

Professor Emeritus STEVE DUTTON MA (RCA)

Born: Manchester, UK. 1961

Education:

1979-82	BA (Hons) Painting Sheffield City Polytechnic
1985-87	MA (RCA) Painting Royal College of Art
2015	Institute of Leadership and Management. Level 5 (Pg Cert.)
2016	Relational Dynamics (RD1st) Coaching Qualification.
2021	Supervising Research. (on MA Professional Practice in Higher Education)

Contact Information:

- **Mobile:** +44 (0)774 3816674
- **Email:** DuttonStudio@gmail.com
- **Web:** axisweb.org/artist/stevedutton
- **Instagram:** [instagram.com/studiodutton](https://www.instagram.com/studiodutton)

Steve Dutton (born in Manchester, England, 1961) is an artist and occasional curator currently based in the South West of England, where he holds a studio at Spike Island in Bristol. His practice spans drawing, performance, sound, moving image, and text, with a particular focus on exploring the intersections and overlaps of language, space, and time. While Dutton has sometimes worked in various collaborations, he is currently developing a new solo body of work titled "The Phantom Industry."

His work is characterised by its fluid movement between media and conceptual frameworks, engaging with the acts of reading, drawing, painting, speaking and writing and might be best described as language-based art.

Individual and collaborative projects have been exhibited throughout the UK and internationally including a recent commission for Spike Island, Bristol UK and the Fluxus Museum Experimental Video Prize in Parikia, Greece. As an occasional co-curator, Dutton is known for creating collaborative environments that challenge some of the conventions of the curatorial process.

In addition to his artistic practice, Dutton is an Emeritus Professor of Fine Art at Bath Spa University and has held several Professorial and research related appointments in Art, including positions at the University of Lincoln, Coventry University and Sheffield Hallam University.

Selected Exhibitions and Research Projects (from 1997)

- **2026**

Rencontres Internationales Paris/Berlin. New Cinema and Contemporary Art. Berlin 2026
(in collaboration with Steve Hawley).

Ive Šubic Colony, Škofia Loka, Slovenia 2026
(in collaboration with Steve Hawley).

- **2025**

Rencontres Internationales Paris/Berlin. New Cinema and Contemporary Art. Paris 2025
(in collaboration with Steve Hawley).

Swedenborg Film Festival (long list). London. (in collaboration with Steve Hawley).

The Wrong Biennale 25-26. VerbivocoVirtual 2 pavilion. <https://thewrong.org>

<https://thewrong.org/VerbivocoVirtual2>

We are only Partly Real (in collaboration with Michelle Marie Forrest) Spike Island Virtual Reality, Digital Commission, Spike Island, Bristol, UK

Fluxus Museum Experimental Video Prize (in collaboration with Steve Hawley)
Commission, Paros, Greece, June-Sept

- **2024**

A Language Rematerialised, One Paved Court Gallery. London. UK. Oct. 24

Pebbles Underground Film and Video Art Festival. Semi-Finalist. Nov.24

Fluxus Museum Experimental Video Prize, Commission, Paros, Greece, June-Sept 24

MK Calling, Milton Keynes Gallery, UK, June-Sept 2024

- **2022**

Equinox, St. Paul's Gallery, Auckland, New Zealand.

- **2021**

Society of Artistic Research, *Practice Sharing Language-Based Practices.*

- **2019**

Resident Artist, The Museum of Loss and Renewal, Collemacchia, Italy.

A Share of a Future (Curator), CUMTB, Beijing.

Convocation - on expanded language-based practices, Research Pavilion, Venice Biennale.

- **2018**

Documents Alternatives, Verge Gallery, Sydney, Australia, and BSAD Gallery, Bath, UK.

- **2017**

No-Telos, Artistic Research Project, Venice, Italy.

Mind Language Matter curated by J.M.C. Anderson, St. Mary's House, Norwich, UK.

Performance Arcade/Performing Writing, collaborative project with sound artist Annie Morrad, Wellington, New Zealand.

Aphantasia- 8 Hour Shift, collaborative project Annie Morrad and Andrew Bracey, AND EventSpace, London.

