

TORKWASE DYSON

B. 1973, Chicago, IL

Torkwase Dyson considers spatial relations an urgent question both historically and in the present day. Through abstract paintings, Dyson grapples with ways space is perceived and negotiated particularly by black and brown bodies. Explorations of how the body unifies, balances, and arranges itself to move through natural and built environments become both expressive and discursive structures within the work.

Dyson builds the paintings slowly, accumulating washes and configuring minimal geometric elements through a process of improvisation and reflection. The paint-handling producing various surfaces using brushwork and other tools is made poetic by a juxtaposition of dense marks and scored, diagrammatic lines. This compositional rigor imbues the works with an architectural presence and optical gravity.

In Dyson's work the residue of grids and the evidence of hand moving in space creates a productive tension. This precarious arrangement along with subtle use of atmospheric color, contour lines, scale shifts in the paintings invite the eye to consider the conceptual and corporeal knowledge of space in real time.

EDUCATION

- 2003** M.F.A., Painting/Printmaking Yale University, New Haven, CT
1999 B.F.A., Painting/Printmaking Virginia Commonwealth University, Richmond, VA
1996 B.A., Sociology/Social Work Tougaloo College, Tougaloo, MS

SOLO EXHIBITIONS

- 2018** Nautical Dusk, Colby College, Waterville, MN
Scalar, Bennington College, Bennington, VT
James Madison Dyson, Rhona Hoffman Gallery, Chicago, IL
Dear Henry, Davidson Contemporary, New York, NY
Black Compositional Thought and the Wynter-Wells Drawing School for Environmental Justice, The Drawing Center, New York, NY
Wynter-Wells Drawing School for Environmental Liberation, Graham Foundation, Chicago, IL
- 2017** *Hidden in Plain Site: Black Paintings*, Texas Tech University, College of Visual + Performing Arts, School of Art, Landmark Gallery, Lubbock, TX
- 2016** *Mine Mind*, Second Street Gallery, Charlottesville, VA
Unkeeping, Industry City Gallery/Eyebeam, Brooklyn, NY
Illegal Abstraction, Hemphill Fine Arts 1700 L St., Washington DC
- 2014** *Mine: Painting and Drawing*, Clark University, Worcester, MA
- 2008** *Hereinafter*, Meat Market Gallery, Washington DC
- 2006** *Ding, Bling, Splash: Hurray You're Rich*, Ty Stokes Gallery, Atlanta, GA
Oil and Water Don't Mix, Ty Stokes Gallery, Atlanta, GA.

SELECTED GROUP EXHIBITIONS

- 2018** *The Shapes that Make the Blacks*, Museum of Modern Art, New York, NY
Out of Easy Reach, Gallery 400, UIC, Chicago IL, Group Exhibition
Primary, Korn Gallery, Dorothy Young Center for the Arts, Drew University, Madison, NJ
Between the Waters, Whitney Museum of American Art, New York, NY
- 2017** *Abstraction*, Art Center South Florida, Miami FL
Lack of Location is My Location, Koenig & Clinton, Brooklyn, NY
35 Days, Hemphill Fine Art, Washington, DC
Works on Water, 3LD Art & Technology Center, New York, NY
Invisible Man, Maros Gallery, New York, NY
Stacked, Kathryn Markel Fine Arts, New York, NY
On Drawing, Jenkins Johnson Gallery San Francisco, CA
Lost in Translation, Tiger Strikes Asteroid, Brooklyn, NY
- 2016** *In Conditions of Freshwater*, Duke University, Center for Documentary Studies, Durham NC
Grey Scale, PostMasters Gallery, New York, NY
The Block Party, Kravets Wehby Gallery, New York, NY
The Future is Abstract, Harvey B. Gantt Center, Charlotte NC
- 2015** *A Constellation*, Studio Museum in Harlem, New York, NY
Eyebeam Annual Showcase, 101 Front St. Galleries Brooklyn, NY
Outside In, South Street Seaport Cultural Building, New York, NY
EAF 15: 2015 Emerging Artist Fellowship Exhibition, Socrates Sculpture Park, Long Island City, NY
- 2014** Emerging Artist Fellowship Exhibition Franconia Sculpture Park, Shafer, MN
Africa Extended, United Nations, New York, NY
- 2011** *2010 Whitney Biennial*, Whitney Museum of Art New York, NY
- 2010** *Material Girls: Contemporary Black Women Artists*, Reginald F. Lewis Museum Baltimore, MD
Ephemerality, Schuylkill Center for Environmental Education, Philadelphia, PA
Spectrumed, Flanders Art Gallery, Raleigh, NC
- 2009** *She's So Articulate*, Arlington Center for the Arts, Arlington, VA
- 2008** *It Might Blow Up, But It Won't Go Pop*, African American Art Museum, Dallas, TX
Passin' It On, Rush Arts Gallery New York, NY .
- 2007** *The Velocity of Gesture, or How to Build an Empire*, The Dalton Gallery, Decatur, GA.
- 2006** *Magic Realism: Relationships to Caribbean and Latin Literature*, Rush Arts, NC

SPECIAL PROJECTS

- 2017** Wynter-Wells Drawing School for Environmental Justice, Texas Tech University, School of Art and Architecture, Lubbock Texas,
- 2016** *In Conditions of Freshwater*. Trans-Spatial Research. Partners: Eyebeam Art and Technology, Center for Documentary Studies at Duke University and Nicholas School of Environment at Duke University. Location: Alamance County, North Carolina and Lowndes County, Alabama
- 2014** *Studio South Zero* (Location Variable), Mobile Solar Powered Studio and digital storytelling lab focused on engaging multiple publics around contemporary issues of environmentalism and place

