

Graham Foundation



For Immediate Release

Graham Foundation Announces Inaugural Fellows of New Fellowship Program: Brendan Fernandes, Torkwase Dyson, Martine Syms, Mark Wasiuta, and David Hartt

Chicago, IL (March 15, 2018) —The Graham Foundation is pleased to announce its inaugural Fellows as part of the organization’s new Graham Foundation Fellowship program: Brendan Fernandes, Torkwase Dyson, Martine Syms, Mark Wasiuta, and David Hartt. Integrating the Foundation’s grantmaking and exhibition programs, the new Fellowship provides monetary support for the development and production of new and challenging works and the opportunity to present these projects in an exhibition at the Foundation’s Madlener House galleries in Chicago. Artist David Hartt piloted the new program with his new body of work *in the forest*, which premiered at the Graham in the fall of 2017.

The Fellowship program extends the legacy of the Foundation’s first awards, made in 1957 and 1958. These initial fellowships provided a diverse group of practitioners a platform to pursue experimental ideas in the field, and they included alumni such as Pritzker Prize winning architects Balkrishna V. Doshi and Fumihiko Maki, designer Harry Bertoia, photographer Harry M. Callahan, sculptor Eduardo Chillida, experimental architect Frederick J. Kiesler, and painter Wilfredo Lam, among others. The 2018 Fellows will continue this tradition of exploring new perspectives on spatial practices and design culture.

“As with the very first Fellows of the Graham, this new Fellowship program provides crucial direct support to individuals to make new work possible,” said Graham Foundation Director Sarah Herda, “and creates an opportunity to share this work with new publics through our exhibition program at the Madlener House in Chicago.”

Brendan Fernandes*The Master and Form*

Installation in Collaboration with Norman Kelley

January 25–April 7, 2018

The Master and Form, a new installation and performance series by Brendan Fernandes commissioned by the Graham Foundation, investigates themes of mastery and discipline within the pursuit of form in the practice of ballet. Using objects and an installation designed in collaboration with architecture and design collaborative Norman Kelley, the project responds directly to the Graham's Madlener House. Classically trained ballet dancers activate the objects and space of the galleries making a new site for performance and a dynamic interplay between audience and dancer.

Brendan Fernandes is a Chicago-based Canadian artist of Kenyan and Indian descent. He completed the Independent Study Program of the Whitney Museum of American Art (2007) and earned his MFA from the University of Western Ontario (2005) and his BFA from York University in Canada (2002). Fernandes has exhibited widely domestically and abroad, including exhibitions at the Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Museum of Art and Design, New York; Musée d'art contemporain de Montréal; the National Gallery of Canada, Ontario; the Brooklyn Museum, New York; Studio Museum in Harlem, New York; Mass MoCA, North Adams, MA; the Andy Warhol Museum, Pittsburgh, PA; Deutsche Guggenheim, Berlin; Bergen Kunsthall, Norway; Stedelijk Museum, Amsterdam; the Sculpture Center, New York; the Quebec City Biennial; and the Third Guangzhou Triennial in China. He is currently artist-in-residence and faculty at Northwestern University in the Department of Art Theory and Practice, and is represented by Monique Meloche Gallery, Chicago.

Torkwase Dyson*Wynter-Wells Drawing School for Environmental Liberation*

May 3–July 14, 2018

Artist Torkwase Dyson will use the Graham Foundation galleries as both a site of installation and an incubator for discussion in her latest convening of the Wynter-Wells Drawing School for Environmental Liberation—named for Jamaican writer Sylvia Wynter and American Civil Rights leader Ida B. Wells. By employing then redacting two strategies of spatial representation: elevation and section drawings, Dyson simultaneously invites and partially eliminates the pictorial in favor of form in space. The resulting works invite analysis through science, fragmentation, site, and the culture of spatial engineering, architecture, and geography to theorize a new system of geometric abstraction. This system considers techniques culled from a wide range of disciplines to initiate dialogue about form, geography, and spatiality in an era of human induced climate change. Investigating and attempting to dislodge who owns shapes and how they operate, Dyson will work with invited collaborators and the public to theorize her own formal concepts of “black compositional thought” and “hypershapes” using the School as a vehicle to experiment with a range of drawing actions, media, and forms. This project is constructed as an open proposition toward systems that regard logic and sensoria as an impetus of form in today's technological, design, and political crisis.

Torkwase Dyson, born in 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 Drawing Center, New York City; 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 Whitney Museum of American Art; the Studio Museum in Harlem; 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. She is represented by Davidson Contemporary, New York; and Rhona Hoffman Gallery, Chicago.

