

Education

Art Institute of Pittsburg Online, Supplemental Courses in Design, Fall 2009
OCC Presidents Incentive Grant recipient: Analyzing the Online Art Education Experience

University of Alabama Birmingham, Supplemental Courses in Education, Summer 2003
Classroom Management/Functional Space, Measurements and Evaluation/Assessment

University of Illinois at Champaign Urbana, Master of Fine Arts in Photography/ Studio Arts,
May 2002

University of Alaska Anchorage, Bachelor of Fine Arts in Photography/ Studio Arts, May 1999

Teaching Experience

Onondaga Community College Syracuse New York

Associate Professor, Tenured/Photography Department Coordinator, Fall 2006-current
*Teaching responsibilities: teach five courses per semester including basic and advanced, black + white traditional processing, advanced color film and color digital imaging, History of Photography and Alternative Photographic process.

*Department responsibilities: Coordinate the Photography Department, facilities and staff, scheduling and hiring of instructors, schedule courses and department meetings, revise curriculum and course descriptions, coordinate assessment of instructors and staff, revise department process to comply with state assessment, oversee ordering equipment and supplies, serve on various college committees, and advise photography majors.

The University of Alaska Anchorage/Mat-Su Valley/Fort Richardson, Sabbatical Replacement Spring 2006, adjunct instructor fall 2004-Fall 2005

*Teaching responsibilities: Sabbatical replacement, teaching basic and advanced level black + white courses, Spring 2006. Adjunct Instructor teaching History of Photography, 2D design and Black and White imaging, Fall 2004-Fall 2005

*Department responsibilities: Sabbatical Replacement responsibilities included coordinate the Photography Department facilities and staff and managing adjunct instructors. Adjunct Instructor responsibilities included teaching above listed courses at three campus locations.

Alaska Pacific University, Adjunct Instructor, Spring 2005

*Teaching responsibilities: Teach one course in advanced black and white imaging.

The University of Alabama Birmingham, Adjunct Instructor, Fall 2003-Spring 2004

*Teaching responsibilities, 3D Design, Beginning Drawing.

Jefferson State Community College, Birmingham, Al, Adjunct Instructor, Fall 2003-Summer 2004

*Teaching responsibilities: Art Appreciation.

Birmingham City Schools: Jones Valley K-8, Art Teacher, Aug. 2002-May 2004

*Teaching responsibilities: Teach art to Kindergarden through Eighth grade students

University of Illinois at Champaign Urbana, Instructor, Fall 1999-Spring 2002

*Teaching responsibilities: Basic Black + White Imaging

University of Illinois, Continuing Education Program, Spring 2000-Spring 2001

*Teaching responsibilities: Basic Black + White Imaging.

Professional Experience

*Onondaga Community College in Syracuse New York, Photography Department Coordinator, Fall 2006-current

*Onondaga Community College, Writing Across Curriculum Committee, Fall 2010-current

*Onondaga Community College, Anne Felton Multicultural Center Gallery Committee member/Chair: Fall 2006-current, Chair Spring 2008-Fall 2010

* Onondaga Community College, Master Printer for exhibitions by; Matt Moyers, National Geographic Photographer, 2008 and Shane Lavancher, Fine Art/Fashion Photographer, 2011

*University of Alaska Anchorage, Campus Center Gallery Manager, Fall 1997- Spring 1999

* University of Alaska Anchorage, Kimura Gallery Exhibition Coordinator, Fall 1998-Spring 1999

*Onondaga Community College, Grant Recipient; Special Projects Grant: Digital expansion of Photography Department, 16,000. Fall 2011, President's Incentive Grant: Analyzing the Online Art Education Experience, 4,000. Spring 2008

Solo Exhibitions (selected)

The Anne Felton Multicultural Gallery, Syracuse New York

“Model American”, is a working series of 24x36inch luster images that investigate the contradictions in American consumer culture and typical daily life. January 2014

The International Gallery of Contemporary Art in Anchorage Alaska

“Site Unseen”, is a series of 54 , 24x24inch, enhanced matte images that investigates the expression of the resting face. May 2011

All Dolled Up in Syracuse New York

“Salon” is a series of 6, 24x36inch digital prints on canvas that feature stylised portraits portraying the services typical to a hair salon. June 2011

