

## **Dr Isabelle Delmotte**

### ***Curriculum Vitae***

#### **Current position**

First academic appointment: 13 October 2014 – present  
Screen & Media Programme, Faculty of Arts and Social Sciences,  
The University of Waikato, New Zealand

- Lecturer / Researcher

Teaching Responsibilities:

- Design, content and delivery of undergraduate and graduate courses
- Supervision of Honours and Masterate students; co-supervision of a PhD student

Administrative duty: Elected Faculty Health and Safety representative

#### **Tertiary Education**

- PhD, Media Studies, 2009 - 2013

Southern Cross University, School of Arts and Social Sciences, Lismore, NSW,  
Australia.

- Master of Fine Art by Research (First Class Honours), 1993-1996

Media Arts, College of Fine Arts, University of New South Wales, Sydney, NSW,  
Australia

#### **Summary of Curriculum Vitae**

1. Peer-reviewed book chapter: 1
2. Peer-reviewed Journal Articles and peer-reviewed Art exhibitions: 8
3. Published Conference proceedings: 3
4. Peer-reviewed Conference presentations: 13
5. Research grants and awards: University of Waikato (2015 - 2018): NZ\$ 67,343
6. Research grants and awards: Other institutions (2009 - 2013): AU\$ 78,000
7. Research grants and awards for artistic research (1992 - 1998): AU\$ 62,497
8. Research record of projects: 8
9. Facilitation and networking: 2
10. Further quality assured Research outputs (selected writings and art practices): 22
11. Teaching record, University of Waikato
12. Professional development
13. Affiliations and other academic duties
14. Other professional experiences

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## 1. Peer-reviewed Book Chapter

2019	Delmotte, I. (Forthcoming March 2019). From feeling vibrations to building audio-visions and narrative spaces: the cross-perceptual practice of sound design. In M. Filimowicz (Ed.), <i>Foundations in Sound Design for Linear Media</i> . New York, NY: Routledge.
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## 2. Peer-reviewed Journal Articles

2017	Delmotte, I. A. (2017). Losing sight of atmospheric sounds in televised nature documentary. <i>The New Soundtrack</i> , 7(1), 67-82. doi: <a href="https://doi.org/10.3366/sound.2017.0097">10.3366/sound.2017.0097</a>
2017	Delmotte, I. A. (2017). The influences of sonic sensory awareness through the production and consumption of screened nature documentaries. <i>Working Paper Series: Media, Film and Communication: Special Issue: Revisiting Audiences: Reception, Identity, Technology</i> , 1-21. Retrieved from <a href="http://www.otago.ac.nz/">http://www.otago.ac.nz/</a>
2015	Delmotte, I. (2015). Freeing the imagination: 'the best movie is the one in my head'. <i>Studies in Australasian Cinema</i> , 9(2), 171-186. doi: <a href="https://doi.org/10.1080/17503175.2015.1060002">10.1080/17503175.2015.1060002</a>
2014	Delmotte, I. A. (2014). Tuned in and hands on: Sound designers beyond technical expertise. <i>Journal of Sonic Studies</i> , 6(1), 1-12. Retrieved from <a href="http://journal.sonicstudies.org/vol06/nr01/a06">http://journal.sonicstudies.org/vol06/nr01/a06</a>
2011	Delmotte, I. A. (2011). Environmental silence and its renditions in a movie soundtrack. <i>AJE: Australasian Journal of Ecocriticism &amp; Cultural Ecology</i> , 1, 58-67.
1997	Delmotte, I. A. (1997). Work-in-progress – Epileptograph: The internal journey. <i>Metro Magazine: Media &amp; Education Journal</i> , (112), 60-62.

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## Peer- reviewed Art Exhibitions

March 2013	Exhibition assessed: Intrinsic element of PhD research Delmotte, I. A. (2013). 'Inaudible Visions, Oscillating Silences: Acoustic ecologies meet cinema sound design' [Multi-media installation: audio/printed visuals/moving images/text/screen printing]. Northern Rivers Community Gallery, Ballina, NSW, Australia. 06 Mar 2013 - 28 Mar 2013. Retrieved from <a href="http://www.inaudible-visions.net/?page_id=6">http://www.inaudible-visions.net/?page_id=6</a> External PhD assessors: Prof Norie Neumark; A/Prof Stephen Barrass; Dr Steven Campbell
Nov 1995	Exhibition assessed: Intrinsic element of Master of Fine Arts by research Delmotte, I.A. (1995). 'Epileptograph: The internal journey'. [multi-media installation, audio, light-boxes and texts]. Artspace, Woolloomooloo, Sydney, Australia. 23 Nov 1995 - 22 Dec 1995). Retrieved from <a href="http://www.inaudible-visions.net/previous-research">http://www.inaudible-visions.net/previous-research</a> External MFA by Research Assessors: Dr Nola Farman; Dr Cathryn Vasseleu

