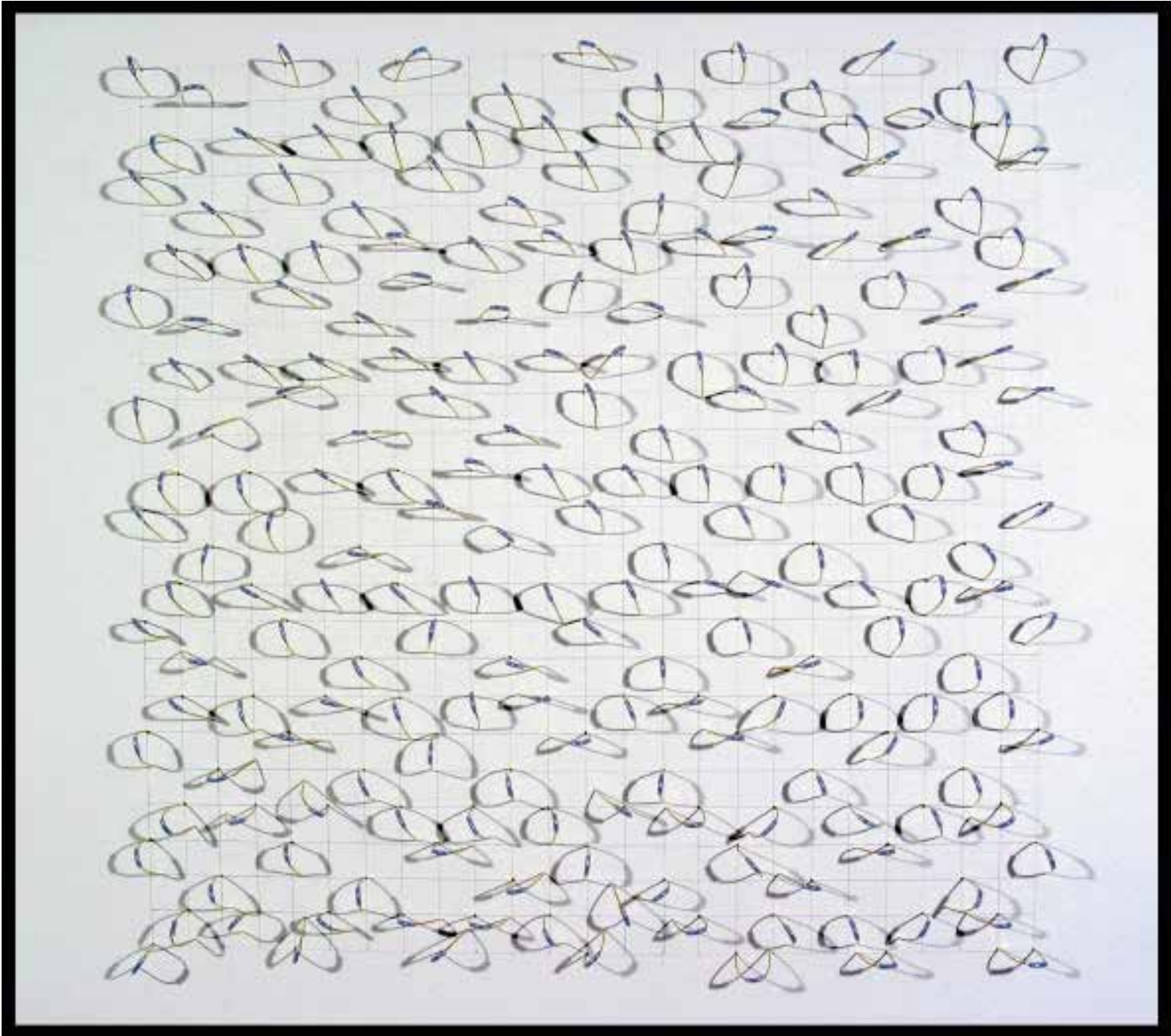
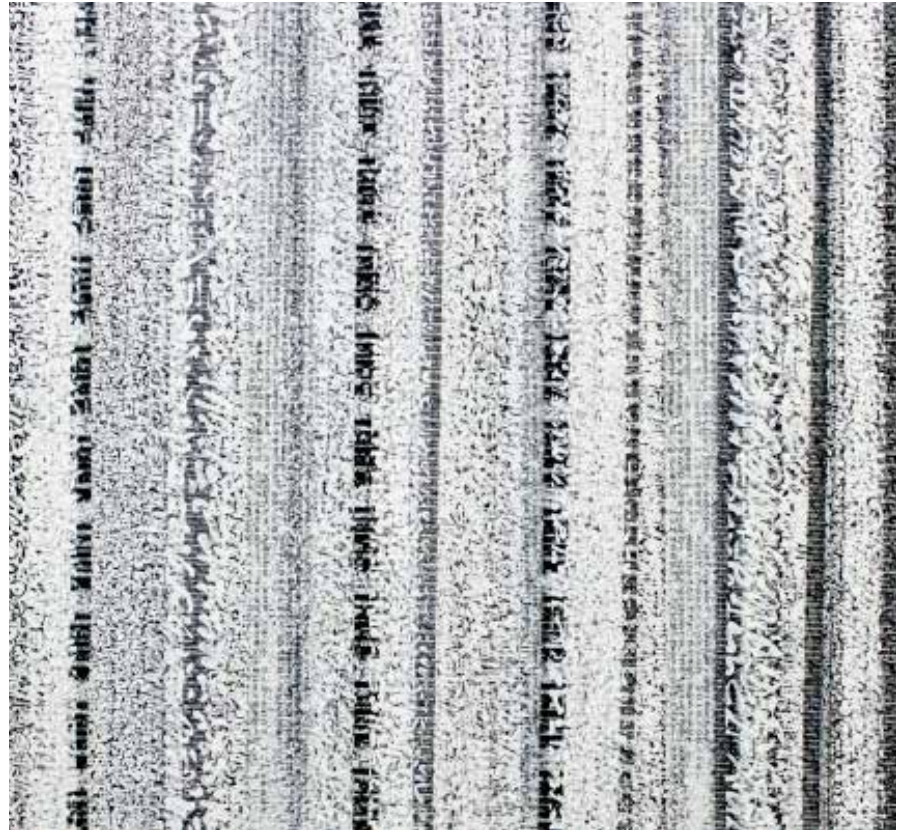
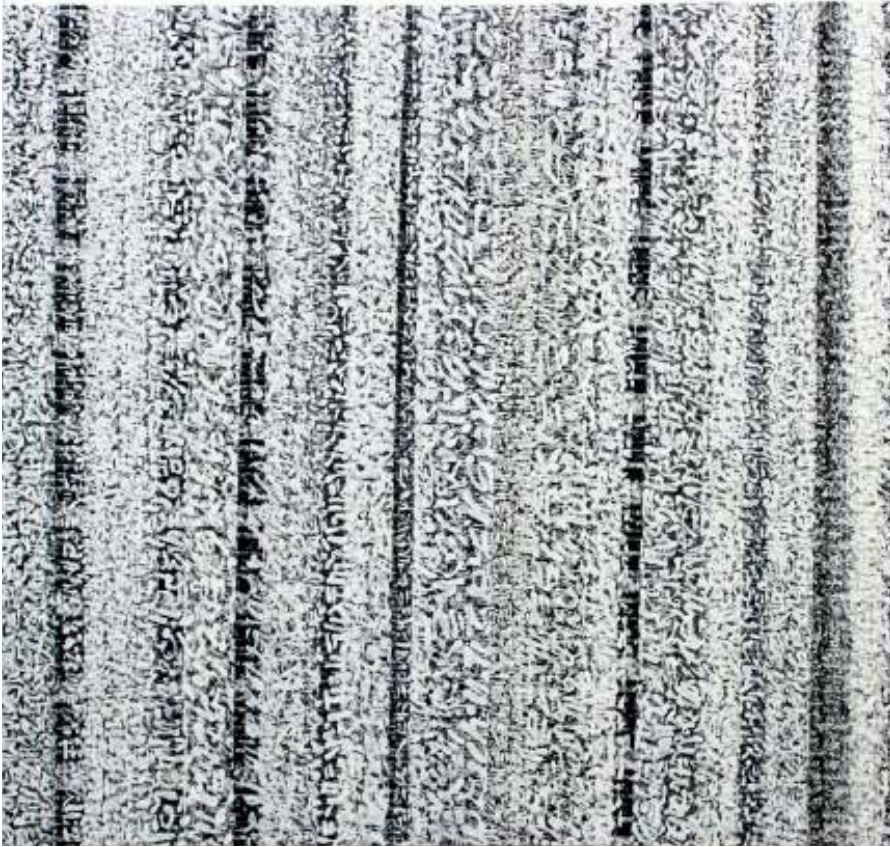
