

ANNE WILSON

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Chicago and Evanston, Illinois USA

SELECTED EXHIBITIONS

- 2020 *Anne Wilson: If We Asked about the Sky*, Rhona Hoffman Gallery, Chicago, IL (solo)
Ars Electronica Festival for Art, Technology & Society, In Kepler's Gardens,
Festival Sept 9-13. Translation of *Errant Behaviors* (Anne Wilson and Shawn Decker,
Cat Solen, Daniel Torrente) Website: <https://disposition.ats.community>
China and USA Technology and Innovation in Fiber Art, virtual exhibition hosted by the Academy
of Arts & Design, Tsinghua University, Beijing and School of Art, The University of the
Arts, Philadelphia (Nov-Dec)
The Weight of the Body, University Galleries, William Paterson University, Wayne, NJ
In Stitches, Racine Art Museum, Racine, WI
- 2019 *bauhaus imaginista*, Haus der Kulturen der Welt (HKW), Berlin, traveling to Zentrum Paul Klee,
Bern, Switzerland
Dialogues - Beyond Borders (Special Guests) within the *16th International Triennial of Tapestry*,
Central Museum of Textiles, Łódź, Poland
Expo Chicago, Chicago, IL (Rhona Hoffman Gallery)
- 2018 *Handheld*, The Aldrich Museum of Contemporary Art, Ridgefield, CT
FRONT International: Cleveland Triennial for Contemporary Art, Cleveland Institute of Art, OH
bauhaus imaginista: Learning From, SESC Pompéia São Paulo, Brazil
MAD Collects: The Future of Craft Part 1, Museum of Arts and Design, New York, NY
Through Her Eye, Mana Contemporary, Chicago, IL
To Time!, Paul Kotula Projects, Detroit, MI
True to Form: Selections from the Permanent Collection, Cranbrook Art Museum, Bloomfield Hills, MI
Beasts, Racine Art Museum, Racine, WI
Dangerous Laughter, Paul Kotula Projects, Detroit, MI
Expo Chicago, Chicago, IL (Rhona Hoffman Gallery)
- 2017 *Anne Wilson: a hand well trained*, Rhona Hoffman Gallery, Chicago, IL (solo)
Ruptures, Des Moines Art Center, Des Moines, IA
Weaving Europe: The World as Meditation, Othellos-Attikon Cultural Centre, Pafos, Cyprus
Thread Lines, KMAC Museum, Louisville, KY
40 Years: Part 3. Political, Rhona Hoffman Gallery, Chicago, IL
The Shortest Distance Between Two Points, Chicago Artists Coalition, Chicago, IL
Coded Threads: Textile and Technology, Western Washington University Gallery, Bellingham, WA
Over & Over, Glass Curtain Gallery, Columbia College Chicago, IL
Expo Chicago, Chicago, IL (Rhona Hoffman Gallery)
- 2016 *Anne Wilson: Drawings and Objects*, James Harris Gallery, Seattle, WA (solo)
Diary, 21st Century Museum of Contemporary Art, Kanazawa, Japan
https://www.kanazawa21.jp/data_list.php?q=81&d=150&lng=e
A Global View: Recent Acquisitions of Textiles, 2012-2016, The Art Institute of Chicago, IL
ADAA The Art Show, New York, NY (*Cut, Sliced, Stitched, Torn*, Rhona Hoffman Gallery)
If, Paul Kotula Projects, Detroit, MI
- 2015 *Pathmakers: Women in Art, Craft and Design, Midcentury and Today*, Museum of Arts and
Design, New York, NY and traveled to the National Museum of Women in the Arts, Washington, D.C.
Surrealism: The Conjured Life, Museum of Contemporary Art, Chicago, IL
Art_Textiles, Whitworth Art Gallery, Manchester, UK
Extending the Line, InterDisciplinary Experimental Arts, Colorado College, Colorado Springs, CO
Toward Textiles: Material Fix, John Michael Kohler Arts Center, Sheboygan, WI
Evoking Spirit, Rhona Hoffman Gallery, Chicago, IL
Faculty Projects, SAIC Sullivan Galleries, Chicago, IL
Lost and Found, Racine Art Museum, Racine, WI
Expo Chicago, Chicago, IL (Rhona Hoffman Gallery, Union League Club)

- 2014 *Thread Lines*, The Drawing Center, New York, NY / performance commission *To Cross (Walking New York)*
Fiber: Sculpture 1960-Present, originating at the Institute of Contemporary Art/Boston and traveling to the Wexner Center for the Arts and the Des Moines Art Center
Material Gestures: Cut, Weave, Sew Knot, Rhona Hoffman Gallery, Chicago, IL
Craft Matters, Schick Art Gallery, Skidmore College, Saratoga Springs, NY
Head/Hand/Hammer: Tribute to a Community of Sculptors, Metropolitan Capitol, Chicago, IL
Expo Chicago, Chicago, IL (Rhona Hoffman Gallery)
Art Basel Miami Beach, Miami, FL (Rhona Hoffman Gallery)
- 2013 *Anne Wilson: Dispersions*, Rhona Hoffman Gallery, Chicago, IL (solo)
Hangzhou Triennial of Fiber, Zhejiang Art Museum, Hangzhou City, China
Borderline, 21st Century Museum of Contemporary Art, Kanazawa, Japan
F'd Up!, Art Gallery of Mississauga, Ontario, Canada
Division of Labor: Anne Wilson, John Paul Morabito, Fernando Orellana, Richmond Center for Visual Arts, Western Michigan University, Kalamazoo, MI
The Armory Show 2013, (Rhona Hoffman Gallery), New York, NY
Art Basel Miami Beach, (Rhona Hoffman Gallery), Miami, FL
- 2012 *Cotton: Global Threads*, Whitworth Art Gallery, Manchester, England
Artists: Yinka Shonibare MBE, Lubaina Himid, Anne Wilson, Abdoulaye Konaté, Aboubakar Fofana, Grace Ndiritu, Liz Rideal
Dublin Biennial 2012, Dublin, Ireland
The 3rd Wave, The Lowry Centre for Advanced Training in Dance, Salford Quays, England
Anne Wilson, Union League Club of Chicago, IL (solo)
Dallas Biennial 12, volume 2, <http://dallasbiennial.org/volume-2/>
Innovators and Legends, Muskegon Museum of Art, MI
Giving Time to Time, Paul Kotula Projects, Detroit, MI
- 2011 *Anne Wilson: Rewinds*, Rhona Hoffman Gallery, Chicago, IL (solo)
Anne Wilson: Local Industry, Knoxville Museum of Art, Knoxville, TN (solo)
7th Triennale Internationale des Arts Textiles Contemporains de Tournai, Tournai, Belgium
http://www.triennaletournai.be/?page_id=286
A New Hook, Museum Bellerive, Zurich Museum of Design, Zurich, Switzerland
Silent Echoes, 21st Century Museum of Contemporary Art, Kanazawa, Japan
Show Me Your Hair, Coreana Museum of Art, Seoul, Korea
Hiding Places: Memory in the Arts, John Michael Kohler Arts Center, Sheboygan, WI
No Object is an Island: New Dialogues with the Cranbrook Collection, Cranbrook Art Museum, Bloomfield Hills, MI
- 2010 *Anne Wilson: Wind/Rewind/Weave*, Knoxville Museum of Art, Knoxville, TN (solo)
Hand+Made: The Performative Impulse in Art and Craft, Contemporary Arts Museum Houston, TX
Material Evidence, Beach Museum of Art, Manhattan, KS
- 2009 *Shift - Field of Fluctuation*, 21st Century Museum of Contemporary Art, Kanazawa, Japan
Dritto Rovescio, Triennale Design Museum, Milan, Italy
Selected Works from the MCA Collection, Museum of Contemporary Art, Chicago
Anne Wilson: Portable City, Paul Kotula Projects, Detroit, MI (solo)
All Over the Map, Kohler Arts Center, Sheboygan, WI
Yield, Schmidt Contemporary Art, St Louis, MO
Threads: Interweaving Textu[ur]al Meaning, The Center for Book Arts, New York
- 2008 *Anne Wilson: Portable City, Notations, Wind-Up*, Rhona Hoffman Gallery, Chicago (solo)
Anne Wilson: Errant Behaviors, Bowdoin College Museum of Art, Brunswick, ME (solo)
Mess, Denler Art Gallery, St. Paul, MN (Wilson/Decker collaboration)
Gestures of Resistance, Gray Matters, Dallas
Micro/Macro, Racine Art Museum, Racine, WI
Marking Time, International Drawing Research Institute, University of New South Wales, Sydney, Australia

