

*Winter Term 2018: Torkwase Dyson and the Wynter-Wells
Drawing School for Environmental Justice*
February 24–March 11, 2018

Winter Term Explores Drawing's Transformative Role in Civic Society
and the Global World

Main Gallery, Drawing Room and The Lab

For further information and images, please contact
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Torkwase Dyson working in her
faculty studio at Skowhegan School
of Painting and Sculpture, Maine,
2017

New York – The Drawing Center is pleased to announce Winter Term, a new annual initiative in which the museum will partner with an artist or organization whose mission it is to explore the transformative role that drawing can play in civic and global society. The yearly program, which will consist of public events, classes, and performances, as well as an exhibition, will build a community of people to investigate the efficacy of drawing as a tool for addressing inequity and encouraging social change. In a world ever more in need of human connection and compassion, Winter Term will ask how drawing, the most universal medium, might extend beyond the gallery space to provide concrete tools for collective engagement and collaboration. In this way, Winter Term provides a new model for exhibition making, as well as for the role that art institutions can play in the real world.

For the first session, which will take place from February 24 through March 11, 2018, The Drawing Center has invited artist Torkwase Dyson to create an installation and organize a two-week series of classes, discussions, and formal experiments developed from her incipient project the Wynter-Wells Drawing School for Environmental Justice—named for Jamaican writer Sylvia Wynter and American Civil Rights leader Ida B. Wells. The School will present an experimental curriculum employing techniques culled from the visual arts as well as design theories of geography, infrastructure, engineering, and architecture to initiate dialogue about geography and spatiality in an era of global crisis due to human-induced climate change. Participation in each class will be by application only (the afternoon sessions will be open to observation by the public). Drawings and sculptures by Dyson will be on view throughout the program's run and Dyson will present during select "office hours" to discuss her work and the school with the public.

During an open studio-style installation, Dyson will explicate her own formal concept of "Black Compositional Thought" while terms such as improvisation, nomadicity, and re-orientation will be applied to techniques within abstract drawing that confront issues of environmental justice and the path towards a more equitable future. Confirmed invited guests include architect and author Mario Gooden; curator Rujeko Hockley; artist and designer Ekene Ijeoma; designer, artist, and urbanist Ron Morrison; professor and author Christina Sharpe; and architect and author Mabel O. Wilson. In addition, artist Andres Luis Hernandez will create a drawing score to which artist Zachary Fabri

will respond in movement. The result of their collaboration will be documented in drawings and photography. Organized by Claire Gilman, Chief Curator.

PROGRAM: WYNTER-WELLS DRAWING SCHOOL FOR ENVIRONMENTAL JUSTICE

On View

Drawings and sculptures by Dyson are on view in the Main Gallery and Drawing Room and Dyson debuts a new film in the Lab. In addition, there are books from Dyson's library for perusal, as well as articles and reference material related to the issues under discussion.

Saturday, February 24

Torkwase Dyson is holding office hours from Noon to 4pm in the Main Gallery. Additional office hours are from Noon to 4pm on the following days: Sunday, February 25; Thursday, March 1; Saturday, March 3; and Sunday, March 4.

Saturday, February 24 at 6pm

RSVP via Eventbrite

Christina Sharpe joins Dyson to discuss their collaborative project *Ocular (A Work of Process)* and what it means to make work with the purpose of revisitation. Drawing upon black spatial experiences informed by the transatlantic slave trade and global warming, Dyson created the film installation *Ocular (A Work of Process)* in response to Sharpe's 2016 book *In the Wake: On Blackness and Being*.

Tuesday, February 27

Class 1: Global Warming, Uneven Development, and New Geographies

What is global warming? What is climate change? How are they different and what do they have to do with uneven development and geography? This class addresses these questions through drawing as it relates to time, motion, and transparency.

10am to Noon OPEN TO PARTICIPANTS ONLY

1pm to 3pm OPEN TO THE PUBLIC WITH ADMISSION

Thursday, March 1 at 6pm

RSVP via Eventbrite

Panel discussion on North African nomadic architecture and other models of self-emancipation through architecture and design. With Ekene Ijeoma, Ron Morrison, and Mabel O. Wilson. Moderated by Rujeko Hockley.

