

Michael Cook Curriculum Vitae

Born: Aguadilla, Puerto Rico, 1953

ACADEMIC APPOINTMENTS

2001 to the Present: Professor of Art, Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico. Teaching responsibilities include all levels of Painting and Drawing, Foundation courses, Independent study, Graduate committees, tutorials and Chair of Committee on Studies for graduate candidates, Honors Thesis committees and Chair of thesis committees. Further developed innovative special field study workshop in Northern New Mexico at the D.H. Lawrence Ranch entitled "Nature and Technology" in collaboration with the Department of Anthropology. Other responsibilities include departmental, college and university committee work.

2006-2008: Associate Chair, Department of Art and Art History. Responsibilities include consultation with the chair in all aspects of the governance of the department and specific assigned responsibilities.

1998 to 2001: Associate Dean for Technology, College of Fine Arts, University of New Mexico, Albuquerque, New Mexico. Responsibilities include oversight and direction for the use of digital technology within the various units of the college that include the departments of Art and Art History, Music, Theater and Dance, Media Arts. Provided instrumental leadership in the conceptualization and development of a number of significant initiatives including: hiring computer support staff, monitoring budgets, building network and web servers, creation of a college based center to conduct research and attract funding (Arts Technology Center), a student technology fee to provide resources for digital arts, essential to the education of students in the College of Fine Arts among others.

1994 to 2001: Associate Professor of Art, Painting and Drawing, (tenured) Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico. Teaching responsibilities include all levels of Painting and Drawing, Foundation courses, Independent study, Graduate committees, tutorials and Chair of Committee on Studies for graduate candidates, Honors Thesis committees and Chair of thesis committees. Further developed innovative special field study workshop in Northern New Mexico at the D.H. Lawrence Ranch entitled "Nature and Technology" which utilizes electronic media as the primary imaging tool within a larger discussion concerning the definition of reality in this age of media saturated culture. Other responsibilities include departmental committee work, Gale Memorial Lecture Series and curriculum development among others.

1988 to 1994: Assistant Professor of Art, Painting and Drawing, Department of Art and Art History, University of New Mexico. Teaching responsibilities include all levels of Painting and Drawing, Foundation courses, Theory and Aesthetics, Independent study, Graduate committees, tutorials and Chair of Committee on Studies, Honors Thesis committees and Chair of thesis committees, departmental committee work, management of Sommers Gallery (art school gallery), Visiting artists Lecture Series among others. In 1989 conceived and developed innovative special field study workshop in Northern New Mexico at the D.H. Lawrence Ranch entitled "Nature and Technology" which utilizes electronic media as the primary imaging tool in an intensive field study format.

Academic Appointments Continued

1985-1986: Special Guest Faculty, San Francisco Art Institute, San Francisco, California. Responsibilities included teaching advanced painting, beginning and advanced drawing, and individual tutorial with M.F.A. candidates and committee work.

1985: Visiting Artist, University of California, Davis, Department of Art. Responsibilities included teaching beginning drawing.

1983 - 1985: Visiting Lecturer, University of California, Berkeley, Department of Art Practice. Responsibilities included teaching advanced painting, M.F.A. seminar on contemporary issues and foundations courses such as Color and Composition, Figure Drawing and Figure Painting. Served on graduate committees in which I worked individually with M.A. and M.F.A. candidates. Reorganized the Art Department's new video capacity that included production and post-production equipment. This involved intricate negotiations with the university television office to provide Art Department students with exposure to video techniques in a broadcast quality atmosphere. Functioned as liaison with outside units, planned budgets, coordinated logistics for equipment use, time-sharing, supervised assistants, contacted vendors for bids on equipment acquisition, prepared requisitions. Lectured on topics of video and audio production including narrative communications for artists within courses entitled "Temporal Structures," and "Linear Structures."

