

**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.*
- 05/2017 **WUNDERCAMERA: Savannah**, *Telfair Museums, Savannah, Georgia, US.*  
*Curated by Museum Clausum: Museum Clausum, Mark Dion, P & T Fetherstonhaugh, Andy Freeberg, Andrew Grassie, Karl Grimes, Vid Ingelevics, Valery Katsuba, Karen Knorr, Louise Lawler, Richard Ross, Traer Scott, Matthew Stewart, Hiroshi Sugimoto.*  
*Includes a commision to photograph the three Telfair Museum sites to include in the exhibition.*
- 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, 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 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*  
*(solo, video installation: *I Summon You* + *Temporarily Removed: Photography of the British Museum*)*
- 06/2002 **I Summon You**, *Dingley Gallery, London*  
*(solo, video installation: *I Summon You*)*
- 11/2001 **Eastwing Collection No 5**. *Courtauld Institute of Art, London*  
*(Video installation: *I Summon You*)*
- 07/2001 **EAST International**, *Norwich Gallery, Norwich*  
*(Selected by Mary Kelly and Peter Wollen; Video installation: *I Summon You*)*
- 02/2001 **Clean Bodies**, *Dingley Gallery, London*  
*(duo exhibition, pieces from the *Blue Purgatory* series)*
- 06/2000 **Videolounge**, *APT Gallery, London*

- 07/1999 (Video projection: *Triptych*)  
**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:**

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*, (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. This includes an investigation and elaboration of the concepts that are 'matter-reality' and 'imageness' and all-pervasive to the project is the subject of death. These themes continue to be at the core of my work.

*Wundercamera* is my first larger curatorial project and is the result of my investigations of *On Posing*. My aim for the near future is to expand on curatorial projects collaborating with other multi-media artists.

One aim of my Museum Clausum remains to produce temporary exhibitions that reflect on our relationship to objects and the importance of the role and function of museums for our culture and self-awareness. Museum Clausum exhibitions reflect on the culture of exhibiting by putting museums on display. By emphasising the artifice in which objects are staged, the Museum Clausum aims to draw attention to the relative transparency of the institution when constructing and presenting narratives. This creates room to question those very narratives on display whilst exposing the museum's complicity in perpetuating desired narratives and concealing others. Whilst the work of the Museum Clausum is a critique of the ways of the institution it is decidedly also a homage and an acknowledgement of the museum space as a possible medium for critical art practice as proved through a long tradition of artists who have worked on or with the museum. It is hence one of the aims to foster and promote increased critical 'museum literacy', as current changes in museums' policies are in danger to remain inadequate and superficial if these are not additionally supported by changes in museum visitors' way of perceiving or 'reading' museums. Otherwise the museum will continue to simply 'tell' stories – only that the stories told have been altered to suit current political trends.

The name 'Museum Clausum', which translates as 'enclosed' or 'sealed' museum, is adopted from Sir Thomas Browne's 17th Century pamphlet, *Musaeum Clausum*, an inventory of fantastic books and other objects that form a fictional collection. This ironic treatise on the Early Modern novelty of assembling objects in the manner of a Wunderkammer is hence a comment on the questionable artificiality of museum-type display, as old as the museum itself.