

m i c h a e l f r a n k

curriculum vitae

education

- 2006** MFA, Rochester Institute of Technology
Imaging Arts and Sciences
- 2002** Santa Clara University, Bachelor of Arts
Photography (Summa Cum Laude)
- 2002** Andersen Ranch Arts Center
Photography of Place, William Wylie

administrative experience

- 2010-
Present** Owner Green Sweater Studios



Green Sweater Studios is a Rochester based production company that focuses on independent films and joint venture productions in a commercial atmosphere. Most recently we have released Bates Training *Introduction to Childcare* (a feature length training resource for childcare centers) and the National Shrine of the Divine Mercy's *St. Faustina's Way of the Cross*.

- 2008-
2011** Studio Manager
University of Rochester, Sage Art Center

This was a multi-faceted role that required maintaining a digital lab, facilitating student experiences, communicating with faculty regarding course preparation, maintaining facilities, and working with seniors to achieve technically and conceptually sound final projects.

teaching experience

- 2014-
Present** Visiting Assistant Professor
Rochester Institute of Technology

Courses taught over the year: Moving Media I & II, includes History of Video Art, Non-Linear Editing, Capture, and Output of video works for Fine Art Photography students; Photographic Arts I & II are foundation courses for incoming photography majors, which help them develop aesthetics, work flow, and productive work habits; Fine Art II is the senior core curriculum, which

helps the students prepare and set up their senior exhibition. Faculty service during this year includes Moving Media committee and Holiday Auction committee. Concurrent with this position I am holding courses as an adjunct for RIT's College of Liberal Arts (see below)

Adjunct Professor, Intro to Film
Rochester Institute of Technology (Fall and Spring Semester)

This course provides the student with an introduction to film as an art form. The course presents a vocabulary for film analysis as well as the critical and analytical skills for interpreting films. The course examines the major aesthetic, structural, historical, and technical components of film. It considers how a film works, by looking internally at the multiple aspects that comprise the construction of a film, and externally at how a film affects the viewers. Students will watch a variety of feature films, primarily American, ranging in date from the 1940's through the 2000's.

Adjunct Professor, Special Topics: Intro Video Art
Rochester Institute of Technology (Fall Semester)

This course examines the history and concepts of contemporary video art beginning with the advent of the Sony PortaPak. Emphasis will be placed on understanding the evolving dialogue of video artists and the development of the medium as a recent art form. Among the artists to be studied are Lumiere Brothers, Andy Warhol, Bruce Nauman, Marina Abramovic and Ulay, Vito Acconci, Anthony Goicolea, CarianaCarianne, Nam June Paik, John Baldessari, Waffa Bilal, Walid Raad, Vanessa Beecroft, Pippolotti Rist, Paul McCarthy and Matthew Barney. The goal of the class will be to give the student access to the dialogue of the video artists and a foundation for evaluating video art. Works will be considered within the context of technology, art history and the art market. Artist work will be discussed from several viewpoints including aesthetic, technical, and conceptual.

2013- Adjunct Professor, Moving Media 2
2014 Rochester Institute of Technology (Spring Semester)

This course uses the skills developed in Moving Media I to work with time-based imagery on projects utilizing advanced visual language and technical skills. Students learn to record sound with off-camera microphones and sound recorders. Historic and contemporary media artists will be studied, analyzing various strategies used to convey ideas. Students will design a series of independent projects and produce a final project for presentation.

Adjunct Professor, Intro to Film
Rochester Institute of Technology (Spring Semester)

This course provides the student with an introduction to film as an art form. The course presents a vocabulary for film analysis as well as the critical and analytical skills for interpreting films. The course examines the major aesthetic, structural, historical, and technical components of film. It considers how a film works, by looking internally at the multiple aspects that comprise the construction of a film, and externally at how a film affects the viewers. Students will watch a variety of feature films, primarily American, ranging in date from the 1940's through the 2000's.

Adjunct Professor, Moving Media 1
Rochester Institute of Technology (Fall Semester)

This course explores the history and evolution of the moving image in art. Students will record digital video and utilize electronic imagery to create new work that expands the disciplines of photography and video. Projects will involve creating experimental narratives, conceptual constructions, and performance pieces. Students will work with traditional photographic processes, electronic media, web resources, editing software, and projection technologies to create and display their new visual media work.