### 3. Published Conference Proceedings

1997	Delmotte, I. (1997). Epileptograph: The internal journey. In R. Ascott (Ed.), Proceedings of the First International CAiiA Research Conference: Consciousness Reframed: art and consciousness in the post-biological era (pp. 1-4). Conference held at University of Wales College, Newport: University of Wales, Newport.
1995	Delmotte, I. (1995). Epileptograph: the internal journey. In Actes Proceedings on the 6th International Symposium on Electronic Art (ISEA95) (pp. 65-68). Conference held at Montreal, Canada. Retrieved from <a href="http://isea-web.org/archives/docs/1995/proceedings/ISEA95_proceedings.pdf">http://isea-web.org/archives/docs/1995/proceedings/ISEA95_proceedings.pdf</a>
1995	Delmotte, I. (1995). On "Epileptograph: the internal journey". In E. Ashburn (Ed.), Conference Papers 1994: Intersections of Art, Technology, Science and Design (pp. 25-29). Conference held at University of New South Wales, Australia: College of Fine Arts, UNSW.

### 4. Peer-reviewed Conference Presentations

2018	Delmotte, I. (2018). Audio and visual representations of neurological impairments: The case of epilepsy in movies. In 7th European Communication Conference: Centres and Peripheries: Communication, Research, Translation. Conference held in Lugano, Switzerland
2017	Delmotte, I. (2017). The electrical body: Falling on and off the screen. In The NECS 2017 Conference: Sensibility & the Senses: Media, Bodies, Practices. Conference held at Université Sorbonne Nouvelle, Paris, France.
2016	Delmotte, I. (2016). Examining experiential unbalance and the fuzziness of nature in the Soundtracks of Televised Wildlife Documentaries. In Revisiting Audiences: Reception, Identity, Technology. Conference held at University of Otago, Dunedin, New Zealand.
2015	Delmotte, I. A. (2015). Lions don't always play cello: Locating 'nature' in the soundscapes of popular wildlife documentaries. In Sound and the Screen Symposium. Conference held at University of West London, London, U.K.
2014	Delmotte, I. A. (2014). A digitisation of listening: edit > clip boundaries > detach as silences. In Second International Conference of The European Sound Studies Association (ESSA) 2014: Mapping the Field. Conference held at the University of Copenhagen, Denmark.
2013	Delmotte, I. A. (2013). Freeing the imagination: 'the best movie is the one in my head'. In Australian Screen Production Education & Research Association Annual Conference (ASPERA) 2013: 'Back to the Future: Re-framing new & old screen production practices'. Conference held At Swinburne University, Deakin University, and RMIT University, Melbourne, Australia.
2013	Delmotte, I. A. (2013). Script, cinematic silence and narrative expectations. In Australasian Association for Literature: 'Modern Soundscapes'. Conference held at the University of New South Wales, Sydney, Australia.

2011	Delmotte, I. A. (2011). Living in sound but listening to the screen: Sensory gaps, narrative expectations and sonic creation in cinema sound design. In European Network for Cinema and Media Studies: Sonic Futures: Soundscapes and the Languages of Screen Media. Conference held at King's College, London.
2010	Delmotte, I. A. (2010). Environmental silence and its renditions in a movie soundtrack. In 3 <sup>rd</sup> Biennale Conference of The Association for the Study of Literature, Environment and Culture, Australia & New Zealand: Sounding the Earth: Music, Language, Acoustic Ecology. Conference held in Launceston, Australia
2010	Delmotte, I. A. (2010). The soundscapes of Noise: ethics of production and cinema sound design. In World Forum on Acoustic Ecology (WFAE): Soundscape Conference. Conference held in Koli, Finland. 16-19 June 2010
1997	Delmotte, I.A (1997). Epileptograph: the internal journey. In Consciousness Reframed; 1st Conference of the Centre for Advanced Inquiry in the Interactive Arts. Conference held at the University of Wales, UK
1995	Delmotte, I.A (1995). Epileptograph: The internal journey. In the 6 <sup>th</sup> Symposium of the Inter-Society for the Electronic Arts (ISEA). Conference held in Montreal, Canada
1994	Delmotte, I.A (1994) Epileptograph: The internal journey. In Intersections of Art, Technology, Science & Design 94. Conference held at the University of New South Wales, Sydney, Australia

