

**michael sheridan**  
**videosonic art and documentary**

**TEACHING EXPERIENCE**

- 2007-2008 **Senior Fulbright Scholar, Indonesia**  
**Department of Art and Design, Bandung Institute of Technology**  
**Department of Film and Television, The Art Institute of Jakarta**  
*Studies in Videosonic art:* A studio class for the investigation of content and form in video and sound art and modes of installation and viewer engagement. The creation of work is done in the context of readings and discussions on the history of video, sound and new media art.  
*Advanced Studies in Documentary Production:* Students are introduced to a cross section of current and historical practices in documentary production and encouraged to develop their own approach in the process of crafting an innovative short film.
- 2000-2008 **Seminar Presenter, Harvard University, Kennedy School of Government, Boston**  
*Using Video for Policy Change:* A bi-semester seminar on traditional and alternative approaches to using video as a tool for change. The sessions include discussion of storytelling principles, advocacy strategies, consideration of audience, and production techniques.
- 2006-2007 **Academic Specialist, Department of Cinema Studies, Northeastern University**  
2001-2006 **Adjunct Faculty, Northeastern University**  
**Departments of Visual Arts, Communications and Cinema Studies, Boston**  
*Field Production:* A hands-on introduction to video as an art form and communications tool. This course is a comprehensive introduction to effective video production and includes lectures, screenings, and student presentations on film theory, language, genres and storytelling.  
*Studies in Documentary Production: Cinema Verité and Direct Cinema:* An advanced production class emphasizing the social, cinematic and technical forces behind the development of these film forms in the United States and Europe.  
*Film Analysis:* This course covers the basic elements of narrative film, form and style. Students are expected to become familiar with different aspects of story structure, cinematography, sound, and editing, as well as the various ways in which these elements are integrated in fiction films.  
*History of Sound in Cinema:* A historical and theoretical journey from silent films to surround sound cinema. Students listen to and watch seminal films from all genres that have played an important role in the development of sound in cinema.
- 2006-2007 **Adjunct Lecturer, Massachusetts College of Art, Department of Graduate and Continuing Education, Boston**  
*Documentary Production:* Covering the fundamental principles and techniques of documentary production. Students work in a variety of styles including cinema verite, personal, traditional and experimental and produce a series of documentary shorts.  
*Avid Editing:* A comprehensive introduction to professional editing with Avid hardware and software.
- 1995-2002 **Instructor, Boston Film and Video Foundation, Boston**  
Developed and taught a comprehensive six course post-production curriculum for the independent filmmaking community.  
*Introduction to Editing:* A thorough introduction to the language, equipment, and basic techniques involved in the post-production process  
*The Aesthetics of Editing:* An analytical and hands-on investigation of the creative principles and techniques of professional editing.  
*Avid Editing:* A comprehensive introduction to professional editing with avid hardware and software.  
*Advanced Editing Projects:* An opportunity to work with a professional editor on individual projects from start to completion.  
*Independent Study:* One-on-one advising of advanced students and independent filmmakers.
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- 2000- 2008 **Visiting Lectures, Seminars and Workshops:**  
**Transcultural Exchange Conference**, Boston, United States, Country Overview of Programs for Artists: Indonesia  
**Massachusetts College of Art and Design**, Graduate Department, Studio for Interrelated Media Boston, United States, Artist Talk  
**Ford Foundation's Partner's Meeting**, Jakarta, Indonesia, Seminar: *Using Video for Policy Change*  
**Art Institute of Yogyakarta**, Graduate School, Yogyakarta, Indonesia, Artist Talk  
**Widyatama University**, Bandung, Indonesia, Seminars: *Camera, Coverage and Scenes, Sound and Interviewing*  
**Bandung Institute of Technology**, Bandung, Indonesia, Public Lectures: *Sound in Cinema, Principles of Documentary Film Analysis*  
**Animation Film Festival**, Jambi, Indonesia. Seminars: *US Film Distribution and Festivals, Sound in Cinema*  
**Videoworks Conference and Festival**, House of Natural Fibers, Yogyakarta, Indonesia. Seminars: *Artist Talk, Historical and Conceptual Roots of Video and Sound Art, Sound in Art and Film*  
**Yogyakarta International Documentary Film Festival**, Master's Seminars: *Sound in Documentary, Experimental Documentary*  
**Art Interactive/Upgrade**, Cambridge, USA, *Artist Talk-Sound and Interaction*  
**Cityscape Motion Picture Education**, Boston. Workshop: *Documentary in Action*
- NEW MEDIA EXHIBITIONS AND SCREENINGS**
- 2009 **Influx Dance**, Boston, *Volatile – Contemporary Dance and Film*, screening of *Counter Crisis*  
**Takoma Park Film Festival**, Baltimore, screening of *Instant Noodles*  
**Hygienic Art XXX**, New London, screening of *Instant Noodles*
- 2008 **Galeria Cerro Nutibara**, Medellin, Columbia, *Visado de Artista – Imagen Latente*  
**Mills Gallery**, Boston, *Greed, Guilt and Grappling: Six Artists Respond to Global Warming*, Curated by exhibiting artist, Mags Harries and Clara Wainwright. Videosonic presentation of *Instant Noodles*, new work from Indonesia in collaboration with Sardono Kusumo and Yola Yulfianti.  
**Axiom Gallery**, Boston, *Some Sort of Uncertainty*. Installation of *This is Foreign*, a new sound installation from Indonesia.  
**Chemeketa College Gallery**, Salem, Oregon, *The Presence of Absence*. The theme of loss permeates the work of five artists. Includes an installation of *Shift*.
- 2007 **Fort Point Gallery**, Boston, *The Fourth Wall*, New video installations by Michael Sheridan and Andy Zimmermann
- 2006 **Gallaria 10+36**, Medellin, Columbia, *Lenguaje Comon*, Video Art from the United States  
**Studio Soto**, Boston, Video Art screening of *Counter Crisis*  
**G-A-S-P Gallery**, Brookline, Feature Artist. Installation of *Culture Catchers* as part of *The Thread Counts Project* which brought together artwork responding to the act of threading and weaving through various personal and cultural lenses.
- 2005 **Isabella Stewart Gardner Museum**, Boston, *Conversations*, a six minute film exhibited as part of the show *Chairs* with Dayanita Singh, Fausto Calderai and Andrea Anastasio.  
**Axiom Gallery**, Boston, Installation of *Counter Crisis* and *Shift*.  
**Coolidge Cinema**, Brookline, *Public Spaces*. Screening of *Counter Crisis* in show curated by the Judy Rotenberg Gallery.  
**Doran Gallery**, Boston, *Bridge:Breech*. In conjunction with the Boston Cyberarts Festival, an installation of *Distant Views* a live multi-channel sound experience of short-wave radio signals from around the world.  
**Bakalar Gallery**, MassArt, Boston. *Feeding the Fire* - a multichannel videosonic installation. A 2 hour and 46 minute experience of a family preparing their day's meal from pre-dawn through mid morning in Ahmedabad, India.
- 2004 **Film One**, MassArt, Boston, *Art and the Official Eye*. A screening of new media work including sound piece: *Yes, No, Maybe*.  
**Sound Studio**, The School of the Museum of Fine Arts, Boston. Presentation of new sound work

