

Susan Schuppli

Deputy Director & Senior Lecturer

Centre for Research Architecture
Goldsmiths, University of London

Previous Employment

Senior Research Fellow & Project Coordinator
Forensic Architecture / ERC Funded Project / www.forensic-architecture.org
Associate Professor, University of Western Ontario, ON, Canada
Assistant Professor, University of Lethbridge, AB, Canada
Sessional Instructor, Emily Carr Institute, BC, Vancouver,

Academic Qualifications

PhD Cultural Studies & Research Architecture (Goldsmiths, University of London) 2009
Whitney Independent Study Program 1996
MFA Media Arts (University of California San Diego) 1995
BA Fine & Performing Arts (Simon Fraser University) 1991

ICP Infinity Award Recipient 2016 (Research & Critical Writing)

RESEARCH

MATERIAL WITNESS: Forensic Media & the Production of Evidence
Forthcoming monograph with MIT Press

SELECTED PUBLICATIONS

"The Subterfuge of Screens." *Et Maintenant Regardez Cette Machine*. Montreal: Musée d'art contemporain de Montréal, 2017. ISBN: 978-2-551-25694-5

"Should Videos of Trees have Standing? An Inquiry into the Legal Rites of Unnatural Objects at the ICTY." *A Cultural History of Law in the Modern Age*. Eds. Celermajer, Danielle and Richard Sherwin. London: Bloomsbury, 2016.

"Computing the Law // Searching for Justice." *FORMER WEST: Art and the Contemporary after 1989*. Eds. Buden, Boris, Maria Hlavajova and Simon Sheikh. Utrecht: BAK & London: MIT Press, 2017. ISBN: 9780262533836

"Trace Evidence: A Nuclear Trilogy." *The Nuclear Culture Source Book*. Ed. Carpenter, Ele. London: Black Dog Publishing in partnership with Bildmuseet, Sweden and Arts Catalyst, 2016. ISBN: 1911164058

"Dirty Pictures." *Living Earth Field Notes from the Dark Ecology Project 2014-2016*. Eds. Belina, Mirna and Arie Altena. Amsterdam: Sonic Acts, 2016. 189-210. ISBN: 9082321629

"Infrastructural Violence: The Smooth Spaces of Terror." *Photographers Gallery* London (2015).

"Slick Images: The Photogenic Surface of Disaster." *Allegory of the Cave Painting*. Co-editors Mihnea Mirca & Vincent WJ van Gerven Oei. Extra City, Antwerp. Published by Mousse Milan, 2015.

"War Dialling: Image Transmissions from Saigon." *Mythologizing the Vietnam War: Visual Culture and Mediated Memory*. Eds. Good, Jennifer, et al. Cambridge: Cambridge Scholars Publishing, 2015. ISBN: 1443854425

"Law and Disorder." *Realism Materialism Art*. Ed. Christoph Cox, Jenny Jaskey, Suhail Malik. Berlin: Sternberg Press, (2015); 137-43. ISBN: 3956791266

"Radical Contact Prints". Camera Atomica, ed. John O'Brian, Art Gallery of Ontario, Toronto, Canada. Blackdog Publishing, (2014): 277-291. ISBN: 1908966483

"Deadly Algorithms: Can Legal Codes hold Software accountable for Code that Kills?" *Radical Philosophy*, Issue 187 UK, (2014): 2-8.

Truth is Concrete: A Handbook for Artistic Strategies in Real Politics Ed. Florian Malzacher. Berlin: Sternberg Press, (2014): 221-223. ISBN: 3943365840

"Can the Sun Lie", "Entering Evidence", "Uneasy Listening". Essay contributions to *Forensis: The Architecture of Public Truth*. Ed. Forensic Architecture, Berlin: Sternberg Press, (2014): 56-64, 279-314, 381-392. ISBN: 3956790111

"Atmospheric Correction." *On the Verge of Photography: Imaging Beyond Representation*. Eds. Rubinstein, Daniel, Johnny Golding and Andrew Fisher. Birmingham: Birmingham Article Press, (2013): 16-32. ISBN: 978-1-873352-02-1

"Walk-Back Technology: Dusting for Fingerprints and Tracking Digital Footprints." *Photographies* (Routledge) Helsinki Photomedia.6.1 (2013): 159-167.

