



Andrea Modica received her MFA in 1985 from the Yale University School of Art.

Andrea began teaching in the Art Department at the State University of New York at Oneonta. For thirteen years, she taught photography, drawing and design. During that time she published her first two monographs, *Minor League* and *Treadwell*, and began a career of exhibiting her work internationally. She also received a Guggenheim grant and a Fulbright Fellowship. In 1998 Ms. Modica chose to pursue photography exclusively, publishing three more books and working on editorial and commercial assignments. Some of her clients include the *New York Times Magazine*, *Newsweek*, *Vibe* and *Life Magazines*.



In 2006 Ms. Modica joined the faculty at Drexel University's Photography program.

"I'm inspired by the hard-working students who are dedicated to their art and craft. The Drexel students receive an education which includes a great range of aesthetic approaches, as well as techniques spanning 19th hand-coated processes through state of the art digital. Mostly, I'm excited to see terrific work being made in an environment which fosters respect for hard work individuality."

She continues to exhibit extensively, being represented by the Edwynn Houk Gallery in New York, the Catherine Edelman Gallery in Chicago and G. Gibson Gallery in Seattle, among others. She has had one-person exhibitions at the San Francisco Museum of Modern Art, the Cleveland Museum of Art and the San Diego Museum of Photographic Art. Ms. Modica's photographs are in many museum collections, including the Metropolitan Museum of Art and the Whitney Museum of Art.

Andrea's most recent body of platinum prints is titled *Fountain, Colorado*. Andrea photographed intimate and sometimes surreal views of a family-owned slaughter house.



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For 15 years, Andrea Modica photographed a family in rural upstate New York. It is here, through a young girl named Barbara and her extended family, that Modica creates her work. Transforming reality into fantasy, Modica creates narratives that seem to have no beginning or end, yet present endless scenarios. In a fictitious town called *Treadwell*, Barbara and her family pose for the photographer, who creates images with an 8 x 10" view camera.



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