including *Yes, No Maybe*.

**Doran Gallery**, Boston, *Unsettled Domesticities*. A videosonic projection of *Tectonic Shifts* - sleeping bodies demonstrating their remarkable capacity to accommodate each other.

**NAO Gallery**, Boston, *Now Sound*. Five evening performances of contemporary sound art including *Counter Crisis* and *scape*.

**Judi Rotenberg Gallery**, Boston, *Digitas*. A summer long installation of new video art including a plasma screen presentation of *Counter Crisis*.

**Paine Gallery**, Boston, *Midway*. Video/sound projections of *Counter Crisis* and the *Shift* series.

**Doran Gallery**, Boston, *Collaborations*. A collaboration with German photographer Arne Reimer on an installation of projected images and sound.

2003 **Film One**, MassArt, Boston, *Art and the Official Eye*. A screening of new media work including a performance piece with sound.

**MassArt Gallery**, Boston, *Haystack 2003*, A video and sound installation of the *Dirty Dishes* series.

**Doran Gallery**, Boston, *Works on Paper*, An exhibit of new photographic work from the *Dirty Dishes* and  *Holding-on* series.

**Doran Gallery**, Boston, *Start Up*, An installation of *Culture Catchers*, a kinetic and interactive sculptural environment filled with sounds from computer controlled short wave radios.

