

Keith Wilson

Academic CV

318 13th Street #4, Brooklyn, NY 11215

work: 212-817-2006

mobile: 917-891-7265

Education

MFA, Sculpture, Slade School of Art, University College London, June 1990

BFA, Fine Art (painting, print, sculpture), Ruskin School, Oxford, June 1988

Foundation Course, Bournville College of Art, Birmingham, June 1984

Awards

Arts Council England Oxford-Melbourne Fellowship, 2011

A six-month cross-disciplinary opportunity at the University of Oxford and the University of Melbourne. I used my time to undertake institutional critiques of arts organisations in the host cities. In Oxford, I initially worked with Modern Art Oxford, one of Britain's leading venues for the presentation of modern and contemporary visual art, re-imagining that institution with Director Michael Stanley for his proposed new build. Working out of the Centre for Ideas in Melbourne, I looked at the relationship between the generic categories of the artist's studio, the artschool, the museum and the Kunsthalle.

Runner up, Hot Dip Galvanising Awards, 2005 (to Richard Rogers Associates)

Art and Architecture Award, Royal Society for the Encouragement of Arts Manufactures and Commerce (RSA), 2002

I was invited on a Performance Architecture Laboratory in 2001, which led to being awarded an Art for Architecture award by the RSA in 2002 for my work with Dominik Holzer, detailed in 'Two Minds: Artists and Architects in Collaboration' Edited by Jes Fernie (Black Dog Publishing, 2006, ISBN 1 904772 26 9).

Nominated for Paul Hamlyn Award for the Arts seven of the last ten years (each year there is a different panel of nominators), 2006-2016

Laura Ashley Scholarship, UCL, 1990

Boise Travel Award, UCL, 1990

Professional Experience

Executive Director, Center for the Humanities, Graduate Center, City University of New York, 2017-

Artist in Residence, Center for the Humanities, Graduate Center, City University of New York, 2016-2017

Teaching

Appointments

Professor, Sheffield Hallam University, Sheffield, 2014–

Visiting lecturer, Royal Academy Schools, London, 1997–

Senior Lecturer, Sheffield Hallam University, Sheffield, 2013–2014

Reader, University of Westminster, London, 2006–2011

Senior Tutor, Royal College of Art, London, 2001–2010

Senior Researcher, University of Westminster, London, 1999–2006

Senior Lecturer, Central Saint Martins School of Art, London, 1996–2001

Lecturer, University of Westminster, London, 1995–1999

Other Teaching Experience

Occasional visiting lecturer/studio tutor, since 1995:

University of Brighton School of Art, Brighton

Chelsea School of Art, London

Ruskin School of Drawing and Fine Art, Oxford

Slade School of Fine Art, London

Wimbledon School of Art, London

Winchester School of Art, Winchester

Liverpool John Moores University, Liverpool

Completed PhD Supervision/Examination

(Forthcoming post-Covid, External examiner, Minae Kim, a candidate at University of Oxford, 2021)

External examiner, Robert Anderson, a candidate at the University of Ulster, 2015

Co-supervisor, Claire Makhlof Carter, “Defining and Incorporating Relational Models within Sculptural Practice,” RCA, 2008–2011

Co-supervisor, Katrina Palmer, “Relocating the Sculptural Object in Narrative Fiction,” RCA, 2008–2011

Co-supervisor, Maria Moreira, “Urban Image and Otherness: an Investigation of Installation Art,” CSM, 1999–2004

Professional Service

Board Memberships

Project Champion and Trustee, S1 Artspace, Sheffield, 2012–Present

After my residency project and exhibition *Unit One* at S1 in 2012, I joined their board (I stepped down in 2016). I continue to work as a Project Champion for a major new £20 million museum project.

Artistic Advisory Board and Consortium, Art Sheffield, 2012–2016

Academic C.V.

Facilitated two festivals: 2013 *Zero Hours* and Art Sheffield 2016 with curator Martin Clark.

Chair of Trustees, Art House Foundation, London (co-founder), 2008–2016

Founding Member, Rural Cultural Forum, 2006–2016

The Rural Cultural Forum was launched in 2007 with a summit at Tate Britain. We secured funding initially from ACE, and DEFRA. As Europe heads towards a post-CAP rural landscape, such attempts at bringing rural and urban sensibilities together could lead the way in helping to re-imagine the countryside, and help situate serious art practice outside the usual urban centres.

Trustee, Camden Arts Centre, 1998–2005

(Invited by Jenni Lomax, director)

I worked closely on the £5million refurbishment project (on the building sub-committee), successfully completed in 2005.

Trustee, Whitechapel Art Gallery, 1997–2001

(Invited by Catherine Lampert, director)

While on the Whitechapel board we bought the library building on the adjacent site for developing the gallery, a process I had to step away from to concentrate on completing the Camden Arts Centre project, which otherwise might have put my fundraising efforts for both projects at conflict.