1980 - 1982: Visiting Assistant Professor of Art, Department of Art and Design, University of Illinois, Chicago. Responsibilities included teaching courses in the foundation areas, such as Two-Dimensional Explorations; Sign, Symbol, Image; Beginning Drawing and Figure Drawing. Initiated a new class, previously unavailable in the Department, entitled "Extended Time: Live Art," a line of study employing non-traditional mediums, focusing on electronic images, processes and ideas. Taught independent study courses with graduate and undergraduate students. Conducted seminars focusing on contemporary issues in a team-taught format. Functioned as an advisor to graduate students. Participated in departmental committee work.

1978 - 1980: Visiting Artist, Department of Art and Design, University of Illinois, Champaign-Urbana. Responsibilities included teaching all levels of painting and drawing at undergraduate level. Taught courses in foundations areas such as Drawing I, Drawing II, Figure Drawing II. Conducted Special Problems courses with upper level undergraduate and graduate students. Initiated the first video course within the Art Department entitled "Video for Artists." Was successful in the acquisition of funds for the purchase of production equipment. Functioned as liaison with the University Television Office, Department of Education, and private cable companies to provide students access to broadcast quality studio and air time. Organized short-term out-of-town visiting artists lectures in electronic mediums and related areas.

1976 - 1978: Graduate Teaching, Department of Art, University of Oklahoma, Norman, Oklahoma. Taught classes in foundation areas such as Beginning Drawing and Two Dimensional Design.

RELATED EXPERIENCE

1985 - 1987: Consultant as Special Projects Coordinator, Porter Transcontinental, an Art Services Company, Emeryville, California. Responsibilities included the design and fabrication of museum quality storage system for art works. Designed and managed crating operation. Designed and managed registration system for entry and exit of art works from facility. Oversight of de-installation of sensitive gallery and museum exhibitions. Managed warehouse.

1975 - 1976: Gallery Technician, Clifford Gallery, Dallas, Texas. Responsibilities included gallery management in absence of owner, meeting clients, sales, dealing with vendors, framing fabrication, and installation.

1974 - 1975: Conservation Technician/Illustrator, Research and Preservation Laboratory, Department of State, Division of Archives and Historical Museum, Tallahassee, Florida. Responsible for the collection and processing of artifacts from 17th century Spanish treasure fleets wrecked in the coastal waters of Florida. Artifacts would be reconstructed in the form of detailed drawings that were then archived on microfilm and used in museum displays. Worked primarily on artifacts from the Nuestra Señora de Atocha excavated by Mel Fisher. This wreck yielded one of the largest collections of gold and artifacts ever recovered and resulted in a fight that went all the way to the Supreme Court of the United States that ruled in favor of Fisher against the State of Florida.

SELECTED INDIVIDUAL EXHIBITIONS

Museum Window, The University Art Museum, The University of New Mexico, Albuquerque, July – September 2008.

Michael Cook: Painting and Video, November-December 2004, Canfield Gallery, Santa Fe, New Mexico

Dirge, Remembrance, Evanston Art Center, Evanston, Illinois, January - February 2003.

Veneer: Paintings and A Video, University Art Museum, University of New Mexico, Albuquerque, January 11-March 5, 2000.

Michael Cook @ ..., Artemisia Gallery, Chicago, Illinois, September 30-October 30, 1999.

Instructions: Paintings 1991-1996, The Center for Contemporary Arts, Santa Fe, New Mexico November 22, 1996 - January 10, 1997.

Animal, Vegetable, Mineral, Gallery A, (now the Carrie Secrist Gallery), Chicago, Illinois, July 30 - August 28, 1993.

Selected Individual Exhibitions continued.

Michael Cook, The Suite: Animal, Vegetable or Mineral?, Alcove Exhibition, Museum of Fine Arts of the Museum of New Mexico, Santa Fe, New Mexico, March 3 - July 10, 1990.

Michael Cook: Charity, large scale drawings, Shidoni Contemporary Gallery, Tesuque, New Mexico, March 2 - April 2, 1990.

Michael Cook: Recent and Past Work, University Art Museum, University of New Mexico, Albuquerque, New Mexico, January 17 - March 19, 1989.

Michael Cook: Suite 71645, Painting and Drawing, Janet Steinberg Gallery, San Francisco, California, April 30 - May 31, 1986.