1997 **United Nations Association Film Festival**, Stamford, CA, Screening of *Cultivating Opportunity*.

**International Conference on Child Labor**, Oslo, Sweden, Screening of *Child's Play*.

#### SELECT DOCUMENTARY VIDEO PRODUCTION

2006 **Isabella Stewart Gardner Museum, Boston**

***Conversations -- Producer, Director, Videographer, Editor*, 50 min**

A behind the scenes journey following the creation of an exhibit in one of the world's most unique and historic museums. The renowned Indian photographer Dayanita Singh thinks she has come to exhibit her photographs but designers, historians and curators have also arrived with their own interests and agendas. Great minds and artistic passions struggle to understand each other and to agree on how one exhibition will be made out of an exquisite collection of historic furniture and spell-binding photographs of interiors from around the world.

2005 **Bread for the World, Washington**

***One Spirit, One Will -- Executive Producer, Videographer, Editor*, 10 min.**

Against the odds of a brutal regional war, the HIV/AIDS crisis and a devastated post-colonial economy, women like Collette Kayakez are learning to read, write and to learn the skills necessary to start small businesses which have the potential to revitalize the nation.

2004 **ABC Television, New York**

***Hunger No More -- Segment Producer***

Meet the people behind the facts on hunger. Encounter people across America who have taken up the challenge of eradicating hunger in the U.S. and globally.

**Bread for the World, Washington**

***Make Hunger History -- Executive Producer, Videographer***

Oregonian activists respond to the shocking news that their state ranks as the hungriest in the country. Their work is a model of grassroots advocacy that aims to focus attention on the burdens facing the working poor despite the state's high tech economy and thriving agricultural industry.

**Harvard University, Cambridge**

***The Social Enterprise Initiative -- Executive Producer, Editor*, 12 min.**

A countrywide review of the innovative and inspiring volunteer social enterprise projects led by graduates of the Harvard Business School.

**Citizen Schools, Boston**

***If I had a Minute with the President -- Senior Advisor*, 8 min.**

Played at the 2004 Democratic National Convention, middle school children from around the country tell the President about the often disturbing, sometimes funny concerns they have about the future of their country and the needs facing their neighborhoods and schools.

- 2002 **Bread for the World, Washington**  
***Rise to the Challenge* -- Executive Producer, Videographer, Editor, 10 min.**  
Welfare Reform promised educational opportunities for those falling through the safety net, but Congress has failed to fund the initiatives. In Baltimore, Patricia Edwards is living proof of the benefits of educational opportunities. She has moved from the street to the job-force and now has her sights set on public office.
- 2001 **BirdSight TV, New York**  
***Sounds of Birds* -- Producer/Director, Videographer, Editor, 10 min.**  
The Cornell Ornithological Labs has the world's largest collection of natural sounds. The lab's scientists lead an annual workshop in the High Sierras on the techniques of recording and identifying bird sounds. The environment, the birds and the birders make for a wondrous experience that demonstrates the importance of sound recording for conservation efforts.
- Oxfam International, Washington**  
***Hunger* -- Producer/Director, Editor, 13 min.**  
*Hunger's* unconventional filmmaking techniques uses footage from seventeen countries spanning thirty years to document and dramatize the causes and solutions to hunger.
- 2000 **The Learning Channel, New York**  
***Paramedics* -- Producer/Director, Videographer, Editor, 60 min.**  
A TLC television series profiling paramedics and the communities they serve.
- 1999 **National Geographic TV, Washington**  
***Divine Dolphins* -- Editor, 27 min.**  
A National Geographic Television show on the passion and adventures of a New Zealand wildlife photographer. She uses her images to educate others about the importance of protecting the local environment.
- Bread for the World, Washington**  
***A Fair Share* -- Producer/Director, Videographer, Editor, 12 min.**  
A working family in Massachusetts is followed from suburban home to homelessness. Under welfare reform they make too much to get public assistance but their low-wage income can not keep up with the cost of living in a booming economy.
- The Center for Rural Affairs, Walthill, NE**  
***A Time to Act for Family Farms* -- Producer/Director, Videographer, Editor, 25 min.**  
Farmers and rural activists in the Untied States demonstrate solutions to the problems facing family farms. Distributed by the Center for Rural Affairs, The Video Project and San Luis Video Press.
- 1998 **PBS Frontline and David Sutherland Productions, Boston**  
***The Farmer's Wife* -- Additional Editor, 6.5 hours**  
A six-and-one-half hour portrait of a Nebraskan farm family. Edited from over 200 hours of footage, the film takes you deep inside the world of a young couple as they struggle to keep their farm from bankruptcy and their family from disintegration.
- 1997 **Save the Children Fund-UK, London, England**  
***Child's Play* -- Producer/Director, Editor, 12 min.**  
Four children in Sialkot, Pakistan, show us their daily lives and tell us why they work stitching soccer balls. The film argues that to eliminate child labor viable economic options must be created so that parents can afford not to have their children work.
- Oxfam America, Boston**  
***Cultivating Opportunity* -- Producer/Director, Editor, 28 min.**  
Farmers in two vastly different worlds -- Mozambique and the United States -- demonstrate similar solutions to the hardships of hunger and poverty in their communities. Their successes offer hope for poor people worldwide. Distributed by Oxfam America and Bullfrog Films.
- 1996 **PBS Special/Oxfam America, Boston**  
***Community* -- Producer/Director, Editor, 24 min.**  
A young Bangladeshi couple, along with their fellow villagers, transform themselves from beggars into business people and simultaneously establish new relationships between men and women. Translated into 17 languages and distributed worldwide by Bullfrog Films, Oxfam America and the

