

SUSAN LIPPER

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Education

- 1981-83 MFA Yale University (Photography).
1975 BA Skidmore College (English Literature) including academic credits from Tufts University in London and Dartmouth College.

Selected One and Two Person Shows

- 2008 Motus Fort, Tokyo.
2004 The Tang Teaching Museum and Art Gallery, Saratoga Springs, NY.
2000 Galerie Lichtblick, Cologne, Germany.
Fotografie Forum International, Frankfurt, Germany.
Viewpoint Gallery, Salford, England.
1999-00 New Orleans Museum of Art.
Bed and Breakfast, curated by Val Williams, produced by PhotoWorks, touring exhibition in UK.
1997 Zelda Cheatle Gallery, London.
BOOKS & Co in association with banning + associates, ltd., New York.
1995 Portfolio Gallery, Edinburgh, Scotland.
Cornerhouse Gallery, Manchester, England.
1994 Buhl Foundation Gallery, New York.
Arnolfini Gallery, Bristol, England.
In the Hollows: Susan Lipper and Wendy Ewald, pARTs Gallery, Minneapolis.
The Photographers' Gallery, London.
1991 Chenango County Arts Council, Norwich, NY with Andrea Modica.
1990-91 Fordham University, Duane Gallery, New York.

Selected Group Shows and Juried Exhibitions

- 2011 *Blank Canvas Project* with Jason Evans, University of Wales, Newport, UK.
2010 *Myth, Manners and Memory: Photographers of the American South*, De La Warr Pavilion, Bexhill on Sea, UK.
.Matrix, Philadelphia Photo Arts Center, Philadelphia.
2009 *Deep End*, The Company, Los Angeles.
One Minute Film and Video Festival, organized by Jason Simon and Moyra Davey, Narrowsburg, NY.
Thorn Eye, Motus Fort, Tokyo.
International Festival for Photography and Video, Go Eun Museum of Photography, Busan, Korea.
2008 *Spectral Analysis*, Motus Fort, Tokyo.
Solitary States, Chelsea Galleria, Miami.
Where are We? Questions of Landscape, Plymouth City Museum and Art Gallery, Plymouth, UK.
2007 *Global Warning*, Chelsea Galleria, Miami.
Where are We? Questions of Landscape, Graves Art Gallery, Sheffield, UK.
How We Are: Photographing Britain, Tate Britain, London, curated by Val Williams and Susan Bright.
Regarding Intimacy, The Bertha and Karl Leubsdorf Gallery at Hunter College, New York.
2006 *Artist Poster Project*, Free Frisbee, Art Basel, Miami.
Photographs 1965-2006, National Portrait Gallery, London.
vicarious illumination, Christine Callahan Studio, New York.
Leave New York, Sweet Home Gallery, New York.
Native Spirit, Supreme Trading Co., Brooklyn, curated by David Gibson.
The Seventh Side of the Die, Alona Kagan Gallery, New York, curated by Anat Ebgi and Tom Brauer.
2005 "No Eyes" selection from the *Collection Dancing Bear*, Rencontres Arles, Arles, France.
2004 *Cakewalk*, Ambrosino Gallery, Miami, curated by Jen Denike.
Pool Party, Yossi Milo Gallery, New York.
2003 *Collective Memory*, Gallery Sink, Denver.
10 years of Collecting at Haverford, Cantor Fitzgerald Gallery, PA.
Images Against War, Galerie Lichtblick, Cologne, Germany.
2002 *Social Landscapes*, Gallery Sink, Denver.
2001 *Vollbart, Langes Haar...*, Fotografie Forum International, Frankfurt, Germany.

