

LUCY SOUTTER

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EDUCATION

Yale University, New Haven, CT

Ph.D., Department of the History of Art, 2001, M.A., 1996

Thesis: *The Visual Idea: Photography in Conceptual Art*

California Institute of the Arts, Valencia, CA

M.F.A., Photography, 1993

Harvard College, Cambridge, MA

B.A., magna cum laude, 1990

Combined concentration: Visual and Environmental Studies, English and American Literature

SELECTED CRITICAL AND ACADEMIC PUBLICATIONS

"Enigmatic Spectacle: Key Strategies in Contemporary Staged Photography." *Role Models: Feminine Identity in Contemporary American Photography* (exh. cat.) New York and Washington: Scala and National Museum of Women in the Arts, 2008.

"Introduction." *Karen Knorr Fables*, Paris: Filigranes, 2008, p. 6-11.

"Alexandra McGlynn: Lost in Play," *Source* 54 (Spring 2008), p. 10-11.

"Why Art Photography?" *Source* 53 (Winter 2008), p. 22-29.

"Crooked Photography: Pictorialism and Surrealism 2007." In *Fotografi i Focus*, Malmö: fotografi i focus, 2007.

"Yves Klein." *The Frederick R. Weisman Art Foundation Collection*. Ed. Sylvia Lord. Los Angeles, 2007.

"Idris Khan: The Collapsed Archive." *Source* 49 (Winter 2007), p. 46-47.

"What Lies Beneath." *Frieze* 101 (September 2006) p.177-179.

"Stilled." *Source* 47 (Summer 2006), pp. 64-65.

"Karen Knorr Fables." *Portfolio* 42 (December 2005), p. 12-13.

"Adam Fuss: Medium as Muse." *Source* 45 (Winter 2005), p. 58-59.

"Malerie Marder: The State of Contemporary Desire." *Source* 44 (Autumn 2005), p. 54-55.

"Edwin Zwakman." *Source* 43 (Summer 2005), p. 50-51.

"The Photograph as Contemporary Art" *Source* 42 (Spring 2005), p. 62-63.

"Ori Gersht." *Source* 41 (Winter 2004), p. 46-7.

"Hannah Starkey: Art's Best Tricks" *Source* 40 (Autumn 2004), p. 44-5.

"Boyd Webb, *Botanics*." *Source* 39 (Summer 2004), p. 58.

"Robert Davies, *The Poetry of Experience*." *Source* 39 (Summer 2004), p. 54.

"Olivier Richon: Still Life and Allegory." *Portfolio* 39 (June 2004), p. 40-6.

"Clare Richardson, *Harlemville*." *Source* 38 (Spring 2004), p. 68.

"Edgar Martins, *Black Holes and Other Inconsistencies*." *Source* 36 (Autumn 2003), p. 68.

"Critical (in) Practice," *Afterimage*, vol. 29, no. 4 (January/February, 2002).

Entries on Michael Asher, Victor Burgin, Peter Fischli & David Weiss, and Mike Kelley in Tom and Sara Pendergast, eds., *Contemporary Artists*, 5th edition. London and New York: St. James Press, 2001.

"Tate: Model for the 21st Century Mega-museum," *X-tra*, vol 3, no. 3 (Summer 2001), p. 16-21.

"Grrrls, Gurls, Gyrls." Catalogue essay for an exhibition co-curated with Martin Kruck. New Haven, Connecticut: Untitled (Space) Gallery, 2001.

"Contemporary Prints and Drawings Acquired in Honor of Richard S. Field." New Haven, Connecticut: Yale University Art Gallery, 2000.

"An Heirloom: Interpreting a Gilded Age Tortoiseshell Locket." In Jules David Prown and Kenneth Haltman, eds., *American Artifacts: Essays in Material Culture*. East Lansing, Michigan: Michigan State University Press, 2000, p. 213-227.

"Dial 'P' for Panties: Narrative Photography in the 1990s." *Afterimage*, vol. 27, no. 4 (January/February 2000), p. 9-12.

"The Photographic Idea: Reconsidering Conceptual Photography." *Afterimage*, vol. 26, no. 5 (March/April 1999), p. 8-10.

"Document and Fiction in the Work of Carrie Mae Weems." *Art and Design*, no. 51, p. 70-75.