Michael Cook: Paintings and Drawings, The Wenger Gallery, San Diego, California, February 24 - April 2, 1984.

Michael Cook: Paintings and Drawings, The Grayson Gallery, Chicago, Illinois; March 25 - April 26, 1983.

Michael Cook: Drawings, Barat College, Riecher Gallery, Lake Forest, Illinois (Chicago), November 17 - December 17, 1982.

Michael Cook, Paintings and Drawings, N.A.M.E. Gallery, Chicago, Illinois, March 1982.

Selected Video Works, Contemporary Arts Center, Cincinnati, Ohio, September, 1981.

Screen Test - Work In Progress, Tangeman Fine Arts Gallery, Cincinnati, Ohio, October 1979.

Remains, Clifford Gallery, Dallas, Texas, November 4 - December 2, 1978.

Container, Contained, Remains, Lightwell Gallery, University of Oklahoma, March 1978.

SELECTED GROUP EXHIBITIONS

A Darkened Line: Art and Death, The College of Santa Fe Fine Arts Gallery, July-August 2006

The Art of Collage, Canfield Gallery, Santa Fe, June 2006.

Modern and Contemporary, Canfield Gallery, August to September, 2006

Painting Matters, University Art Museum, University of New Mexico, January-April 2006

Modern and Contemporary, Canfield Gallery, Aug-September 2005

Selected Group Exhibitions continued.

Through The Night Softly, The Walls, Albuquerque, April 2004

Modern and Contemporary, Canfield Gallery, Aug-September 2004

Eight: P&D@UNM, Jonson Gallery of the University Art Museum, Albuquerque, New Mexico, February - March, 2003.

New American Paintings, Juried Exhibition in Print, Juror: Michael Auping, Chief Curator Modern Art Museum of Fort Worth, #42, The Open Studios Press, Boston, Mass., October 2002.

Polaroid: The New Mexico Connection, University Art Museum, University of New Mexico, Albuquerque, January 15 - April 14, 2002.

Our Good Earth, Hemphill Fine Arts, Washington, D.C. May 12- July 3, 1999

Why Albuquerque? An Enquiry into Art and Place, Albuquerque Museum, 1999.

Technological Bottom Feeders, ARTCITE INC., Windsor, Ontario, Canada, May 29- June 27, 1998.

Technological Bottom Feeders, N.A.C., St. Catherines, Ontario, Canada, September, 1998.

Vehicle: Art and Transportation in New Mexico, Plan B Evolving Arts and The Harwood Art Center, Santa Fe and Albuquerque, New Mexico, November- December, 1998.

The Tie That Binds, Anderson Contemporary Art, Albuquerque, New Mexico, November 10, 1997- January 14, 1998.

Re-Inventing the Emblem: Contemporary Artists Recreate a Renaissance Idea, Yale University Art Gallery, New Haven, Connecticut, January 20 - March 26, 1995

Worlds at Risk: Dangerous Environments and Vanishing Traditions, Cambridge Multi-Cultural Arts Center, Cambridge, Massachusetts, September 30 - December 30, 1993.

Art of This Century, 30th Anniversary Exhibition 1963-1993, University Art Museum, University of New Mexico, Albuquerque, New Mexico, September 26 - December 19, 1993.

The End of the Millennium, Nautilus Foundation, Inc., Tallahassee, Florida, curated by Robert Fichter, March 1993.

21 Steps, University Art Museum, University of Arizona, Tucson, Arizona, March 22 - April 28, 1993.

21 Steps, Jonson Gallery, The University of New Mexico, Albuquerque, New Mexico, August 25 - October 2, 1992.

Selected Group Exhibitions continued.

Playing With Fire, Center for Contemporary Art, Santa Fe, New Mexico, November 9 - December 15, 1990

18 Artists: 18 Major Works, 1800 Clybourn, Chicago, Illinois, August 18 - October 15, 1990.

20 x 24, Jayne Baum Gallery, New York, New York, June 25 - July 20, 1989.

Drawings, Iannetti/Lanzone Gallery, San Francisco, California, May 25 - July 1, 1989.