- Where are We? Questions of Landscape*, Victoria and Albert Museum, London.
Emotional Distance, Gallery Sink, Denver.
- 1999 *Female*, Wessel + O'Connor Gallery, New York, curated by Vince Aletti.
- 1998 *From the Heart*, The Sondra Gilman Collection curated by Adam D. Weinberg, touring exhibition.
Naked Truths, New Orleans Museum of Art.
- 1997 *Backyards*, Robert Mann Gallery, New York.
Bang! The Gun as Image, Florida State University Museum of Fine Arts, Tallahassee.
Winter, Jackson Fine Art, Atlanta.
- 1996 *Picturing the South*, High Museum of Art, Atlanta.
Delirium, Ricco Maresca Gallery, New York.
The Gun as Icon, Ubu Gallery, New York.
- 1995 *Street Gallery*, Ansel Adams Center for Photography, San Francisco, curated by Andy Grundberg with Aziz + Cucher, J. John Priola, David Levinthal, and Cindy Sherman.
- 1994 *Who's Looking at the Family?*, Barbican Art Gallery, London.
- 1992 *Exhibition of Photography*, Berkshire Museum, MA; Juror: John Szarkowski.
- 1987 *Current Works 87*, Kansas City Art Institute, Missouri; Juror: Peter Galassi.
- 1986 *Recent Acquisitions*, National Portrait Gallery, London.
- 1982 *16th Annual Central Pennsylvania Arts Festival*; Juror: Tod Papageorge.
- 1981 *American Vision*, New York University, Washington Square Galleries, NY.

Fellowships, Awards and Commissions

- ICP *Infinity Award* nomination, 2011.
 New York Foundation for the Arts Photography Fellowship, 2004.
 Artist in Residence, Light Work Community Darkrooms, 2004.
 International Festival of Arles Prize "Dialogue de l'humanité" nomination, 2002.
 Golden Light International Book Award, 1999, 1994.
 British Arts Council Publishing Grant (UK), 1999.
 Country Life, The Village Hall Exhibitions commissioned by PhotoWorks (UK), 1998.
 Mid Atlantic/NEA Regional Fellowship, 1995.
 Artist in Residence, Virginia Center for the Creative Arts, 1989.

Selected Collections

- Bibliothèque Nationale, Paris.
 The Buhl Collection, New York.
 Center for Creative Photography, Tucson.
 Haverford College Collection, PA.
 Sondra Gilman Collection, New York.
 Metropolitan Museum of Art, New York.
 Minneapolis Institute of Arts.
 Museum of Contemporary Art, Los Angeles.
 Museum of Fine Arts, Houston.
 National Portrait Gallery, London.
 New Orleans Museum of Art.
 New York Public Library, New York.
 Norton Museum of Art, West Palm Beach, FL.
 Portland Museum of Art, Portland, ME.
 San Francisco Museum of Modern Art, San Francisco.
 JGS, New York.
 Victoria and Albert Museum, London.
 Yale University Art Gallery, New Haven.

Monographs

- Lipper, Susan. *Bed and Breakfast*. Maidstone: PhotoWorks, 2000.
 _____. *trip*. New York: PowerHouse Books, 1999; Manchester: Dewi Lewis Publishing, 2000.
 _____. *GRAPEVINE: Photographs by Susan Lipper*, The Limited Edition. New York: PowerHouse Books, 1997.
 _____. *GRAPEVINE: Photographs by Susan Lipper*. Manchester: Cornerhouse Publications, 1994.