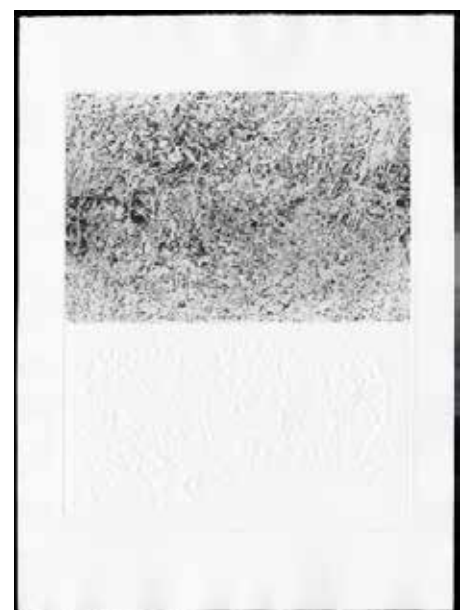
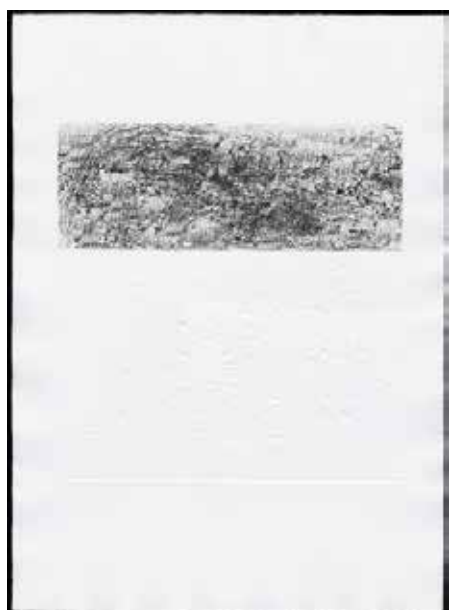
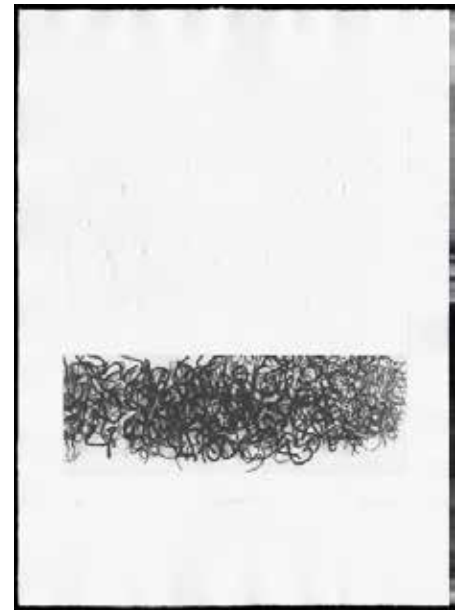