- 2007 *Out of the Ordinary*, Victoria & Albert Museum, London, UK
Radical Lace and Subversive Knitting, Museum of Arts & Design, New York
Worst of all / Not to Die in Summer, Nassauischer Kunstverein Wiesbaden, Germany
Connections: Experimental Design, Ivan Dougherty Gallery, University of New South Wales, Sydney, Australia
Hot House, Cranbrook Art Museum, Bloomfield Hills, MI
Hump, Paul Kotula Projects, Detroit
Laced with History, John Michael Kohler Arts Center, Sheboygan, WI
- 2006 *Takeover*, Hyde Park Art Center, Chicago (Anne Wilson/Shawn Decker collaboration)
Mess, Denler Art Gallery, St. Paul, MN (Anne Wilson/Shawn Decker collaboration)
Material Difference, Chicago Cultural Center, Chicago
The Armory Show, New York (Rhona Hoffman Gallery)
Furniture as Metaphor: Contemporary Sculpture and the Poetics of Domesticity, University of North Texas Art Gallery, Denton, TX
Hair, Lisa Sette Gallery, Scottsdale, AZ
- 2005 *Alternative Paradise*, 21st Century Museum of Contemporary Art, Kanazawa, Japan (commission)
Anne Wilson: Errant Behaviors, Indiana University School of Fine Arts Gallery, Bloomington, IL (solo)
Pages, I space, Chicago
Material Inquiry, Macalester College Art Gallery, St. Paul, MN
- 2004 *Perspectives 140: Anne Wilson*, Contemporary Arts Museum, Houston (solo)
Anne Wilson: Errant Behaviors, OmniArt project space in conjunction with Basel/Miami art fair (solo)
Anne Wilson: Errant Behaviors, Project space at Art Chicago (solo)
Anne Wilson, Drawings and Stills, Roy Boyd Gallery, Chicago (solo)
Artadia: Berlin, Momentum Gallery, Berlin, Germany
Perspectives@25: A Quarter Century of New Art in Houston, Contemporary Arts Museum, Houston
Soft Edge, Museum of Contemporary Art, Chicago
Think Small, Illinois State Museum Chicago Gallery, Chicago (touring)
Fitter Happier: An exhibition concerning technology, DePaul University Museum, Chicago
- 2003 *Anne Wilson: Unfoldings*, University Art Gallery, San Diego State University, San Diego (solo)
Anne Wilson, Colonies and Links, Revolution Gallery, Detroit (solo)
100 Treasures of Cranbrook Art Museum, Cranbrook Art Museum, Bloomfield Hills, MI
Chicago Artists in the New Millennium, Union League Club of Chicago
- 2002 *Whitney Biennial*, Whitney Museum of American Art, New York
Anne Wilson: Unfoldings, Bakalar Gallery, MassArt, Boston (solo)
Multiformity: Multiples from the MCA Collection, Museum of Contemporary Art, Chicago
Reverence, Art Gallery of Hamilton, Ontario, Canada
Small Works, LongHouse Reserve, East Hampton, New York; traveled to MDS Gallery, Tokyo, Japan
Home/Works, Betty Rymer Gallery, Chicago
- 2001 *Anne Wilson: Edges*, Revolution Gallery, Detroit (solo)
Anne Wilson: New Monotype Constructions, Aurobor Press, San Francisco (solo)
Artadia Awards Show, Gallery 312, Chicago
Obsession, University of California San Diego, La Jolla, California
- 2000 *Anne Wilson: Anatomy of Wear*, Museum of Contemporary Art, Chicago (solo)
hairinquiry, archived responses, Internet web site (<http://www.artic.edu/~awilso/>)
Out of Line: Drawings by Illinois Artists, Chicago Cultural Center, Chicago
Remnants of Memory, Asheville Museum of Art, North Carolina
Lepionka/Talbot/Tarkowski/Wilson, Gallery 400, School of Art and Design, College of Architecture and the Arts, University of Illinois, Chicago
ZED.7: Public + Private (Richmond, VA: Virginia Commonwealth University, The Center for Design Studies, pp. 116-121) *Told & Retold* print project, collaboration with A.B. Forster

Anne Wilson page 4 (exhibitions)