Selected Books and Articles

- 1994-5 *Mid Atlantic Regional Fellowships Catalog*. Baltimore, 1996.
- Abbe, Mary. "Spotlight/photography exhibit." *Minneapolis Star Tribune*, March 11, 1994, 13E.
- Aletti, Vince. "Voice Choices." *Village Voice*, July 21, 2004, 47.
- _____. "Shot through the Heart" *Village Voice*, February 8, 2000, 67.
- Aperture*, No.148 (New York, Summer 1997) 38.
- Badger, Gerry. *The Pleasures of Good Photographs*. New York: Aperture, 2010.
- _____. *Collecting Photography*. London: Mitchell Beazley, 2003.
- _____. "Southern Discomfort." *British Journal of Photography*, no. 6961 (London: February 17, 1994)12-13.
- Baetens, Jan. "Motifs of Extraction" *History of Photography*, vol. 29, no. 1 (Spring 2005) 81.
- "Bibliothèque Nationale, Paris (collection du XXe siècle, entrées Avril 84- Février 85)."
- Photographies*, no. 7 (Paris, 1985) 87.
- Brittain, David. "Accentuate the Positive: *Grapevine* by Susan Lipper." *Creative Camera*, no. 328 (London, 1994) 45-46.
- Coleman, A.D. "A View of Beard's Wild Life; An Appalachian Journal." *New York Observer*, November 21, 1994, 26.
- _____. "Diane Arbus, Lee Friedlander, and Garry Winogrand at Century's End." In *The Social Scene*. Los Angeles: MOCA, 2000. 35.
- Contemporary Photographers. 3rd ed.* New York: St James Press, 1995.
- Cotton, Charlotte. *The Photograph as Contemporary Art.* (World of Art) London: Thames & Hudson, 2004.
- Contact Sheet*, no. 132 (Syracuse, July 2005) 59-63.
- Cork, Richard. *Breaking Down the Barriers, Art in the 1990s*. New Haven: Yale University Press, 2003.
- Davies, Celia. ed. *Myth, Manners and Memory : Photographers of the American South*, exhibition catalog, Brighton: Photoworks, 2010.
- "Documentary Notes" *Doubletake*, vol. 16, no. 3 (Somerville, 2000) p. 106.
- Dugan, Ellen. ed. *Picturing the South*. exhibition catalog, San Francisco: Chronicle, 1996.
- Edwards, Susan Harris. Review of *GRAPEVINE: Photographs by Susan Lipper. History of Photography*, Vol. 19, no. 2 (1995) 180-81.
- Esanu, Octavian. *JFL: What Does "Why" Mean?* Atlanta: J+L Books, Inc., 2005.
- Evans, Jason. "No Vacancies." Review of *Bed and Breakfast*. Maidstone: PhotoWorks, 2000. ID, no 205 (London, January 2001) 46.
- Fletcher, Alan. *The Art of Looking Sideways*. London: Phaidon, 2001.
- Fotograf*, Vol. 4, no. 5 (Prague, 2005) 62-69.
- Giardina, Denise. Review of *GRAPEVINE: Photographs by Susan Lipper. Doubletake*, Premier Issue (Durham, 1993) 117-118.
- Gore, Al and Tipper. eds. *The Spirit of Family*. New York: Henry Holt and Company, 2002.
- Gori, F. , ed. "Grapevine. Susan Lipper." *La Fotografia Actual*. no. 57, (Barcelona, Oct/Nov 1996) 38-41.
- Graduate Photography at Yale 1982-83*. New Haven: Yale School of Art, 1983, 19-23.
- Granta*, No. 47 (London, Spring 1994) 160.
- Hall, James. "The Art of Erotica." *Guardian*, (London) February 14, 1994, Sec. 2, 6-7.
- Hilton, Tim. "Mann's Family and other Animals." *Independent on Sunday, Sunday Review*. (London) May 29, 1994, 26.
- _____. "If you go down to the woods today." *Independent on Sunday, Sunday Review*. (London) February 6, 1994, 30-31.
- Johnson, Ken. "Art in Review." *The New York Times*, July 23, 2004, E31.
- Kreisel, Martha. *American Women Photographers: A Selected and Annotated Bibliography* (Art Reference Collection) Westport: Greenwood Press, 1999.
- Kent, Sarah. "Susan Lipper." *Time Out*, no. 1226 (London, 1994) 39.
- "The Legend of Grapevine Hollow" *Telegraph Magazine*, (London) January 29, 1994, 40-45.
- Lipper, Susan. "Yale Portraits 1981-1983" *Photography and Culture*, vol. 3, no. 3 (2010) pp 339-348.
- Mader, D.H. "Family Values." *Perspektief*. no. 49 (The Netherlands, Spring 1995) 6, 7.
- Marshall, Peter. "Skinning a Grape." *InSCAPE*. no. 7 (London, 1994) 26, 28.
- Marsman, Eddie. "Grapevine." *FOTO*, nos. 7/8, (The Netherlands, July/August 1994) 32-37.
- New Statesman*, vol. 123, no. 4179 (London,1994) 39.
- Palladino-Craig, A. ed. *Bang the Gun as Image*. exhibition catalog, Tallahassee: Florida State University Museum of Fine Arts, 1997.
- Pedersen, Martin B. ed. *Graphis Fine Art Photography 95*. New York: Graphis, 1996.
- _____. ed. *Graphis Fine Art Photography 2*. New York: Graphis, 1997.