- **2016**

Midpointness (2), Co-Curated project with Andrew Bracey, Airspace Gallery, Stoke-on-Trent, UK.

Trans-Art Triennial project 2016, Co-curatorial project with Andrew Bracey for the Trans Art Triennial (New York/Berlin).

- **2015:**

Art/Text, NCUST Gallery, Tangshan, China.

Midpointness (1), Co-Curated project with Andrew Bracey, The Lock-Up, Newcastle, AUS.

Care + Attend, Curated by Emma Cocker and Joanne Lee for Unconditional Love, Society of Artistic Research, Chelsea College of Arts, London.

- **2014**

Detail, H Gallery, Bangkok, Transition Gallery, London, Usher Gallery, Lincoln.

Possession (2), Co-Curated with Brian Curtin, exhibition of pan-European and Asian Contemporary Art for LGP.

Possession (1), Co-Curated exhibition with Brian Curtin of pan-European and Asian Contemporary Art for Bangkok Arts and Culture Centre, Bangkok.

- **2013**

Modern Times – episode 2: Faster-Slower, numerous sites across the Netherlands.

End of Ends, Arts Council Commission for Bend in The River, Gainsborough, UK.

- **2012**

The Stag and Hound, Dutton/Swindells, PSL, Leeds.

Unspeakable Engagements, Chulalongkorn Art Centre, Bangkok, and LGP, Coventry.

- **2011**

The Institute of Beasts, Dutton/Swindells, Kuando Museum of Fine Art, Taipei.

- **2008**

Preoccupations: Things Artists Do Anyway, Dutton/Swindells, Studio Bibliothèque, Hong Kong.

Ssamzie Contemporary Art Space International Residency, Seoul, Korea.

- **2007**

A little bit goes a long way, Consortium, Amsterdam, Netherlands.

Un Jour de Beauté (with Alec Shepley), The Nunnery, Bow, London.

- **2006**

The Dog and Duck, Dutton/Swindells, Kookmin Art Gallery, Seoul, S. Korea.

Text + Work = "Work", Dutton/Swindells, Text + Work Gallery, Bournemouth, UK.

- **2005**

Folklore, APT Gallery, London, UK.

Emergency 2, Aspex Gallery, Portsmouth, UK.

Similar to Nothing, Lausanne Underground Film Festival, Hawley/Dutton. *Txtrapolis*, Dutton/Swindells, NAFA Gallery, Singapore.

Sex Death and Flat Pack Furniture, Holden Gallery, MMU, Manchester.

- **2004**

Site for Unbuilding, Wrexham Arts Centre and Oriel Davies, Newtown, UK.

[Shift] - E merged, Dutton/Swindells, Site-specific projects, Leeds, UK.

- **2003**

Look to this Day, Castlefield Gallery, Manchester, UK.

Plaza, text intervention into Sheffield Newspapers, Dutton/Swindells.

Brown-field Site, Dutton/Swindells as Suns of the Desert, Sheffield ART 03, UK.

Entropic Gym Variation, Dutton/Peacock/Swindells, Shepherd Gallery, Reno, U.S.A.

- **2002**

Power to the People, Dutton/Peacock/Swindells, Contemporary Art Forum, Ontario.

Entropic Gym, Dutton/Peacock/Swindells, Mercer Union, Toronto.

- **2001**

The Vanishing City, Dutton/Peacock Programa, Mexico City, Mexico

On Vanishing Dutton/Peacock, Globe Gallery, North Shields, U.K.

The Value of Straight thinking Dutton/Peacock, OMAC, Belfast.U.K.

Province, Dutton/Peacock, Bilbo Arte , Bilbao, Spain

Kayakoy, (Dutton / Peacock / Swindells) Catalyst Arts, Belfast, U.K.

Province, (Dutton & Peacock with Mel Jordan) Mappin Gallery, Sheffield, U.K.

On Vanishing, Dutton/Peacock, Site Gallery, Sheffield U.K.

On Vanishing Dutton/Peacock, Mid-Pennine Arts, Burnley U.K.

