

## **DR LUCY SOUTTER**

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**Principal Lecturer/Course Leader Photography Arts MA, University of Westminster  
Senior Fellow, Higher Education Academy (SFHEA)**

## **EDUCATION**

### **University of the Arts, London**

Research Supervisor Training, 2009

Post-Graduate Certificate in Learning and Teaching in Art and Design, 2007

### **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

## **ACADEMIC EMPLOYMENT**

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

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

Responsibilities include convening Westminster Photography Forum public talks series since 2017

### **Lesley University College of Art and Design, Boston**

Visiting Critic, MFA Photography (2016-18)

### **Royal College of Art, London**

Senior Tutor, Critical and Historical Studies, Liaison Tutor for Fine Art (2008-2016)

Member Academic Standards Committee (2012-2016)

### **Sotheby's Institute, London**

Visiting Lecturer, MA Photography (2008-2010)

### **London College of Communication, London**

Senior Lecturer, Photographic Theory Co-ordinator, 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)

## SELECTED PUBLICATIONS

- Writer Conversations*, co-edited with Duncan Wooldridge. London: 1000 Words, 2022.
- "I feel them still," Interview with artist in the monograph *Trish Morrissey: Autofictions*. Mänttä: Serlechiu Museum, 2022.
- "Reading the Signs," essay in Norman Behrendt, *Blueprint 2017-2020* (Stockholm: Kult Books, 2021).
- "Crooked Photography: Anti-realism, Construction and Imagination," in *Alternative Narratives* (Brighton: Photoworks, 2020).
- "Plucked" essay in Geir Moseid, *Plucked* (Oslo: Teknisk, 2020).
- "Photography in Flux," *1000 Words: 10 Years* (London: 1000 Words), 2018, pp. 10-15.
- Why Art Photography?* Abingdon: Routledge, 2013. 2<sup>nd</sup> ed., 2018. Farsi edition (Tehran: Nashr-e Pargar, 2020). Korean edition (Mijin Publishers, 2018). Chinese edition (China Nationality Art Photographic Publishing House, 2016). Spanish edition (Salamanca: University of Salamanca Press, 2015). Introduction essay reproduced in Liz Wells, ed. *The Photography Reader: History and Theory* (Abingdon: Routledge, 2019).
- "Notes on Photography and Cultural Translation." *Photographies*. 11 (2-3), 2018, pp. 329-338.
- "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, 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.
- "Dominic Hawgood: Under the Influence," *1000 Words* 19, Spring 2015 ([www.1000wordsmag.com](http://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].
- "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].
- "Ildris 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.
- "Introduction." *Karen Knorr Fables*, Paris: Filigranes, 2008, pp. 6-11.
- "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.
- "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*, 5<sup>th</sup> 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.

## CONFERENCE CONTRIBUTIONS

- “Photography in Flux: The Global Contemporary” Talk given as part of the panel *Discursos de la imagen desde el centro a la periferia*, as part of VII Coloquio Virtual Internacional de Investigadores en Diseño, hosted by the University of Palermo, Argentina, July 2022.
- “Expanded Photography 2020” Talk given as part of the symposium *Nouvelles matérialités photographiques*, University of Lille, January 2020.
- “Panties and Beyond: Feminism and Photography Since the 1990s” as part of the 6th International Network Research Workshop, “Fast Forward 2: Women in Photography” at Slade School of Fine Art, UCL, February 2019.
- “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.
- “Fictive Documents and Fictional Lives,” talk given at the University of Westminster 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 the Association of Art Historians Annual Conference, London, April 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.
- “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.
- “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.

## INVITED TALKS, IN CONVERSATIONS AND PANEL DISCUSSIONS

- “Family Matters: Photography and the Art of Invention” panel discussion with Jonny Briggs and Leonard Surajaya as part of Peckham 24 Photography Festival, May 2022.
- “In Conversation with Gauri Gill,” as part of the Global Photographies Network online talks series, March 2021.
- “Challenging Photography, Challenging Photographers,” talk given at the Royal Photographic Society, Bristol, as part of the study day “Challenging Photography,” September 2019.
- “Beyond Photography,” Panel discussion with Lorenzo Vitturi, Alix Marie and Milo Keller as part of Photo London, May 2018.
- “The Anthropocene: On the Edge of Perception,” talk given Department of Visual and Environmental Studies, Harvard University, February 2018.
- “Expanded Photography,” lecture delivered as part of Lianzhou Foto Festival, China, November 2015.
- “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.

