

Michael Stevenson

**Michael Lett
312 Karangahape Road
Cnr K Rd & East St
PO Box 68287 Newton
Auckland 1145
New Zealand
P+ 64 9 309 7848
contact@michaellett.com
www.michaellett.com**

Michael Stevenson

Born 1964, New Zealand
Lives and works in Berlin, Germany

Michael Stevenson is a New Zealand artist who has been living and working in Berlin since 2000. Since 2011 he has held a Professorship at the Akademie der Bildenden Künste in Nürnberg, and beginning 2017 he is a visiting artist in the Masters programme at HEAD, Haute Ecole d'art et de design, Genève. Stevenson was awarded the New Zealand residency programme in 2002 at the Künstlerhaus Bethanien, Berlin and in 2006 was the Capp St. resident artist at the Wattis Institute CCA in San Francisco. In 2003 he was selected as New Zealand's representative at the fiftieth Venice Biennale.

AWARDS & ACHIEVEMENTS

2005

Awarded a work grant by the Senatsverwaltung für Wissenschaft, Forschung und Kultur, Berlin

2003

Selected to represent New Zealand at the 50th Venice Biennale

SELECTED EXHIBITIONS

2017

Inside the Keep Out Shed, Michael Lett, Auckland (solo)

Primordial Saber Tararear Proverbiales Sílabas Toni cantes Para Sublevar Tecnocracias Pero Seguir Tenazmente Produciendo Sociedades Tántricas – Pedro Salazar Torres (Partido Socialista Trabajador), Regen Projects, Los Angeles (group)

2016

Transparency Masters, Art Basel, Basel (solo)

Signs & Wonders, Carl Freedman Gallery, London (solo)

Signs & Wonders, Midway Contemporary Art, Minneapolis (solo)

2015

Signs & Wonders, Kunsthal Charlottenborg, Copenhagen (solo)

Project 35: The Last Act, Garage Museum of Contemporary Art, Moscow (group)

Group Show, Michael Lett, Auckland, (group)

Take Me To The River« Dojima River Biennale, Dojima River Forum, Osaka (group)

Viewing Room: Michael Stevenson« SculptureCenter, New York (solo)

2014

The Chronicle of Interventions, Tate Modern, London (solo)

Berlin Biennale, Dahlem Museum, Berlin (group)

Strategic-Level Spiritual Warfare, Liverpool Biennale, Liverpool (group)

2013

Proof of the Devil, Michael Lett, Auckland (solo)

Listening in the Ruins of the 20th Century, UTS Gallery, Sydney (solo)

2012

A Life of Crudity, Vulgarity, and Blindness, Portikus, Frankfurt am Main (solo)

Nueva matemática, Museo Rufino Tamayo, Mexico City Museum Tamayo, Mexico City, Mexico (solo)

Animal Spirits: fables in the parlance of our times, artist book, co-authored with Jan Verwoert, co-illustrated with the artist's mother, published by Christoph Keller editions, JRP Ringier Zürich (solo)

Generali Foundation, Vienna (solo)

2011

Michael Stevenson, MCA Sydney, Australia (solo)

The Global Contemporary Art Worlds After 1989, ZKM, Karlsruhe, Germany (group)

Un'Espressione Geografica, Fondazione Sandretto Re Rebaudengo, Torino (group)

Dystopia; After 4000 Years Of Sci-Fi, CAPC, Bordeaux (group)

2010

A Question of How Things Behave, Objectif Exhibitions, Antwerp (group)
Introduction a la Teoria de la Probabilidad, Etablissement d'en face, Brussels (group)
Never The Same River (Possible Futures, Probable Pasts), Camden Arts Centre, London (group)
6th Berlin Biennale, Berlin (group)
Morality: Act XI: Remember Humanity, Witte de With, Centre for Contemporary Art, Rotterdam (group)
There is No Alternative, Konst Hall C and Romanian Cultural Institute, Sweden (group)
Ou la Vie Saisie par l'Art, CAPC Musee d'art contemporain de Bordeaux, Bordeaux (group)
Last Ride in a Hot Air Balloon, 4th Auckland Triennale, Auckland (GROUP)
La Ciudad Interpretada/The City Interpreted, Public Art Project, curated by Pablo Fanego, Santiago de Compostela (group)
The Mirage of History, Kaleidoscope Project Space, Milan, curated by Yann Chateigne Tytelman Feinkost, Berlin (group)

2009

Snow Melts in the Upper Clutha, Hamish McKay Gallery, Wellington (solo)
Introduction a la Teoria de la Probabilidad, Darren Knight Gallery, Sydney (solo)
The Malady of Writing, MACBA, Barcelona, Spain (group)
Heaven, 2nd Athens Biennial, Athens (group)
Michael Stevenson and Edith Dekyunt, Meyer Rieger Karlsruhe, Berlin (group)
A Despot in Flora's Garden, Simon Preston Gallery, New York (group)