Still Life, Daley College Gallery, Chicago, Illinois, August 15 - September 20, 1989.

Centennial Polaroid Exhibition, University Art Museum, University of New Mexico, Albuquerque, New Mexico, January 17 - March 19, 1989.

Visions, Contemporary Photography in New Mexico, State of New Mexico Fine Arts Gallery, Albuquerque, New Mexico, February 11-26, 1989.

Get It On Paper!, An exhibition of works on paper, Linda Durham Gallery, Santa Fe, New Mexico, November 1988.

Social Space, Janet Steinberg Gallery, San Francisco, California, February 1988.

New Work From the Bay Area, Center for the Visual Arts, Boulder, Colorado, January 8 - February 11, 1988.

Small Works Invitational, Janet Steinberg Gallery, San Francisco, California, December 3 - December 19, 1987.

Myth & Magic, The Wenger Gallery, Los Angeles, California, July 1987.

The End of the World: Contemporary Visions of the Apocalypse, The New Museum of Contemporary Art, New York, New York, December 10, 1983 - January 22, 1984.

Disarming Images: Film & Video, Contemporary Arts Center, Cincinnati, Ohio, October, 1984.

Drawings by Sculptors, Museum of Fine Arts, The Museum School Gallery, Boston, Massachusetts, October 13 - November 6, 1983.

System & Structure, Seven Chicago Artists:
University of Wisconsin, Green Bay, September 10 - October 13, 1983.

University of Wisconsin, Oshkosh, Allan Priebe Art Gallery, October 18-
November 10, 1983.

Burpee Art Museum, Rockford, Illinois, November 12 - December 11, 1983.

Ukrainian Institute of Modern Art, Chicago, Illinois, January 12 - February 24, 1984.

Disarm Show/War Games, The Kitchen, New York, New York, June 1982.

Selected Group Exhibitions continued.

Invitational Drawing Exhibition, C.A.G.E., Cincinnati, Ohio, September 1981.

Working Drawings, Hunter Gallery, New York, New York, March - April 1981.

Working Drawings, Randolph Street Gallery, Chicago, Illinois, June 1981.

Radiation Remains the Same, Image Union, WTTW (Channel 11), Chicago, Illinois, July 10, 1981.

Selected Video Works, in conjunction with Magnetic Image Program, Cable Atlanta (Channel 10), 9:00 PM, February 23, 1981.

New Dimension - Time, Museum of Contemporary Art, Chicago, Illinois, February 22 - April 27, 1980.

Athens Video Festival, Athens, Ohio, October 1980.

Magnetic Image 6 International Invitational Video Exhibition, Atlanta College of Art Gallery, Atlanta, Georgia, August 15 - September 15, 1980, as well as Magnetic Image exhibitions 3, 4, 5, in 1977, 78, 79.

Works on Paper, Tony Birckhead Gallery, Cincinnati, Ohio, November 1979.

The 77th Annual Exhibition by Artists of Chicago and Vicinity: Works on Paper, Art Institute of Chicago, Illinois, November - December 1978.

National Drawing Competition, Farthing Art Gallery, Appalachia State University, Boone, North Carolina, March 1978, Vito Acconci, juror.

The Twentieth Delta Annual, The Arkansas Art Center, Little Rock, Arkansas, 1977, Marcia Tucker, juror.

Experimental Film and Video, Idaho State University, Boise, Idaho, 1977, curated by John Knecht.

Button-Button, Fosdick Nelson Gallery, New York State College of Ceramics, Alfred, New York, 1977.

SELECTED LECTURES

Drake University, Des Moines, Iowa, Department of Art.

University of North Carolina, Wilmington, Southern American Studies Biennial Conference.

University of Texas, El Paso, Department of Art.

Selected lectures continued.

Virginia Commonwealth University, School of the Arts, Richmond, Virginia, Mid America College Art Association Conference, "Traditional and Lost Art Techniques At The End of The Millenium".

Florida State University, Department of Art, Tallahassee, Florida.

Albuquerque Museum, Albuquerque, New Mexico.