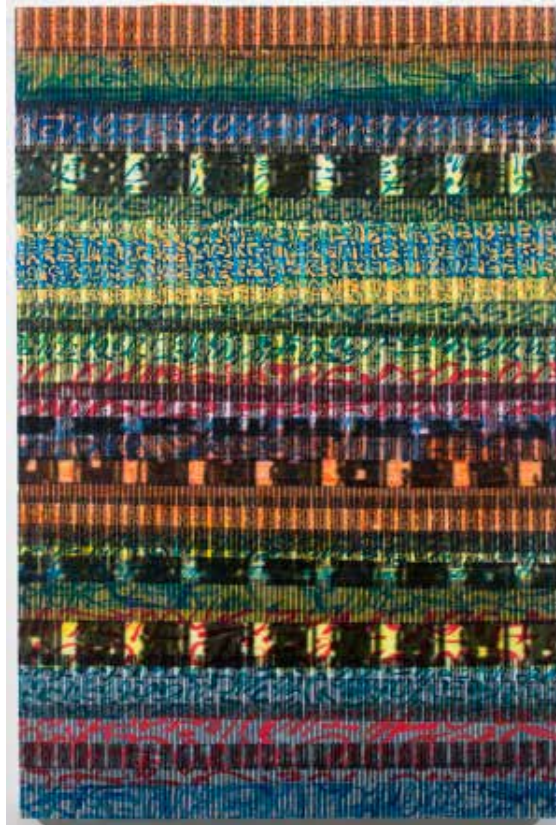
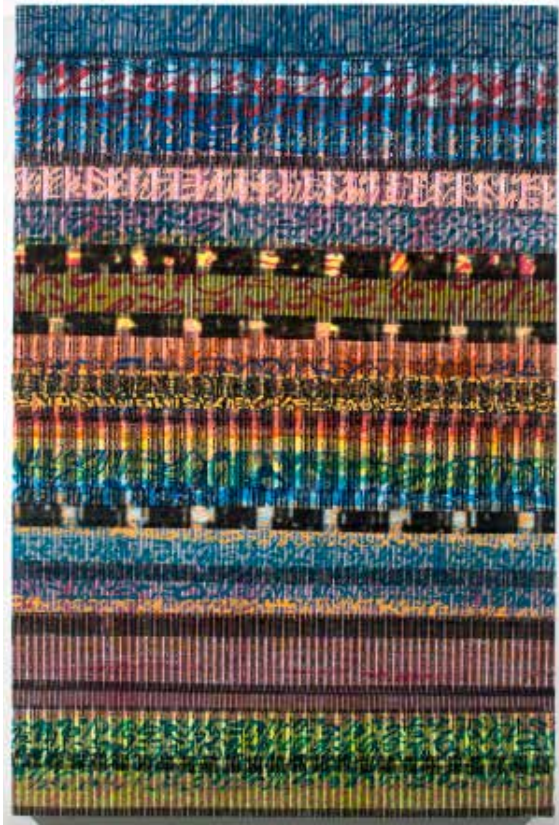
Plate 10