- 1999 *Told and Retold*, collaboration with A.B. Forster, Textile Museum of Canada, Toronto
Textures of Memory: The Poetics of Cloth, Angel Row Gallery, Nottingham, England (tour)
Stuff, TBA Exhibition Space, Chicago
- 1998 *Anne Wilson: Voices*, Revolution Gallery, New York (solo)
Anne Wilson: Voices, Revolution Gallery, Detroit (solo)
Memorable Histories and Historic Memories, Bowdoin College Museum of Art, Brunswick, Maine
Graphic, Monash University Gallery, Clayton, Australia
Touchware, Siggraph 98, Orlando, Florida
- 1997 *Works on Paper: New Acquisitions*, Museum of Contemporary Art, Chicago
Art on the Edge of Fashion, Arizona State University Art Museum, Tempe and Cranbrook Art Museum, Bloomfield Hills, Michigan
Labor Relations 4-artist exhibition), Revolution Gallery, Detroit, MI
- 1996 *Art in Chicago 1945 - 1995*, Museum of Contemporary Art, Chicago
Anne Wilson: Mendings, Roy Boyd Gallery, Chicago (solo)
an inquiry about hair, Internet web site, Australian National University, Canberra School of Art, Canberra
- 1995 *Anne Wilson: Recent (hand)Work*, Illinois Wesleyan University, Bloomington, Illinois (solo)
Imperfect Sutures, artist book collaboration with Sally Alatalo, Sara Ranchouse Publishing, Chicago
Fake Nature, City Gallery at Chastain, Atlanta
Thread Bare, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
Conceptual Textiles: Material Meanings, John Michael Kohler Arts Center, Sheboygan, Wisconsin
- 1994 *Anne Wilson*, Roy Boyd Gallery, Chicago (solo)
Investigations into the Physical & Metaphorical Hole, Gallery 2, Chicago
Conversations: Textiles About Textiles, The Textile Museum, Washington, DC
- 1993 *Anne Wilson: Body into Culture*, Madison Museum of Contemporary Art, Madison, Wisconsin (solo)
- 1992 *Anne Wilson: The Furs (1985-1991)*, Halsey Gallery, School of the Arts, College of Charleston, South Carolina (solo)
Hair, John Michael Kohler Arts Center, Sheboygan, Wisconsin
Domestic Ontogeny, Oliver Art Center, California College of the Arts, Oakland, California
- 1991 *Anne Wilson*, Roy Boyd Gallery, Chicago (solo)
New Ends, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, New York
- 1989 *14th International Biennial of Tapestry*, Musee Cantonal des Beaux-Arts, Palais de Rumine, Lausanne, Switzerland
Gift, Bequest and Purchase - A Selection of Textile Acquisitions from 1982-1987, The Art Institute of Chicago
- 1988 *Anne Wilson/Dann Nardi*, Chicago Cultural Center, Randolph Gallery, Chicago
6th International Triennale of Tapestry, Central Museum of Textiles, Lodz, Poland

