

## *Winter Term, Exploring Drawing's Transformative Role in Civic Society and The Global World*

2018: Artist Torkwase Dyson and the Wynter-Wells Drawing School for Environmental Justice

2019: Center for Urban Pedagogy (CUP)

For further information and images, please contact  
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August 8, 2017



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 in February and March of 2018, The Drawing Center has invited New York-based 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 geographic genealogy in an era of global crisis due to human-induced climate change. Participation in the course will be by application with portions open to the public.

During an open studio-style installation, Dyson will explicate her own formal concept of “Black Compositional Thought” while terms such as improvisation, nomadism, 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 Mabel Wilson, curator Rujeko Hockley, artist and designer Ekene Ijeoma, designer and educator Ronald Morrison, choreographer Dean Moss, and artist Zachery Fabri who will engage in a site-specific performance. Following the residency, the museum will release a publication with contributions from artists Dawoud Bey and Allison Janae Hamilton as well as poet Ronaldo Wilson among others. Organized by Claire Gilman, Chief Curator.

Our second session, planned for winter of 2019, will engage the Center for Urban Pedagogy (CUP), a Brooklyn-based organization that leverages graphic design to bring transparency to complex civic structures, such as the subway system, labor rights, and juvenile detention. CUP's program at The Drawing Center will use one representative project (visualized from its conception through its design, testing, and distribution) as a model for a series of trainings for artists who wish to learn more about community-engaged design.

#### 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.

#### ABOUT CENTER FOR URBAN PEDAGOGY (CUP)

The Center for Urban Pedagogy (CUP) is a nonprofit organization that uses the power of design and art to increase meaningful civic engagement. CUP collaborates with designers, educators, advocates, students, and communities to make educational tools that demystify complex policy and planning issues.

#### 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](mailto:info@drawingcenter.org) | [drawingcenter.org](http://drawingcenter.org)

FACEBOOK: [The Drawing Center](https://www.facebook.com/TheDrawingCenter)

TWITTER: [@drawingcenter](https://twitter.com/drawingcenter)

INSTAGRAM: [@drawingcenter](https://www.instagram.com/drawingcenter)

AT THE DRAWING CENTER

<i>Where Do We Stand?: Two Years of Drawing with Open Sessions</i>	Through September 17, 2017
<i>Judith Bernstein: Cabinet of Horrors</i>	October 13, 2017–February 4, 2018
<i>Eddie Martinez: Studio Wall</i>	October 13, 2017–February 4, 2018
<i>Open Sessions 11</i>	October 13–November 19, 2017
<i>Raha Raissnia: Alluvius</i>	December 1, 2017–February 4, 2018
<i>Terry Winters: Forces and Fictions</i>	April 6–July 29, 2018
<i>Hipkiss: Bulwark</i>	April 6–July 29, 2018
<i>Eduardo Navarro: Into our cells</i>	April 6–22, 2018

PERFORMANCES

<i>David Scher: Does It Fold?</i>	September 7-9, 2017
<i>The Stone at The Drawing Center: Music and Visuals</i>	September 12-17, 2017

INSTALLATIONS

<i>Susan York: Foundation</i> in the Lab Corridor	October 2017
<i>Inka Essenhigh</i> in the Stairwell	February 2018

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## Winter Term

# Artist Torkwase Dyson and the Wynter-Wells Drawing School for Environmental Justice

Images Available for Reproduction

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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.



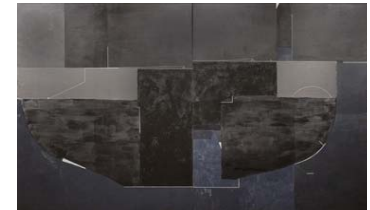
Torkwase Dyson leading a discussion about the Wynter-Wells Drawing School for Environmental Justice at The Drawing Center, 2016.



Torkwase Dyson, *Untitled (Becoming\_01)*, 2017. Gouache and pen on paper, 9 x 12 inches. Courtesy of the artist.



Left: Torkwase Dyson, *Black Compositional Thought (Tuareg Women: Namadcity)*, 2017. Acrylic, gouache, graphic, and wire on panel board, 20 x 16 inches. Courtesy of the artist. Right: Torkwase Dyson. *Before Black Mountain and the Anthropocene (Tuareg Women: Namadcity)*, 2017. Acrylic, gouache, graphic, and wire on panel board, 20 x 16 inches. Courtesy of the artist.



Torkwase Dyson, *Black Interiority*, 2017. Acrylic on canvas, 72 x 120 inches. Courtesy of the artist.