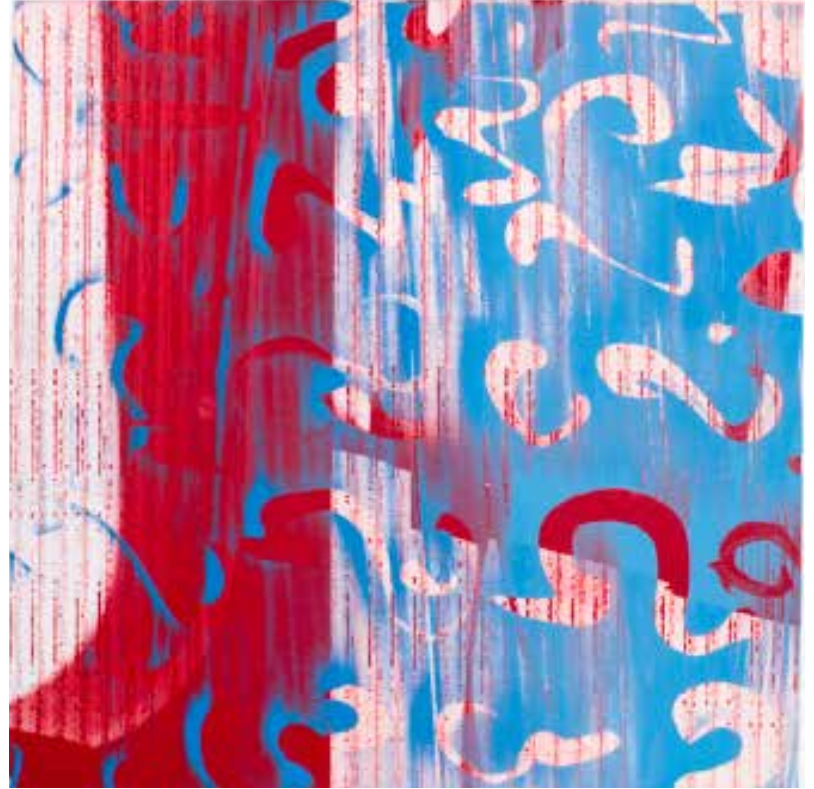




Plate 18



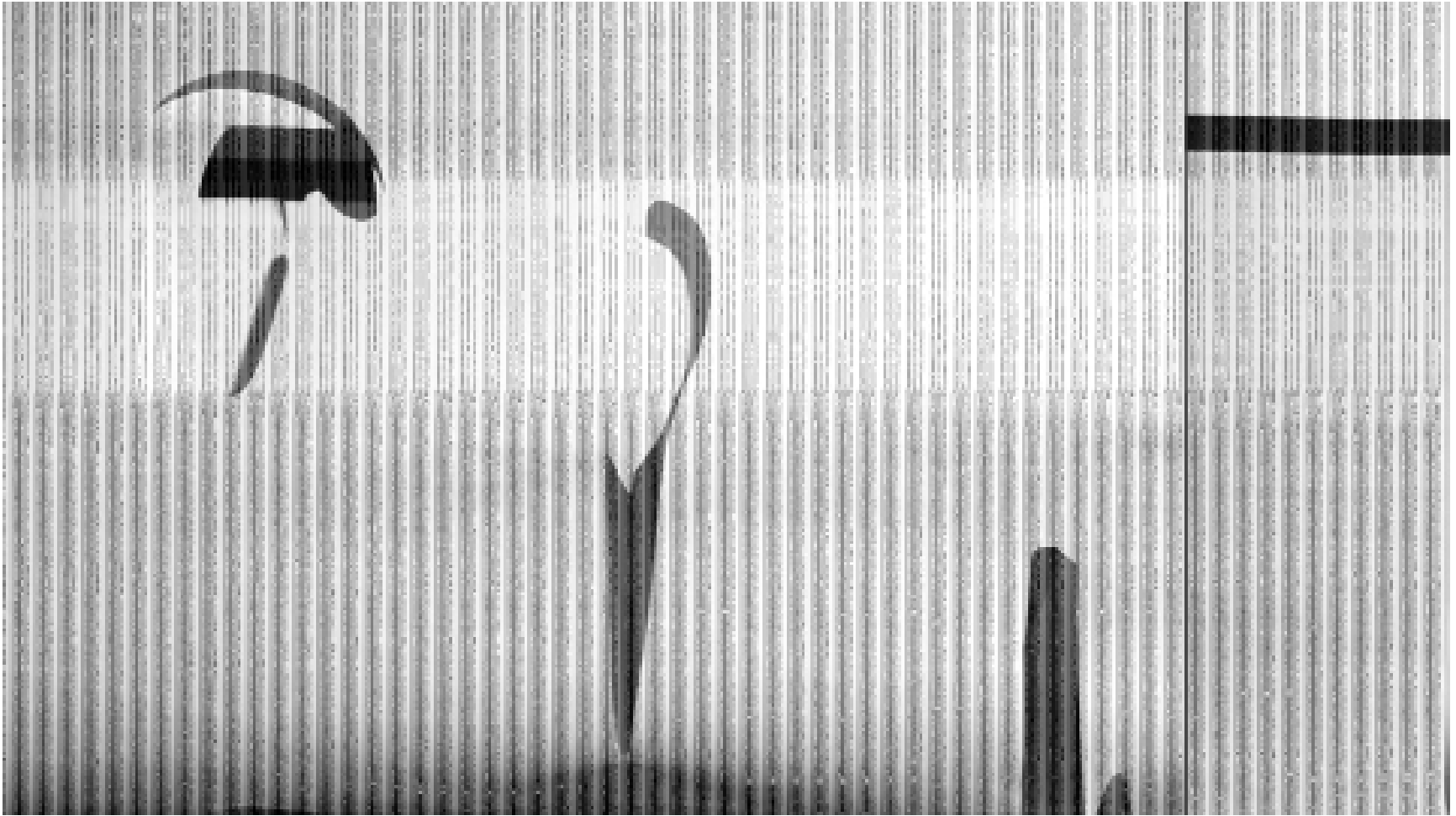
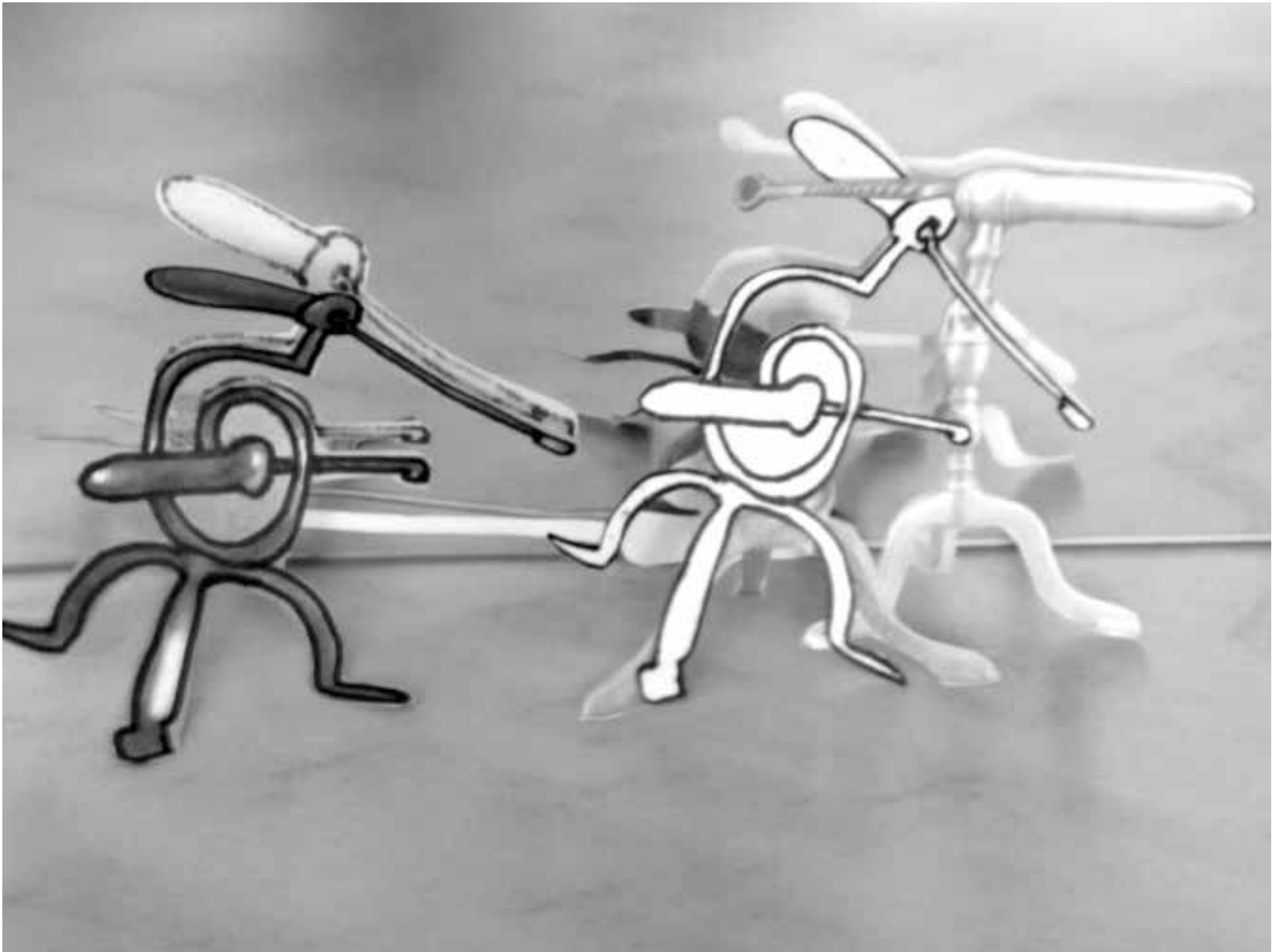