##### 5. Grants and awards received for academic research (Waikato University)

2019	Contestable Strategic Investment Fund (SIF) Medium Research Grant, Waikato University, Project Grant. (1 year) 'Empathy, cinema, and neurological representations: The case of epilepsy'	NZ\$ 23,750
2018	Summer Research Scholarship Programme, University of Waikato. This award integrates student supervision and data collection. The research topic is 'Representations of neurological impairments in movies' (10 weeks)	NZ\$ 6,000
2018	Travel Grant, International Conference, University of Waikato	NZ\$ 4,842
2018	Contestable Research Grant, Faculty of Arts of Sciences, Waikato University. 'The sounds of isolation and unity in the cinematic representations of epilepsies' (1 year)	NZ\$ 10,883
2017	Travel Grant, International Conference, University of Waikato	NZ\$ 4,217
2017	Research Grant, Waikato University. 'Exploring binaural space and visual localisation' (1 year)	NZ\$ 1,855

2016	Summer Research Scholarship Programme, University of Waikato. This award integrates student supervision and data collection. Topic is 'Locating 'nature' in the soundscapes of popular wildlife and natural history documentaries'. (10 weeks)	NZ\$ 5,000
2016	New and Emerging Researcher Award, University of Waikato. The purpose of this award was to assist in producing research outputs for the enquiry 'Locating 'nature' in the soundscapes of popular wildlife and natural history documentaries'	NZ\$ 3,000
2016	Travel Grant, New Zealand Conference, University of Waikato	NZ\$ 1,200
2015	Travel Grant, International Conference, University of Waikato	NZ\$ 3,472
2015	Cultural Committee of the University of Waikato. This grant contributed to the event 'Creative Confluences: Merging art practices and inter-disciplinary collaborations', held 13 August 2015 at the Gallagher Academy of Performing Arts, University of Waikato, Hamilton, New Zealand	NZ\$ 3,126

#### **6. Grants and awards from other institutional sources**

2011	Travel Grant, GRC Southern Cross University (Australia)	AU\$ 1,000
2010	Travel Grant, GRC Southern Cross University (Australia)	AU\$ 1,000
2009-2013	Full-time Australian Post-Graduate Award for PhD research (Contestable Scholarship).	AU\$ 75,000
1993	University of New South Wales (Sydney): Research Grant	AU\$ 1,000

#### **7. Grants & awards for artistic research**

1998	Australia Council for the Arts: New Work Grant	AU\$ 19,997
1998	Australian Film Commission: Travel Grant	AU\$ 3,000
1997	Australian Network for Art and Technology: Travel Grant	AU\$ 2,000
1994	Australia Council for the Arts: New Work Grant	AU\$ 15,000
1994	Winner: Inaugural National Digital Art Award (Australia)	Nominal
1993	Softimage™ Canada: First prize (International category)	CA\$ 2,000
1993	Australian Film Commission: New Images Research	AU\$ 5,000
1992	Australian Network for Art & Technology: Development Grant	AU\$ 3,000
1992	Australian Film Commission: New Images Research	AU\$ 5,000
1992	Australia Council for the Arts: Development Grant	AU\$ 7,500

## Research Record

### 2016- present

Overarching topic: The representations of neurological diseases in movies.

This research examines how film industries influence the stereotyping of movie representations of people subject to epilepsies, and the ensuing cultural beliefs that are generated despite advances in medical knowledge. **Three successive projects** act as methodological steps in the overarching research topic.

**Project 1)** The sounds of isolation in the cinematic representations of epilepsies

This project examines how film soundtracks help to depict aspects of otherness and normativity in fiction films. The aim is to lead a reflection on patterns of sound production linked to different kinds of epilepsies.

Funded by a Faculty of Arts and Social Sciences Research Grant.