Adjunct Professor, Intro to Film
Rochester Institute of Technology (Fall Semester)

This course provides the student with an introduction to film as an art form. The course presents a vocabulary for film analysis as well as the critical and analytical skills for interpreting films. The course examines the major aesthetic, structural, historical, and technical components of film. It considers how a film works, by looking internally at the multiple aspects that comprise the construction of a film, and externally at how a film affects the viewers. Students will watch a variety of feature films, primarily American, ranging in date from the 1940's through the 2000's.

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dialogue of the video artists and a foundation for evaluating video art. Works will be considered within the context of technology, art history and the art market. Artist work will be discussed from several viewpoints including aesthetic, technical, and conceptual.

2012- Adjunct Professor, Moving Media 1
2013 Rochester Institute of Technology (Spring Quarter)

This course explores the history and evolution of the moving image in art. Students will record digital video and utilize electronic imagery to create new work that expands the disciplines of photography and video. Projects will involve creating experimental narratives, conceptual constructions, and performance pieces. Students will work with traditional photographic processes, electronic media, web resources, editing software, and projection technologies to create and display their new visual media work.

2007- Adjunct Professor, Photo Arts 3
2008 Rochester Institute of Technology (Spring Quarter)

This is the third installment of a six part curriculum. Students are introduced to digital capture and workflow. Advanced film scanning techniques and output options are covered as well as topics concerning archiving, managing files and utilizing keywords. In addition students become proficient in the use and functions of a digital SLR camera.

Adjunct Professor, Concepts in 2D:
Consciousness, Narrative, and Self
University of Rochester (Spring Semester)

An instructor proposed course, which encouraged students to look at analog and digital media not merely as tools of production, but also as markers of individuality and society at large. The course emphasized journaling and meditation as ways of collating and interpreting information as well as preparing to disseminate and communicate to a larger audience.

Adjunct Professor, Photo Arts 2
Rochester Institute of Technology (Winter Quarter)

Photo Arts 2 is a continuation of Photo Arts 1 for the BFA degree in Photographic Arts. This course introduces students to the world of color photography through both analog and digital methods. Additionally, this course introduces digital imaging using scanning, digital files and the basic principles of imaging software and image output. The studio is also utilized to control lighting for portraiture and still life photographs. The curriculum continues to emphasize both craft and

visual problem solving as it applies to photography used as documentation, art and commerce.

Adjunct Professor, Introductory Digital Arts
University of Rochester (Fall Semester)

Introductory Digital Arts begins an investigation into the impact of digital technology on culture and society. Students use writings, and readings on contemporary art practice and theory to create work within the framework of contemporary digital art. Software, namely Adobe PhotoShop and Macromedia Dreamweaver , are the mediums for materializing conceptual ideas.

Adjunct Professor, Photo Arts 1
Rochester Institute of Technology (Fall Quarter)

Photo Arts 1 is an introduction to the BFA major in Photographic Arts. Students learn and refine basic camera and darkroom skills and complete projects that address various aspects of photography as it is used in documentary, art and commerce. The course (first of six consecutive quarters) emphasizes both craft and visual problem solving with traditional (analog) B&W materials.

2006- Adjunct Professor, Photo Arts 3
2007 Rochester Institute of Technology (Spring Quarter)

This is the third installment of a six part curriculum. Students are introduced to digital capture and workflow. Advanced film scanning techniques and output options are covered as well as topics concerning archiving, managing files and utilizing keywords. In addition students become proficient in the use and functions of a digital SLR camera.

Adjunct Lecturer, Special Topics 3D: Installation and Light
University of Rochester, (Spring Semester)

This course offers advanced perspectives on sculpture and installation. Emphasis is placed on light and how to best utilize it as medium. The conceptual nature of the medium as well as contemporary artists utilizing installation and light ware introduced and considered as a context for the dialogue of work created.

Adjunct Professor, Introductory Digital Arts
University of Rochester (Spring Semester)

Introductory Digital Arts begins an investigation into the impact of digital technology on culture and society. Students use writings, and readings on contemporary art practice and theory to create work within the framework of

contemporary digital art. Software, namely Adobe PhotoShop and Macromedia Dreamweaver , are the mediums for materializing conceptual ideas.