Plate 20





## Plates

1. *Vernacular 215*, 2015, layered acrylic and digital transfer on three wood panels, 16 x 48 x .75"
2. *ILLUMINATED 914*, 2014, layered acrylic on panel, 16 x 20"  
*ILLUMINATED 112*, 2012, layered acrylic on panel, 16 x 20"  
*ILLUMINATED 212*, 2012, layered acrylic on panel, 16 x 20"  
*ILLUMINATED 812*, 2012, layered acrylic on panel, 16 x 20"
3. *Vernacular 516*, 2016, layered acrylic and digital transfer on convex 24x130x2"
4. *ORCHID 11411*, 2011, unique archival carbon pigment print, 40 x 30"  
*ORCHID 11111*, 2011, unique archival carbon pigment print, 40 x 30"
5. *REVERIE 8611*, 2011, unique archival carbon pigment print, 40 x 30"  
*REVERIE 8611*, 2011, unique archival carbon pigment print, 40 x 30"
6. *METROPOLIS 416 (with Ben Diep)*, 2016, image on 32 x 40" paper, 24 x 31"  
*SACRED 1516 (with Ben Diep)*, 2016, 24 x 31" image on 32 x 40" paper
7. *SCREENPLAY 215*, 2015, paper, digital transfer and acrylic on wood panel  
*SCREENPLAY 315*, 2015, paper, digital transfer and acrylic on wood panel, 24 x 18"
8. *The TAPESTRY Suite*, 2012 is an edition of two, seven archival carbon pigment prints on Hahnemühle Photo Rag Paper© by Still River Editions, Danbury, Connecticut.  
The paper size is 31 x 30" with an image size of 18 x 18"
9. *Instructions for GRID 3004*, 2004, graphite on paper  
*GRID 3004*, 2004, installed steel wire and rubber tubing, 24 x 24 x 1.5"
10. *Instructions for GRID 2403*, 2003 graphite on paper  
*GRID 2403*, 2003, steel wire with rubber and clear tubing, 24 x 24 x 1"
11. *HAIKU 1200*, 2000, oil and moldstain on canvas, 60 x 60"  
*PALIMPSEST 413*, 2013, layered acrylic on concave panel, 36 x 34 x 2.5"

