

LUCY SOUTTER

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London-based artist, critic and art historian

EDUCATION

Yale University, New Haven, CT

PhD, Department of the History of Art, 2001, MA, 1996

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

California Institute of the Arts, Valencia, CA

MFA, Photography, 1993

Harvard College, Cambridge, MA

BA, magna cum laude, 1990

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

TEACHING EXPERIENCE

University of Westminster, School of Media Arts and Design, London

Principal Lecturer, Course Leader, MA Photography Arts (since 2016)

Lesley University College of Art and Design, Boston

Visiting Critic, MFA Photography (2016-17)

Royal College of Art, London

Senior Tutor, Critical and Historical Studies (2008-2016)

Sotheby's Institute, London

Visiting Lecturer, MA History of Photography (2008-2015)

London College of Communication, London

Senior Lecturer, Photographic Theory, BA and MA Photography (2004- 2008)

Buckinghamshire Chilterns University College, High Wycombe

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

Yale University, New Haven, CT

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

The State University of New York, Purchase, NY

Lecturer, *The History of Photography* (1998)

RESEARCH SUPERVISION

Current Supervision: Georgina Mind, *Bound Together by a New Sympathy: Collaboration and the Practice of Women's Studio Photography (1890-1960)*; Emma Brasó, *Parafictional Artists from the Critique of Authorship to the Curatorial Turn*.

Completed Supervisions: Kim Dhillon, *More Than Words: Text Art Since Conceptualism* (PhD, 2017); JJ Charlesworth, *Art Criticism: The Mediation of Art in Britain 1968-76* (PhD, 2016); Juliet Thorp, *Darwin's Dream: The Significance of Painting and its Collection at the RCA 1948-1998* (MPhil, 2012).

EXTERNAL EXAMINING

Examiner (theory) for the MA Photography, University of Westminster 2015-16.

External examiner (theory) for the BA (hons) Photography at UCA, Farnham, 2007-9.

External examiner for practice-led PhD: Naomi Salaman, *Looking Back at the Life Room*, UCL, 2008;

SELECTED ACADEMIC AND CRITICAL WRITING

Why Art Photography? London: Routledge, 2013. 2nd ed., 2018. Spanish edition (Salamanca: University of Salamanca Press, 2015). Chinese edition (Beijing: Photography Library, 2016). Korean edition, forthcoming.

"Should I do a Photography MA?" *Source* 91 (Autumn 2017), pp. 18-23.

"Expanded Photography: Persistence of the Photographic," *PhotoResearcher*, No. 26 (Autumn 2016), pp. 36-43.

"Showing and Telling: Narrative Photography from Pictures to Parafictions," in *Telling Tales: Contemporary Narrative Photography* (San Antonio, TX: McNay Museum and Seattle, WA: Marquand Books, 2016).

"Expanding Photography circa 1970: Photographic Objects and Conceptual Art" in Mary Statzer, ed. *The Photographic Object* (Berkeley: University of California Press, 2016), pp. 70-78.

"Expanded Photography," *Photo World* (Beijing) 2016/1, pp. 36-41.

"Situation and Seduction: Marianna Rothen's *Shadows in Paradise*" *Photoworks Annual* 2015 (November 2015).

"Dominic Hawgood: Under the Influence," *1000 Words* 19, Spring 2015 (www.1000wordsmag.com).

"Work, Rest and Play: British Photography from the 1960s to Today," catalogue essay in *Work, Rest and Play*, to accompany an exhibition by The Photographers' Gallery, touring China 2015-16.

"Eva Stenram: Drape," *Aperture* 212 (Fall, 2013), p. 123.

"What is Conceptual Photography?" *Source* 71 (Summer 2012), pp. 22-3.

"Dial 'P' for Panties: Narrative Photography in the 1990s." Reprinted in Catherine Grant and Lori Waxman, eds. *Girls! Girls! Girls! In Contemporary Art*. London: Intellect, 2010, pp. 45-61. [first published in *Afterimage*, vol. 27, no. 4 (January/February 2000), pp. 9-12].

"Perhaps When Reproduced: Language and Site in Lawrence Weiner's Public Freehold Works," *ARC: The Journal of the Royal College of Art* 14 (Summer 2010) pp. 30-34.

"Dot Matrix: Rhadika Khimji," *Art India* XIII, Issue III and IV (2008-9), p. 94.

"Conceptual Painting," talks and panel discussion featuring Wade Guyton, Charline von Heyrl, Július Koller, Lucy Soutter, Frances Stark and Jan Verwoert, *Frieze Talks 2006-2008*. London: Frieze Projects, 2009.