Friday, March 2

Class 2: Architecture and Liquidity (Co-taught with Mario Gooden)

What types of energy are available to us and why should we diversify and use less? This class investigates diverse sources of energy and their site-specific pros and cons. Through drawing, the class considers hydroelectric power and gravitational potential energy as a way to examine state changes in matter and liquid. Participants use the fundamental logic of elevation drawing to think through the science of water and the way in which it shapes space.

10am to Noon OPEN TO PARTICIPANTS ONLY

1pm to 3pm OPEN TO THE PUBLIC WITH ADMISSION

Wednesday, March 7

Class 3: Nomadicity, Movement, and Improvisation (Co-taught with Andres Luis Hernandez)

At a time when mass migration due to the effects of climate change is a critical question, artist and designer Andres L. Hernandez will guide the class through drawing as an interpretative act of movement. Dyson will hold a post activity discussion about nomadicity, movement, and improvisation inspired by the topic of self-emancipation through nomadic architecture, particularly that of North Africa. At the end of the day, the class will respond by exploring the notion of the perfect curve while listening to a playlist created by DJ Jet Toomer.

10am to 12pm OPEN TO PARTICIPANTS ONLY

1pm to 3pm OPEN TO THE PUBLIC WITH ADMISSION

Friday, March 9, 6–8pm

Closing reception

INVITED GUESTS

Zachary Fabri is an artist working in video, photography, and performance. He has been awarded The Louis Comfort Tiffany Foundation Award, the Franklin Furnace Fund for Performance Art, and the New York Foundation for the Arts fellowship for interdisciplinary work. Fabri's work has been shown at Art in General, The Studio Museum in Harlem, The Walker Art Center, El Museo del Barrio, Ryan Lee Gallery, The Brooklyn Museum, and The Barnes Foundation.

Mario Gooden is Associate Professor of Practice at Columbia GSAPP and Principal at Huff + Gooden Architects. He also directs the Global Africa Lab with Mabel O. Wilson. He is author of *Dark Space* (Columbia University Press, 2016). His work, writings and lectures frequently examine architecture and the translation of cultural landscapes defined by the parameters of technology, race, class gender and sexuality.

Andres Luis Hernandez is an artist, designer, and educator. He currently serves on the exhibition design team for the Museum of the Obama Presidential Center in Chicago; and, in collaboration with artist Amanda Williams, is a commissioned exhibitor for the US Pavilion at the 2018 Venice Architecture Biennale. He is co-founder of the Revival Arts Collective, and founder and director of the Urban Vacancy Research Initiative.

Rujeko Hockley is an assistant curator at the Whitney Museum of American Art. She is co-curator of the 2019 Whitney Biennial. Additional projects at the Whitney include *Toyin Ojih Odutola: To Wander Determined* (2017) and *An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017* (2017). Previously she was Assistant Curator of Contemporary Art at the Brooklyn Museum, where she co-curated *Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond* (2014) and *We Wanted a Revolution: Black Radical Women, 1965-85* (2017), which originated at the Brooklyn Museum and is traveling to three U.S. venues in 2017-18.

Ekene Ijeoma is an artist, designer, fellow at The Kennedy Center and Urban Design Forum and visiting professor at the School of the Art Institute of Chicago. His work has been presented by venues and events including Modern Museum of Art, Design Museum, Istanbul Design Biennial, Annenberg Space for Photography, Neuberger Museum of Art, and Storefront for Art and Architecture. Ekene has been awarded fellowships and residencies from New Museum, New York Foundation for the Arts, California College of the Arts, Santa Fe Art Institute, New Lab/Simons Foundation and Fabrica.

Ron Morrison is a designer, artist, and urbanist. They have collaborated with design teams that implemented projects in New Orleans, Ghana, Colombia, Ethiopia, New York, and Venice and has had work featured in AIA New York, the UN World Urban Forum, and the Tribeca Film Festival. They teach in the School of Design Strategies at Parsons School of Design.

Christina Sharpe is a Professor at Tufts University in the Department of English, and the programs in Africana; and Women's, Gender, and Sexuality Studies. She has authored *In the Wake: On Blackness and Being* and *Monstrous Intimacies: Making Post-Slavery Subjects* (Duke University Press, 2016; 2010).

Mabel O. Wilson is Associate Professor of Architecture at Columbia's Graduate School of Architecture Planning and Preservation where she directs the program for Advanced Architectural Research. She is author of *Negro Building: Black Americans in the World of Fairs and Museums* (University of California Press, 2012).