12. *SCRIPT 617*, 2017, layered acrylic and digital transfer on concave panel, 34 x 36 x 2.5"  
*SCRIPT 717*, 2017, layered acrylic and digital transfer on concave panel, 34 x 36 x 2.5"
13. *SQUIGGLE Suite*, edition of ten, 2007 - 2008, intaglio and debossing, Christopher Shore, printer
14. *CHRONICLE 1917*, 2017, layered acrylic and digital transfer on tapered wood panel, 36 x 24 x 2"  
*CHRONICLE 1817*, 2017, layered acrylic and digital transfer on tapered wood panel, 36 x 24 x 2"  
*CHRONICLE 1417*, 2017, layered acrylic and digital transfer on tapered wood panel, 36 x 24 x 2"
15. *CHRONICLE 716*, 2016, layered acrylic and digital transfer on tapered wood panel, 36 x 24 x 2"  
*CHRONICLE 1116*, 2016, layered acrylic and digital transfer on tapered wood panel, 36 x 24 x 2"  
*CHRONICLE 1317*, 2017, layered acrylic and digital transfer on tapered wood panel, 36 x 24 x 2"
16. *PLY 1309*, 2009, layered acrylic on convex panel, 24 x 24 x 2.5"  
*PLY 1109*, 2009, layered acrylic on convex panel, 24 x 24 x 2.5"  
*PLY 1409*, 2009, layered acrylic on convex panel 24 x 24 x 2.5"  
*PLY 708*, 2008, layered acrylic on convex panel, 24 x 24 x 2.5"
17. *PUNCTUATION 414*, 2014, unique solar plate intaglio print, 23 x 22"  
*PUNCTUATION 614*, 2014, unique solar plate intaglio print, 23 x 22"
18. *Trefoil*: recumbent drawing configurations and dimensions vary graphite, paper and acrylic 2017
19. *INTERVALS*: An episodic drawing collaboration with Jon McMillan, 2012-13, 28 glazed earthenware marking episodes (dimensions variable)
20. *Shadows Past third episode of Shadows Trilogy*, 2014, Sarah Campbell, Production Manager and Editor Yan Zhang, Animator, running time 3.06 minutes
21. *Double Dutch : The Wedding Feast*, 2015, Jennifer Macdonald, Hand Drawn Animation and Editor David Biedenbender, Composer (original musical score), running time 3.06 minutes, collection: Allentown Museum of Art, Allentown, Pennsylvania

## Selected Solo Exhibitions

- On Drawing in process, Katonah Museum of Art, Katonah, New York; 2017
- Mining the Subjunctive, Herron School of Art and Design, Indianapolis, Indiana; 2016
- Pattern Play II: exploring process and collaboration through drawing, Biggin Gallery, Auburn University, Auburn, Alabama; 2015, travels to Murray State University, Murray, Kentucky; 2015-16 and Herron School of Art and Design, Indianapolis, Indiana; 2016
- Selective Viewing: New Work by Creighton Michael, Osilas Gallery, Concordia College, Bronxville, New York; 2015
- Pattern Play: exploring process and collaboration through drawing, Colgate University, Hamilton, New York; 2013-14
- TAPESTRY Suite, Fine Arts Gallery, Vanderbilt University, Nashville, Tennessee; 2013
- TAPESTRY, Gallery 817, University of the Arts, Philadelphia, Pennsylvania; 2011
- MOTIF: Recent Paintings, G Gallery, Houston, Texas; 2011
- Tangible Marking: The Dimensional Drawings of Creighton Michael, Esther Massry Gallery, The College of Saint Rose, Albany, New York; 2010-11 (includes collaboration with composer, Bruce Roter)
- VIVID: New Paintings, Galerie Egelund, Copenhagen, Denmark; 2009
- CURSIVE: Creighton Michael, Belger Arts Center, Kansas City, Missouri; 2008
- Creighton Michael, Lesley Heller Gallery, New York, New York; 2008
- Creighton Michael: PLANE DRAWING, The Baker Center for the Arts, Muhlenberg College, Allentown, Pennsylvania; 2008
- SQUIGGLElinear, Center for the Arts, Towson University, Baltimore, MD; 2007 travels to the Delaware Center for the Contemporary Arts, Wilmington, Delaware; 2008
- Wavelengths: The Drawings of Creighton Michael, Hafnarborg, Hafnarfjörður; Start Art, Reykjavík, Iceland; 2008
- CIPHER, NCC Art Gallery, Norwalk Community College, Norwalk, Connecticut; 2008
- Graphite: Drawings and Installation Works, Robischon Gallery, Denver, Colorado; 2006 additional exhibitions 2003, 1999, 1997, 1994, 1992, 1990
- Paintings: Creighton Michael, Galerie Egelund, Copenhagen, Denmark; 2006
- Intersection: Works by Creighton Michael, The Arts Center, St. Petersburg, Florida; 2006 (catalogue)
- VantagePoint IV Creighton Michael: Patterns of Perception, Mint Museums, Charlotte, North Carolina; 2005 (catalogue)
- Articulated Spaces: Paintings by Creighton Michael, University of Richmond Museums, Richmond, Virginia; 2003
- Mark To Multiple, The von Liebig Art Center, Naples, Florida; 2003
- Haiku/Innuendo: Paintings by Creighton Michael, Neuberger Museum of Art, Purchase, New York; 2001 (brochure)
- Stitch: Works by Creighton Michael (1976-1999), Freedman Gallery, Albright College, Reading, Pennsylvania; 2001 (catalogue)
- Visual Matrix: Paintings/Drawings (1997-1999), Elmhurst Art Museum, Elmhurst, Illinois; 2001
- Galerie Trois Points, Montreal Canada; 1999
- Creighton Michael: Painting (1995-1998), The Queens Museum of Art at Bulova Corporate Center, Queens, New York; 1998

