

STEPHEN BULGER GALLERY

SUSAN MEISELAS

(b. 1948, Baltimore, Maryland)

EDUCATION

- 2016 Honorary Doctor in Humane Letters, Columbia University
- 1996 Honorary Doctor in Fine Arts, The Art Institute of Boston
- 1986 Honorary Doctor in Fine Arts, Parsons School of Art
- 1971 Ed.M. Harvard University, School of Education
- 1970 B.A. Sarah Lawrence College

SOLO EXHIBITIONS

- 2017 Mediations, Fundació Antoni Tàpies, Barcelona
Nicaragua, Leica Gallery, Miami Nicaragua, Stephen Daiter Gallery, Chicago Prince
Street Girls, Higher Pictures, New York
- 2016 Carrying the Past, Forward Fotografie Forum Frankfurt
Crossings over the U.S./Mexico Border Galerie Hug, Paris
- 2014 Determined Lives: Carnival Strippers & Nicaragua, Magnum Print Room, London
Prince Street Girls, Pelayo 47, Madrid
- 2013 Prince Street Girls, Galerie Hug, Paris
- 2010 "Pandora's Box", Wapping Project Bankside, London, England
"In History", The Hood Museum of Art, Hanover, N.H, USA
- 2008 "Intimate Strangers", Stephen Bulger Gallery, Toronto
International Center for Photography, NY
- 2007 Cohen Amador Gallery, NY
- 2006 Open Eye, Liverpool
- 2004 Scout Gallery, London
Stephen Daiter Gallery, Chicago
Rose Gallery, Los Angeles
- 2003 FOAM, Amsterdam
- 2002 Canal de Isabel II, Madrid
- 2000 Whitney Museum of American Art
- 1998 Leica Gallery, New York
- 1994 Hasselblad Center, Goteborg, Sweden
- 1990 Art Institute of Chicago, Chicago
- 1984 Museum Folkwang, Essen, Germany
- 1982 Camerawork, London, England
- 1982 Side Gallery, Newcastle-on-Tyne, England
- 1981 FNAC Gallery, Paris, France
- 1977 AM Sachs Gallery, New York

GROUP EXHIBITIONS

- 2017 Conflict and Consequence, Sheldon Museum of Art, Nebraska
Magnum Analog Recovery, Le Bal, Paris
- 2016 History Unfolds The Swedish History Museum, Stockholm
Human Interest: Portraits from the Whitney's Collection Whitney Museum of American Art, New York
- 2015 Collaborative Archives: Connective Histories LeRoy Neiman Gallery, Columbia University, New York
Being Kurdish, Hinterland Gallery, Vienna
Images of Conviction: The Construction of Visual Evidence, Le Bal, Paris
The Memory of Time: Contemporary Photographs at the National Gallery of Art, National Gallery of Art, Washington D.C.
Mobilizing Memory – Vienna, Kunsthalle Exnergasse, Vienna
Sideshow, Yale School of Art, New Haven
Not Yet. On the Reinvention of Documentary and Criticism of Modernism 1968- 1989, Reina Sofia, Madrid
- 2014 Conflict, Time, Photography, Tate Modern, London
American Photography: Recent Acquisitions from The Museum of Modern Art, Paris Photo, Paris
Eyes Wide Open! 100 Years of Leica Photography, Deichtorhallen, Hamburg,
Mobilizing Memory: Women Witnessing, DEPO, Istanbul
Women in War, Daegu International Photography Biennale, Korea
Postcards from America, Milwaukee Museum of Art, Wisconsin
Backstage, Magnum Gallery, Paris
Envisioning Human, Rights Berkeley Art Museum, California
Forensic Aesthetics, Pauza Gallery, Krakow
Re-Framing History, Galerie Lelong, New York
- 2013 160 Actions To Make A Jacket, Look 3 Festival of the Photograph, Charlottesville, Virginia, 2013
- 2012 Revolution vs. Revolution, Beirut Art Center
- 2010 Anti-Periodismo, La Virreina, Barcelona Engaged Observers: Documentary Photography since the 1960s, J. Paul Getty Museum
Exposed: Voyeurism, Surveillance & the Camera, Tate Britain
- 2009 Elles, Centre Pompidou, Paris
Kreyol Factory, Parc de la Villette, Paris
- 2008 Darkside, Fotomuseum Winterthur, Zurich
The War of Images and the Images of War, Brighton Photo Festival, UK Disposable People, The Hayward, London
- 2007 Immigrante Madrid, Canal de Isabel II, Spain
Big Picture: Provisions for the Arts of Social Change, New York
- 2006 Kurdistan: In the Shadow of History, Gwangju Biennial, South Korea
Carnival Strippers and Reframing History Les Rencontres d'Arles, Arles, France
Post.doc?, Thessaloniki Museum of Photography, Greece
Beautiful Suffering, Williams College Museum of Art, Williamstown, Ma.
New York, New York, Grimaldi Forum, Monaco
- 2005 After the Fact, First Festival of Photography, Berlin
Mirror, Mirror, Centre Cultural de Belem, Lisbon
- 2003 Strangers: The First ICP Triennial of Photography and Video, New York
- 2002 Open City: Street Photographs since 1950, Museum of Modern Art Oxford
- 2001 Photoworks in Progress, Nederlands Foto Instituut, Rotterdam