WORK IN THE COLLECTIONS OF

21st Century Museum of Contemporary Art, Kanazawa, Japan

Victoria and Albert Museum, London

Whitworth Art Gallery, Manchester, England

Foundation Toms Pauli, Lausanne, Switzerland

The Metropolitan Museum of Art, New York

Museum of Arts and Design, New York

The Art Institute of Chicago

Museum of Contemporary Art, Chicago

Union League Club of Chicago

Des Moines Art Center, Des Moines, Iowa

Museum of Fine Arts, Boston

The M.H. De Young Memorial Museum, San Francisco

The Detroit Institute of Arts

Cranbrook Art Museum, Bloomfield Hills, Michigan

Racine Art Museum, Racine, Wisconsin

Knoxville Museum of Art, Knoxville, Tennessee

Museum of Glass, International Center for Contemporary Art, Tacoma, Washington

Corning Museum of Glass, Corning, New York

Maxine and Stuart Frankel Foundation of Art, Bloomfield Hills, Michigan

College of DuPage, Cleve Carney Art Gallery, Glen Ellyn, IL

Sonoma State University Art Collection, Rohnert Park, CA

Bank One, Chicago

Fidelity Investments, Chicago

LaSalle Bank, Chicago

Progressive Art Collection, Cleveland

The Illinois Collection of the State of Illinois Center, Chicago

University of Illinois at Chicago Medical Center, Chicago

Sandoz Crop Protection Corporation, Chicago

The Smith, Hinchman, and Grylls Architects, Detroit

California Polytechnic State University, San Louis Obispo, California

Randall Fleming and Associates, Architects, Oakland, California

LongHouse Reserve, East Hampton, New York

Private collections internationally

SELECTED REVIEWS / PUBLICATIONS / INTERVIEWS / RESPONSES / EXHIBITION WALKTHROUGHS

- 2020 Carsel, Casey (ed.). *If We Asked about the Sky and All That Was Formed from Earth*, Companion texts to *Anne Wilson: If We Asked about the Sky*, exhibition at Rhona Hoffman Gallery, Chicago
Video documenting the work by artist Anne Wilson within her exhibition, *If We Asked about the Sky*, at Rhona Hoffman Gallery, Chicago, July 10 - August 15.
Videographer: Robert Chase Heishman. <https://vimeo.com/440460619>
Social Distancing Studio Visits, Interview with Caroline Kipp (Curator of Contemporary Art at The George Washington University Museum & The Textile Museum, Washington, D.C. (May 21) <https://www.annewilsonartist.com/about/interview-2020.html>
- 2019 Porter, Jenelle, Phaidon Editors. *Vitamin T: Threads and Textiles in Contemporary Art*. London: Phaidon Press, pp. 14, 286-7.
Phaidon Press interview "Talking Textiles with Anne Wilson." Online: <https://www.phaidon.com/agenda/art/articles/2019/march/13/talking-textiles-with-anne-wilson/>
Taylor, Sue. *Art in America*, June/July, "Chicago Confidential," pp. 53-56, photo p. 54.
Ren Jie. *Soft Material: Flexibility in Contemporary Art*. Nanjing, China: Phoenix Publishing, pp. 165-168. (December)
- 2018 Taft, Maggie and Cozzolino, Robert (eds.). *Art in Chicago*. Chicago: University of Chicago Press, pp. 247, 250, 269, 272, 291-96.
Guttenberger, Anja, ed., *bauhaus-imaginista*: <http://www.bauhaus-imaginista.org/editions/3/learning-from> (online journal), photo.
Snodgrass, Susan. *TEXTILE: Cloth and Culture*. "Exhibition Review: Anne Wilson: a hand well trained," Rhona Hoffman Gallery. Routledge, Taylor & Francis, September, Volume 16, Issue 3, pp. 334-338. Online <http://www.tandfonline.com/eprint/tvQ8CqpulAkZznYRSScl/full>
Editors. *NEWCITY*, Sept, "Art 50 2018: Chicago's Artists' Artists." <https://art.newcity.com/2018/08/30/art-50-2018-chicagos-artists-artists/3/>
- 2017 Cotton, Giselle Eberhard. *From Tapestry to Fiber Art: The Lausanne Biennials 1962-1995*. (Foundation Toms Pauli, Lausanne, Switzerland): Skira, pp. 118, 120.
Houze, Rebecca. *Textile Society of America Newsletter*, Volume 29, Number 2, Fall. Exhibition review "Anne Wilson: a hand well trained," Rhona Hoffman Gallery, pp. 27-28.
Kyprianidou, Efi (ed.). *Weaving Culture in Europe*. Athens: Nissos Publications, cover image, pp. 117, 145.
Des Moines Art Center: *Ruptures + Ballet Des Moines: "Burst" by Anne Wilson* <https://www.youtube.com/watch?v=v6oGWyEcBow> (Performed by Ashton Plummer; choreographed by Serkan Usta; original score by Lindsay Keast; and videography by Ryan Morrison.) Ballet Des Moines and the Des Moines Art Center embarked on a collaboration of dance and visual art. The works featured in the exhibition are rife with emotions and physicality, qualities fundamental to dance. Four vignettes were performed in artist dialogue with the exhibition.
Interview: *Coded Threads: Textile and Technology Symposium*, Western Washington University, Bellingham
- 2016 Editors. *NEWCITY*, Sept 16-30, "Art 50 2016: Chicago's Artists' Artists." <http://art.newcity.com/2016/09/15/art-50-2016/>
Adamson, Glenn and Bryan-Wilson, Julia. *Art in the Making: Artists and their Materials from the Studio to Crowdsourcing*. London: Thames & Hudson, back cover photo and pp. 218-220.
Snodgrass, Susan. *TEXTILE: Cloth and Culture*, "Exhibition Review: Thread Lines," The Drawing Center, NYC. Routledge, Taylor & Francis, Volume 14, Issue 3, Nov, pp. 394-403. Online: <http://www.tandfonline.com/eprint/EkGUU8c5P3q27CShFS34/full>
Akimoto, Yuji (Director). *The Collection: 21st Century Museum of Contemporary Art, Kanazawa*. Kanazawa, Japan: 21st Century Museum of Contemporary Art, pp. 534-535.
Kaplan, Zoe. *Interior Design* (January). "Open to Possibility," photo p. 202.
Dodion, Lotte. *Kanonnenvlees* (book cover image: Anne Wilson, *Dispersions no. 28*). Amsterdam/Antwerpen: Atlas Contact.

- 2015 Guzman, Alissa. *HYPERALLERGIC*, Sept 28. "The Great Divide: A Survey of Women in Art and Craft" (Museum of Arts and Design, NY)
<http://hyperallergic.com/240234/the-great-divide-a-survey-of-women-in-art-and-craft/>
Peiffer, Prudence. *ARTFORUM*, Critics' Picks: "Pathmakers: Women in Art, Craft, and Design, Midcentury and Today," Museum of Arts and Design, New York.
Harris, Jennifer (editor/curator), *Art_Textiles*, (exhibit catalog, essay by Pennina Barnett, "Cloth, Memory and Loss"), The Whitworth, The University of Manchester, UK, pp.10, 24-31, 84-85.
Ferris, Alison and Patterson, Karen. *Toward Textiles*. (exhibit catalog) Sheboygan, WI: John Michael Kohler Arts Center, cover image and p.5.
Snodgrass, Susan. *Textile: Cloth and Culture*, 13:3, "Exhibition Review: Toward Textiles," pp. 306-313.
Beckenstein, Joyce. *Surface Design Journal*, Spring, "Thread Lines," The Drawing Center, (review), p. 52.
Brooks, Katherine. *Huffpost Arts & Culture*, "14 Artists Who've Changed The Way We Think About Design," June 25, <http://m.huffpost.com/us/entry/7622938>
Vinebaum, Lisa. "Performing Globalization in the Textile Industry: Anne Wilson and Mandy Cano Villalobos," *The Handbook of Textile Culture* (anthology). Janis Jefferies, Diana Wood Conroy, and Hazel Clark, eds., London: Bloomsbury Academic, Chapter 11, pp, 169-185.
- 2014 Taft, Maggie. *ARTFORUM*, January, Vol. 52, No. 5., "Anne Wilson" at Rhona Hoffman Gallery, Chicago, (review), p. 217.
Ollman, Leah. *Art in America*, December, "Thread Lines" Drawing Center, (review), p. 149, photo.
TAC Magazine, Issue 1, summer, Textile Arts Center, Brooklyn / New York, "Anne Wilson, Artist Interview." pp. 46-51.
Editors. *NEWCITY*, Sept 18, "Art 50 2014: Chicago's Artists' Artists."
<http://art.newcity.com/2014/09/18/art-50-2014-chicagos-artists-artists/2/>
Martinez, Alanna. *New York Observer*, Sept 19, "Anne Wilson is using the Drawing Center as a Weaving Loom," (review).
<http://observer.com/2014/09/anne-wilson-is-using-the-drawing-center-as-a-weaving-loom/>
Rosenberg, Susan. *The New York Times*, *Art in Review*, Oct 16, "Thread Lines," (review), p. C29.
<http://www.nytimes.com/2014/10/17/arts/design/thread-lines.html>
Wu, Su. *T Magazine*, *The New York Times*, Sept 18, "A Group Exhibition Traces the Evolution of Fiber Art."
Grabner, Michelle. *ARTFORUM*, September, Vol. 53, No. 1, "Previews: Fiber: Sculpture 1960-Present, ICA/Boston," p. 199.
Heidenry, Rachel. *Public Walls*, Oct 20, "Project Highlight: Anne Wilson's *To Cross (Walking New York*
Moxley, Alyssa. *NEWCITY*, Nov 24, "Review: Material Gestures: Cut, Weave, Sew Knot / Rhona Hoffman Gallery." <http://art.newcity.com/2014/11/24/review-material-gestures-cut-weave-sew-knotrhona-hoffman-gallery/-more-18114>
Porter, Jenelle. *Fiber-Sculpture 1960-present*. (exhibit catalog) Boston: Institute of Contemporary Art/Boston; DelMonico Books.Prestel, pp. 52-53, 242-243, 252.
Kleinberg Romanow, Joanna. *Thread Lines*. (exhibit catalog) New York: The Drawing Center, pp. 19-20, 72-73,77. http://issuu.com/drawingcenter/docs/drawingpapers118_threadlines
- 2013 Jia, Xu. *Textile, The Journal of Cloth and Culture*, Volume 11, Issue 3, Nov, "Exhibition Review: Cotton: Global Threads," UK: Berg Publishers, pp. 335-340.
Foumberg, Jason. *Chicago Magazine*, Nov 1, "Why Hardcore Craft is so Popular in Chicago."
<http://www.chicagomag.com/arts-culture/October-2013/Why-Hardcore-Craft-Is-So-Popular-In-Chicago/>
Klein, Paul. *Huffington Post*, Oct 24, "Museum Quality Exhibits in 2 Galleries."
http://www.huffingtonpost.com/paul-klein/museum-quality-exhibits-i_b_4160585.html
Ingold, Kate. Oct 31, "Mini-Review: Anne Wilson@Rhona Hoffman Gallery."
<http://www.kateingold.com/FlatFile/mini-review-anne-wilson-rhona-hoffman-gallery/>
Seykora, Angie. *Shop Talk*, Volume 6, Edinboro University of Pennsylvania, "An Interview with Anne Wilson," pp. 26-35.
Building Partnerships with Impact, "Research and the Arts" (transcript of a conversation between Anne Wilson, Rebecca Duclos, and Kathryn Schaffer), The Earl and Brenda Shapiro Center for Research and Collaboration, School of The Art Institute of Chicago, pp. 12-16.