Sugar Pearl in Syracuse New York

“Form and Function/Figure as Form” is a series of 8, 24x36inch, digital-canvas prints. The images investigate the role of the figure as an object within a function. The titles lead

the viewer to impose actions and responsibilities onto the figure. The figures “guilt by association” proclaims visual balance and harmony while posing questions within their composition. September 1-15, 2009

Indigo in Anchorage Alaska

“Women Viewed From the Front” is a series of 16, 16x20inch images of women confronting the viewer. Each life size portrait features the women and objects that represent characteristics of that women. June1-30, 2006

The International Gallery of Contemporary Art in Anchorage Alaska

“Cone Society” is a series of 200, 5x7inch images of traffic cones as they are found in the landscape. The collection of images are arranged in grouping by the function placed on the cone. March 1-30, 2006

Out North in Anchorage Alaska

“Portraits of People in Place” is a series of 15, 6x9inch black and white portraits that feature nudes in their home environments. Each nude is shrowded with a black bag that hiding their face. This annanimity allows the viewer the opportunity to examine the exposed figure without the gaze of the model. September 21-November 1, 2004

Community Based projects, Group, Juried and Invitational Exhibitions (selected)

78th Annual Cooperstown Juried National Exhibition

Cooperstown, New York

“American God of Murder and Noise” and American God of Labor and Recreation” (grand prize winner), July 2013

Rochester Finger Lakes Juried Exhibition, Rochester New York

“American God of Domestic Excess”

July 2013

Enable of Syracuse New York, Mural project, 2010

Henninger High School Syracuse New York, Main Hall Mural Project; Phone booth project, 2009

Anne Felton Gallery, Onondaga Community College

“Onondaga Community College Faculty Exhibition”, Fall 2006, 2007, 2008, 2009,2010

Sugar Pearl, Syracuse New York

“Perception”, is a series of 8, 16x20inch dyptichs that compare two artists interpretation of one theme. April 15-30, 2007

“SUNY Albany Faculty Exhibition” (Invitational)

Albany New York, Fall 2007

Mat-Su College of University of Alaska
“Valley Friday Invitational”, September 16-24, 2005

Mobile Trailer Supply, 3130 Mountain View Drive, Anchorage Alaska
“Salon De Mobile Trailer Supply” (Invitational), Aug. 13, 2005

Teaching Philosophy

My primary goals as an instructor are three fold: effectively teaching techniques and their application, guiding students through the integration of concepts, material, technique and design, and maintaining an enriching and expanding atmosphere that fosters exploration. Through critiques and multi-media discussions, I strive to strengthen student’s ability to analyze and communicate their ideas. Through experimentation I hope to create a teaching environment where students can experience successes and challenges presented by various materials and techniques.

When instructing students about any material I concentrate on both craftsmanship and conceptual continuity between medium and concept. Because an artist’s relationship with materials is integral to the success of a piece, I’ve designed a curricula which clearly guides a student through an increased progression of approaches to integrate design and concept with a harmony of materials. For example, one introductory project has students begin the task of understanding their cameras with an assignment that intentionally creates material flaws. These errors allow the students to explore the cameras capabilities. Often these “mistake” images create the body of their favorite works. This deconstruction of the medium causes students to question their own expectations and assumptions about photography. By experimentation with a variety of mediums a student reveals a variety of results, producing an even greater variety of ideas. With all of my classes, as the semester progresses students are given broader conceptual freedom while requiring greater control over craftsmanship.

I believe that all materials are steeped in the understanding of their traditional function. With new media, I believe we are still developing an understanding of that function. It is important that students learn the history that supports their craft, it’s current development, along with the principles of design. While students develop their skills we discuss the value of their failures and successes. My students are encouraged to not only understand a materials tradition, but to explore and experiment with new techniques to make the material their own. At the beginning level, learning about ones own ability with a material is time consuming. Therefore I place a great deal of importance on experimentation and the value of failure. Without failure we are merely re-creating the successes of others. Through critiques and demonstrations I cover the issues of creating a conceptually relevant well-executed work, emphasizing that any thoroughly developed concept, when poorly executed, loses its integrity.

My assignments and critiques direct a student in the search for his or her own vocabulary as a visual artist. My investigative approach to materials energizes both myself, and my students as I grow as well through their exploration. Through clear instruction, engaging critique and skill building assignments students develop their skills as craftsman and artists, acquiring the tools to create, analyze, and critique their work.

Meredith Cantor-Feller