- 2000 Picturing the Modern Amazon, New Museum, New York
Magnum Degrees, Biblioteque Nacional, Paris
- 1998 Art in Freedom, Museum Boijmans, Rotterdam
- 1996 Facing History, Centre Georges Pompidou, Paris
Kurdistan: In the Shadow of History, Menil Collection, Houston
- 1989 In Our Time, International Center of Photography, New York
Los Vecinos, Museum for Photographic Arts, San Diego, Ca.
The Art of Photography, Museum of Fine Arts, Houston, Texas
- 1986 On the Line, Walker Art Center, Minneapolis, Minnesota
- 1984 The Nicaragua Media Project New Museum of Contemporary Art, New York El
Salvador: Work of 30 Photographers , Museum for Photographic Arts, San Diego, Ca.
- 1982 New Color Work, Fogg Museum, Cambridge, Ma.

PUBLICATIONS – AUTHOR

- A Room Of Their Own, Multistory, 2017
Prince Street Girls TBW Subscription Series, TBW Books, 2017
My Life for Love / Nicaraguita; Steidl / ifa, 2016
Prince Street Girls; Yellow Magic Books, 2013
Encounters with the Dani; Steidl/ICP; 2003
Pandora's Box, Trebruk/Magnum Editions; 2001
Kurdistan: In the Shadow of History; Random House; 1997; Reprint, Univ. of Chicago Press
2008
Nicaragua, June 1978-July 1979; Pantheon; 1981; Aperture; 2008
Carnival Strippers; Farrar, Straus & Giroux; 1976; revision Steidl/Whitney; 2003

PUBLICATIONS – EDITOR

- Chile from Within ebook MAPP 2013
Chile from Within; W.W. Norton; 1990
El Salvador: Work of 30 Photographers; Writers & Readers; 1983
Learn to See; Polaroid Foundation; 1975

SELECTED ARTICLES

- 2014 Aperture 214: Documentary, Expanded; Guest Editor of issue &
“Photography Expanded,” in conversation with Chris Boot, p. 27-31 2014
Davies, Lucy. “Blending In” British Journal of Photography, April 2014
- 2013 Ritchin, Fred. Bending the Frame: Photojournalism, Documentary, and the
Citizen; p. 38, 42, 88, 127, 128 Aperture, 2013
Davenport, Meredith. “House of Pictures: A Conversation with Susan
Meiselas”, Afterimage, 41.1, pp. 8 - 15
- 2012 “Body on a Hillside,” from Picturing Atrocity: Photography in Crisis, p. 117-
122, Reaktion Books, 2012
Hirsch, Marianne. The Generation of Postmemory: Writing and Visual
Culture After the Holocaust, Columbia University Press, 2012
- 2011 “Return to Nicaragua: The Aftermath of Hope,” from Rites of Return:
Diaspora Poetics and the Politics of Memory, p. 166-170, Columbia