“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.  
“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  
“The Los Angeles Thing,” artists’ slide lecture/performance on Los Angeles Art and its contemporary cultural context, presented in collaboration with artist Scott Lyall, at U.K. arts institutions including the ICA, London; Glasgow School of Art, Glasgow; and Goldsmiths College, London, July 1993.

### **RECENT LECTURE TOPICS INCLUDE**

Developing Markets and Outlets for your Photographic Work  
Performance and Performativity in Contemporary Photography  
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  
Authenticity in Photography After the Internet  
What Is/Was Contemporary Art: Definitions and Debates  
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

### **RESEARCH SUPERVISION**

Megan Carnite, *Discursive Similarities and Corporeal Evidence: The relationship between cameraless photographs and the body* (current)  
Haley Morris-Cafiero, PhD by Published Work (current)  
Georgina Mind, *Bound Together by a New Sympathy: Collaboration and the Practice of Women’s Studio Photography (1890-1918)*, Collaborative Doctoral Partnership with the National Portrait Gallery. (Westminster PhD 2021)  
Emma Brasó, *Parafictional Artists from the Critique of Authorship to the Curatorial Turn* (DOS, RCA PhD, 2018)  
Luci Eldridge, *Mars, Invisible Vision and the Virtual Landscape: immersive encounters with contemporary rover images* (RCA PhD, 2017)  
Kim Dhillon, *More Than Words: Text Art Since Conceptualism* (RCA PhD, 2017)  
JJ Charlesworth, *Art Criticism: The Mediation of Art in Britain 1968-76* (RCA PhD, 2016)  
Juliet Thorp, *Darwin’s Dream: The Significance of Painting and its Collection at the RCA 1948-1998* (RCA MPhil, 2012).

### **PEER REVIEW**

Peer reviewer for publishers including Bloomsbury, Palgrave Macmillan and Routledge, and for the journal *Photographies*.

## EXAMINING

External examiner, BA Photography, University of Portsmouth, 2020-present  
External on revalidation panel, MA Photography, University of Falmouth, 2020.  
External examiner (theory), MA Photography, University of Westminster 2015-16.  
External on revalidation panel, BA (hons) Culture, Criticism, Curation, Central St. Martins, UAL, 2016.  
External examiner (theory), BA (hons) Photography at UCA, Farnham, 2007-9.  
External examiner for PhD: Arturo Soto Gutierrez, *Affective Vision: Urban Landscape Photographs and their Parataxis*, St. Catherine's College, Oxford, 2020; Naomi Salaman, *Looking Back at the Life Room*, UCL, 2008.  
Internal Examiner for PhD: Federica Chiocchetti, *Phototexts: Critical Intersections in History*, the University of Westminster, 2020.

## LINKS

Lucy is a founding member of the Global Photographies Network, an international partnership of artists, academics, photographers, curators, writers and publishers sharing knowledge and tools to de-center and de-colonise photographic practice: <https://globalphotographies.com>

"Writer Conversations," interviews with prominent photography writers, co-edited with Duncan Wooldridge and originally released as features on the *1000 Words* website 2020-2021:  
<https://www.1000wordsmag.com/features/>

"Interdependence," a curatorial collaboration with artist Gauri Gill for *Der Greif*, October 2021  
<https://dergreif-online.de/guest-room/lucy-soutter/>

Lucy Soutter interviewed by Zak Dimitrov for *American Suburb X*, August 2020  
<https://americansuburbx.com/2020/08/zak-dimitrov-interview-with-lucy-soutter.html>

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](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/>

## JUDGING PHOTOGRAPHY COMPETITIONS AND AWARDS

Juror, British Photography Awards, 2020  
Member Awards Committee, RPS Awards, 2018 & 2019.  
Selector, Photofusion Salon, 2019  
Nominator, Paul Huff Award, FOAM Talent, 2019  
Juror, Lianzhou Foto Festival 2015, 2016

## MASTER OF CEREMONIES

Royal Photography Society Awards, 2018 & 2019