1<sup>st</sup> Jan– 31<sup>st</sup> Dec 2018 (Completed). Refereed publications to follow in 2019.

**Project 2)** Representations of Alzheimer's in movies.

data collection and analysis to perform a comparative qualitative analysis between representations of some symptoms in Alzeihmers' disease that could have similarities to specific types of epilepsy.

The assistant is funded by a contestable Summer Scholarship. Nov 2018 - Feb 2019

**Project 3)** Empathy, cinema, and neurological representations: The case of epilepsy.

This project examines stereotyped movie portrayals of different kinds of epilepsy and their relationships to acting performances, and audiences' empathy.

Funded by the 2019 strategic fund of the University of Waikato.

### 2015 – Present

Overarching topic: Audio-visual notions of nature, phenomenology of practices.

The components of this research cover various aspects of the perceptions and expressions of 'nature' and soundscapes within media studies. **Three different chronological projects** act as methodological steps in the overarching research topic.

**Project 1)** Topic: Locating 'nature' in the soundscapes of popular wildlife and/or natural history documentaries.

The research focuses on the mediatisation of the sensory body related to the physical, affective, emotional, commercial and technical factors involved in professional sound-design for natural history and/or wildlife audio-visual narratives.

**Project 2)** Topic: Locating 'nature' in the soundscapes of popular wildlife and/or natural history documentaries: examining soundtracks components.

The project examines qualitatively and quantitatively the evolution of an increase in music and a decrease in biophonic and geophonic data in televised nature programmes.

**Project 3)** Topic: Exploring binaural space and audio-visual localisation.

The main objective of this auto-ethnography is to explore the ways in which binaural recordings of environmental sound affect perception of invisible elements present in filmed landscapes. This awareness of alternative perceptual experiences has enriched the writing of a book chapter in *Foundations in Sound Design*, edited by M. Filimowicz.

### 2009 - 2013

Topic: Acoustic ecologies and the practice of cinema sound

My **PhD research** establishes links between human experiences of living in sound, multi-sensory experiences of acoustic ecologies and the practice of cinema sound design. This unique philosophical and sensory ethnographic study included a 60,000 words thesis and art practice that involved the altruistic creative inputs of 10 well-established Australian cinema professionals. The research triggered attention to acoustic environments, professional cinema practices and cultural constraints. Submission for examination was approximately three months ahead of the official end of candidature date.

A member of the external assessing committee stated that 'Within the field of sound theory, Isabelle Delmotte has done an exemplary work in examining silence in cinematic sound design, bringing together a focus on the practices of sound designers with an interrogation of theories about experiences and engagements of the embodied audience'.

### 1993-1996

Topic: Body & Mind/Consciousness

*Epileptograph: The Internal Journey* focused on the notion of consciousness and was based on personal experiences of regaining awareness after epileptic events. This research was at the forefront of interdisciplinary practices examining affective states. The associated experiential art practice opened doors to collaborations between artists and scientists while developing experimental use of digital technologies. The project outputs included a **Master of Fine Arts by Research** (Honours Class 1), 16 Art exhibitions held in respected institutions worldwide, 7 conferences, 4 peer-reviewed publications and numerous public events thus reaching very diverse audiences.

This exploratory practice received extensive in-kind corporate sponsorship (estimated value: AU\$175,000) from Glaxo-Wellcome-Kline Australia; 3M Australia and Softimage™ Canada. The Supporting institutions were: Australia Council for the Arts; Australian Network for Art & Technology; Australian Film Commission; RMIT Melbourne; University of New South Wales, Sydney; Sydney University.

## 9. Facilitation and networking (Research)

13<sup>th</sup> Aug. 2015 | **'Creative Confluences: Merging art practices and inter-disciplinary collaborations'** was an on-stage conversation that aimed to unveil knowledge on cross-disciplinary processes and promote awareness of high-level collaborative research. I invited renowned artists, academics and cultural