ABOUT TORKWASE DYSON

Torkwase Dyson (b. Chicago) is an artist based in New York whose practice draws on her interest in abstraction, social architecture, and environmental justice. She began engaging social architecture through her project Studio South Zero (2014–ongoing), a mobile studio that relies on solar power and supports multidisciplinary artmaking. Recent solo exhibitions of Dyson's work have been presented at the Landmark Gallery, Texas Tech University, Lubbock; Eyebeam, Brooklyn; and the Meat Market Gallery, Washington, DC. Her work has also been included in exhibitions in New York at the Studio Museum in Harlem; Whitney Museum of American Art; Martos Gallery; Postmasters Gallery; and We Buy Gold, Brooklyn as well as at the Schuylkill Center for Environmental Education, Philadelphia, and the National Museum of African Art, Washington DC. Dyson's work has been supported by the Joan Mitchell Foundation; Nancy Graves Foundation; Nicholas School of the Environment, Duke University; and the Lower Manhattan Cultural Center. She is on the board of the Architectural League of New York and is a visiting critic at the Yale University School of Art.

CREDITS

Winter Term 2018: Torkwase Dyson and the Wynter-Wells Drawing School for Environmental Justice is made possible by Lisa Silver and Jean-Christophe Castelli, and Isabel Stainow Wilcox.

ABOUT THE DRAWING CENTER

The Drawing Center, a museum in Manhattan's SoHo district, explores the medium of drawing as primary, dynamic, and relevant to contemporary culture, the future of art, and creative thought. Its activities, which are both multidisciplinary and broadly historical, include exhibitions; Open Sessions, a curated artist program encouraging community and collaboration; the *Drawing Papers* publication series; and education and public programs.

LOCATION, HOURS & ACCESSIBILITY

35 Wooster Street between Broome and Grand Streets in SoHo, New York.
Gallery hours are Wednesday–Sunday 12pm–6pm, Thursday, 12pm–8pm.
Tickets: \$5 Adults, \$3 Students and seniors, Children under 12 are free, and
free admission Thursdays 6–8pm.

The Drawing Center is wheelchair accessible.
212.219.2166 | info@drawingcenter.org | drawingcenter.org

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AT THE DRAWING CENTER

<i>Judith Bernstein: Cabinet of Horrors</i>	Through February 4, 2018
<i>Eddie Martinez: Studio Wall</i>	Through February 4, 2018
<i>Raha Raissnia: Alluvius</i>	Through February 4, 2018
<i>Winter Term: Torkwase Dyson and the Wynter-Wells</i>	February 24–March 9, 2018
<i>Drawing School for Environmental Justice</i>	
<i>Terry Winters: Facts and Fictions</i>	April 6–July 29, 2018
<i>Hipkiss: Bulwark</i>	April 6–July 29, 2018
<i>Eduardo Navarro: Into Ourselves</i>	April 6–22, 2018

INSTALLATIONS

<i>Gary Simmons: Ghost Reels</i>	Through February 4, 2018
<i>Susan York: Foundation</i> in the Lab Corridor	Through October 2018
<i>Inka Essenhigh</i> in the Stairwell	February 2018

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Images Available for Reproduction

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In the Wake (The Cycle of Autonomy)



Torkwase Dyson working in her faculty studio at Skowhegan School of Painting and Sculpture, Maine, 2017.



Wynter-Wells Drawing School for Environmental Justice workshop at Texas Tech University, Lubbock, 2017.



Torkwase Dyson in the process of making large-scale sheets of handmade paper (with Anne McKeow) while in residence at the Brodsky Center, Rutgers, 2017. Courtesy of Paola Morsiani.



Torkwase Dyson, Detail of *Liquidity and Architecture (Study #1)*, 2017. Ink and gouache on paper. 14 x 11 inches. Courtesy of the artist.



Torkwase Dyson, *I'm Walking Outside Myself (Water Table, Ocular #1)*, 2017. Polymer gravure on Hahnemuhle Copperplate White paper. Edition of 10, with H.C., 39 1/2 x 29 inches. Courtesy of Paola Morsiani.



Torkwase Dyson, *Black (Hyper Shape)*, 2017. Acrylic, graphite, wire on panel board, 48 x 48 x 13 inches. Courtesy of the artist.