Museum of Fine Arts of the Museum of New Mexico, Santa Fe, New Mexico.

San Francisco Art Institute, San Francisco, California.

University of California, Davis, California.

Indiana State University, Department of Art, Evansville, Indiana.

Museum of Contemporary Art, Chicago.

Krannert Art Museum, University of Illinois, Urbana/Champaign, Illinois.

Barat College, Department of Art, Lake Forest, Illinois.

University of Chicago, Midway Studios, Chicago, Illinois.

University of Cincinnati, Tangeman Fine Art Gallery, Cincinnati, Ohio.

The Art Institute of Chicago, Chicago, Illinois, "Post Modernism: Has the Renaissance Ended?"

Atlanta College of Art, Atlanta, Georgia.

University of Nebraska, Department of Art, Omaha, Nebraska.

SELECTED GRANTS/FELLOWSHIPS/AWARDS

National Endowment for the Arts, Individual Artists Fellowship, 1985-86.

Illinois Arts Council Individual Visual Artist Fellowship, 1982.

Ford Foundation Faculty Research Grant, 1979.

Ford Foundation Faculty Research Grant, 1978.

Arts Technology Center Creative Work Grant, University of New Mexico, 2000-2001

University Research Allocations Committee Grant, University of New Mexico, 1998-99

Selected Grants/Fellowships/Awards continued

University Research Grant, University of New Mexico, 1990-91.

University Research Allocations Committee Grant, University of New Mexico, 1988-89.

Outstanding Teacher of the Year Award for excellence in undergraduate teaching 1989-90, The University of New Mexico, Albuquerque, New Mexico.

SELECTED PRINT EDITIONS:

Tamarind Institute, Albuquerque, New Mexico

21 Steps, Santa Fe, New Mexico

Indiana State University Print Workshop, Evansville, Indiana

University of Nebraska Print Workshop, Omaha, Nebraska

EDUCATION

Master of Fine Art, University of Oklahoma, 1978. Painting and Video.

Master of Art, University of Dallas, 1976. Major in Painting/Minor in Art History.

Bachelor of Fine Art, Florida State University, 1975. Major in Painting/Minor in Art History. The B.F.A. is an Honors Program.

Central High School, Bushey, Hertfordshire, England, 1971.

SELECTED BIBLIOGRAPHY

A Barrage of Collage, The Santa Fe New Mexican, June 2, 2006, Elizabeth Cook-Romero, Review of The Art of Collage, Canfield Gallery

Michael Cook, Dirge, THE Magazine, volume 12, number 3, October 2004, page 61, critical review, Jan E. Adlmann

Gallerywise, Pasatiempo, November 5-11, 2004, page 62, Elizabeth Cook-Romero

Wingspread Gallery News, radio broadcast, KHFM, November 4 & 11, 2004

Gallery Guide, Albuquerque Journal North, photo reproduction of painting for Canfield exhibition, November 5, 2004, page S4

Remembrance, Evanston Art Center, Evanston, Illinois, January 2003, brochure, essay by Curator John Brunetti.

Selected Bibliography continued.

New American Paintings, Juried Exhibition in Print, Juror: Michael Auping, Chief Curator Modern Art Museum of Fort Worth, #42, The Open Studios Press, Boston, Mass., October 2002, pages 38-41.

Self Portrait, THE magazine, volume 9, number 10, May 2002.

Land of Enchantment, Spotlight on New Mexico, The Independent Film and Video, N.Y., N.Y, January 2000, Devin D. O'leary.

Veneer: Paintings and a Video, Veneer: Kathleen Stewart Howe essay, catalog with statement and cdrom by the artist, University Art Museum, The University of New Mexico, 2000.

Why Albuquerque? An Enquiry into Art and Place, "Making Contact in Albuquerque", Kathleen Whitney, catalog, Albuquerque Museum, Magnifico Festival of the Arts, 1999, pgs.1, 29.

Architectural Details, THE Magazine, March 1999, volume 7, number 8, page 43.

Mythical American Landscape Laid Bare, Journal North, Thursday December 5, 1997, Ellen Berkovitch.