- 2012 Smithsonian Institution, Archives of American Art Oral History Program. Interview conducted July 6-7; interviewer: Mija Riedel. <https://www.aaa.si.edu/interviews/oral-history-interview-anne-wilson-16058>
MFA Archive Project and Moth Press, Maine College of Art, Portland. Interview August (video forthcoming)
Radon, Lisa. *American Craft*, Dec/Jan, "Craft as a Verb," pp. 70-72.
Stratton, Shannon. *Surface Design Journal*, Winter. "Anne Wilson: Labors Lost, Re-imagined," pp. 12-15.
Seelig, Warren. *Surface Design Journal*, Winter. "On Innovation," pp. 6-11.
Enstice, Wayne and Peters, Melody. *Drawing: Space, Form, and Expression*. USA: Pearson Education, Inc., pp. 368-370, photos and discussion of Anne Wilson's artwork entitled *Errant Behaviors*.
JEN. *ArtHub*, June 21, "Dublin Biennial 2012," <http://www.arthub.ie/blog/2012/06/21/dublin-biennial-2012/>
Harper, Catherine, ed. *Textiles: Critical and Primary Sources*. England: Berg Publishing, Volume 4 – Identity, "The Topology of Anne Wilson's Topologies" by Kathryn Hixson.
Hemmings, Jessica, ed. *The Textile Reader*. England: Berg Publishing, pp 61, 182.
Hemmings, Jessica. *Warp and Weft*. London, UK: Bloomsbury Publishing, cover image and pp. 127-131.
Editors. "Art 50: Chicago's Artists' Artists," *Newcity Art*, Sept 19.
<http://art.newcity.com/2012/09/19/art-50-chicagos-artists-artists/2/>
- 2011 *Anne Wilson: Wind/Rewind/Weave* (exhibition catalog; essays by Glenn Adamson, Philis Alvic, Julia Bryan-Wilson, Laura Y. Liu, and Jenni Sorkin; Chris Molinski, curator). Knoxville, TN, and Chicago: Knoxville Museum of Art and WhiteWalls, Inc., distributed by The University of Chicago Press. <http://www.press.uchicago.edu/ucp/books/book/distributed/A/bo13314562.html>
Sculpture, June, Ai Weiwei / Anne Wilson at the Knoxville Museum of Art, p. 13.
Art21 blog, by Caroline Picard, "Threading Infrastructure: An Interview with Anne Wilson," May 31, <http://blog.art21.org/2011/05/31/center-field-threading-infrastructure-an-interview-with-anne-wilson>
Sirmans, Franklin (ed). *5 Cities 41 Artists Artadia 09/09*. New York: Artadia, pp 82-83.
Fox, Laura. *NewCity Art*, Jan 27, "Review: Anne Wilson/Rhona Hoffman Gallery," p. 7, <http://art.newcity.com/2011/01/24/review-anne-wilsonrhona-hoffman-gallery-2/>
Germanos, Paul. *Chicago Critical*, Feb 5 (review). <http://paulgermanos.blogspot.com/>
Ise, Claudine. *ARTFORUM*, Jan 14-Feb 19 (review). Anne Wilson at Rhona Hoffman Gallery,
Yood, James. *Glass*, Summer, No 123, (review), p. 40.
Cassidy, Victor M. *Sculptors at Work, Interviews About the Creative Process*. Jefferson, NC: McFarland, pp 95-104, Anne Wilson interview
Juarez, Kristin. *Burnaway*, July 13 (review). "The Fringe: On Art Workers and the Aesthetics of Labor" <http://www.burnaway.org/2011/07/the-fringe-on-art-workers-and-the-aesthetics-of-labor/>
Hixson, Kathryn. *TEXTILE*, Volume 9, Issue 2, "Exhibition Review, Anne Wilson: Wind/Rewind/Weave," UK: Berg Publishers, pp. 220-229.
Editors. *American Craft*, August/September, "70 Years of Making," p. 42.
Buszek, Maria Elena. *Archives of American Art Journal*, Volume 50, No 3-4, Fall. "Labor is My Medium: Some Perspective(s) on Contemporary Craft" by pp. 66-75.
- 2010 Cassel Oliver, Valerie. *Hand+Made: The Performative Impulse in Art and Craft*, (exhibition catalog), essays by curator Valerie Cassel Oliver, Glenn Adamson, Namita Gupta Wiggers, Houston, Texas: Contemporary Arts Museum Houston.
Mellard, Andrea. *Art Papers*, Nov/Dec, "Hand+Made" (review), pp. 40-41.
Hess, Jean. *Metro Pulse*, Feb 18, Vol. 20 / No. 7, "Anne Wilson: Wind/Rewind/Weave" at the Knoxville Museum of Art, (review), p. 45.
Koplos, Janet and Metcalf, Bruce (eds). *Makers*, Chapel Hill, NC: The University of North Carolina Press, pp. 427-428.
Adamson, Glenn. *V&A Museum blog*, Nov. 4, "Earning Their Stripes," <http://www.vam.ac.uk/things-to-do/blogs/sketch-product/earning-their-stripes>
- 2009 Hodges, Michael H. *The Detroit News*, Nov 19, Anne Wilson at Paul Kotula Projects (review).
Craig, Gerry. *Surface Design Journal*, Winter, "Animated Rudeness: Anne Wilson's Errant Behaviors" (essay), pp. 42 - 45.
Auther, Elissa. *String, Felt, Thread: The Hierarchy of Art and Craft in American Art*. Minneapolis, MN: University of Minnesota Press, pp. 163, 166.
PORT, *Anne Wilson: A Portable Interview* with Alex Rauch, October 8
http://www.portlandart.net/archives/2009/10/hi_anne_what_i.html
Stevenson, Jeff. *Examiner.com*, June 13, "Anne Wilson: pins and needles and the textile language"