- **2000**

Kayakoy Dutton/ Peacock/ Swindells, Pekao Toronto, Canada

NEO Dutton/Peacock, Waygood and Globe Gallery Newcastle and South Shields U.K.

Cast by Inertia Dutton/Peacock, Site Specific project through Galerie W139 Amsterdam, Netherlands

Vim and Vigour. Dutton/Swindells as Suns of the Desert

S1 Artspace Projects Sheffield U.K.

Box Project, Dutton/Peacock, Museum of Installation. Touring. Angel Row, Nottingham. U.K.

- **1999**

Box Project, Dutton/Peacock, Museum of Installation. Box Project. Touring, Galerie 111, Oslo Norway

Yesterday, Quicksand Dutton/Peacock, Florence Trust London U.K.

Disaster, Dutton/Peacock, Gallery Fresh, London U.K.

Haunted Dutton/Peacock, S1 Artspace/Projects, Sheffield U.K.

Mockapocalypitics Dutton/Peacock, Optica Montreal, Canada

A disturbance of Memory on the Acropolis Dutton/Peacock,
The Centre for Freudian Research, London U.K.

- **1998**

Vesuvius Dutton/Peacock, Photo 98 Commission, Rotherham Museum and Art Gallery U.K.

S1 Specs, Site specific work in Sheffield Centre (an S1 project)

Plague-orgy-time Dutton/Peacock, A.G.W. Windsor, Ontario, Canada

- **1997**

Apocotropes Dutton/Peacock, Mappin Gallery , Sheffield U.K.

La Musee Imaginaire Part 1 Dutton/Peacock, Museum of Installation, London

Plague-orgy-time Dutton/Peacock, Lewisham Art-house, London U.K.

Selected publication list.

- **2011:** *Moves towards the Incomprehensible Wild* by Emma Cocker, Art and Research - A Journal of Ideas, Contexts and Methods, Volume 4, No. 1, Summer 2011. ISSN 1752-6388. [Link](#)
- **2010:** *The work of Dutton and Swindells*, Photonet Magazine (S. Korea), Jan issue.
- **2009:** *Dissolving boundaries*, Bangkok Post.
- **2006:** *Perspectives on practice*, A-N magazine special publication, May 2006.
- **2005:** *A-N Magazine Future Space*.
- **2004:** *Empire of the Senses: Installation art in the new millennium* by Olivera, Petri Oxley. Thames and Hudson. ISBN 0-500-23808-1.
- **2001:** *Source Magazine: Upside down and playing backwards* by Siun Hanrahan, Issue 27, p38-39.
- **2001:** *CIRCA*, June 2001, Issue 96, p43-45: *Cartography: The City* by Suzanna Chan.
- **2001:** *Province*, Guardian Newspaper main review, March 17th by Alfred Hickling.
- **2001:** *On Vanishing*, Guardian Newspaper main review, January 17th, 2001.
- **2000:** *Reflected in a Distant Mirror*, Toronto Globe and Mail, Oct. 7th, 2000 by Gary Michael Dault.
- **2000:** *A-N Magazine*, March 2000: *Enriched Mix* by David Macintosh, p10-13.
- **1997:** *Frieze*, April 1997, p87: *Musee Imaginaire Museum of Installation* by Izi Glover.
- **1997:** *Untitled*, May 1997, No. 13, p25-26: *Plague-orgy-time and Musee Imaginaire* by Sharon Kivland.

Prizes, Grants, Commission and Awards:

- **2025:** Fluxus Experimental Video Prize shortlist. Commission
- **2024:** Semi-finalist Pebbles Underground Film and Art.
- **2024-25:** Spike Island Virtual Reality Exhibition Commission (with Michelle Marie Forrest)
- **2024:** Fluxus Experimental Video Prize shortlist. Commission
- **2023:** West of England Visual Arts Alliance, Research and Development Prize.
- **2017:** Arts Council of England Artists International Development Award (New Zealand).
- **2015:** Banco Santander Network Award, Travel to China.
- **2013:** Arts Council of England G4A award for *Possession (1)*, Bangkok Arts and Culture Centre, Thailand and *Possession (2)*, LGP, Coventry, UK.
- **2012:** Arts Council of England funded residency project for Bend in the River, UK.
- **2011:** Major G4A Arts Council of England Award for a two-year contemporary art Programme for Lanchester Gallery Projects (LGP) in Coventry, UK.
- **2010:** Pmi2 British Council Grant for developing MA in International Contemporary Art Practice with Kookmin University, Seoul.
- **2007:** Major Arts Council of England Award for *The Institute of Beasts* Project involving an S. Korean Residency, Project, exhibitions, and publications.
- **2005:** AHRB award for *Similar to Nothing* with Professor Steve Hawley, MMU.
- **1998.** Photo 98 Award for Commission
- **1988:** Royal College of Art Drawing Prize.

Selected Bibliography, Catalogues, and Publications:

- **2021:** *Fieldnotes*, FN002, Dog Days, Summer 2021. [Link](#)
- **2020:** *Taking Time*, The Museum of Loss and Renewal, ISBN 978-1-9998596-3-3.
- **2019:** *No Telos*, Beam Editions, ISBN 978-1-9164200-8-3.
- **2014:** *Project anywhere; Art at the outermost limits of location specificity*, ISBN 978-0-692-32297.
- **2013:** *Possession (1)*, Catalogue published by the Bangkok Arts and Culture Centre.
- **2011:** *The Institute of Beasts*, Published by Site Gallery, distributed by Cornerhouse, ISBN 9781899926138.

- **2010:** *Surface Depth*, H Gallery, Bangkok.
- **2009:** *Unspeaking Engagements*, Published by the Art Centre, Chulalongkorn University, Bangkok.
- **2008:** *Preoccupations: Things Artists Do Anyway* (Dutton & Swindells), Studio Bibliothèque Hong Kong, Ed. Cornelia Erdmann and Michael Lee Hong Hwee, ISBN 978-988-17635-1-8.
- **2008:** *Drawing Breath*, Lugar De Desenho, Porto, Portugal.
- **2008:** *Text + Work = Work*, Co-written with Steve Swindells, Published by the Arts Institute at Bournemouth, ISBN 0-901196-11-8.
- **2005:** *Misleading Epiphenomena*, Published by Artwords Press, Co-authors: Dr. Steve Swindells, Dr. Barbara Penner, ISBN 0954390873.
- **2003:** *Site + Sight: Translating Cultures*, Earl Lu Gallery, Exhibition catalogue, Singapore, ISBN 981-04-6705-2.
- **2002:** *Daylight*, Artist's publication, Co-author Steve Swindells, ISBN 1843870010.
- **2002:** *Transmission: Speaking and Listening*, Vol.1 Pub., ISBN 0 86339 986 X.
- **2001:** *On Vanishing*, ISBN 1 899926 80 1.
- **2000:** *Entropic Gym*, Produced for Mercer Union Centre For Contemporary Art, ISBN 0-921527-56-X.
- **2000:** *Province*, Exhibition catalogue, ISBN 0863399231.

Selected Papers, Articles, Journals:

- **2021:** *Fieldnotes*, Issue 2, FN002, Dog Days: 8 hour shift, suite of drawings, [Link](#).
- **2019:** *Soanyway*, Volume 2, Issue 2: *Erase the background noise, prepare the ground for the performance*.
- **2018:** *What can Contemporary Art tell us about the matter of innovation?*, Keynote, 2ND International Innovation Design Summit, Shaanxi University of Science and Technology, Xi'an, China.
- **2018:** *writing/painting/reading/drawing: something not yet, and yet, still something*, *Studies in Theatre and Performance*, 2018, VOL. 38, NO. 3, 302–312, [Link](#).
- **2017:** *Towards the Midpoint* (Intervention with Andrew Bracey), *Please Specify! Sharing Artistic Research Across Disciplines*, International Conference on Artistic Research, Society of Artistic Research Annual Conference, Uniarts Helsinki.