## Selected Group and Collaborations

- Intercontinental Line, Salon des Réalités Nouvelles, Paris, France; 2017
- rgbDRAWING: Pigment on Paper, a Creighton Michael and Ben Diep collaboration, Square Peg Gallery, Hastings, New York, 2016  
travels to Íslensk Grafík, Reykjavík, Iceland, 2017
- POLYMORPHOSIS, The Cluster Gallery, Brooklyn, New York; 2016
- Chromatic Space, Shirley Fiterman Art Center, BMCC, New York, NY: 2016 (Jonathan Lippincott, curator)
- SURVEY: Texas Sculpture Group, The University Galleries, Texas State University, San Marcos, Texas, 2016
- The Onward of Art, 1285 Avenue of the Americas Gallery, New York, New York, 2016 (catalogue, Karen Wilkin, curator)
- Close Readings: American Abstract Art From The Fine Arts Gallery, Vanderbilt University, Nashville, Tennessee; 2016
- Visible Histories, Morris-Warren Gallery, New York, New York; 2016 (brochure, Maxim Weintraub, curator)
- Endless, Entire, Five Myles, Brooklyn, New York; 2015 (brochure, Rachel Nackman, curator)
- PAST/PRESENT: Conversations Across Time, Allentown Art Museum, Allentown, Pennsylvania; 2015 (catalogue)
- VERGE: Pinkney Herbert / Creighton Michael, Fox Gallery, New York, New York; 2013 (brochure)
- Piet and Ida Sanders: A Life with Art, Stedelijk Museum Schiedam, Schiedam, The Netherlands; 2012
- Close Relations and a Few Black Sheep, Weatherspoon Art Museum, University of North Carolina at Greensboro; 2012
- Dimensions Variable, Waterhouse and Dodd Contemporary, New York, New York; 2012 (Max Weintraub, curator, brochure)
- FILAMENT: The work of Bill FitzGibbons and Creighton Michael, Ewing Gallery, UTK, Knoxville, Tennessee; 2010 (catalogue)
- Leaded: The Materiality and Metamorphosis of Graphite, University of Richmond Museums, Richmond, VA; 2007 travels through 2009
- EELight, a collaboration with Bill FitzGibbons, the LAB, New York, New York; 2006
- Dimensional Line: MWP Arts Institute Museum of Art, Utica, New York; 2004 (brochure)

## Selected Curatorial, Film and Video Projects

- The Art of Rube Goldberg, toured by International Arts and Artists, Washington, D.C.; 2017-2019
- Double Dutch: the Wedding Feast, hand drawn animation by Jennifer Macdonald with an original score by David Biedenbender; 2015
- Shadows Trilogy, video drawing cycle: premier screening at the Ho Tung Visualization Lab, Colgate University, Hamilton, New York; 2014
- PENCIL PUSHED : Exploring Process and Boundaries in Drawing, University of Tennessee, Knoxville, Tennessee; 2012
- INTERSECTION, an installation by Pat Badt and Scott Sherk, The LAB Gallery, New York, New York; 2012 (video)
- BREATH OF WATER, an installation by Carol Mickett and Robert Stackhouse, The LAB Gallery, New York, New York; 2012 (video)
- SPLIT INFINITIVE: The work of Joel Carreiro and Brian Wood, Hudson Opera House, Hudson, New York, 2012
- Ö N D V E G I S S Ú L U R - POEM OF LIGHT, Bill FitzGibbons, LED Light installation Reykjavík, Iceland; Frank Cantor, filmmaker; 2011
- TAPESTRY, a film with Paninat Roper, 2010 (video)
- Without a Name, a performance by Veronica Peña, The LAB Gallery, New York, New York; December; 2010 (video)
- FILAMENT: The work of Bill FitzGibbons and Creighton Michael, Paninat Roper editor; 2010 (video)

## Selected Museum or Public Collections

- Akron Art Museum, Akron, Ohio
- Allen Memorial Museum, Oberlin College, Oberlin, Ohio
- Allentown Art Museum, Allentown, Pennsylvania
- Art in Embassies, U.S. State Department, Washington D.C.
- The John and Maxine Belger Family Foundation, Kansas City, Missouri
- David Winton Bell Gallery, Brown University
- Brauer Museum of Art, Valparaiso University, Valparaiso Indiana
- The Brooklyn Museum
- The Cleveland Museum of Art
- Denver Art Museum
- Hafnarborg Institute of Culture and Fine Art, Hafnarfjörður, Iceland
- High Museum of Art, Atlanta, Georgia
- The McNay Art Museum, San Antonio, Texas
- Memphis Brooks Museum of Art, Memphis, Tennessee
- The Metropolitan Museum of Art, New York
- Mint Museum of Art, Charlotte, North Carolina
- Missoula Art Museum, Missoula, Montana
- Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, Alabama
- Munson-Williams-Proctor Institute Museum of Art, Utica, New York
- Museum of Modern Art, Special Collections, New York, New York
- National Gallery of Art, Washington, D.C.
- Neuberger Museum of Art, Purchase, New York
- New York Public Library • Ogden Museum of Southern Art, University of New Orleans, New Orleans, Louisiana
- The Phillips Collection, Washington, D.C.
- R.I.S.D. Museum of Art, Providence, Rhode Island
- University of Richmond Museums, Richmond, Virginia.
- Permanent Collection, US Embassy, Beijing Embassy Annex, Beijing, China, Art in Embassies, US Department of State
- Vanderbilt University Fine Arts Gallery, Nashville, Tennessee
- Weatherspoon Art Museum, University of North Carolina at Greensboro
- Westmont Ridley-Tree Museum of Art, Santa Barbara, California
- Whitney Museum of American Art, Frances Mulhall Achilles Library Collection, New York, New York
- Yale University Art Gallery, New Haven, Connecticut
- Yellowstone Art Museum, Billings, Montana