Other Service

Humanities Center external reviewer, The Society of Fellows and Heyman Center for the Humanities, Columbia University, 2021

External examiner, MA course, University of Ulster, 2015–2016

Course review, MA Fine Art courses, University for the Creative Arts Canterbury, 2010

Program review, Fine Art MFA program, Kingston University London, 2009

Founder Advisory Panel member, Art Works, Wimbledon, 2005

Institutionally Appointed Consultant, various

I am regularly asked to sit on appointment panels and advise head-hunters for major institutional appointments, including the search and appointment of museum director for the Whitechapel Gallery, London, member of the advisory panel to appoint a new director of New Contemporaries, London, and for a temporary director of Site Gallery, Sheffield.

Invited Research Projects

Art and Ecology Think Tank, Guangzhou, China, 2006

Academic C.V.

I was invited to Guangzhou with Jeremy Deller and David Cotterell, as part of an international think tank of artists and architects looking at art and ecology, starting in the context of the rapid urbanisation of the Pearl River Delta, funded in this initial phase by RSA and LSE.

Performance Architecture Laboratory, Bore Place, 2001

I was invited on a Performance Architecture Laboratory, an experimental interdisciplinary retreat, which led to being awarded an Art for Architecture award by the RSA in 2002.

Media Appearances and Events

Series Consultant, *Golden Ages of British Sculpture*, a four-part series, BBC4, 2011

Content and release co-ordinated with the *Modern British Sculpture* exhibition at the Royal Academy. It brought archival material and new research together, expanding the exhibition's focus on certain works (such as Epstein's BMA frieze on the Strand).

Artists Alumni Network, as part of Performance Network Initiative, Westfocus Consortium, 2006–2008

Initiation and management of AAL. Implementation of Research and Development phase and management of HEIF2 element (successful bid for HEIF3 funding 2006–2008). Press coverage in *Artist Newsletter* magazine April–May 2006, and one of our research strands resulted in the After Art School exhibition and publication edited by Mark Wilsher. (ISBN: 078-0-9550951-2-3)

Art Expert, *The Big Breakfast*, Channel 4, 2000–2002

Host of an 8-minute slot called "The Canal Bank Show," where I talked about art with Johnny Vaughan, Lisa Tarbuck or Denise Van Outen, ending up in a specially constructed gallery in the house where we would scrutinise contemporary work by Keith Tyson, Richard Woods, Rebecca Warren, Rachel Lowe, Gary Webb, Graham Gussin, and many more.

Event Consultant, Royal College of Art and London School of Economics, 2004

Invited to assist in corporate think-tank events at both RCA (a two-day event for Ryman looking at future office equipment needs) and LSE (where the focus was global water distribution systems).

Event Consultant, Cap Gemini Ernst Young, Innovations Centre, Wardour Street, London, 2001–2003 (employed by Garrick Jones)

Utilising flexible event structures and changing physical environments to produce high-end corporate think-tank events. Assisted in development and delivery stages of events where the directors of major (ftse 100) companies would come specifically to reconsider their corporate culture, with a view to implementing systemic change.

Featured Artist, *UpStarts*, Channel 4, 1999

This arts documentary traced the development of a body of my work from the studio through to exhibition in New York.

Selected Public Talks

Panel discussion “an Exhibit” symposium, ICA, 2014, with Jeremy Millar and Sabine Folie, chaired by director Katharine Stout.

Panel discussion, *The Trouble with Sculpture*, ICA, 2011, with Nat Mellors, Haroon Mirza and Martina Schmeucker, chaired by Sacha Craddock. I was trying to set the long view on sculpture’s troubles, from the historical moment it first set foot off the pedestal and down into our ordinary everyday space.

Several public talks for *Modern British Sculpture*, most notable among which were a lunchtime lecture with Penelope Curtis in the Reynolds Room in January 2011 entitled “British British Sculpture Sculpture” and a panel “Curator’s Discussion” with Penelope Curtis, Tom Morton and Lisa Le Feuvre (the two BAS7 curators) in March 2011. Additionally, during the research phase of developing the series *Golden Ages of British Sculpture* for BBC4, I presented my developing research alongside John Wyver at a symposium for CREAM, together scrutinising the changing nature of arts coverage over the last century.

Keynote presentation as part of the Platform P weekend at the Duke of Cornwall Hotel, November 2011, as part of British Art Show 7: *In the Days of the Comet*.

Keynote address given at Museum Conference, Leicester, 2010, where I gave a presentation on the *Things* project at the Wellcome Collection, looking specifically at its impact on that museum’s particular local practices. Danny Birchall also gave a paper on the online technical innovations involved in the project, published subsequently in proceedings of Electronic Visualisation and the Arts London, 2011 (<http://ewic.bcs.org/content/ConWebDoc/40559>)

Keynote speaker at the International Creative Rural Economy conference at Lancaster University in September 2006 (where I also showed several large sculptural pieces as part of the conference, built around the campus). This was the beginning of attempts to lobby for more spending in disadvantaged rural areas, which traditionally are overlooked with an assumption that there is no audience in such areas for contemporary art.