2008

The Place To Be, Kröller Müller, Otterlo, Netherlands (solo)
Persepolis 2530, Arnolfini, Bristol (solo)
The Sweet Burnt Smell of History, 8th Panama Art Biennial, Panama City (group)
Göteborgs Konsthall, Sweden curated by Mats Stjernstedt (group)
Familiar Terrain curated by Gregor Jansen and Thomas Thiel, ZKM, Karlsruhe (group)
Not Quite How I Remember It, The Power Plant, Toronto, curated by Helena Rickett (group)

2007

Answers to Some Questions About Bananas, Vilma Gold, London (solo)
Persepolis 2530, Art Unlimited, Art Basel (solo)
2006 C/O The Central Bank of Guatemala, CCA Wattis Institute for Contemporary Arts, San Francisco (solo)
Kunstbank, (with Iris Kettner), Berlin (solo)
The Irresistible Force, Tate Modern, London (group)

2006

Asia-Pacific Triennale, Queensland Art Gallery, Brisbane (group)

2005

The Smiles Are Not Smiles, Vilma Gold, London (solo)
The Gift, Neuer Aachen Kunstverein, Aachen (solo)
Michael Stevenson Retrospective, Museum Abteiberg, Monchengladbach (cat.) (solo)
Economics in Thirty Fascinating Minutes, Wattis Institute CCA, San Francisco (cat.) (solo)
Saltuna, Roseum, Malmo (group)
Monuments for the USA, Wattis Institute for Contemporary Arts, CCA, San Francisco; White Columns, New York (group)

2004

Rakit, KIAD, Canterbury
Argonauts of the Timor Sea, Darren Knight Gallery, Sydney (solo)
Keim (with Cornelia Schmidt-Bleek), Galerie Kamm, Berlin (solo)

2003

This is the Trekka, New Zealand Pavillion, Biennale di Venezia, Venice (solo)
To Our German Friend, Vilma Gold, London (solo)
An Evening without Immendorf, Artists studio, Berlin (solo)

2002

An Evening with Jorg Immendorf, Hyatt Hotel, Auckland (solo)

2001

The Broccoli Maestro and The Strange Voyage of Bas Jan Ader, Malksten, Dusseldorf (solo)

2000

Daily Practice, Lombard-Freid Fine Arts, New York (solo)
Non-Objective Brass, National Gallery of Australia, Canberra (solo)

Songs of Life: The Melbourne International Biennale, RMIT Gallery, Court House Hotel and Australian Centre for Contemporary Art, Melbourne; Genealogy, (with Steven Brower), Govett-Brewster Gallery, New Plymouth (solo)
Call Me Immendorff, Galerie Kapinos, Berlin (solo)
Residency, Govett-Brewster Gallery, New Plymouth (solo)
Slave Pianos, China Art Objects, Los Angeles (solo)
Separated at Birth, Lombard-Freid Fine Arts, New York (solo)

1999

Slave Pianos: The Music of the City, Darren Knight Gallery, Sydney (solo)
Emancipate the Dissonance, Lombard-Fried Fine Arts, New York (solo)

1998

The Gift of Critical Insight, Lombard-Freid Fine Arts, New York (solo)
Jesus Changed My Life in Eketahura, Hamish McKay Gallery, Wellington, New Zealand (solo)

1997

Pre Millennial (with Ronnie van Hout), Australian tour venues: Contemporary art Centre of south Wales, Adelaide; Centre for Contemporary Art, Melbourne; Darren Knight Gallery, Pre Millennial (with Ronnie van Hout), New Zealand tour venues: City Art Gallery Wellington, Te Whare Toi; Dunedin Public Art Gallery, Dunedin (group)
McDougall Art Annex, Christchurch; Auckland Art Gallery, Auckland (solo)
Alternative Ways of Seeing, (website project), Artspace, Auckland (solo)
Vehicles for artists who are no longer famous, City Art Gallery Wellington, Te Whare Toi (solo)

1996

Michael Stevenson, Darren Knight DKW, Melbourne (solo)
Art Watchdog, Trevor Smith's garage, Canberra (solo)
How NASA Mooned the Avant-Garde, Australian Centre for Photography, Sydney (solo)

1995

First Warning, Hamish McKay Gallery, Wellington (solo)
Mike Stevenson, Darren Knight DKW, Melbourne (solo)
Video ART, Teststrip, Auckland (solo)

1994

Decline of Western Civilization Part 3 – The Minimalist Years, Hamish McKay Gallery, Wellington (solo)
The Easyrider, Gregory Flint Gallery, Auckland (solo)
Some Latter-Day Art, Darren Knight DKW, Melbourne (solo)