## Selected Lectures and Visiting Artist

- Visiting Artist, Herron School of Art and Design, Indianapolis, Indiana; 2016 (workshop/critic/lecture)
- Visiting Artist, Murray State University, Murray, Kentucky; 2015 (workshop)
- Visiting Artist, Massachusetts College of Art and Design, Boston, Massachusetts; 2015 (critic/lecture)
- Visiting Artist, Auburn University, Auburn, Alabama; 2015 (workshop/lecture)
- Visiting Assistant Professor of Art, Hunter College, New York, New York, 2005-2013
- Visiting Artist, Colgate University, Hamilton, New York; 2013, 2014 (workshop)
- Visiting Artist, University of Mary Washington, Fredericksburg, Virginia; 2012
- Visiting Artist, University of the Arts, Philadelphia, Pennsylvania; 2011
- Visiting Artist, The College of Saint Rose, Albany, New York: 2010-11
- Visiting Artist, University of Tennessee, Knoxville, Tennessee; 2010
- Visiting Artist, Savannah College of Art and Design, Savannah, Georgia; 2010 (lecture)
- Visiting Artist, Memorial Art Gallery, University of Rochester, Rochester, New York; 2009 (lecture)
- Visiting Artist, Montclair State University, Montclair, New Jersey; 2009 (lecture)
- Visiting Artist, Muhlenberg College, Allentown, Pennsylvania; 2008, 1999, 1991, 1986 (critic/lecture)
- Visiting Artist, Towson University, Baltimore, Maryland; 2007 (lecture)
- The Arts Center, St. Petersburg, Florida, 2005 (dimensional drawing workshop)
- Visiting Artist, Virginia Commonwealth University, Richmond, Virginia; 2003 (critic) 1999 (workshop), 1991 (lecture)
- Adjunct Faculty, Rhode Island School of Design, Providence, Rhode Island; 1986-1997, 2004 (drawing, 2-D / 3-D design)
- Visiting Lecturer, Princeton University, Princeton, New Jersey; 2003 (adv. sculpture), 2001, 2000, 1998 (drawing)
- Visiting Artist, University of Richmond, Virginia; 2003 (lecture),
- Visiting Artist, Anderson Ranch Art Center, Aspen, Colorado; 2003 (painting workshop)
- Visiting Artist, Albright College, Reading, Pennsylvania; 2002, 2001 (lecture / critic)
- Visiting Artist, Purchase College, SUNY, Purchase, New York; 2001 (drawing) 1988 (sculpture)
- Visiting Artist, Marshall University, Huntington, West Virginia; 1998 (lecture)
- Visiting Artist, Haverford College, Haverford, Pennsylvania; 1997, 1993 (lecture)
- Critic, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; 1995-1996
- Guest Artist, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; 1995 (sculpture)

## About the Curator

New York City-based artist Joel Carreiro has shown his work nationally and abroad; at the Brooklyn Museum, the University of Richmond Museum, the Daum Museum of Contemporary Art, the Alternative Museum of New York, and MoMA PS1; and in galleries in New York City, Los Angeles, Philadelphia, England, Germany, and Ireland. He has taught at Hunter College since 1986 and directed the M.F.A. program 2000 - 2017.

Carreiro has been a visiting artist at colleges and universities, as well as at The Anderson Ranch in Colorado and Haystack Mountain School in Maine. He has had residencies at Artpark in Lewiston, New York; Yaddo in Saratoga Springs, New York; and at the Cill Rialaig Project in Ballinskelligs, Ireland. He has received grants from the City University of New York, the New York State Council on the Arts, and the New York Foundation for the Arts. As an independent curator, he has curated exhibitions at the Marshall Arts Gallery in Memphis; the University of Tennessee–Knoxville; the Hopper House Art Center and the Rockland Center for the Arts in Nyack, New York; and the Intar Gallery and the Intar Gallery, the Lab Gallery, and the Cluster Gallery in New York City.



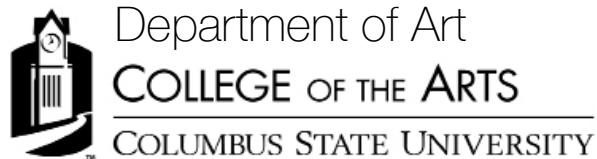


Joel at Creighton's studio

### Acknowledgments:

Columbus State University Department of Art is honored to exhibit Creighton Michael's retrospective in the Ilges Gallery. We would like to thank Creighton Michael and Joel Carreiro for collaborating in making this exhibition happen. Michael's brilliant approach to art making has contributed to the on going dialogue and movement of artistic practice and process in the art world.

We would also like to thank the CSU Dance students, Ashlynn Averett, Ashlyn Shoup, Alex Williams, Courtney Collado and Jena Davis. A special thanks to Karyn Tomczak, the Columbus State University Vicki Jiles Flanagan Distinguished Chair in Dance and Bruce Roter, the College of Saint Rose Professor of Music.



**The Norman Shannon and Emmy Lou P. Ilges Gallery**  
**Corn Center for the Visual Arts**

Columbus, GA 31907