- **2016:** *A work in Process* (with Annie Morrad), Research Practice Practice Research Symposium, NAFAE, University of Cumbria, UK.
- **2016:** *Art, Philosophy, Writing and Speech*, Society of Artistic Research Annual Conference, University of the Arts, The Hague, Netherlands.
- **2015:** *The Work is a Score*, Keynote for 'Next to nothing: performance stripped to the bone' at the University of Newcastle, Australia.
- **2015:** *The flickering Institution*, Material Culture in Action: Practices of making, collecting, and re-enacting art and design, Glasgow School of Art, UK.
- **2015:** *Text and Work*, Conference paper for Text Versus Art Conference, The University of Łódź.
- **2014:** *Towards an office of institutional aesthetics*, Conference Paper for Project Anywhere at Parsons New School, New York.
- **2014:** *Art Takes residence (the Office of Institutional Aesthetics)*, Conference paper, Arts Into Society 2014, Rome.
- **2013:** *Artists' Institutes and the Institutes of Art*, Conference paper Arts into Society 2013, Budapest.
- **2013:** *On Being There*, Essay on Guangju 2012 for Axis Contemporary Art.
- **2012:** *Inhabiting the Institution*, ELIA Conference paper, Porto Teachers Academy.
- **2013:** *The Institute of Ruin* Conference paper (co-presented with Alec Shepley), Sensuous Knowledge 7, The Art Museums of Bergen, Bergen Academy of Art and Design.
- **2012:** *One + One*, Catalogue essay for Brigid Mcleer, Published by Highlanes Gallery, ISBN 978-0-9554311-4.
- **2011:** *On the Specificity of Biennials*, AN Magazine, Dec. 2011.
- **2011:** Conference Paper at *Creativity, Play and the Imagination*, Teachers College, Columbia University, New York, May 26th-28th.
- **2011:** Conference Paper July conference at the ATHENS institute for Education and Research.
- **2011:** *Cuts in Culture*, AN magazine, Co-written with Katriona Beales.
- **2010:** *Cluelessness*, Conference paper, July conference at the ATHENS institute for Education and Research.
- **2010:** *The Mind's eye in the severed head of the works of M.K. Ho*, Catalogue Essay Essay in *Landscapes in the Brain*, ISBN 978-957417162-0, pub. Ho Huang-Ching.

- **2009:** *The Institute of Beasts*, Journal of Writing in Creative Practice, Print ISSN: 1753-5190, Volume: 2, Issue: 1, Cover date: July 2009, Page(s): 117-125.
- **2008:** *Post-conceptual artists' practices*, Writing Encounters conference paper, (Dutton and Swindells) York St. John University, UK.
- **2007:** *Apocotropes*, Journal of Visual Arts Practice, ISSN: 14702029, Vol 6, Issue 3, pp 251-256.
- **2007:** *Something like nothing happens anywhere*, Co-edited with Jeanine Griffin, A-N commissioned research papers, Dec 2007.
- **2006:** *Curatorial questions around the British Art Show*, A-N Magazine, Nov 2006.
- **2006:** *Biennials and "Biennials"*, Article, A-N magazine, June 2006.
- **2006:** *Why Sheffield Art 05 is not a "Biennial"*, Spec T symposium, Sheffield.

Associated Activities:

- **Editorial Boards, Panels, Committees:**

- 2019-2021: International Editorial Board, The International Journal of Creative Media Research
- 2017: Critical Friend, No-Telos project, Venice Biennale
- 2014 onwards: Editorial Committee Member, Project Anywhere, Peer Reviewer, Journal of Artistic Research
- 2011-2019: A-N Artists Council
- 2013: Peer Reviewer, Orpheus Institute
- 2012-2013: Lanchester Gallery Projects Steering Group
- 2009-2012: Founder and Director, Lanchester Gallery Projects (LGP)
- 2008: Peer Reviewer for the Vienna Science and Technology Fund/Art and Science
- 2008-2011: Trustee, Coventry Artspace
- 2004-2011: Director, Sheffield Contemporary Art Forum/ArtSheffield
- 1991-2004: Founder and Trustee, S1 Artspace, Sheffield