"The Most Dangerous Film in the World (Reprint)." *Materialities*. Ed. Gutfranski, Krzysztof. Gdańsk: Wyspa Progress Foundation / Wyspa Institute of Art from Gdańsk, (2013): 241-272.

"Probative Pictures: Image Proofs in Errol Morris's Standard Operating Procedure." CV Ciel Variable Ed. Vincent Lavoie.91 *Contemporary Art and Forensic Imagination* (2013): 20-28.

"Half Truths", Mute, January 10 2013.
www.metamute.org/community/reviews/half-truths

"Public Service Announcements: Art for the Coming Community." *Service Media*. Ed. Keeler, Stuart. Chicago: Green Lantern Press, (2012): 115-22.

"A Memorial in Exile in London's Olympics: Orbits of Responsibility." *Open Democracy* (2012).
www.opendemocracy.net/susan-schuppli/memorial-in-exile-in-london-s-olympics-orbits-of-responsibility

"Atmosfärisk Korrigering." *Glänta* 4.12 (2012): 12-21.

"Impure Matter: A Forensics of WTC Dust." *Savage Objects*. Ed. Pereira, Godofredo. Portugal: Imprensa Nacional Casa da Moeda (2012): 120-140. ASIN: B009CABVCK

"Material Malfeasance: Trace Evidence of Violence in Three Image-Acts." *Photoworks* Issue 17 (November 2011-April 2012): 28-33.

"Tape 342: That Dangerous Supplement." *Cabinet Forensics*.43 (2011): 86-89.

"Forensic Architecture." With Weizman, Tavares, Schuppli, Situ Studio. *Architectural Design*, Eds. Lahoud, Adrian and Charles Rice. 80.5 (2010): 58-63.

"Improvised Explosive Designs: The Film-Set as Military Set-Up." *Borderlands* 9.2 (2010): 1-18.

"The Most Dangerous Film in the World." *Tickle Your Catastrophe*. Eds. Roy, Frederik Le, Nele Wynants and Robrecht Vanderbeeken Dominiek Hoens. Ghent: Ghent University, the KASK (Ghent Royal Academy of Fine Arts) and Vooruit, (2010): 130-45.

"Reading Radiological Film " *Site / Documentary narratives & non-fictional narrativity in film and art* 28.Ed. Karl Lydén (2009).

"Curse of the Mummy: Oral Affliction or Archival Aphasia." *Memory Studies* 2.2 (2008): 167-86.

"Of Moths and Machines." *Cosmos & History: The Journal of Natural and Social Philosophy* 4.1-2 (2008): 286-306.

"Fallet Med De Förlorade 18-½ Minuterna." *SITE* 18.19 (2007).

Guest Editor. "Exposé 67: Special Issue on Expo 67." Winter Edition Vol. 2-22. Saskatoon: *Blackflash*, 2004-05.

"Picturing Place: Photography & the Geographical Imagination (Review)." *The Canadian Geographer* 48.4 (2004): 2.