- 2008 Waxman, Lori. *ARTFORUM*, Jan 31, (review).
Elms, Anthonoy E. *Art Papers*, May/June. "Anne Wilson" at Rhona Hoffman, Chicago, (review), pp. 55-56.
Snodgrass, Susan. *Art in America*, October, (review), pp. 196-197.
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Ullrich, Polly. *Sculpture Magazine*, May, Vol. 27, No. 4, "Anne Wilson: New Labor" (feature essay), pp. 38-43.
Camper, Fred. *Chicago Reader*, Feb 7, Vol. 37, No. 20, (review), p, 94.
Artner, Alan. *Chicago Tribune*, Feb 1, Sec. In the Galleries, (review). Wilson at Rhona Hoffman, pp. 55-56.
Hunter, Mat. *Chicago Artists' News* (Chicago Artists' Coalition), Volume XXXV, Number. 2, Feb, "Anne Wilson in London" (essay), p. 8.
Furnari, Rachel. *Newcity Chicago*, "Anne Wilson" at Rhona Hoffman (review).
Picard, Caroline. *Proximity*, Fall, Issue #2, (review), pp. 197-199.
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Klein, Paul. *Art Letter*, 1/25/08, discussion of Rhona Hoffman exhibition.
- 2007 Newell, Laurie Britton. *Out of the Ordinary*, (exhibition catalog), essays by Glenn Adamson, Tanya Harrod, "Organic Landscapes: Morphologies and Topologies in the Art of Anne Wilson" by Michael Batty, London: Victoria & Albert Museum, pp. 112-123.
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Harrod, Tanya. *Crafts*, Nov/Dec, "How to Cast Spells," pp. 20-27.
Stafford, Barbara Maria. *Echo Objects, The Cognitive Work of Images*, Chicago & London: The University of Chicago Press, pp. 12 - 14 photos and discussion of *Feast*.
Adamson, Glenn. *Textile, The Journal of Cloth & Culture*, Volume 5, Issue 2, Summer, UK: Berg Publishers, "The Fiber Game," pp.154 - 176.
Hemmings, Jessica. *Selvedge*, Issue 15, "Reeling in the Years" by, pp. 58-61.
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Yood, James. *American Craft*, June/July, "Material Difference: Soft Sculpture & Wall Works" pp. 36-41.
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Kunsthåndverk, 2/06, nr 100, kr 75, "Anne Wilson: Microsom (one)" at the 21st Century Museum of Contemporary Art, Kanazawa, Japan, (review), p. 28.
- 2006 Richards, Elizabeth A. "Domestic Ritual in the Art of Anne Wilson," *Visualizing Rituals: Critical Analysis of Art and Ritual Practice*, ed. Julia Werts (Cambridge, UK: Cambridge Scholars Press), 76-82.
Lurssen, Adian (ed). "From Errant Behaviors" (cover + artist project), *Practice: New Writing and Art*, Mill Valley, CA: Practice Press, pp.72-80.
Artner, Alan. *Chicago Tribune*, May 5, "Takeover" at the Hyde Park Art Center, (review).
Hawkins, Margaret. *Chicago Sun Times*, December, "Material Difference" at the Chicago Cultural Center, (review).
Lara, Alison Neumer. *Chicago Tribune*, Sept 6, "Sculptors shape a world of ideas," Sec 5. p. 4.
- 2005 Robertson, Jean. *Art US*, Issue 8, May/June (review), p.25.
Klein, Paul. "Chicago's Top Ten Artists," *New York Times*, *Chicago Life* magazine, Oct 16.
Jenkins, Bruce. "Errant Behaviors: Reanimating the Past," *Errant Behaviors, Anne Wilson*, (exhibition catalog with CD audio remix by Shawn Decker), Bloomington, IN: School of Fine Arts (SoFA) Gallery.

- 2004 Caniglia, Julie. "Preview, Winter 2004: 50 shows worldwide. Anne Wilson at CAM Houston," *ARTFORUM*, Jan, p.65.
Cassidy, Victor. *Artnet*, 5.7.04 (review), <http://www.artnet.com/>
Farstad, Julie. *mouthtomouthmag.com*, Spring/Summer, Amy Honchell/Anne Wilson interview.
Fahl, David. *Houston Press*, March 4, (review), p. 44.
Cassel Oliver, Valerie. "Anne Wilson: Fragmented Territories," *Perspectives 140: Anne Wilson*, (exhibition catalog), Houston, Texas: Contemporary Arts Museum Houston.
http://issuu.com/thecamh/docs/anne_wilson
- 2003 Lloyd, Ann Wilson. *Art in America*, July, (review), pp.98-99
Pincus, Robert L. *San Diego Union-Tribune*, April 17, (review), pp. 45-46.
Gaston, Diana. *Art New England*, April/May, (feature essay), pp. 16-17, 71.
- 2002 Rinder, Lawrence R. *Whitney Biennial 2002*, (exhibition catalog), New York: Whitney Museum of American Art, pp. 230-231.
Hixson, Kathryn. "The Topology of Anne Wilson's Topologies;" Tung, Lisa. "Anne Wilson: Present Corpus;" Yapelli, Tina. "Over Time," *Anne Wilson: Unfoldings*, (exhibition catalog). Boston: Mass Art.
Gordon, Hattie. "Anne Wilson's Feast," *Art Journal*, Fall, pp. 22-27.
Princenthal, Nancy. *Art in America*, June, (review), pp. 48-53
Kastner, Jeffery. *Art Monthly* (London), May, (review), pp. 5-6.
Stevens, Mark. *New York*, March 18, (review), pp. 55-56.
Cotter, Holland. *The New York Times*, March 8, (review), pp. 33-35.
Lopez, Ruth. *Chicago Tribune*, March 3, (essay), Sec. 7, p.8.
Novak, Carol. *New Art Examiner*, January-February, (review), pp.81-82.
- 2001 Gordon, Hattie. "Feast" and Porges, Tim. "Postminimal and After." Foreword by Elizabeth A. T. Smith. *Portfolio Collection: Anne Wilson*, (monograph), Winchester, England: Telos Art Publishing.
Ferris, Alison. "Forbidden Touch: Anne Wilson's Cloth," *Reinventing Textiles, Volume 2: Gender and Identity*, Winchester, England: Telos Art Publishing, pp. 39-47.
- 2000 Yood, James. *American Craft*, December 2000-January 2001, (review), pp.78-79.
Sorkin, Jenni. "Stain: On Cloth, Stigma, and Shame," *Third Text*, 53, Winter, pp. 77-80.
Sorkin, Jenni. *MAKE*, (London), September-November, (review), pp. 34-35.
Hawkins, Margaret. *Chicago Sun Times*, July 28, (review), p. 45.
Ullrich, Polly. *Sculpture*, March, (review), pp. 63-64.
Currah, Mark. *Time Out*, (London), February 9-16, (review).
- 1999 Heartney, Eleanor. *Art in America*, March, (review), p. 114-115.
Fisher, Jennifer. "Hair Epiphanies," and Quinton, Sarah. "Narrative Strands." *Told and Retold*, (exhibition catalog), Toronto, Canada: The Museum for Textiles Contemporary Gallery.
Craig, Gerry. *Fiberarts*, Summer, (review), p. 11.
Gopnik, Blake. *The Globe and Mail*, Toronto, May 6, (review), p. C3.
- 1998 Kirshner, Judith. *Anne Wilson, Voices*, (exhibition catalog), Detroit and New York: Revolution Gallery.
Drucker, Johanna and Ferris, Alison. *Memorable Histories and Historic Memories* (exhibition catalog), Brunswick, Maine: Bowdoin College Museum of Art.
Ferris, Alison. *Conceptual Textiles, Material Meanings*, (exhibition catalog), Sheboygan, Wisconsin: John Michael Kohler Arts Center.
Nawrocki, Dennis Alan. *New Art Examiner*, December-January, (review), p. 63.