Michael Cook, Instructions, THE Magazine, January 1997, volume 5, number 7, Richard Tobin.

Cook Paints the Nature of Being American, Pasatiempo, The Santa Fe New Mexican, November 22, 1997, Marcia McEuen.

Michael Cook, INSTRUCTIONS, Paintings 1991-1996, Catalog with essay by David Leeming, Center for Contemporary Arts of Santa Fe, Santa Fe, New Mexico, 1996.

Reinventing the Emblem: Contemporary Artists Recreate a Renaissance Idea, Allison Leader, Richard Field, catalog, Yale University Art Gallery, January 20 - March 27, 1995.

Animal, Vegetable, Mineral, Liz Stevens, New City, Chicago, pg. 27, August 19, 1993, review of exhibition.

Animal, Vegetable, Mineral, David McCracken, Chicago Tribune, section 7, pg. 59, August 13, 1993, review of exhibition, image of painting "Japanese Eggplants".

21 Steps, catalog, Jonson Gallery, University Art Museum, University of New Mexico, 1992.

The End of the Century, The End of the Centuries 990 to the Present, Hillel Swartz, Doubleday, 1990, p. 250.

The Alcove Show, New in New Mexico, Museum of Fine Arts, Santa Fe, brochure, essay by Sandi Ballatore, 1990.

Photography at The University of New Mexico, PhotoEducation, Volume 6, No. 4, spring 1990.

Selected Bibliography continued.

Playing With Fire, catalog, Center for Contemporary Arts of Santa Fe, 1990, Diane Armitage, Artist Statement.

Visions Shows Caliber of State's Photographers, Albuquerque Journal, February 17, 1989, William Clark.

Images of Science, Art Meet on Canvas, Albuquerque Journal, January 20, 1989, Bonny Christina Celine.

Signs of The Global Village, Art Week, February 6, 1988, Volume 19, #5, p. 5, Ina Russell.

California Artists Command Attention in Denver, Rocky Mountain News, January 15, 1988, p. 14, Jennifer Heath.

San Franciscans Art Promises More..., Denver Post, January 8, 1988, p. 20, Irene Rawlings.

Filtering Apocalypse Through Illusions, Kenneth Baker, San Francisco Chronicle, May 13, 1986.

Angles of Emotionalism, Charles Shere, Oakland Tribune, May 6, 1987.

The Other Tradition Grows Up, Michael Segard, New Art Examiner, March 1984, p. 8.

When Artists Portray Utopia and Armageddon, New York Times, Gallery View by Grace Glueck, Sunday, January 15, 1984.

The Day Before, The Village Voice, Kim Levin, January 3, 1984, p. 4.

Visualizing the End of the World: Contemporary Visions of the Apocalypse, catalog, Lynn Gumpert, The New Museum of Contemporary Art, New York, New York, 1983.

System & Structure: Seven Chicago Artists, catalog, University of Wisconsin, Larry and Sandra Conn, Chicago, Illinois, 1983.

Seven Artists Address System and Structure, Chicago Sun-Times, Harold Haydon, February 17, 1984, p. 74.

Radiation Remains the Same, multiple audio artwork, Grayson Gallery, March 1983.

Michael Cook, Paintings and Drawings, New Art Examiner, May/June 1983, Joshua Kind, review of Grayson exhibition.

Video Artists Respond to Disarmament Call, Kathleen Hulser, video/film, The Village Voice, June, 1982

Chicago is Enjoying Its Own Eclecticism, Art News, May 1982, David Elliott, p. 94.

Selected Bibliography continued.

Review of N.A.M.E. Exhibition *Michael Cook, Paintings and Drawings*, New Art Examiner, May 1982, vol. 9, no. 8, Pat Thomson, p. 15.

These Artists Paint Modern Visions, Chicago Sun-Times, March 14, 1982, David Elliott, p. 38.

Artists: IAC Award Fellowships, IAC Quarterly, spring 1982, p. 2.