- Perloff, Stephen. "At the Intersection of Nature and Culture: Susan Lipper and Elaine Ling." *The Photo Review*, vol. 22, no. 1 (Langhorne, Winter 1999) pp. 15-19.
- Photo Speaks 2009*. Korea: The Society of Korean Photography, 2009.
- Review of *trip*. PowerHouse Books, New York, 2000. *Art on Paper*, Vol. 5 no. 2 (New York, December 2000) 99.
- Robbins, Saul. *Regarding Intimacy*. New York: Bertha and Karl Leubsdorf Art Gallery at Hunter College, 2007.
- Say Cheese?*. Falmouth: Trace Editions, 2010.
- Shu, Michael. "Received and Noted." *Afterimage*, vol. 27, no. 6 (Rochester, May/June 2000) 19.
- Slyce, John. *Contact Sheet*, no. 132 (Syracuse, July 2005) 58.
- _____. "Reading Lessons. Susan Lipper's 'trip'." *Camera Austria*, no. 72 (Graz, October 2000) 37-44.
- _____. "Sweet Home Louisiana." *British Journal of Photography*, no. 7141 (London: September 3, 1997) 12-13.
- Smirnoff, Marc, ed. "Is the South Still Gothic? A Photographic Forum." *Oxford American*, (Oxford, MI, October/November 1996) 52.
- Smith, Caroline. "Susan Lipper, Louisiana Series." *KATALOG*, vol. 10 no. 1 (Odense, Spring 1998) 61.
- _____. "*Manifest Destiny*." *Black Book*, no. 4 (New York, Spring 2000) 62-68.
- Squires, Carol. "Something to think about." *New York Newsday*. December 4, 1994, Fan Fare, pp. 30-31.
- Strausbaugh, John. "Worn on the Bayou" *New York Press*, December 22, 1999, 13.
- Times Literary Supplement*. no. 4766 (London; Aug 5, 1994) 7.
- Turn Shake Flip*. New York: Eyestorm, 2001.
- "Uneasy Rider, Susan Lipper's Louisiana." *Independent on Sunday, Sunday Review*, (London) August 24, 1997, 6-11.
- vanMeenen, Karen. "Grapevine: photographs by Susan Lipper." *Afterimage*, vol. 23, no. 1 (Rochester, June 1995) 26.
- Walters, Guy. "Theories of Relativity." *Times Magazine*, (London) May 21, 1994, 32-35.
- Weinberg, Adam D. *From the Heart: The Power of Photography - A Collector's Choice, The Sondra Gilman Collection*. New York: Aperture, 1998.
- Williams, Val. "Susan Lipper: Collisions of Experience." *Photoworks*, issue 12 (Brighton, May 2009) 56-63.
- _____, and Susan Bright. *How We Are Photographing Britain*. London: Tate Publishing, 2007.
- _____. ed. *Who's Looking at the Family*. exhibition catalog, London: Barbican Art Gallery, 1994.
- _____. "Where Women Dare to Tread." *Women's Art Magazine*, no. 59 (London, June/July 1994) 6-9.