1993

Badlands, Govett-Brewster Gallery, New Plymouth; Manawatu Art Gallery, Palmerston North; Darren Knight (solo)
DKW, Melbourne (solo)
Distance Looks Our Way, City Gallery Wellington (group)
Distance Looks Our Way, Auckland Art Gallery (group)
Distance Looks Our Way, Centre Civic Casa Elizalde, Barcelona (group)
New Paintings, Gregory Flint Gallery, Auckland (group)
Distance Looks Our Way, Centro Cultural de Caja Espana, Zamora (group)
Distance Looks Our Way, Centro Cultural de Conde Duque, Madrid (group)

1992

Gregory Flint Gallery, Auckland (solo)
Distance Looks Our Way, Stelling Gallery, Leiden, Netherlands (group)
Distance Looks Our Way, Pubellon de las Arles, Expo, Seville (group)

1991

Distance Looks Our Way« Sarjeant Gallery, Waganui (group)
The Farewell and Welcome Home Club, Gregory Flint Gallery, Auckland (solo)
The Farewell and Welcome Home Club, Manawatu Art Gallery, Palmerston North (solo)

1990

On Angels Wings, Gregory Flint Gallery, Auckland (solo)
Rotary Greetings from Bulls« Ray Hughes Gallery, Sydney (solo)
Situation and Style, Jonathan Jensen Gallery, Christchurch (curator William McAloon) (solo)

1989

The Cross, Sue Crockford Gallery, Auckland (curator John Reynolds) (group)

After McCahon, Auckland Art Gallery (curator Tina Barton) (group)
One Small Town, Southern Cross Gallery, Wellington (solo)
Constructed Intimacies, Auckland Art Gallery, Sarjeant Gallery, Wanganui, National Gallery, Wellington, Robert McDougall Art Gallery, Christchurch (group)

1988

Paintings, Manawatu Art Gallery, Palmerston North (solo)
Paintings, Southern Cross Gallery, Wellington (solo)

SELECTED BIBLIOGRAPHY

2011

Keehan, Reuben, Previews - Michael Stevenson, Art Forum, January 2011, XLIX NO. 5, p.113
Conland, Natasha, Looking Back/ Looking Forward, Frieze, January - February 2011, issue 136, p.82

2010

ed. Rhomberg, Kathrin, 6th Berlin Biennale for Contemporary Art, exhibition catalogue, KW Institute for Contemporary Art, Dumont Buchverlag, Cologne, pp.107 - 109, 2010
'What is Waiting Out There?': 6th Berlin Biennale for Contemporary Art, exhibition catalogue, KW Institute for Contemporary Art, Dumont Buchverlag, Cologne, 2010, pp. 173
Rosales, Esperanza, Telling Stories, Mousse, Issue 25
Starling, Simon, 'Best of 2010: The Artist's Artist', Artforum, December 2010, XLIX, No.4, p.97
Jasper, Adam, 4th Auckland Triennial, Frieze, Issue 132, June-July 2010, p173

2009

Jasper, Adam, 2nd Athens Biennale, Frieze, Issue 127, November-December 2009, p 134
Hill, Wes, Double Fantasy, Art and Australia, Vol.46 No.3
A Concerted Overview, Kaleidoscope, Issue 1, Spring

2008

Celebration at Persepolis, Michael Stevenson, Monarchy and the 38th Basel Art Fair, Arnolfini and Christoph Keller Editions JRP Ringier, 2008
Mahoney, Elizabeth, Michael Stevenson, The Guardian, 8 February
Heiser, Jörg, A Shareholder and The Jackal: an artist's fables, Frieze.com, October 17 2008

2005

Dillon, Brian, Michael Stevenson, Frieze, March 2005, p. 107
Withers, Rachel, Michael Stevenson, Artforum, April 2005, pp.201-202
Moulton, Adam, , Michael Stevenson, Flash Art 2005, p. 79
Gleadell, Colin, Art Sales: building a new art hub, The Daily Telegraph, 10 April 2005
Fitzgerald, Michael, Remastering the Record, Time Magazine, 29 August 2005, pp58-9

2006

The aircraft carrier, the paddy field, the late modern institution, David Craig, 2006
Art of the Eighties and Seventies, Städtisches Abteiberg Museum, Mönchengladbach, Revolver Archiv für aktuelle Kunst, Frankfurt, pp. 77-121, 2006

2005

Michael Stevenson, Brian Dillon, Frieze 89, March 2005
Remastering the Record, Michael Fitzgerald, Time Australia, August 29 2005

2003

This is the Trekka, Michael Stevenson, (Catalogue for New Zealand's participation at the 50th Venice Biennale, 2003)

2001

von Schlegell, Mark, Michael Stevenson and Danius Kesminas, Flash Art, no.212, May-June 2000, pp.117-118