	<p>innovators: Lisa Reihana, Deborah Lawler-Dormer, and Dr Jennifer Gillam; the conversation was led by Julianne Pierce, Chair of the Emerging &amp; Experimental Arts Strategy of the Australia Council for the Arts.</p> <p>The event was funded by the cultural committee of Waikato University and attracted 100 people.</p>
28 <sup>th</sup> June 2014	<p>Panel co-Chair and Session chair for the 2nd European Sound Studies Association Conference (ESSA) (Copenhagen, June 27-29, 2014).</p> <p>I initiated a panel on the notion of Silence the Conference, and invited Justyna Stasiowska (Jagiellonian University Cracow) to co-chair. Our panel, <b>'Performing Silence'</b> examined practices of performing silence through a range of media and discussed the inter-sensoriality of sound perception. Due to the number of proposals received, our efforts resulted in two sessions: I chaired the session 'Performing Silence I' and presented in 'Performing Silence II'</p>

<b>10. Further quality assured Research outputs</b> (selected writings and art practices)	
2016	<p>Delmotte, I. (2016). On the inner-perceived sound objects. <i>Writing Around Sound</i>, 3, 3-10. Retrieved from <a href="http://auricle.org.nz/">http://auricle.org.nz/</a></p> <p>Accompanying soundtrack: <a href="http://auricle.org.nz/writing-around-sound-3-the-contemporary-sound-object/on-the-inner-perceived-sound-objects/">http://auricle.org.nz/writing-around-sound-3-the-contemporary-sound-object/on-the-inner-perceived-sound-objects/</a></p>
2016	<p>Delmotte, I. A. (2016). Solo Exhibition. <i>Sight (in) audible</i> (No. Of Pieces: 6 audio, 1 visual moving image, 1 script, soundtrack) [multi-media installation, audio, moving image and texts]. Creative Waikato, Hamilton, New Zealand. Retrieved from <a href="http://www.inaudible-visions.net/?page_id=198">http://www.inaudible-visions.net/?page_id=198</a></p>
2014	<p>Delmotte, I. A. (2014). Solo Exhibition. <i>Sounding Out Frames</i> (No. Of Pieces: Multi-media installation) [Multi media: audio/visuals/moving images/text]. In the 24/7 Window. Lismore, NSW, Australia. Retrieved from <a href="http://www.lismoregallery.org/">http://www.lismoregallery.org/</a></p>
2013	<p>Delmotte, I. A. (2013). <i>Thoughts on cinematic silences and visual narratives</i>. Retrieved from <a href="http://ecoear.proscenia.net/">http://ecoear.proscenia.net/</a>.</p>
2013 PhD Thesis	<p>Delmotte, I. A. (2013). <i>'Insounds': human sonic permeability and the practice of cinema sound design within ecologies of silences</i>. (PhD Thesis, Southern Cross University, Lismore, NSW). Retrieved from <a href="https://epubs.scu.edu.au/theses/325/">https://epubs.scu.edu.au/theses/325/</a>.</p>
2003	<p>Delmotte, I. (2003). <i>Personal Statement: Isabelle Delmotte</i>. In S. C. Schachter (Ed.), <i>Visions: Artists Living with Epilepsy</i> (pp. 18-20). Academic Press.</p>
April 1999	<p><i>Epileptograph: The internal Journey in "Seize"</i>: a multi-media group exhibition at the National Gallery of Victoria, Melbourne, Australia</p>
March 1998	<p><i>Epileptograph: The internal Journey in "Video Wall of Foldback"</i>, a forum and exhibition event of the Adelaide Festival, Australia</p>
Nov 1997	<p><i>Epileptograph: The internal Journey in "Art Inter Change"</i>: fundraising exhibition at the Children's Hospital, Westmead, Sydney, Australia</p>
May	<p><i>Epileptograph: The internal Journey in 'Sounds States Uncertain Destinations'</i>,</p>



1997	group exhibition, Perth Institute of Contemporary Arts, Australia.
March 1997	Epileptograph: The internal Journey in "Cyberculture '97": digital media group exhibition, Casula Powerhouse, Sydney, Australia.
Oct. 1996	Epileptograph: The internal Journey: Inclusion to "Deep Screen Diving", Institute of Contemporary Art, London U.K. Video work.
1996 MFA Thesis	Delmotte, I. (1996). <i>Epileptograph: The internal journey</i> . (Master of Fine Arts by Research), New South Wales University, Sydney, Australia.
April 1996	Epileptograph: The internal Journey. Solo exhibition. Multi-media installation. The Australian Centre for Contemporary Art, Melbourne, Australia.
Nov. 1994	Epileptograph: The internal Journey. Participation to 3 different group shows in San Francisco, California, USA.
June 1994	Printing of a still frame of the animation Epileptograph for the Billboard project, the Open Museum, Liverpool, NSW, Australia.
May 1994	Epileptograph: The internal journey at the Canadian, National Neurology Conference, Island of St John, Canada.
April 1994	Epileptograph: The internal Journey at the American National Epilepsy Association Conference, Washington D.C, U.S.A.
Nov. 1993	Epileptograph: The internal Journey in "From the Storm": multi-media group exhibition, Do While Studio, Boston, U.S.A.
Oct. 1993	Epileptograph: The internal Journey in "Tekno Viscera", group exhibition: women and technology. Institute of Modern Art, Brisbane, Australia.
May 1993	Epileptograph: The internal journey in "Time", group exhibition/ installation of time based works. The Works Gallery, College of Fine Arts, Sydney, Australia.
Sept. 1991	Epileptograph: The internal journey in "Virtual Landscapes", Artspace, Sydney, Australia