Adjunct Professor, Photo Arts 2
Rochester Institute of Technology (Winter Quarter)

Photo Arts 2 is a continuation of Photo Arts 1 for the BFA degree in Photographic Arts. This course introduces students to the world of color photography through both analog and digital methods. Additionally, this course introduces digital imaging using scanning, digital files and the basic principles of imaging software and image output. The studio is also utilized to control lighting for portraiture and still life photographs. The curriculum continues to emphasize both craft and visual problem solving as it applies to photography used as documentation, art and commerce.

Adjunct Instructor, Introductory Digital Arts
University of Rochester (Fall Semester)

Introductory Digital Arts begins an investigation into the impact of digital technology on culture and society. Students use writings, and readings on contemporary art practice and theory to create work within the framework of contemporary digital art. Software, namely Adobe PhotoShop and Macromedia Dreamweaver , are the mediums for materializing conceptual ideas.

Adjunct Instructor, Photo Arts 1
Rochester Institute of Technology (Fall Quarter)

Photo Arts 1 is an introduction to the BFA major in Photographic Arts. Students learn and refine basic camera and darkroom skills and complete projects that address various aspects of photography as it is used in documentary, art and commerce. The course (first of six consecutive quarters) emphasizes both craft and visual problem solving with traditional (analog) B&W materials.

2005- Graduate Assistant to Dan Larkin, Photo Arts 6
2006 Rochester Institute of Technology (Spring Quarter)

This is the final section of a two year core curriculum for undergraduates. This section explores portrait photography and lighting techniques. Students are on an intensive schedule of projects and critiques that ranges from conceptual, to fantasy, to technical. As an assistant I prepared lectures, gave presentations, facilitated instruction of lighting skills, and aided students in set creation and manifestation of ideas.

Graduate Assistant to Willie Osterman, Photo as Fine Art I
Rochester Institute of Technology (Winter Quarter)

The major emphasis is placed on the individual's learning to identify and articulate a personal response to his or her environment through the medium of photography. Students design their own projects and work under the guidance of the professor. Traditional silver, as well as non-silver, photography techniques may be utilized.

Teaching Assistant, Photography for Non-Majors,
Instructor of Record (Fall Quarter)
Rochester Institute of Technology

An introduction to still photography - principles, methods, theory, and practice - for non-photography majors. This course will familiarize the student with the basic skills of still photography. This is a non-darkroom course designed to introduce students to the operation of their camera, flash, and accessories; film selection and exposure variables; light, filters, and basic tone control. Photographic aesthetics/composition, history, contemporary artists, professional applications, and other non-technical aspects of photography will be addressed through weekly lectures and critiques of photographic shooting assignments. Students are required to have their own adjustable camera and flash unit. Each student will provide his/her own film and processing.

2005 Black and White Photography (Instructor of Record)
 Community Darkroom, Rochester, NY (Summer)

This class was developed as a summer program for at risk youth in 7th, 8th, and 9th grades. It met over the course of six weeks and had the students use photography to represent their lives under the theme "respect". It included instruction in the fundamentals of black and white photography as well as lab time for the development of photographs.

2004-2005 Graduate Assistant to Willie Osterman, Photo As a Fine Art I
 Rochester Institute of Technology (Spring Quarter)

The major emphasis is placed on the individual's learning to identify and articulate a personal response to his or her environment through the medium of photography. Students design their own projects and work under the guidance of the professor. Traditional silver, as well as non-silver, photography techniques may be utilized.

Graduate Assistant
Photography for Non Majors (Instructor of Record)

An introduction to still photography - principles, methods, theory, and practice - for non-photography majors. This course will familiarize the student with the basic skills of still photography. This is a non-darkroom course designed to introduce students to the operation of their camera, flash, and accessories; film selection and exposure variables; light, filters, and basic tone control. Photographic aesthetics/composition, history, contemporary artists, professional applications, and other non-technical aspects of photography will be addressed through weekly lectures and critiques of photographic shooting assignments. Students are required to have their own adjustable camera and flash unit. Each student will provide his/her own film and processing..

2000-2002 Assistant to David Pace, Beginner and Intermediate Photography
Santa Clara University, Santa Clara, CA (3 quarters)

As a teaching assistant I would provide feedback during lab times and help the students after hours to achieve successful images. These were predominantly black and white classes where I also functioned as a lab technician. In this role I insured the lab was safe, ready for student use, and resolved issues in the event the processor malfunctioned.