- University Press, 2011
- 2010 Harrison, J. "A Lens on History," *Harvard Magazine*, November-December 2010
 "Susan Meiselas in Conversation with David Company," *American Suburb X*, October 2010
- 2008 Berger, John. "Susan Meiselas, Nicaragua," *Aperture*, p. 24-31, Winter 2008
 Bui, Phong. "In Conversation," *The Brooklyn Rail*, November 2008
 Snider, Heather. "Susan Meiselas, Pandora's Box," *Eyemazing*, p. 45-49
 Fall 2008
 Kelley, Kevin J. "A New York Photo Exhibit Revisits Vermont's Girlie Shows," *Seven Days*, November 19, 2008
 The Associated Press. "NYC spotlight on photographer known for Nicaragua," *The New York Times*, October 2, 2008
 Nayeri, Farah. "'Comfort Women,' Exploited Maids Show Slavery's Face in Photos," *Bloomberg.com*, October 8, 2008
 Johnson, Ken. "Lives in a Danger Zone, Captured and Revisited," *The New York Times*, p. E34, September 26, 2008
 Jamal, Nawzad. "Everyday life in history," *SOMA: An Iraqi-Kurdish Digest*, Issue no. 38, p. 17, April 11-24, 2008
- 2006 J. Garnet and S. Meiselas, "On the Rights of Molotov Man," *Harpers Magazine*, p. 53-58, February 2007
 "Annual Review," *World Press Photo*, June 2007
New York Times, August 11, 2007
Ei8ht Photojournalism, Vol. 5, No. 1, p. 66-68, June 2006
 Joanna Heatwole and Mariola Mourelo, "Extending the Frame," *Afterimage*, p. 17-20, March/April 2006
 "For the Record," *Digital Photographer*, Issue 43, p. 52-55, Spring 2006
 Koppel, L. "Found Film, and a Peek Through a Mentor's Eyes," *The New York Times*, p. B3, April 8, 2006
 Sekula, A. "A Portable National Archive for a Stateless People: Susan Meiselas and the Kurds," *Camera Austria* 95, 2006
- 2004 Leith, D. "Susan Meiselas," *Bearing Witness*, Random House, p. 234-254, 2004
- Hackett, R. "Lost People, Found Images," *Lifestyle*, p. E1, E3, May 4, 2004
- 2003 Wolf, S. "Behind the Ballyhoo." May 30, 2003
 "Susan Meiselas: Master," *American Photo on Campus*, p. 10-16, March 2003
- Fletcher, J. "Another way of telling the story," *British Journal of Photography*, p. 16-18, October 1, 2003
- 2002 Goldberg, J. "The Great Terror," *The New Yorker*, p. 52-75, March 25, 2002
 "The Prince Street Girls," *Granta* 80, p. 65-95, Winter 2002
 Jauffret, M. "Susan Meiselas: Portrait," *Paris Photo*, p. 82-89, September/October 2002
- 2001 Smith, J. "Roll Over: The Snapshot's Museum Afterlife," *Afterimage*, Issue 29, September/October 2001
- 2000 Jette, R. *The Artful Mind*, p. 14-15, December/January 2000
 Carr, C. "She Works Hard for the Money," *Village Voice*, p. 46-51, July 4, 2000
 Östör, Á. "Kurdistan: In the Shadow of History," *American Anthropologist*, Volume 102 #4, p. 883-886, December 2000
- 1999 Morath, I. *Magna Brava: Magnum's Women Photographers*, Prestel, 1999
 Halliday, F. "Review of 'Kurdistan: In the Shadow of History,'" *Rethinking History*, Vol. 3, no. 3, p. 363-365, 1999
 Lau, G. "Women's Work," *British Journal of Photography*, p. 17, December 1999
 Bliss, S. "Show and Tell," *Photo Insider*, p. 14-15, July/September 1999