Panel discussion, *Public*, with Bob and Roberta Smith and Carey Young, Tate Britain, London, 2004

Panel discussion on re-opening exhibition with Katrina Brown, Mark Harris, Andrew Renton, Camden Arts Centre, London, 2004

Public Forum with Keith Tyson for *Contemporary Views – The Studio*, Henry Moore Institute, Leeds, 2001

Lecture on Doris Salcedo exhibition, Camden Arts Centre, London, 2001

Lecture on Felix Gonzalez-Torres exhibition, Serpentine Gallery, London, 2000

Lecture on Hans Haacke exhibition, Serpentine Gallery, London, 2000

Lecture on Pierro Manzoni exhibition, Serpentine Gallery, London, 1999

Panel Discussion on Alghiero e Boetti, Whitechapel Art Gallery, London, 1999

Public Debate on Richard Tuttle exhibition, Camden Arts Centre, London, 1998
(with Phyllida Barlow and Richard Wentworth)

Material Culture, gallery discussion with Richard Wentworth, Hayward Gallery, 1997

De Verborgten Stad, Talk and Walk, De Vleeshal, Middelburg, 1997, beginning and ending with my empty (John Harvard) *Library* work

Performance for *State of Mind* exhibition, CBK, Rotterdam *Speculating on the Paradigmatic Object*, 1996

Public Forum with Richard Wentworth for The Laboratory, Ruskin School, Oxford, *Little Differences*, 1996

Selected Publications

Books, papers and Co-Edited Volumes by Keith Wilson

Julia Kelly, Jon Wood, eds., *Sculpture Now: A Collection of Contemporary Artist's Writings and Interviews* (Ostfildern: Hatje Cantz, 2018)

Penelope Curtis and Keith Wilson, eds., *Modern British Sculpture* (London: RA publishing, 2011).

Interview chapter in Ian Dawson, ed., *Making Contemporary Sculpture* (Marlborough: Crowood Press Ltd, 2011).

Penelope Curtis, ed., *Sculpture in 20th Century Britain*, texts by Lisa Panting on Keith Wilson and Keith Wilson on Keith Tyson (Leeds: The Henry Moore Institute, 2003).

Lisa Panting, ed., *This is Our Time*, texts by Penelope Curtis, Miranda Fricker, Lisa Panting, Mark Sladen and Keith Wilson (London: Milch, 2003).

The Object Sculpture, exh. cat. (Leeds: The Henry Moore Institute, 2002).

Other Publications by Keith Wilson

What Is Industry, Strategic Questions #25, limited edition, Eastside Projects, Birmingham, 2010.

Books and Exhibition Catalogues About Keith Wilson

Penelope Curtis, *Sculpture: Vertical, Horizontal, Closed, Open* (New Haven: Paul Mellon Centre and Yale University Press, 2017).

Tom Morton, ed., *Recent British Sculpture* (Amsterdam: Grimm, 2011).

Emma Dean and Michael Stanley, eds., *Galvanised*, exh. cat. (Milton Keynes: Milton Keynes Gallery, 2004).

Supercollector: A Critique of Charles Saatchi, texts by Rita Hatton and John A. Walker (London: Institute of Artology, 2003).

Flights of Reality, exh. cat. (Cambridge: Kettle's Yard, 2002).

Strike, exh. cat. (Wolverhampton: Wolverhampton Art Gallery, 2002).

Susan Sontag, *Under the Sign of Saturn*, cover image by Keith Wilson (New York: Picador, 2002).

The Hundred and Ninety-Nine Steps, illustrated novella by Michel Faber commissioned by Keith Wilson as final part of his project at Whitby Abbey 2000-01, published by Canongate, 2001.

Prix Whanki, exh. cat., text on Keith Wilson by Sacha Craddock (Seoul, South Korea: Whanki Museum, 2000).

Tuin van Verbeelding, exh. cat., text on Keith Wilson by Hestia Bavelaar (Doorn, Holland: Von Gimbornarboretum, 2000).

Park and Ride: Adventures in Suburbia, text by Miranda Sawyer (London: Little Brown, 1999). Includes a chapter on *Puddle* in Preston and beyond.

Young British Art: The Saatchi Decade, essays by Richard Cork, Sarah Kent, Dick Price (London: Booth-Clibborn Editions, 1999).

Keith Wilson InContext, exh. brochure, texts by Miranda Fricker, Mark Sladen, Kate Summerscale; transcript of conversation with Keith Tyson, Context Gallery, Derry, May 1998.

Interactive, exh. cat., with text on Keith Wilson by Janice Oresman (London: 33 Grosvenor Place, 1998).

The New Neurotic Realism, essay by Dick Price (London: The Saatchi Gallery, 1998).