1999 Assistant to Judy Dater, Advanced Photography
Santa Clara University, Santa Clara, CA (1 Quarter)

As a teaching assistant I would provide feedback during lab times and help the students after hours to achieve successful images. These were predominantly black and white classes where I also functioned as a lab technician. In this role I insured the lab was safe, ready for student use, and resolved issues in the event the processor malfunctioned.

1998-2002 Assistant to Susan Felter, Beginner, Intermediate and Advanced
Photography
Santa Clara University, Santa Clara, CA (9 Quarters)

As a teaching assistant I would provide feedback during lab times and help the students after hours to achieve successful images. These were predominantly black and white classes where I also functioned as a lab technician. In this role I insured the lab was safe, ready for student use, and resolved issues in the event the processor malfunctioned.

professional experience

2005-2006 Personal Assistant to Sterz (Video Installation)

As assistant to this professional artist I have traveled to various exhibition spaces including Art Basel Miami in order to prepare, set up, direct, and aid in promotions. Skills required for this job include extensive knowledge of Macs, Final Cut, projection equipment, and structural support for mounting heavy equipment.

2004 Personal Assistant to Gayle Timmons

This position required preparation and painting of a fiberglass horse for Gallapalooza, Louisville, KY.

selected group exhibitions

2014 Relevant Influence, Gallery r, Rochester, NY
2014 Faculty Exhibition, RIT William Harris Gallery
2011 Facebiters Premiere, Artisan Works, Rochester, NY
2009 #21, Studio 354, Rochester, NY
2006 #14, Visual Studies Workshop, Rochester, NY
2006 #12, MFA Thesis Exhibition, Rochester, NY
2006 RIT Booth, Society of Photographic Education 43rd National Conference, Chicago, IL
2006 ConVerge, SPAS Gallery, RIT, Visual Studies Workshop, SUNY-Buffalo
2006 Trans_Fix, Fawick Art Gallery, Baldwin-Wallace College, Berea, OH
2005 Artwork presented at the SPE Mid Atlantic Regional Conference, George Mason University, Fairfax, VA
2005 Grad 1.2.3., School of Imaging Arts and Sciences, SPAS Gallery, Rochester, NY

works published/produced

- 2011 *Facebiters* by Genevieve Williams
2007 *e_scapes* #15
Blurb Publication
2006 Honors Draft Magazine, Rochester Institute of Technology,
Rochester, NY (Summer publication)
2001 Santa Clara Review
2000 Alumni Focus Magazine, St. Stephen's Episcopal School,
Austin, TX
2000 Santa Clara Review

grants, honors, and awards

- 2002 Purchase Award, Leavey School of Business, Santa Clara, CA
2002 Andersen Ranch Scholarship Recipient, Snowmass, CO
2000, 2002 Photography Award, Santa Clara University, Santa Clara, CA

professional contracts

- 2013 National Shrine of the Divine Mercy *St. Faustina's Way of the Cross*
2012 Bates Training, *Introduction to Childcare* (Feature length)
2011 Extreme Cakes audition
2002 Theatrical Poster, *David's Red Haired Death*
2000 Good Life Rhythm and Blues Revue portfolio photographs and
album cover
2000 Ike Cosse, CD cover and jacket art

collections

Timothy Colgan
Paulina Flint
Leavey School of Business, Santa Clara University
Fred Sheppard

community organizations

- 2011 Videographer for Help Portrait
2005-2006 Graduate Photography Association Secretary, Rochester
Institute of Technology, Rochester, NY

skills

Software

Bridge CC (2014)
Photoshop CC (2014)
InDesign CC (2014)
Premiere CC (2014)
Lightroom 5
Encore CS6
Final Cut Pro 7 and X
MakeMKV
HandBrake
Streamclip
VLC Video Player
ICC Profiles

Equipment

SLRs
DSLRs
Mirrorless Cameras
Video Cameras
Microphones
Digital Sound Recorders
Projectors

2-D Production

Video
Sound
Black and White Film
Black and White Printing
RA-4 Processing
RA-4 Processing
Digital Color Management/Workflow
Digital Printing
DVD Output
Blu Ray Output
Storyboarding

3-D Production

Installation
Woodworking
Basic Welding
Lighting
Special Effects (Latex)
Film Direction
Set Building