"La idea fotografica: Reconsideration de la fotografia conceptual." *Papel Alpha: Cuadernos de Fotografia* 7 (2009), pp. 91-105 ["The Photographic Idea" first published *Afterimage*, vol. 26, no. 5 (March/April 1999), pp. 8-10].

"Idris Khan: The Collapsed Archive." Reprinted in David Evans, ed. *Appropriation*. London and Cambridge: Whitechapel and MIT, 2009. [first published in *Source* 49 (Winter 2007), p. 46-47].

"The Currency of Practice: Reclaiming Autonomy for the MFA." (Roundtable discussion) *Art Journal* vol. 68, no. 1 (Spring 2009), pp. 41-57.

"Enigmatic Spectacle: Key Strategies in Contemporary Staged Photography." Susan Fisher Sterling, ed. *Role Models: Feminine Identity in Contemporary American Photography*. New York and Washington: Scalo and National Museum of Women in the Arts, 2008.

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

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

"Crooked Photography: Pictorialism and Surrealism 2007." *Fotografi i Focus*, Malmö: fotografi i focus, 2007, pp. 17-19.

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

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

"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.
"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.
"Document and Fiction in the Work of Carrie Mae Weems." *Art and Design*, no. 51 (1996), p. 70-75.

SELECTED TALKS AND CONFERENCE PAPERS

"Photography and Cultural Translation," talk given as part of the conference, "Critical Issues in Photography Today," organized by the journal *Photographies*, May 2017
"Translating Photography: A Symposium," co-chaired with Mao Weidong at Lianzhou Foto Festival, China, November 2016.
"Expanded Photography," lecture delivered as part of Lianzhou Foto Festival, China, November 2015.
"Fictive Documents and Fictional Lives," talk given at the conference "Fiction and Photography," The Science Museum, London, November 2014.
"The Case for Expanded Photography," given as part of the panel "Expanded Photography" chaired by Lucy Soutter at Association of Art Historians Annual Conference, London, April 2014.
"On Transience in Photography," panel discussion at Ambika P3, London, September 2014.
"Beyond Photography: Persistence of the Photographic in Contemporary Art," a talk given as part of the "Speaking of Photography" series at Concordia University, Montreal, January 2014.
"Staged Documents and the Troubling Conflation of Genre," talk given at the symposium "ASAP/4: Genres of the Present," hosted by Lucy Soutter and the Association for the Study of the Arts of the Present at the RCA, October 2012.
"In Conversation with Susan Hiller," at the RCA Moving Image Studio, October 2009.
"In Conversation with Andres Serrano," at Tate Modern, November 2008.
"In Conversation with Catherine Yass," at the German Gymnasium, London, September 2008.
"The New Authenticity? Voice, Ethics and Engagement in Contemporary Art," keynote speech delivered at the doctoral conference "Knowing Through Making" at UCA Epsom, 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
"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.
"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.
"The Los Angeles Thing," artists' 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 ICA, London; Glasgow School of Art, Glasgow; and Goldsmiths College, London, July 1993.

LINKS

Lucy Soutter interviewed by Lewis K Bush in issue 26 of *1,000 Words*, October 2017
<http://www.1000wordsmag.com>

A podcast of Lucy Soutter in conversation with Brainard Carey of the Museum of Invisible Art on Yale Radio, WYBCX, 15 December, 2015 <http://museumofnonvisibleart.com/interviews/lucy-soutter/>

“What is Conceptual Photography?” Three online films produced by *Source Photographic Review*
http://www.source.ie/feature/what_is_conceptual.html

“Why Art Photography?” book launch talk at The Photographers Gallery, 22 February 2013
<https://thephotographersgalleryblog.org.uk/2013/04/02/lucy-soutter-why-art-photography/>

RECENT LECTURE TOPICS INCLUDE

Photography Now: Global Trends, Selfie Culture and Digital Developments
The Anthropocene on the Edge of Perception
Narrative Photography from Pictures to Parafictions
Expanding Photography: Persistence of the Photographic since 1970
The Materiality of the Digital Image
Authenticity in Photography After the Internet
What Is/Was Contemporary Art: Definitions and Debates
The New Materiality: Thing Theory, Vibrant Matter and Neomaterialism
Legacies of Conceptual and Post-conceptual Art
Women of Vision: Female Photographers from Pictorialism to Instagram

RECENT RESEARCH METHODS SEMINARS INCLUDE

Writing an Abstract
Writing a Literature Review
Approaches to PhD writing 1: Writing Your Way into Your Topic and Voice
Approaches to PhD writing 2: Effective Editing
Deepening Your Research
The Life Cycle of an Academic Book