

Michael John Wilson

BA(Hons), MFA, MA(RCA)

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Accomplished editor and writer on art and visual culture, with a background in arts administration

- Editing: commissioning and editing articles, reviews, and other texts for magazines, websites, and institutions
 - Writing: originating, and writing feature articles, profiles, interviews, and reviews for magazines and institutions
 - Administration: organizing contemporary art exhibitions as a full-time employee and as an independent curator
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Education and Professional Membership

MA Visual Arts Administration, Royal College of Art, London, 1999
MFA Fine Art (Distinction), University of Ulster at Belfast, 1996
BA(Hons) Fine Art (First Class Honors), Staffordshire University, 1994

Member, International Association of Art Critics (AICA)

Professional Experience

Currently: **Freelance Arts Writer**

- Regular contributor to *Time Out New York*, *Artforum*, and *artforum.com*
- Occasional or previous contributor to *frieze*, *Village Voice*, *Modern Painters*, *Art Monthly*, *Blueprint*, *Untitled*, *Artists' Newsletter*, *make*, *Royal Academy*, *engage*, *Public Art Journal*, *The Wire*, *Artkrush*, and *Boldtype*
- Contributor to exhibition catalogues published by The New Museum of Contemporary Art, La Biennale di Venezia, P. S. 1 Contemporary Art Center, Matthew Marks Gallery, MIT List Visual Arts Center, Art in General, Lisson Gallery, The Photographers Gallery, Hales Gallery, Suite 106, and Jerwood Gallery
- Contributor to the 2009 School of Visual Arts Graduate Programs catalogue
- Writer of pedagogical, promotional, commercial, and legal texts relating to art and artists

Substitute Senior Editor, *Art in America* magazine, September–November 2008

- Edited features, reviews, and other material

Associate Editor (US Reviews), *Artforum* magazine, June 2004–June 2008

- Commissioned, edited, and wrote reviews of US contemporary art exhibitions, managed the section and worked with writers around the country, also editing and writing for other parts of the magazine and associated website

Associate Director, d.u.m.b.o. arts center, April 2002–June 2004

- Worked closely with the Founding Director, Development Officer, and invited curators, artists, designers, and interns on the direction and administration of this not-for-profit gallery, image registry, and festival producer
- Assisted in managing the exhibition program and producing the annual *d.u.m.b.o. art under the bridge festival*. This large-scale event features exhibitions, installations, live art, film, music, dance, readings, and discussions.
- Curated the group exhibitions “Man walks into a room” (2002), “Gush” (2003), “There is a light that never goes out (concerning the spiritual in art)” (2004), and (as guest curator), “Rub Out the Word” (2005)

New York Editor, *Contemporary* magazine, 2002–2003

- Wrote a monthly New York art-world news column and reviews

Reviews and US Editor, *Untitled* magazine, December 1999–June 2002

- Commissioned, wrote, and edited reviews and articles from London and New York

Curatorial Consultant, Kagan Martos Gallery, December 2001–March 2002

- Acted as consultant to this commercial gallery and curated a group exhibition, “toys II” (2002)

Curating and Exhibiting

As an independent curator, conceived and produced:

- “Tar Beach,” Site Gallery, Sheffield, 2003
- “A Clearing,” Cover Up, London, 2003
- “Sigil,” Nylon Gallery, London, 1999

As invited selector:

- “Choose the World of Art as Our Domain,” ProArts, Oakland, 2005
- “Video Invitational,” fa projects, London, 2003

As co-curator:

- “Slow Glass” (with Tim Gilman-Sevcik), Lisa Cooley, New York, 2008
- “Go Away: Artists and Travel” (with RCA students), Royal College of Art, London, 1999
- “Social Security” (with Guillermo Santamarina), Ex-Teresa Arte Actual, Mexico, and Royal College of Art, 1998

• Between 1995 and 1999, directed project spaces in apartments in London (BoBo’s) and Belfast (The Bedroom), working with artists including Matthew Higgs and David Shrigley, and on exhibitions and events including “Perfect Day” (one-day residencies), “Now It’s Dark” (shows for an unlit space) and “Cathedral” (on contemporary drawing)

• As an artist, exhibited in New York, London, and around the UK, and contributed to artists’ publications published by BookWorks, slimvolume, and Olga Adelantado

Lecturing and Selecting

- Invited jury member, 2002–2003 and 2003–2004 P. S. 1 International Artists’ Residency Program
 - Gallery talk, “Tar Beach,” Site Gallery, 2003
 - Visiting lecturer, Royal College of Art, MA Painting, 2001
 - Panel discussion on The Citibank Photography Prize, The Photographers Gallery, 2001
 - Seminar on The Turner Prize for Slade School of Art Fine Art MA students, Tate Britain, 2001
 - Visiting lecturer, Goldsmith’s College, MA Fine Art, 2000
 - Gallery talk, “Force Fields,” Hayward Gallery, London, 2000
 - Gallery talk, “Marie Jose Burki,” Camden Arts Centre, 1998
 - Recent Graduates seminar, Camberwell College of Arts, 1997
 - Teaching practice with Year 7, 8, 9, and 12 students, Woolwich Polytechnic School, London, 1996
 - Visiting lecturer, University of Ulster, BA Fine Art, 1995–1996
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References

Tim Griffin, Editor-in-Chief, *Artforum International*, 212 474 4000, tim@artforum.com

Matthew Higgs, Director and Chief Curator, White Columns, 212 924 4212, matthewjameshiggs@hotmail.com

Endorsements

“A trench-critic, someone who looks at art, grapples with it, puts [himself] at *risk* by writing directly about it (rather than just hiding behind academic ‘tude and jargon).”

—Jerry Saltz, *New York* magazine

“The finest editor I’ve had in my years with *Artforum*, personally, intellectually, and professionally.”

—James Yood, School of the Art Institute of Chicago

“A highly dedicated and critically-minded thinker on contemporary art and culture”

—Tim Gilman-Sevcik, *Flash Art*

Shortlisted for major award from the Creative Capital / Warhol Foundation Arts Writers Grant Program, 2008