

carolyn sortor

carolyn@sortor.com

carolyn@c-cyte.com

c-cyte.com

Bio

(Underlined items are clickable if viewed on a computer.)

Carolyn Sortor uses video, relational strategies, and other media to explore dimensionality and systems including the financial, informational, and relational. Many of her projects have been collaborative or participatory. Her work has been shown in New York, San Francisco, Houston, Dallas, Albuquerque, and elsewhere at venues including the Dallas Museum of Art, the Nasher Sculpture Center, the Meadows Museum, the African American Museum of Dallas, and the Contemporary Art Museum of Houston. She is a recipient of the Moss/Chumley Award and of the *Dallas Observer* Mastermind award as well as being named one of the *Observer's* top 100 Dallas Creatives, and her videos have won both juror and audience awards at festivals, most recently including first prize at the Aurora Picture Show Extremely Shorts Festival.

Among other works, she initiated the *OccuLibrary* project, in which she and other artists created various reincarnations of the libraries destroyed when the Occupy camps were evicted, including "secret," pop-up, and rolling libraries; the *art as social wormhole* reading group on art's power if any to influence reality; *Co- Re-Creating Spaces*, an exhibition of internationally-known artists' works re-imagining such spaces as the economy, the law, and the media; and *Working Groups*, an exhibition reviewing the accomplishments of various groups that arose in the Occupy camps, with an eye toward lessons for the future. Sortor's solo exhibition *common ground* at the Meadows Museum, Dallas, questioned the hard and soft infrastructures that support our physical and virtual public fora and how they shape the discourses within them, and also invited visitors to describe one or more points on which they agreed with some group with whom they otherwise generally disagreed. For *Expanded Cinema*, she developed the template to enable artists to make video for the 999' x 193' LED screen wrapping the Dallas Omni Hotel and coordinated and co-curated the first program of new video art created for the display, with audio simulcast on KXT radio; the program could be seen and heard simultaneously by people all over the city who might never step into an art gallery.

Most recently Sortor was invited for a virtual residency with *Glasstire*, for which she created two projects, *beingtogether* and *space-time for you (Nothing to see here)*; and she also created two new works for an exhibition at the African American Museum of Dallas.