- Howard, M. "In the Shadow of History: Kurdistan," *Kathminerini*, p. 3, June 28, 1999
- Pelizzari, M. A. "Review of 'Kurdistan: In the Shadow of History,'" *Afterimage*, Issue 26, March/April 1999
- Coleman, S. "Interview with Susan Meiselas," *Photo Metro*, vol. 17, no. 153, Spring 1999
- Sullivan, T. "Stories of the Vanquished," *PDN's PIX*, vol. 5, p. 12, February/March 1999
- Whiting, S. "Shooting the Revolution," *San Francisco Chronicle*, p. E1-E2, E4, February 6, 1999
- 1998 Hopkinson, A. "Review of 'Kurdistan: In the Shadow of History,'" *Portfolio*, Issue no. 27, p. 70, 1998
- Merewether, C. "Kurdistan: In the Shadow of History: The Remaining Evidence," *Netherlands Foto Institute*, p. 1-11, 1998
- Rowley, A. "Show World," *Village Voice*, p. 137, October 13, 1998
- Loke, M. "The Erotic as Another Sort of War," *The New York Times*, p. E 40, October 2, 1998
- Roth, K. "Photograph Collector Puts Kurdistan on Map," *Daily News*, September 16, 1998
- "Archives of Abuse," *Grand Street*, vol. 17, no. 2, Fall 1998
- Makiya, K. "Review of 'In the Shadow of History,'" *Doubletake*, p. 131-133, Fall 1998
- Metz, H. "Susan Meiselas," *The Progressive*, April 1998
- LeClair, T. "Kingdom of Desire," *The Nation*, p. 25-29, March 23, 1998
- Singer, D. S., "Review of 'Kurdistan: In the Shadow of History,'" *Aperture*, no. 151, p. 78-79, Spring 1998
- Haworth-Booth, M. "Kurdish Palimpsest," *Creative Camera*, Issue 350, p. 44, February/March 1998
- Meyer, K. E., "Poets and Warriors: Review of 'Kurdistan: In the Shadow of History,'" *The New York Times Book Review*, p. 33, February 22, 1998
- Dreifus, C. "A Trip into Kurdish History Takes Over a Life," *The New York Times*, p. B13, January 10, 1998
- 1994 "En Route from Kurdistan," *Camera Austria* 47/48, p. 53-61, January 1994
- 1993 "Some Thoughts on Appropriation and the Use of Documentary Photographs," *Exposure*, vol. 27, no. 1, p. 10-15, 1993
- Harris, M. "Susan Meiselas: Kurdish Project," *Aperture*, no. 133, p. 24-33, Fall 1993
- Sekula, A. "Photography and the Limits of National Identity," *Culturereport*, p. 54-55, Fall 1993
- "Culture Maker: Jay Kaplan Interviews Photographer Susan Meiselas," *Culturefront*, vol. 2, no. 3, p. 48-56, Fall 1993
- 1992 Singer, A. "In Search of the Feature Documentary," *BBC*, p. 1-3, 26-31, 1992
- Strauss, David Levi. "The Documentary Debate: Aesthetic or Anesthetic?" *Camerawork*, vol. 19, no. 1, p. 4-13, Summer 1992
- Squires, Carol. "Special Effects: Carol Squires on Pictures from a Revolution," *Artforum*, no. 30, p. 13-14, December 1991
- 1991 "A Sense of Direction: Ted Welch in Conversation with Susan Meiselas," *The British Journal in Photography*, p. 12-13, July 11, 1991
- 1990 "The Border," *Witness Magazine*, Premier Issue, p. 30-35, 1990
- 1989 "Appropriation and Documentary Photographs," *Exposure*, vol. 27, no. 1, p. 10-15, 1989

- 1987 Ritchin, Fred. "Susan Meiselas: The Frailty of the Frame, Work in Progress," *Aperture*, no. 108, p. 32-41, Fall 1987
 Squires, Carol. "Foreign Intrigue," *American Photographer*, p. 54-63, September 1987
 Snyder, D. "Mixing Media," *Photo Communique*, p. 28-36, Spring 1987
 Weinberg, A. "On the Line: The New Color of Photojournalism," Walker Art Center, 1986.
- 1985 Desnoes, E. "The Death System," *On Signs*, Baltimore. P. 39-42, 1985
- 1984 Emerson, G. "Susan Meiselas at War," *Esquire*, p. 165-168, December 1984
 Lyon, D. "Art is Politics: A Review of 'El Salvador and a Vanishing World,'" *Aperture*, no. 96, Fall 1984
 Ritchin, Fred. "The Photography of Conflict," *Aperture*, no. 97, p.22-27, Winter 1984
 Soloman-Godeau, A. "Guatemala: A Testimonial at Cayman," *Art in America*, p. 130-131, January 1984
- 1982 Taylor, L. "Susan Meiselas- Photographer," *British Journal of Photography*, p. 1348-1350, December 17, 1982
 Bosworth, P. "The Best and the Brightest," *Working Woman*, September 1982
 Urquhart, R. "Review of 'Nicaragua: June 1978-July 1979,'" *Views*, vol. 3, no. 4, Summer 1982
 "Photography and Historical Consciousness: Nicaragua, 1978-79," *Studies in Visual Communication*, vol. 8, no. 2, Summer 1982
 Polemis, C. "Colour of War; Susan Meiselas in Nicaragua," *Creative Camera*, no. 205, January 1982
- 1981 Kozloff, M. "Review of 'Nicaragua: June 1978-July 1979,'" *Artforum*, vol. 20, no. 3, p. 76-79, 1981
 Goldberg, V. "Review of 'Nicaragua: June 1978-July 1979,'" *Art In America*, vol. 69, no. 9, p. 29, 1981
 Imrie, T. "Nicaragua: June 1978-July 1979," *British Journal of Photography*, p. 1201-1203, November 20, 1981
 Rosler, M. "A Revolution in Living Color: The Photojournalism of Susan Meiselas," *In These Times*, June 17-30, 1981
 Shames, L. "Susan Meiselas," *American Photographer*, March 1981
- 1979 Elman, R. "Photographs by Susan Meiselas: Nicaragua: A People Aflame," *GEO*, Charter Issue, p. 32-60, 1979
- 1977 Sargent-Wooster, A. "New York Reviews- Susan Meiselas," p. 50-51
 Ellenzweig, A. "Arts Review- Susan Meiselas," *ARTS*, p. 34-35, January 1977