New Dimensions - Time, brochure, Pauline A. Saliga, Museum of Contemporary Art, Chicago, Illinois, 1980.

Review of *New Dimensions - Time*, Chicago Sun-Times, April 6, 1980, David Elliott.

Review of *New Dimensions - Time*, April 1980, D. Bright, New Art Examiner, p. 23.

Reply to review of April 1980, New Art Examiner, June 1980, p. 26.

Magnetic Image Six, catalog, Ben Davis, Atlanta College of Art, 1981.

Mail ETC., Art, catalog, Fichter, Donohue, Koslow, Becotte, University of Colorado, Boulder, Tyler School of Art, p. 20, 1980.

Review of *Remains*, Art News, March 1979, vol. 78, no. 3, Janet Kutner, p. 132.

Cook's 'Footsteps' Works Fascinate, "Dallas Morning News, December 5, 1978, Janet Kutner, p. 14-A.

Beo, December-January 1978-1979, Senoj, Inc., Atlanta, Georgia. Work published in book form regarding the display of entertainment, judgment, research and dialogue.

Article on production of *Beo*, Contemporary Arts Southeast, 1977, vol. 1, no. 3, Sarah Daniels.

Twentieth Annual Delta Art Exhibition, 1977. catalog, Marcia Tucker, Arkansas Art Center.

Works on Paper - 77th Exhibition of Artists of Chicago and Vicinity, catalog, Esther Sparks, Art Institute of Chicago.

Magnetic Image 4, catalog, Ben Davis, Atlanta College of Art.

Appalachian National Drawing Exhibition, catalog, Vito Acconci, Farthing Art Gallery, Appalachia State University, Boone, North Carolina, March, 1978.

SELECTED PUBLIC AND PRIVATE COLLECTIONS

The New Museum of Contemporary Art, New York, New York

The San Diego Museum of Contemporary Art, San Diego, California, (Formally the La Jolla Museum of Contemporary Art).

Polaroid International Collection, Polaroid Corporation, New York, New York

World Book Corporation, Chicago, Illinois

Museum of Modern Art, New York New York (Work contained in the volume Beo, artists book collection, produced by Ben Davis and George Hemphill.)

University Art Museum, University of New Mexico, Albuquerque, New Mexico

Mr. and Mrs. Reid Murchison, Wilmington, North Carolina

Mr. Kent Walker, Hollywood Hills, California

Mr. Scott Morrissette, Rye, New Hampshire

Mr. & Mrs. Kurt Shuler, Rancho Santa Fe, California

Mr. & Mrs. Sol Price, La Jolla, California

Edith & Murray Altman, Chicago, Illinois

Sandra Conn and Associates, Chicago, Illinois

Laurence Conn, Chicago, Illinois

Robert Middaugh, Chicago, Illinois

Janet Steinberg, Tiburon, California

Henry Luce 3rd, New York, New York

Mr. John Penhune, La Jolla, California

Mr. & Mrs. Charles Taubman, Rancho Santa Fe, California

Dan Devening, Chicago, Illinois

James & Juliana Bancroft, Los Angeles, California

Ivy Hofstadter, Glencoe, Illinois

Christiane Joost-Gaugier, Washington, D.C.

Peter Huttinger, Cincinnati, Ohio

Ellen Berkovitch & Conrad Skinner, Santa Fe, New Mexico

Selected Public and Private Collections continued.

David and Pamela Leeming, New York, N.Y.

Ben Davis, Lahave, Nova Scotia

Mr. & Mrs. Thomas Barrow, Albuquerque, New Mexico

Ray Grahm, Albuquerque, New Mexico

Patrick Nagatani, Albuquerque, New Mexico

21 Steps, Jeff Ryan, Santa Fe, New Mexico

I am listed in the Union List of Artist Names at The Getty Research Institute and "Who's Who in American Art" among other reference materials.

OTHER

Reviewer for Prentice Hall Publishers. Reviewer the text *Drawing As Expression* by Sandy Brooke. Credit given in the forward. I also was a silent reviewer for chapters of several other books. 2003-2004

My work can be viewed on line at **www.michaelcookart.com**