SELECTED EXHIBITIONS

The Image of War, Bonniers Konsthall, Stockholm, (2017-18)
Radio Reina Sofia, Critical Spaces (October 2017)
Ural Industrial Biennale, (Sept 14-Nov 12 2017)
Scenographies of Power, La Casa Encendida, Madrid (June-Sept 15 2017)
MACBA, Spain, April 26 2017
Material Truth, Site Gallery, Sheffield, February-March 2017
Atmospheric Feedback Loops, Sonic Acts Commission, 2016-17
Perpetual Uncertainty, Bildmuseet, Umea, Sweden (2016)
Let's Talk About the Weather, Sursock Museum, Beirut (Screening of Can the Sun Lie? 2016)
Sound of Sand, KARST, Plymouth (2016)
Art in the Age of...Asymmetrical Warfare, Witte de With, Rotterdam (2015-16)
Arquitectura Forense / Fundación Proa, Buenos Aires (2015)
Tape 342: A timeline of testimony, Galerie Wedding, Berlin (2015)
Spring Exhibition, Charlottenborg, Denmark, (2015)
10th Shanghai Biennale, China (November 2014)
Evidence on Trial, See you in The Hague, Stroom Den Haag, NL (2014)
Allegory of the Cave Painting, Extra City, Antwerp (September 2014)
Wind Tunnel Project Artliner, UK, (Performative Lecture July 2014)
Hlysnan: On the Notion & Politics of Listening, Casino Luxembourg (2014)
Forensis, Haus Der Kulturen der Welt, Berlin, (March 2014)
Animism, Ilmin Museum of Art, Seoul Korea (December 2013)
No One Belongs Here More than You, 54th October Salon, Belgrade (2013)
Transmediale, Evil Media contribution, Berlin (2013)
Front by Front: Conflict & the Legacy of War, Museum London, London, ON (2011)
Domestic Lives: Works from the Permanent Collection, Surrey Art Gallery, BC, Canada (2011)
Krimiseries: Evidence, Narrative and the Forensic Imagination, Museum London, ON (2010)
Letter to Leopold, Brussels Biennale, Belgium (2008)
For Reasons of State, Whitney ISP, The Kitchen, New York, NY (2008)
Poetics of Erasure, Simon Fraser University Gallery, Vancouver, BC (2008)
Conflicted/Inflicted: Dictionary of War, Stadelshule Museum, Frankfurt (2006)
Pick Up! Art Gallery of Hamilton, ON (2003)
Probing into the Distance, Contemporary Art Forum, Kitchener, ON (2003)
Domicile: Work from the Permanent Collection, Kamloops Art Gallery, BC (2003)
Signal and Noise, Video In, Vancouver, BC (2002)
Phony, Southern Alberta Art Gallery, Lethbridge, AB (2001)
Take Two, Ottawa Art Gallery, Ottawa, ON (2001)
Snapshot, Contemporary Museum, Baltimore, MD (2001)
Frequent Flyers, Artspace, Sydney, Australia (2000)
Feedback, University Art Gallery, State University of New York at Stonybrook, NY (2000)
In All the Wrong Places, Ottawa Art Gallery, Ottawa, ON (1999)
Civil Disturbances: REPOhistory & New York Lawyers for the Public Interest, NY (1998)
Slow Pressure, Contemporary Art Gallery, Vancouver, BC (1997)
Domicile, Artspeak, Vancouver, BC & The Swiss Institute, New York, NY (1996)
Never Walk Alone, The Photographer's Gallery, London (1996)
Urban Fictions, Presentation House Gallery, Vancouver, BC (1996)
Danger Signs, SF Camerawork, San Francisco and Front Gallery, Vancouver (1995)

Boomtown: Random Acts of Public Art, San Diego, CA (1995)
Benchmarks, The Association for Non-Commercial Culture, Vancouver, BC (1994)
Perambulations, Washington State Art in Public Places Program, Seattle, WA (1994)

GRANTS & AWARDS

2016 Arts Council of England (also 2014)
2015 Canada Council Travel Grant in Visual Arts (also 2008, 2000, 1997, 1994)
2014 Canada Council Project Grant to Visual Artists
2009 Social Studies & Humanities Research Council Travel Grant, (also 2008, 2007, 2005)
2006/09 Overseas Research Scholarship Award Scheme
2004 Ontario Arts Council Project Grant (also 2001)
2003 SSHRC Interdisciplinary Team Grant (Principal A. Purdy)
2003 Canada Council B Grant in Visual Arts (also 2000, 1998, 1995)
1997 Project Grant, Pro Helvetia, Switzerland
1997 National Endowment for the Arts Award, USA
1997 Van Lier Foundation Grant, New York

PROFESSIONAL ACTIVITIES

Consultant, Future of Design, Victoria & Albert Museum, London
Site Magazine: Journal for Contemporary Art, Architecture, Cinema, and Philosophy, Stockholm

LECTURES / PAPERS / WORKSHOPS

2017

War Archives (August 21-22)
Postcards from the Anthropocene, University of Edinburgh (June 24-25)
Architecture and Wars: Scrutinizing Destructions and Constructions in War Zones", ETH Zurich (June 2-3 2017)
Krakow (April 20-22)
Topographies of Violence, Max and Iris Stern International Symposium, Musée d'art contemporain de Montréal (March 31-Apr 1)
Homeworks, Beirut (March 22-24)
The Forensic Imagination, LCC, London (March 15)
Planetary Records, Contour 8 Biennale in Mechelen (March 11)
Ever Elusive, Transmediale Berlin (February 3-4)