FILMS

A Family in History, co-directed & co-produced with Alfred Guzzetti, 2011
 The Windmill Movie, Executive Producer, 2009
 Reframing History, co-directed & co-produced with A. Guzzetti & Pedro Linger Gasiglia, 2004
 Pictures from a Revolution, co-directed & co-produced with A.Guzzetti & R.P. Rogers, 1991; distributed by Kino International
 Living at Risk, co-directed & co-produced with A.Guzzetti & R. P. Rogers, 1985, distributed by New Yorker Films
 Voyages, directed by M. Karlin, writing & photography by Meiselas, 1985, produced for Channel 4, England

AWARDS

- 2019 Deutsche Börse Photography Foundation Prize
- 2015 Guggenheim Fellowship
- 2014 Alice Austen Award for the Advancement of Photography
- 2011 Harvard Arts Medal
- 2009 Luma Historical Book Award, In History
Krazna Kraus And/or Book Award, In History
- 2006 Centenary Award, Royal Photographic Society, 2006
- 2005 Cornell Capa Infinity Award, ICP, 2005
- 1995 Rockefeller Foundation, Multi-Media Fellowship, 1995
- 1994 Hasselblad Foundation Prize, 1994
Maria Moors Cabot Prize, Columbia Journalism School, 1994
Missouri Honor Medal, Missouri School of Journalism, 1994
- 1992 MacArthur Fellowship, 1992
- 1987 Lyndhurst Foundation, 1987
- 1985 Engelhard Award, Institute of Contemporary Art, 1985
- 1984 National Endowment for the Arts Fellowship, 1984
- 1982 Photojournalist of the Year, ASMP, 1982
Leica Award of Excellence, 1982
- 1979 Robert Capa Gold Medal, Overseas Press Club, 1979

SELECTED COLLECTIONS

Princeton University Art Museum, New Jersey
The Jewish Museum, New York
National Gallery of Art, Washington DC
Museum of Modern Art, New York
J. Paul Getty Museum, Los Angeles
Whitney Museum of American Art, New York
Library of Congress, Washington DC
Hasselblad Center, Sweden
5 Centre Pompidou, Paris
Museum Folkwang, Essen, Germany
Birmingham Museum of Art, Alabama
Museum of Fine Arts, Houston, Texas
San Francisco Museum of Modern Art, San Francisco
The Art Institute of Chicago, Illinois
St. Louis Museum of Art, Missouri
Museum of Photographic Arts, San Diego, Ca.
George Eastman House, Rochester, New York
Fogg Museum, Harvard University, Cambridge, Ma.
University of California, Riverside, Ca.
Baltimore Museum of Art, Maryland
Haverford College, Pennsylvania
International Center of Photography, New York
Hood Museum, Dartmouth, New Hampshire
Corcoran Museum, Washington D.C.

ACADEMIC POSITIONS

- 2012-15 Adjunct Professor, New York University, Tisch School of the Arts
- 2005-12 Professor, Masters of Photographic Studies, Leiden, Holland
- 1999 Globalization Fellow in Human Rights, University of Chicago
- 1998 Visiting Lecturer, Harvard University, Carpenter Center
- 1992 Graduate Seminar Instructor, Cal Arts, Los Angeles
- 1991 Gahan Fellow, Harvard University, Carpenter Center

CONSULTANCY & CURATORIAL PROJECTS

- 2016 SIR (Something In Residence), Interactive Telecommunications Program, New York University, Tisch School of the Arts
- 2012-13 Creative Consultant during two workshops at Zayed University, Abu Dhabi to the book *Lest We Forget Emirati Family Photography 1958– 1999*
- 2010- Co-Curator of *Coal & Ice*, traveling exhibition and catalog for Asia Society, Center on US-China Relations.
- 1997-2015 Consultant to Open Society Foundations Documentary Photography Project co-curator of *Moving Walls* exhibits focused on social justice and human rights.
- 1975 Center for Understanding Media; New School for Social Research, NY. Training public school teachers in visual literacy approach for the classroom.
- 1974-75 Artist-in-Residence, South Carolina Arts Commission & Mississippi Arts Commission; teaching photography and animation film in rural communities. 1972-75 Consultant, teaching photography in New York City public schools for Community Resource Institute