International Committee for the Red Cross. Broadcast on PBS as part of special: *Beyond Beijing: Women and Economic Justice*.

#### AWARDS AND REVIEWS

- 2009 **Gold Telly Award**, *Community*, 30th Anniversary Telly Awards, Ashland, Kentucky  
**Silver Telly Award**, *Women's Worth*, Telly Awards, Ashland, Kentucky
- 2008 **Award of Merit**, *Instant Noodles*, Accolade Awards, La Jola, California  
**Connecticut College Magazine**, *Analyzing the world's problems through film and art*: A profile and recounting of the creation of *Instant Noodles*.
- 2007 **Fulbright Senior Scholar**, Indonesia. A yearlong scholarship to teach and work on new filmmaking projects.
- 2006 **Nomination**, 2006 James and Audrey Foster Prize, Institute for Contemporary Art, Boston, MA  
**ArtsEditor**, February, review of *Culture Catchers* at G-A-S-P Gallery
- 2005 **Big Red and Shiny**, December, review of *Feeding the Fire* and *Forever More*  
**The Boston Globe**, February 18, review of *Chairs*, Isabella Stewart Gardner Museum
- 1999 **Honorable Mention**, *A Time to Act for Family Farms*, EarthVision 99, Santa Cruz, CA
- 1998 **Booklist**, May, review of *Cultivating Opportunity*  
**MC Journal**, May, review of *Cultivating Opportunity*
- 1997 **Honorable Mention**, *Cultivating Opportunity*, Columbus International Film and Video Festival, Columbus, OH
- 1996 **Silver Apple**, *Community*, National Educational Media Network, San Francisco, CA  
**Library Journal**, September, review of *Community* "...powerful and inspiring...a marvelous tape, technically and educationally..."  
**Video Librarian**, March, review of *Community*  
**School Library**, October, review of *Community*

#### ADDITIONAL EXPERIENCE

- 2008 **Jury Member**, Documentary Production Fund Competition, Jakarta International Film Festival, Jakarta, Indonesia
- 1995- **Freelance Production Work**. Producer/Director, videographer and editor for numerous clients including: The National Association of Social Workers, Benton Foundation, World Development Productions, Z-Media, Pinball Productions and Harvard-Smithsonian.
- 1975- **Freelance Photographer**. Publication photography for non-profits including numerous photo-essays and covers. Photojournalism credits include The London Times and The Guardian.
- 1999-2000 **Photo Stringer**, Associated Press, Boston Bureau
- 1993-1997 **Director of Documentary Productions**, Oxfam America, Boston  
Co-founded and lead Oxfam America's documentary production unit.
- 1995 **Curator**, New York University, Glucksman Ireland House, New York  
Film and Video program for the International Conference on Hunger.

#### EDUCATION

- 2005 **Massachusetts College of Art**, Boston, MA  
MFA, Studio for Interrelated Media
- 1989 **Connecticut College**, New London, CT  
BA, History
- 1987-88 **Trinity College**, Dublin, Ireland  
Study Abroad, European History and Philosophy