SELECTED TALKS AND CONFERENCE PAPERS

- "Photography and Social Media," introduction to a study day chaired by Lucy Soutter at the London College of Communication, October 2008.
- "Recent Trends in British Art Photography," A seminar presentation at the Malmö Konsthall as part of the Fotografi i Focus festival, Malmö Sweden, March 2007
- "In Conversation with Tom Hunter," a public discussion at the London College of Communication, March 2006
- "Post-Studio Art School: The Impact of Conceptual Art and Conceptual Artists on Art Education," a panel chaired by Lucy Soutter at the College Art Association Conference, Boston, February, 2006.
- "The College Art Association Conference Made me Cry," A lecture/performance delivered as part of the panel "Play, Pleasure and Perversion: Insubordinate Refusals of Discipline in the Practices of Art and Theory," chaired by Simeon R. Hunter at the College Art Association Conference, Atlanta, February 2005.
- Lectures at The Royal Academy Schools, on contemporary American artists including Matthew Barney (November 2004); Philip Guston (April 2004); Laura Owens ("The Politics of Decorative Eclecticism," January 2004); John Currin ("Masculinity and Bad Taste", October 2003); Carroll Dunham ("Fouling the Nest: Abstraction vs. Figuration," February 2003); and Mike Kelley ("Abjection and Ecstasy," May 2002).
- "Douglas Huebler's Visual Provocation: Creative Thinking in the Undifferentiated Field," A lecture given as part of a conference organised by Mark Godfrey, coinciding with an exhibition of Huebler's work at the Camden Arts Centre, March 2002.
- "Community vs. Context in the Reception of Eleanor Antin's Retrospective," delivered as part of the panel "Re-viewing 1970s and 1980s Feminist Art Practices in the 1990s: Three Major Exhibitions on Judy Chicago, Eleanor Antin and Martha Rosler," at the College Art Association Conference, Chicago, March 2001.
- "Understanding Minimal & Conceptual Works on Paper," gallery talk presented with exhibit "Contemporary Prints & Drawings Acquired in Honor of Richard S. Field," Yale University Art Gallery, Spring 2000.
- "Confrontations with Early Video Art," gallery talk presented in conjunction with exhibit "Animating the Static: Experiments in Video 1965-1980", Yale University Art Gallery, Winter, 1998.
- "The Los Angeles Thing," slide lecture/performance on Los Angeles Art and its contemporary cultural context, presented in collaboration with Scott Lyall, at U.K. arts institutions including The Institute of Contemporary Art, London; Glasgow School of Art, Glasgow; and Goldsmiths College, London.
- "Richard Prince and the Latent Symbolism of Photographic Postmodernism," presented at Berkeley Symposium of Interdisciplinary Approaches to the Visual Arts, The University of California, Berkeley, Spring 1993.

TEACHING EXPERIENCE

Royal College of Art, London

Tutor, Critical and Historical Studies (since Autumn 2008)

Sotheby's Institute, London

Visiting Lecturer, MA in Photography (since Summer 2008)

London College of Communication, London

Senior Lecturer, BA and MA Photography, School of Media (Autumn 2004-Summer 2008)

Buckinghamshire Chilterns University College, High Wycombe

Senior Lecturer, BA Fine Art, Faculty of Design (Autumn 2001-Autumn 2004)

Yale University, New Haven, CT

Lecturer, *The History of Photography: A Practical Darkroom Course* (Spring 2000)

The State University of New York, Purchase

Lecturer, *The History of Photography* (Autumn 1998)

ADDITIONAL PROFESSIONAL EXPERIENCE

Wall to Wall Media Ltd., London

Consultant (March-April 2005)

Contributed to the development of *The Genius of Photography*, a Wall to Wall production for the BBC.

Vivian Horan Fine Art, New York, NY

Gallery Assistant (1995)

Researched, documented and installed works of modern art.

The Bard Graduate Center for Studies in the Decorative Arts, New York, NY

Tour Guide/Gallery Assistant (1993 – 95)

Researched and presented interactive tours of European and American decorative art exhibitions.

SELECTED EXHIBITIONS

- June-July 2007 “Paradise is for the Blessed,” group exhibition, Four Corners, London.
April 2006 “Old World New World Still Life,” solo exhibition, Dana Center Gallery, Loyola University, New Orleans.
August 2004 “I’m Shy (The Virgo Show)” group show curated by Harry Pye at Flaca Gallery, London.
January-June 2003 “Surprise, Surprise!” a group curated by Cally Trench, touring schools in High Wycombe, Buckinghamshire, and the Wycombe Museum.
October 2002 “Con Sen,” group show curated by Rebecca Lawton, 28 Wooster Street, New York.
December 2000 “Enough Or Too Much?” group show curated by Harry Pye, Shop Tactics, London.
July 1994 “L.A. Mail,” group show, Jose Freire Fine Art, New York.
June 1994 “Los Angeles Center for Photographic Studies Annual,” group show, curated by Ann Goldstein, The Santa Monica Museum.
May 1993 “The Furniture Show,” group show organised by Dave Muller, CalArts.
February 1993 Untitled MFA thesis solo exhibition, CalArts.
February 1992 “Sleeping Dogs,” solo show, CalArts.
May 1990 “Alternative Processes,” group show, Triptych Gallery, Harvard College.
January 1988 “Black and White,” group show curated by Camille Landau, Triptych Gallery, Harvard College.

ARTIST’S BOOKS AND PHOTOGRAPHIC PUBLICATIONS

Secrets, published in *Pippa Magazine*, London 2003

Art Theory Made Me Cry, 1995

Distributed by Printed Matter, New York.

Selected as “Pick of the Issue” by *JAB: The Journal of Artist’s Books*, Spring, 1997.

Obsessive Love, 1994

Distributed by Printed Matter, New York.

COLLECTIONS

The Collection of Artist’s Books, The Museum of Modern Art, New York

Special Collections Library, Duke University, North Carolina

The Collection of Artist’s Books, The National Art Library, London