Anne Wilson page 11 (selected reviews, publications, interviews)

- 1997 Wainwright, Lisa. "Found Objects in Art: Anne Wilson's taxonomy of memories," *Fiberarts*, September-October, pp. 46-50.
- 1996 Warren, Lynn. *Art in Chicago, 1945 - 1995*, (exhibition catalog), Chicago: Museum of Contemporary Art, p. 291, Text by Staci Boris.
- 1995 Princenthal, Nancy. *The Print Collector's Newsletter*, Vol. XXVI No.3, July-August, (review), p. 112.
Hixson, Kathryn. "Anne Wilson - La Apariencia de la Identidad," *Arte Facto* (Spain), March, pp. 22-24.
- 1994 Palmer, Laurie. *New Art Examiner*, Summer, (review), p. 48.
Yood, James. *ARTFORUM*, May, (review), pp. 105-106.
Camper, Fred. *Chicago Reader*, March 18, (review), Section 1.
McCracken, David. *Chicago Tribune*, March 11, (review), Section 7, p. 53.
- 1993 Hixson, Kathryn and Yapelli, Tina. *Anne Wilson: Body into Culture*, (exhibition catalog), Madison, Wisconsin: Madison Museum of Contemporary Art.
Ferris, Alison. *Hair*, (exhibition catalog), Sheboygan, WI: John Michael Kohler Arts Center.
- 1992 Budoff, Nathan. *New Art Examiner*, February-March, (review), p. 39.
Hixson, Kathryn. *Arts*, February, (review), p. 89.
- 1991 Taylor, Sue. *Art in America*, February, (review), p. 123.
- 1988 Spector, Buzz. "Anne Wilson: Urban Furs," *American Craft*, February-March, pp. 32-39.

SELECTED AWARDS / ACKNOWLEDGEMENTS / RESIDENCIES

Awarded distinction of Fellow of the Textile Society of America: 2017
(presented at TSA bi-annual conference in Vancouver, Canada, fall 2018)
<https://textilesocietyofamerica.org/programs/fellows/>

Class of 2017 Outstanding Faculty Member Award for Excellence in Teaching, School of the Art Institute of Chicago: Commencement 2017

Mitchell Enhancement Fund Award, School of the Art Institute of Chicago: 2016

United States Artists (USA) Distinguished Fellowship: 2015 <http://www.unitedstatesartists.org/>

Wilson/Livingstone Graduate Merit Scholarship, Department of Fiber and Material Studies, School of the Art Institute of Chicago: established 2014 by Gail Hodges, Chair FMS Council

National Association of Schools of Art and Design (NASAD) Citation in recognition of distinguished contributions to the visual arts: 2012 <https://nasad.arts-accredit.org/directory-lists/citation-recipients/>

Cranbrook Academy of Art, Distinguished Alumni Award: Commencement 2012

Union League Club of Chicago, Distinguished Artist Program award: 2012

Richard H. Driehaus Foundation, Artist Fund Grant: 2010

Richard H. Driehaus Foundation, Individual Artist Award: 2008

Herb Alpert Foundation/Ucross Foundation, Alpert/Ucross Residency Prize: 2007

Museum of Glass, International Center for Contemporary Art, Tacoma, WA (residency): 2006

Rochester Institute of Technology, Rochester, NY (residency): 2006

Pilchuck Glass School, Stanwood, WA (residency): 2005

Aurobora Press, San Francisco, CA (residency): 2001

Artadia, The Fund for Art and Dialogue, Individual Artist Grant: 2001

Illinois Arts Council, Artists Fellowship Awards: 2001, 99, 93, 87, 84, 83

American Craft Council, College of Fellows award: 2000

Australian National University, Canberra School of Art, Canberra, Australia (residency): 1996

University of Wollongong, Creative Arts, Wollongong, Australia (residency): 1996

Chicago Artists International Program Grant: 1996

Louis Comfort Tiffany Foundation Award: 1989

Chicago Artists Abroad Grants: 1989, 88

National Endowment for the Arts, Visual Arts Fellowships: 1988, 82

SELECTED LECTURES (2005 - present)