2016

"Matters of Evidence," Kunsthal Charlottenborg, Copenhagen (Dec 14)
"Courting Disaster: A Radioactive Show Trial," Art and the Deep Time of Radiation, Bildmuseet & Umea University, Sweden (Nov 19)
Tracing Liquid Evidence, Masterclass with Charles Heller, Navigating Turbulences, Head CCC Geneva (Nov 16-17)
Dust and Data, Bauhaus Colloquium, Weimar October (Oct 25-29)
Destabilizing Grounds, Sixth Annual Symposium led by students of the Critical, Curatorial and Conceptual Practices in Architecture Program (CCCP) at Columbia University's Graduate School of Architecture, Preservation and Planning, NY (Oct 8 2016)
Listening Across the Disciplines/Listening to the Environment, LCC, (June 23-24)
"Dirty Pictures, Speeding and Breaking: Navigating Acceleration, Goldsmiths (May 19 2016)
Truth Measures, Technosphere x Knowledge, HKW (April 15)
Axiomatic Earth, Anthropocene Curriculum, HKW (April 15-16)
Keynote, "Computing the Law," Executions, Critical Software (version 0.2), Malmö University (April 28-30)
Technology & Subjectivity, Luciana Parisi and Susan Schuppli in conversation, Goldsmiths (March 17)
"Disappearing Evidence", Sonic Acts, Amsterdam (Feb 28)
"Atmospheric Feedback Loops" workshop, Cabauw Experimental Site for Atmospheric Research, NL, (Feb 25-26)

2015

Keynote, "Dark Matters: Bearing Material Witness to Climate Change," Dark Ecology Journey, Murmansk, Russia (Nov 28)
Sunset Walk & Talk, Tate Modern (Nov 21)
"Cold Case Files," Conflict Shorelines, Princeton (Nov 12-13)
In Conversation with Chris Woods, Witte de With, Rotterdam (Nov 5)
Politics of Everyday Sound, Masterclass with Tom Tlalim, Witte de With, Rotterdam (Nov 5)
Through Post-Atomic Eyes, University of Toronto (Oct 23-24)
"Image Recall / Burden of Proof," *The Post-Photographic Condition*, La Mois de la Photo, Concordia University, Montreal (Oct 1-3 2015)
"Ground Truth," Life Remade: The Politics and Aesthetics of Animation, Simulation and Rendering, Birkbeck Institute for the Moving Image, London (June 5-6)
21st Century Photography, Centre St. Martins, London (June 5-6)
Keynote, Knowledge Landscapes North America, University of Bonn (May 29)
Watching the Watchmen. Surveillance and Counter-Surveillance at the Border, Amsterdam, Netherlands Graduate Research School of Science, Technology and Modern Culture, the Amsterdam Center for Globalization Studies and the Amsterdam School for Cultural Analysis (May 28)
Thinking With Algorithms, Dept. of Geography, Durham (March 25-26)
Material Cryptographies, Tender Pixels MFA Workshop, Goldsmiths, (March 18-19 2015)
Planetary Urbanism, The Bartlett / UCL (Feb 11)

2014

Logan Symposium, Centre for Investigative Journalism, Barbican (Dec 7)
New Long Foundation, In Conversation with Eyal Weizman, London (Nov 17)
The Tribunal for Uncertain Objects, Master Class, Royal Academy, The Hague, NL (Oct 27-31)
Through a Radioactive Lens, Panel Discussion, Work Gallery, London (October 14)
Evidence on Trial, The Hague Institute for Global Justice, Den Haag (Oct 2)
Out-computing Terrorism, Unit of Play, Sociology Goldsmiths (Oct 29)
Secrecy & Imagined Truths, Improving Reality-Visibility is a Trap, Brighton Digital Festival (Sept 4)
Visualising Radiation, Actinium Panel, Sapporo, Japan (July 17)
Timely Measures, Centre for Critical Thought, University of Kent & Institute for International Law and Humanities, University of Melbourne, Centre for the Study of Colonialism, Empire & International Law, SOAS, London (June 20)
Archives of the Future, University of Westminster, London (March 29)