### 11. Teaching Record (University of Waikato; 2015-2018)

Undergraduate Course & Code	Semester/Year
Video Production (SMST112)	Semester A, 2015; Semester B, 2015
Screen Media and Digital Practices (SMST217 became MEDIA203 in 2018)	Semester A, 2016; Semester A, 2017; Semester A, 2018
Media Cultures and Society (SMST102 became MEDIA101 in 2018)	Semester B, 2016 (shared); Semester B, 2017 (shared); Semester B, 2018
Directed studies project (SMST390-18C)	Semester A, 2018

Graduate Course and code	Semester/Year
Creative Technologies and Creative Practice Project, Honours (CRPC591-15Y)	Semesters A + B, 2015 Six students

Creative Technologies and Creative Practice Thesis (CRPC593). One year Masterate.	Three students in 2016
Screen & Media dissertation (SMST592). One year Masterate	One student in 2017 One student in 2018
Film Creative Practice: Development(SMST519)	Semester A, 2016; Semester B, 2017
Film Creative Practice: Production (SMST518)	Semester B, 2017; Semester B, 2018
Media Design and Aesthetics (SMST520)	Semester B, 2018
Creative Project Development (SMST519)	Semester A + B, 2018

## 12. Professional Development

2016: Centre for Tertiary Teaching and Learning, University of Waikato (NZ)
<ul style="list-style-type: none"> <li>• Introduction to eLearning Course</li> </ul>
2015: Teaching development course, University of Waikato (NZ)
<ul style="list-style-type: none"> <li>• Tertiary Teaching: Exploring Our Beliefs</li> <li>• Designing Assessment, Tasks to Promote Learning, and The Marking Process</li> </ul>
2014: Graduate Certificate in Tertiary Teaching (Curtin University, Perth, Australia)
Due to my appointment at Waikato University, I completed (HD) two units out of four: "Course Design, Delivery & Evaluation" and "Adult Learning & Assessment".
2013: Teaching programme at Southern Cross University (Lismore, Australia)
Completed the course 'Introduction to Teaching' (14 hours programme)

## 13. Affiliations & Academic Duties

- Anonymous Peer-reviewing of articles: The Studies in Australasian Cinema (2017)
- Academic examiner for a Master of Visual Arts (University of Sydney, 2006)
- NECS: European network for cinema studies (Member)
- ECREA: European Communication Research & Education Association (Member)

## 14. Other Professional Experience

Jan. 2005 - Jan. 2009	IT Consultancy trading under the name "idbytes"; services included architecture & CMS design, 2D Artwork (web and prints). NSW, Australia
April 2003 - Jan. 2005	Co-director of Vaimedia, multi-media and web design company. NSW Australia
May 1999 - May 2003	Contractor 2D & 3D Animation, web architecture, graphic design, 2D Artwork (web and prints). Australia & France
April 1998 - April 1999	Research on Information Design and Content Management for multi-media and web content: contractor for IBM E-Global Asia Pacific. Sydney.
June 1990 - March 1998	<ul style="list-style-type: none"> <li>• Contractor 2D &amp; 3D digital art (textures, 3D modeling and animation)</li> <li>• Photographer for B &amp; T Magazine, Editorials, Sydney, Australia</li> </ul>
1985 - 1989	<ul style="list-style-type: none"> <li>• Press and editorial Photographer for Rodale Press. Emmaus, PA, U.S.A</li> <li>• Assistant for various photographers and film set photography. Belgium.</li> </ul>