- 2021 The George Washington University Museum and The Textile Museum, Washington, DC (virtual, Feb 2)
- 2020 Crawford College of Art & Design, Cork, Ireland
- 2018 Cleveland Institute of Art, Cleveland, OH
- 2016 Northern Illinois University, School of Art and Design, DeKalb, IL
United States Artists Assembly, USA Fellows Presentation, Miami, FL
Union League Club, "Lecture in American Art," Chicago, IL
- 2015 Royal College of Art, London, UK
Wexner Center for the Arts, Columbus, OH (with Josh Faught)
Indiana University, Bloomington, IN (McKinney Visiting Artist Lecture Series)
Colorado College, Colorado Springs, CO
Ontario College of Arts and Design, Toronto, Ontario, Canada
Sheridan College, Oakville, Ontario, Canada (lecture/roundtable)
University of Wyoming, Laramie, WY (lecture/workshop)
- 2014 Massachusetts College of Art and Design, Boston, MA
Textile Arts Center, Brooklyn, NY
Textile Study Group of New York, New York, NY
- 2013 University of Massachusetts Dartmouth, MA
Eastern Michigan University, Ypsilanti, MI
- 2012 Maine College of Art, Portland, ME
Florida International University, Miami, FL
- 2011 Manchester Metropolitan University, England
Virginia Commonwealth University, Richmond, VA
Cranbrook Academy of Art, Bloomfield Hills, MI
Northwestern University, Evanston, IL, Visiting Artist in the Department of Art Theory and Practice
The Art Institute of Chicago, the Textile Society of the Department of Textiles
- 2010 University of Tennessee, Knoxville
Knoxville Museum of Art, TN
School of the Art Institute of Chicago, Performance Department
- 2009 California College of the Arts, San Francisco
Reed College, Portland
Bergen National Academy of Arts, Norway
Michigan State University, East Lansing, MI
- 2008 Bowdoin College Museum of Art, Brunswick, ME
Oxbow School, Napa, CA
San Francisco State University, Art Department, San Francisco
Indiana State Museum/Herron School of Art & Design, Indianapolis
Savannah College of Art and Design, Atlanta campus
University of Illinois, Chicago (Voices lecture series)
- 2007 Constance Howard Resource and Research Centre, Goldsmiths College, University of London, UK
University of Arizona, School of Art, Tucson
University of Michigan, School of Art + Design, Ann Arbor, MI (Penny W. Stamps Distinguished Lecturer)
- 2006 Southern Methodist University, Art Department, Dallas
University of Delaware, Department of Fine Arts and Visual Communications, Newark, DE
Rochester Institute of Technology, Rochester, NY
- 2005 21st Century Museum of Contemporary Art, Kanazawa, Japan
University of Colorado, Visual and Performing Arts Dept, Colorado Springs, CO
University of Oregon, School of Architecture and Allied Arts, Eugene, OR
Indiana University, School of Fine Arts, Bloomington, IN (lecture/panel with Shawn Decker)

SELECTED PROFESSIONAL EXPERIENCE (2001 - present)

- 2020 Symposium speaker, hosted by Academy of Arts & Design, Tshinghua University, Beijing and School of Art, The University of the Arts, Philadelphia in conjunction with virtual exhibition *China and USA Technology and Innovation in Fiber Art*
Panelist, MAKE 2020 symposium: Art & Labour, Crawford College of Art & Design, Cork, Ireland
- 2018 - Member, Board of Directors, Hyde Park Art Center, Chicago
- 2018 Panelist, "Art in Chicago" book launch (Maggie Taft, moderator, with book contributors Nick Cave, John Corbett, and Anne Wilson), Chicago Cultural Center
Panelist, Curatorial Presentation and Artist Discussion about *FRONT International: Cleveland Triennial for Contemporary Art*, (Curator Michelle Grabner with John Riepenhoff, Jennifer Reeder, Tony Tasset, Anne Wilson, and Nate Young), Graham Foundation, Chicago
- 2017 Mentor of Pougialis Scholarship awardee, Columbia College Chicago, Department of Art and Art History
- 2016 Author, Preface, *The Handbook of Textile Culture* (anthology). Janis Jefferies, Diana Wood Conroy, and Hazel Clark, eds., London: Bloomsbury Academic
- 2015 Visiting Research Fellow, Goldsmiths, University of London
Author, "Foreword: Sloppy Craft - Origins of a Term," *Sloppy Craft: Post-Disciplinarity and the Crafts* (anthology). Elaine Cheasley Paterson and Susan Surette, eds., London: Bloomsbury Academic, pp. xxiv - xxvii
Panelist, in conjunction with *Toward Textiles*, John Michael Kohler Arts Center, Sheboygan, WI
Presenter, "Research," MFAEN Symposium, hosted by the Fiber and Material Studies Department, School of the Art Institute of Chicago
- 2014 Panelist, College Art Association (Panel: "The Decorative Impulse and the New Aesthetic Democracy," chaired by Fo Wilson and Yevgeniya Kaganovich / Wilson paper: "Rethinking Damask: Pattern, Propriety, and Subversion")
- 2012 Visiting Artist, Maine College of Art, Portland, ME (1-week summer intensive, graduate program)
- 2011 Discussant, College Art Association panel "Textiles and Social Sculpture," NY
Participant, "Cut on the Bias: Textiles, Collaboration, and Pedagogy," Concordia University, Montreal
- 2010 Co-presenter with Kathryn Hixson, conference "Communicating Forms: Aesthetics, Relationality, Collaboration," The University of Chicago, Departments of English Language & Literature and Art History
Speaker, conference "The Hand," Haystack School, Deer Isle, Maine
- 2009 Panelist, International Sculpture Center panel in conjunction with Art Chicago ("A Night at the Opera: Performance and Process in Contemporary Sculpture")
Seminar participant and speaker, Bergen National Academy of Arts, Norway (international seminar: "Neo-conceptual strategies in material-based art")
Roundtable, Museum of Contemporary Craft /Pacific Northwest College of Art, Portland, OR ("Sloppy Craft, A conversation with Anne Wilson")
- 2007 Panelist/presenter, Fabrications symposium, Victoria & Albert Museum, London, UK
Public artists' talk about the MCA collection (Wilson, Ledgerwood, Tasset, Kirshner), MCA Chicago
Roundtable Moderator within symposium: "A New Institutionalism?" School of the Art Institute of Chicago
- 2006 Editorial Advisory Board, "The Journal of Modern Craft," Co-edited by Glenn Adamson (V&A, London), Ned Cooke (Yale University), Tanya Harrod (Royal College of Art), Berg publisher; UK
Panelist, "Reinventing a Field: The Commitment to Change," Chicago Cultural Center in conjunction with the exhibition "Material Difference"
Studio program for the Contemporary Arts Council, Chicago
- 2001 - Editorial Advisory Board, "Textile: Cloth and Culture," Taylor & Francis Group, UK
- 2001 Regional co-chair (with Buzz Spector) of Contemporary Issues/Studio Art for the College Art Association annual conference in Chicago, 2001

REPRESENTED BY

Rhona Hoffman Gallery, Chicago
<http://www.rhoffmangallery.com>

Paul Kotula Projects, Detroit

EDUCATION

MFA, California College of the Arts, Oakland, California
BFA, Cranbrook Academy of Art, Bloomfield Hills, Michigan

ACADEMIC POSITION

Professor Emeritus, Department of Fiber and Material Studies
School of the Art Institute of Chicago