

Education:

- 2012 **PhD Art**, *Goldsmiths, University of London.*
1998 **MA Photography**, *London College of Printing.*
1996 **BA Photography**, *London College of Printing.*

Selected Exhibitions:

- 09/2017 **Nature Morte**, *Guildhall Art Gallery, London.*
Head from the Hierophilia series. Group exhibition curated by Michael Petry following the T&H publication by the same name.
- 02/2017 **Nature Morte**, *The Four Domes Pavilion/National Museum, Wrocław.*
Head from the Hierophilia series. Group exhibition curated by Michael Petry following the T&H publication by the same name.
- 02/2017 **WUNDERCAMERA: Savannah**, *Telfair Museums, Savannah, Georgia, US.*
Curated by Museum Clausum: Museum Clausum, Mark Dion, Andy Freeberg, Andrew Grassie, Karl Grimes, Vid Ingelevics, Valery Katsuba, Louise Lawler, Matthew Pillsbury, Richard Ross, Hiroshi Sugimoto.
Includes a commission to photograph the three Telfair Museum sites to include in the exhibition.
Supported by a National Endowment for the Arts Grant.
- 01/2017 **Art in the Time of Crisis**, *2nd International Artists Gathering-Fez*
I no hai remedio (Press conference), Video installation and conference presentation.
Sponsored by the Goethe Institute, Morocco.
- 09/2016 **Nerven Behalten**, *Werkstattgalerie, Berlin*
Videoinstallation: *I no hai remedio (Press conference)*.
- 08/2016 **Nature Morte**, *Bohusläns Museum, Uddevalla, Sweden.*
Head from the Hierophilia series. Group exhibition curated by Michael Petry following the T&H publication by the same name.
- 06/2015 **Nature Morte**, *Hå Gamle Prestegard, Stavanger, Finland.*
Head from the Hierophilia series. Group exhibition curated by Michael Petry following the T&H publication by the same name.
- 03/2014 **WUNDERCAMERA: Manchester**, *Holden Gallery, Manchester Metropolitan University*
Curated by Museum Clausum, traveling from London, see below
- 11/2013 **WUNDERCAMERA: London**, *Pitzhanger Manor Gallery & House, London.*
Curated by Museum Clausum: exhibition on the theme of museums and photography: Museum Clausum, Mark Dion, Jonathan Faiers, P & T Fetherstonhaugh, Andrew Grassie, Karl Grimes, Vid Ingelevics, Valery Katsuba, Karen Knorr, Louise Lawler, Richard Ross, Traer Scott, Matthew Stewart, Hiroshi Sugimoto.
Wundercamera was initiated and curated by myself as a guest curator for PMG. I developed the concept from its early stages to the exhibition installation in the main gallery (approx. 200sqm).
This was complemented by an installation of my own work in the Soane rooms of the historic house, the site specific installation: *Museum Clausum: Now and Then*, featured 20 photographic prints and the video work *Soane Time*.
The exhibition was awarded Arts Council England funding for which I applied as an individual artist.
- 11/2011 **Soane Mania**, *Riflemaker, London.*
(duo, part of **Light Years** with Liliane Lijn and *Sir John Soane's Museum*: photographic prints)
- 10/2009 **The Deptford Maritime Museum**, *JTPProjects 09, Fieldgate Gallery, London*
(solo, installation: *The Deptford Maritime Museum*)
- 09/2009 **The Deptford Maritime Museum**, *Deptford X 2009, Laban, London*
(solo, installation: *The Deptford Maritime Museum*)
- 09/2007 **Museum Clausum, Deptford**, *Deptford X 2007, Laban, London*
(solo, installation: *Museum Clausum Deptford*)
- 01/2005 **I Summon You**, *Alsager Arts Centre, Manchester University*
(solo, four video installations)
- 12/2004 **I Summon You**, *Focal Point Gallery, Southend*
(one-off screening of as part of STAGED Screenings)
- 03/2004 **Hierophilia**, *Prowler Project Space, London*
(solo, pieces from the *Hierophilia* series)
- 03/2004 **Temporarily Removed**, *Midlands Arts Centre, Birmingham*

- 06/2002 (solo, video installation: *I Summon You + Temporarily Removed: Photography of the British Museum*)
I Summon You, *Dingley Gallery*, London
- 11/2001 (solo, video installation: *I Summon You*)
Eastwing Collection No 5, *Courtauld Institute of Art*, London
- 07/2001 (Video installation: *I Summon You*)
EAST International, *Norwich Gallery*, Norwich
- 02/2001 (Selected by Mary Kelly and Peter Wollen; Video installation: *I Summon You*)
Clean Bodies, *Dingley Gallery*, London
- 06/2000 (duo exhibition, pieces from the *Blue Purgatory* series)
Videolounge, *APT Gallery*, London
- (Video projection: *Triptych*)
- 07/1999 **Temple of Diana**, *Blue Gallery*, London
- (Curated by Neal Brown; Photo montage: *Diana Dead*)
- 06/1999 **Camberwell Artsweek5**, *Conductors Hallway*, London
- (Video installation: *Aperitif*)
- 09/1998 **Mediamorphose 98**, *Internationale Photoszene/Photokina*, Cologne
- (Installation of light boxes: *Vapour Ware*)
- 08/1998 **Skin Deep**, *Blue Gallery*, London
- (Photography tableau: *Praying for Time*)
- 05/1997 **1997...**, *Hochbunker Ehrenfeld*, Cologne
- (Installation of light boxes: *Vapour Ware*)

Publications:

- 09/12 Essay: 'Photography–Museum: On Posing, Imageness and the Punctum' in Sandra Dudley et al, eds. *The Thing About Museum*, Routledge.
- 10/13 3 images (*Head/Hierophilia & Museum Clausum*, *Wundercamera: Malplaquet House, Diptych # 23*) in Petry, M., *Nature Morte: Artists Reinvent the Still Life Tradition*, Thames & Hudson.

About the MUSEUM CLAUSUM:

Coming from a photography background, I continue to work mainly with lens-based media and multi media installations.

The overarching theme of all my work is a reflection on human self awareness in the face of mortality; the concept of the separation between body and mind; having or being a body; self-representation and 'inner life' and mechanisms of catharsis including cultural mechanisms especially the role of art. This has also led me to a preoccupation with museums and museum culture. I am also often inspired by or make work in response to historic, pre-modern art. My approach is often informed by aspects of psychoanalysis.

Initially used as title for two installation projects, I have adopted the name Museum Clausum as artist's pseudonym. Adopting this 'institutional' identity, allows me to present myself as collector, curator and presenter of artefacts rather than as 'artist' and the blurring of the boundary between curating and making art is a main part of my strategy.

My practice-based PhD thesis, *On Posing*, (Goldsmiths University, 2012) is an investigation of the inter-relationship between photography and museum/exhibition display. A sub-theme is an emphasis on the idea of 'touch' as a palpable link to absent human bodies and a perceived material link across time in both photography as well as exhibited artefacts and how such perceived 'touch' can cause moments of affect. This is supported by an investigation and elaboration of the concepts that are 'matter-reality' and 'imageness' and all-pervasive to the project is the subject of death and a piercing affect in the face of enounters with real reminders of mortality in representation.