VISITING ARTIST

- 2018** Visiting Instructor, Graduate Printmaking, Rhode Island School of Design, Providence, RI
Vermont Studio Center, Johnson, VT
- 2017** Skowhegan School of Painting & Sculpture, New York, NY
Philadelphia Academy of Fine Arts, PAFA, Philadelphia, PA
Pratt Institute, Brooklyn NY
- 2015** MICA Rinehart Sculpture Group Baltimore MA.
- 2014** Brown University, International Advanced Research Institutes
- 2012** The School of the Art Institute Of Chicago, Chicago IL
- 2008** Visiting Artist Sculpture Corcoran College of Art and Design, Washington DC

RESIDENCIES AND AWARDS

- 2018** Headlands Center for the Arts, Climate Change, Sausalito, CA
UIC, Gallery 400, University of Illinois at Chicago, Chicago IL
Graham Foundation Inaugural Fellowship, Chicago, IL
- 2017** Mason Gross School of the Arts/ Brodsky Center Residency and Visiting artist program, New Brunswick, NJ
- 2016** LMCC Art Center and Governor's Island, New York, NY
The MacDowell Colony, Peterborough, NH
2016 Joan Mitchell Foundation's Painters & Sculptors Grant, New York, NY
Visiting Artist Grant to the Nicholas School of the Environment, Durham NC
- 2014** Yaddo, Saratoga Springs, NY
The Dorchester Project, Chicago, IL
Brooklyn Artist Grant, Brooklyn, NY
Culture Push Fellowship for Utopian Practices
Franconia Sculpture Park/Jerome Fellowship, Shafer MN
- 2012** Spelman College Summer Art Colony/Taller Portobelo Norte, Portobelo
- 2006** Nancy Graves Grant for Visual Artist, New York, NY
National Women's Travel Grant, New York, NY
- 2005** Spelman College Summer Art Colony, Summer Arts Fellowship
- 2003** Yale University Barry Cohen Scholarship, New York, NY
Yale University Paul Harper Residency at Vermont Studio Center Prize

ARTIST TALKS

- 2018** Trajectories Innovation Lecture, 29th Annual James A. Porter Colloquium, Howard University, Washington, DC on African American Art and Art of the African Diaspora
HyperShape, Bennington College, Bennington, VT
- 2017** On Documentary Abstraction, Art Center South Florida, Miami FL
Spatializing Blackness, Design Miami, Miami, FL
Hyper Shape, Philadelphia Academy of Fine Arts, PAFA, Philadelphia, PA
Wynter-Wells Drawing School for Environmental Justice, Artists on Artworks,
Metropolitan Museum of Art, New York York
Visiting Artist Lecture Series, New School, New York, NY
Open Sessions 9: Cartography of Ghosts, The Drawing Center, New York, NY

- In Conditions of FreshWater, Duke University, Durham, NC
Artists on Artworks, Metropolitan Museum of Art, New York, NY
- 2016** Black Compositional Thought: Nomadicity Toward Dignity and Autonomy, Visual Artists and Scholars committee at the University of Arizona, Tucson, Arizona
On Painting, Hunter College, New York, NY
Un-keeping, The City University of New York, Queens College, Brooklyn, NY
Nothing Disappears, School of the Art Institute of Chicago, Sculpture Department, Chicago, IL.
- 2015** Fragments, Gratitude, Resistance, Queens Museum, Rethinking Residencies, Queens, New York
- 2014** Studio South Zero: Toward a Zero Carbon Emissions Art Practice, Brown University, International Advanced Research Institutes (BIARI) Connections and Flows: Water, Energy and Digital Information in the Global South

CURATORIAL PROJECTS

- 2012** "Plural Zone: Occupying Possibilities in Sculpture Now", International Sculpture Conference, School of the Art Institute of Chicago, Chicago IL
- 2009** "Dash," Blanton Museum of Art, Fire and Ink: LGBT Empowerment Conference, Austin, TX
"Algorythmaticblackbase_10," National Alliance of African and African American Support Groups, High Museum of Art, Atlanta, GA
- 2007**

SELECTED PRESS AND PUBLICATIONS

- 2017** Pedro, Lalia, "When Conceptual Art Makes You Acutely Aware of Your Body," Hyperallergic, June 9, 2017
Heinrich, Will, "What to See in New York Art Galleries This Week," The New York Times, May 25, 2017
Laila Padro, "Threads of Fire and Water and Gold, Brooklyn Rail, April 1
Martha Schwendener, 10 Galleries to Visit Now in Brooklyn, New York Times, April 27
- 2016** Matthew Keeshin, "This Art Studio Made From Upcycled Materials Hits the Highway". Dwell
Martha Schwendener, "Torkwase Dyson, Unkeeping," New York Times, P. C 21
Alexandra Fowle, "Torkwase Dyson: Unkeeping," The Brooklyn Rail
Monique Long "Studio Visit", Studio Museum of Harlem, P.48 2011 Cathy Byrd, "Materials Girls," Sculpture Magazine, p. 64
- 2013** Jennie Hirsh "Material Girls: Contemporary Black Women Artists". Art in America
- 2011** Shaun Brady, "You Can't Take It With You: The Schuylkill Center explores the transience of nature in "Ephemerality," Philadelphia City Paper, p. 25
Helen Frederick, "She's So Articulate: Black Women Artists Reclaim The Narrative," Art Papers
- 2009** Jessica Dawson, "A Piercing Look At the World," Washington Post, July 27, p. C12
Jessica Dawson, "Standing in the Shadow of the Silhouette Figure," Washington Post, Jun 20

- 2008** Feaster, Felicia. "Talk About the Work," Creative Loafing, July 12, 2006, p. 25
Feaster, Felicia. "Velocity of Gesture: Making Their Mark," Creative Loafing, February 14, p 36