ACADEMIC CV

Academic Recognition:

- Professor Emeritus, Bath Spa University, Bath School of Art, Film and Media

Previous Academic Posts:

- May 2025 Visiting Professor, Hubei Institute of Fine Arts. Wuhan. China.
- October 2021- July 2024 Co-Director, Transart Creative Research Institute PhD Programme
- 2019-2022: Professor of Art, Research Lead in Art, Director of Art Research Centre, Bath School of Art, Bath Spa University
- 2017-2019: Professor of Art, Head of Art, Bath School of Art and Design, Bath Spa University
- 2011-2016: Professor in Contemporary Art Practice, University of Lincoln, UK
- 2007-2011: Professor in Creative Practice, Coventry University, UK
- 2004-2007: Reader in Fine Art, Sheffield Hallam University, UK
- 1994-2007: Principal Lecturer in Fine Art, Sheffield Hallam University, UK

Doctoral Supervision:

Completions:

- Dr. Tom Mence: "MEMENTO-MORI IN PAINTING: AN IMAGE OF MULTIPLICITIES . A Practice-Led Project Expanding the Notion of Memento-Mori in Painting". Bath Spa University
- Dr. Lydia Halcrow: "A thousand Inter-twinings: an exploration of embodied artistic process made in collaboration with an estuarine landscape and its vibrant matter" Bath Spa University
- Laura Gonzalez: "Make me yours: the psychodynamics of seduction through works of Art". Sheffield Hallam University

- Dr. Dan Pryde Jarman: “Artists’ run Curatorial Practices”. Coventry University
- Dr. Yuen Fong Ling: “A body of relations: reconfiguring the life class”. University of Lincoln
- Dr. Simon Strange: “The connection between English Art School pedagogies and punk, post-punk, and new wave music”. Bath Spa University

Additional Supervision:

- Dr. Andrea Hannon: “The studio in the Mind” . Coventry University (up to MPhil progression)
- Dr. Annie Xu: “Collisions: art and text in Chinese contemporary art” University of Lincoln. (up to MPhil progression)

Current Co-Supervision:

- Brady Smith: “Repetition within a Visual Arts Practice” (working title). Transart Creative Research Institute and Liverpool John Moores University
- Stefanie Denz: Transart Creative Research Institute and Liverpool John Moores University

External Roles (Academic):

- 2019: External Research Excellence Framework advisor to UoA 32, University of Derby
- 2020: External Research Excellence Framework advisor to Sir John Cass Faculty of Art and Design, London Metropolitan University
- 2018: External Subject Expert, West Dean College revalidation of G.Dip and MFA.
- 2018: Expert Academic Panel Member, Subject Review for Creative Arts and Design, University of Kingston
- 2017: MA/BA Fine Art External Validation Panel, The University of St. David’s Trinity, Wales
- 2016: External Validation panel member for the MA in Chinese Contemporary Art at Birmingham City University
- 2013: External Research Excellence Framework advisor to Sir John Cass Faculty of Art and Design, London Metropolitan University
- 2010: External Validation panel for London Met/Whitechapel Gallery, Contemporary Curating MA

External Examiner Roles:

- 2024 onwards: BA Fine Art, De Montfort University, UK
- 2016-2020: MA Chinese Contemporary Art, Birmingham City University
- 2020: PhD External Examiner, Anglia Ruskin University
- 2015-2019: BA Fine Art, The University of Gloucestershire
- 2013-2017: BA Fine Art, Falmouth University
- 2012-2016: BA Fine Art, Northumbria University
- 2009-2013: BA Fine Art, Manchester Metropolitan University
- 2012: PhD External Examiner, UWE
- 2006-2011: MA Fine Art, Central St. Martins
- 2007-2012: MA Fine Art, Brighton University
- 2003-2007: BA Fine Art, London Metropolitan University
- 2000-2004: BA Fine Art in Context, The University of the West of England, MA Fine Art, The University of the West of England
- 2002-2006: MA Fine Art, The University of Central Lancashire, MA Experimental Film, The University of Central Lancashire