2013

The Public Image, International Visual Sociology Association, Goldsmiths (July 8-10)
Goldsmiths in Conversation with Judith Butler (May 23)
Images of Terror Narratives of (In)Security, University of Lisbon (April 23-24)
Circulation & Withdrawal Lecture Series, Goldsmiths MFA (March 11)
Black Maria, Lecture & Screening, Central St Martins, London (Feb 25)
De toute évidence: image, preuve, attestation, UQAM, Canada (January 11)

2012

Discussion, CASCO, Utrecht, (Dec 12)
Whitechapel Art gallery discussion of Shevchenko film with the Wilson sisters (December 2).
"Forensics Workshop with Jane and Louise Wilson," Wide Open School, Hayward Gallery / Southbank (June 14)
"Walk-back Technology," Beyond Representation: Photography, Humans, and Computers, Centre for Media & Culture Research, London South Bank University, Journal Philosophy of Photography, London (May 24). Also presented at Helsinki Photomedia: Images in Circulation, Aalto University, School of Art & Design, Helsinki (March 29)
Culture Now: Eyal Weizman in Conversation with Susan Schuppli, ICA (May 11)
"Furtive Media: The Deep Image of Matter", Objects, Practices, Territories, Guimarães, Portugal (May 5)
"Forensic Documentary," London College of Communication (Lecture April 25)
"Earth Objects: Topological Experiments in the Folds of Concurrent Jurisdictions," Künstlerhaus Büchenhausen, Innsbruck (Performance Lecture with Nabil Ahmed) March 19)
"Improvised Explosive Designs", Theoriesalon #10, Organised by Expanded Design, Vienna (March 9)
"Some Sinister Force," Right to Silence II, Showroom, London (Feb 25)

"War Dialling: Image transmissions from Saigon" Considering Vietnam, Organised by the War and Conflict Research Group, UAL Photography and the Archive Research Centre, in partnership with IWM and with the support of the London College of Communication (Feb 17)

"Earth-objects and the Politics of Ecology," Salon: Centre for Research Architecture, Barbican, London (Jan 21)

2011

"Constructed Evidence," Forensic Aesthetics: Vera List Center for Art and Politics, The New School, NY (Nov 5 2011)

Panel Discussion with Jane and Louise Wilson, John Hansard Gallery (Sept 3)

"Machine Memory." Contested Spaces: Witness, Memory, Affect, Programme in Cultural Studies, Literature and the Arts CréArt Doctoral Program, Université de Paris X , Research Architecture, Goldsmiths, Copenhagen (March 17)

"Walk-back Technology: Dusting for Fingerprints and Tracking Digital Footprints." Photo-Lexic: The Forensic Dimensions of Photography, Conference hosted by the Centre for Research Architecture, Goldsmiths in collaboration with the Photo-Lexic, International Research Group, Minerva Humanities Center, Tel Aviv University (March 11)

"Forensic Imagination." Forensic Evidence. Bard College, NY (Feb 4)

2010

"Tricked-out Space in Michael Haneke's Caché." Neo-Baroque, University of Liverpool (May 13)

"Atomic Fever and the Archive." Distinguished Speaker, Fine Arts UBC, Vancouver (April 13)

2009

"Entanglement as Medial Practice." ATACD, University of Barcelona, Spain

"Soviet Defectors." UAAC, Edmonton, Canada

2007

"Deformed Media Space." Ubiquitous Media, University of Tokyo, Japan (July13-16)

"Load Space." Spatial Dramaturgies, University of Frankfurt, Germany

Theorising Affect, Social/Spatial Theory Research Ctr., Durham University

2006

"Archiving Silence." Siting the Document, "Archival Aphasia", Queen Mary University (2006)

"Reinventing Machinic Life." Evolutions, University of Edinburgh

"From Here to Eternity." Cultural Fictions II, Goldsmiths, University of London

"Heterotopia and the City." First Worlds, Third Spaces, International American Studies Association, Ottawa, ON

2003

"Re-Wiring the City: Technology in Public Places." CAFKA, ON

"Expo 67." History of the Future, IAMHIST Conference, University of Leicester

2002

Endnote Speaker: Matrilineage Conference, Syracuse University, New York

"The Art of Public Nuisance." Geographies of Governance, Wilfrid Laurier University, Kitchener, ON