Martine Syms

Incense Sweaters & Ice

September–December, 2018

Incense Sweaters & Ice is an immersive installation centering around a Graham-funded feature-length film, by the same title, inspired by the idea that anything one does while being watched is a performance. This will be the first exhibition of this work, after its debut at the Museum of Modern Art in New York in 2017. Syms is creating a unique installation and program, site-specific to the Graham Foundation. The Graham will co-present programming with The Art Institute of Chicago during a concurrent exhibition of Syms’ work.

Martine Syms works in video, performance, and publishing. She received her BFA from the School of the Art Institute of Chicago. Her work has been shown at the Museum of Modern Art, New York; Camden Arts Centre, London; Sadie Coles HQ, London; Hammer Museum, Los Angeles; the Berlin Biennale; Manifesta, Zurich; the ICA London; Bridget Donahue, New York; the Gene Siskel Film Center, Chicago; White Flag Projects, St. Louis; the Studio Museum in Harlem, New York; the Institute of Contemporary Art, Philadelphia; and the Museum of Contemporary Art, Chicago. Her work was featured in *Surround Audience*, the New Museum’s 2015 Triennial. From 2007 to 2011, Syms was codirector of Golden Age, a project space in Chicago focused on printed matter; she is also the founder of Dominica, an independent publishing company dedicated to exploring blackness as a topic, reference, marker, and audience in visual culture. Syms is represented by Bridget Donahue, New York; and Sadie Coles HQ, London.

Mark Wasiuta

The Entenza Years: the Early History of the Graham Foundation, 1960-1971

March–July, 2019

This exhibition will delve into the Graham Foundation’s formative early years under the directorship of John Entenza, past editor of *Art and Architecture* magazine, and illuminate the Foundation’s role in postwar architecture culture for the first time. The exhibition will feature

archival material from the Foundation's own archive to tell this unique history and it will be curated in collaboration with current Graham Foundation Director Sarah Herda. The result of a multi-year effort to process the Foundation's archive, the exhibition will be accompanied by a fully illustrated publication.

Mark Wasiuta is a curator, writer, and architect who teaches at Columbia University's Graduate School of Architecture, Planning, and Preservation (GSAPP), where he is co-director of the Critical, Curatorial, and Conceptual Practices in Architecture Program. Over the last decade, as director of exhibitions at the GSAPP, he developed a body of research and archival exhibitions that focus on under-examined practices of the postwar period. His recent exhibitions, produced with various collaborators, include *Environmental Communications: Contact High, Information Fall-Out: Buckminster Fuller's World Game*, and *Les Levine: Bio-Tech Rehearsals 1967–1973*. Other exhibitions recently on view are *Detox USA*, at the Istanbul Design Biennial; *Control Syntax Rio* at Het Nieuwe Instituut in Rotterdam; and *Every Building in Baghdad: The Rifat Chadirji Archives* at the Arab Image Foundation, at the Graham Foundation in Chicago and at LAXART in Los Angeles. Wasiuta is recipient of recent grants from the Asian Cultural Council, the Graham Foundation, and the New York State Council on the Arts.

David Hartt

in the forest

The multi-part installation *in the forest* continues Hartt's investigation into the relationship between ideology, architecture, and the environment by revisiting architect Moshe Safdie's unfinished 1968 Habitat Puerto Rico project. Commissioned for the Graham Foundation, *in the forest* was a pilot program for the new Graham Foundation Fellowship program. Additional support was provided by Oakville Galleries, Ontario, where the exhibition will travel in the fall of 2018.

David Hartt (b. 1967, Montréal) lives and works in Philadelphia where he is Assistant Professor in the Department of Fine Arts at the University of Pennsylvania. Recent solo exhibitions have been held at The Art Institute of Chicago; the Graham Foundation, Chicago; LAXART, Los Angeles; and Or Gallery, Vancouver. Additionally, his work has been included in several group exhibitions including *Ocean of Images: New Photography 2015* at The Museum of Modern Art, *America Is Hard to See* at the Whitney Museum of American Art, and *Shine a light/Surgir de l'ombre: Canadian Biennial* at the National Gallery of Canada. His work is in the public collections of The Museum of Modern Art, New York; Whitney Museum of American Art, New York; The Studio Museum in Harlem, New York; The Art Institute of Chicago; Museum of Contemporary Art, Chicago; The Museum of Contemporary Photography, Chicago; Henry Art Gallery, Seattle; The National Gallery of Canada, Ottawa; and The Stedelijk Museum, Amsterdam. Hartt is the recipient of a 2015 Foundation for Contemporary Art Grant. In 2012 he was named a United States Artists Cruz Fellow and in 2011 he received a Louis Comfort Tiffany Foundation Award. Hartt is represented by Corbett vs. Dempsey, Chicago; David Nolan Gallery, New York; and Galerie Thomas Schulte, Berlin.

ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts fosters the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society. The Graham realizes this vision through making project-based grants to individuals and organizations and by producing exhibitions, events, and publications.

THE MADLENER HOUSE

Since 1963, the Graham Foundation has been located in the Madlener House, a turn-of-the-century Prairie-style mansion designed by Richard E. Schmidt and Hugh M. Gardner. Built 1901–02, it was later renovated by prominent modern architect Daniel Brenner. The 9,000 square-foot historic home now hosts galleries, a bookstore, an outdoor collection of architectural fragments, an extensive non-lending library of grantee publications, and a ballroom where the foundation hosts a robust schedule of public programs.

BOOKSHOP

The Graham Foundation’s bookshop, designed by Ania Jaworska, offers a selection of new, historically significant, and hard-to-find publications on architecture, art and design, many of which have been supported by grants from the Graham Foundation.

GALLERY HOURS AND VISITOR INFORMATION

The galleries and bookshop are open to the public Wednesday through Saturday, 11 a.m.–6 p.m. Admission is free. Group tours are available by request.

ACCESSIBILITY

The second-floor galleries and the third-floor ballroom, where events are held, are only accessible by stairs. The first-floor galleries and bookshop are accessible via outdoor lift. Please call ahead to make arrangements.

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High-resolution digital images are available on the press section of our website; email Ellen Alderman for the press login or additional information. Press tours welcome by appointment.

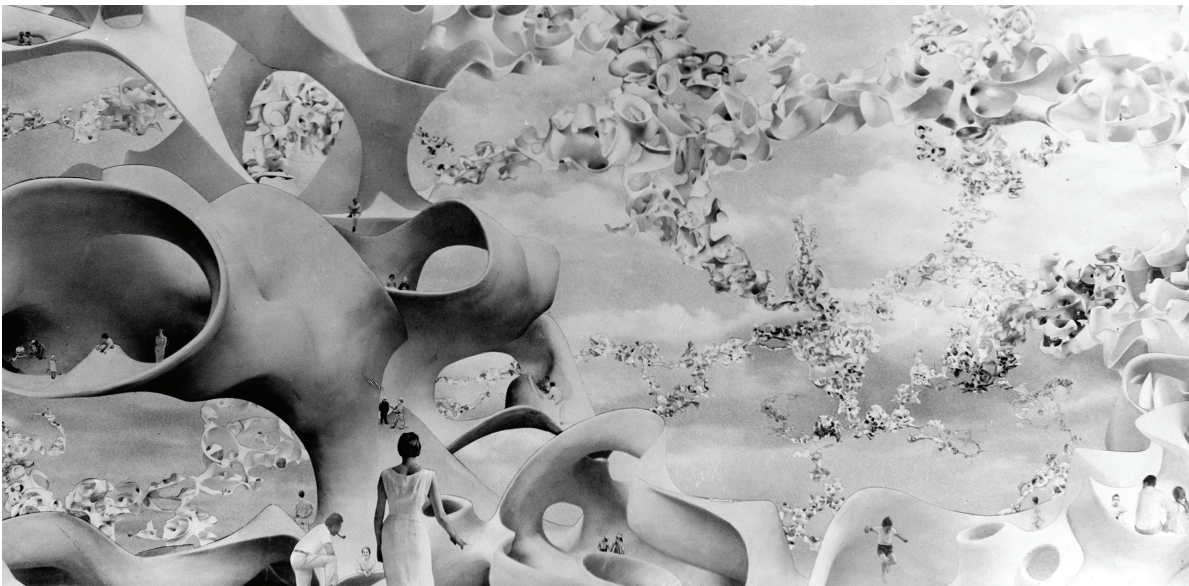


Images (top) Martine Syms, 2017. Photo: Taylor Rainbolt. Courtesy the artist; (bottom left) Brendan Fernandes, 2017. Photo: Ed Luna. Courtesy the artist; (bottom right) David Hartt, 2015. © Braxton Black. Courtesy the artist

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Images (top) Torkwase Dyson, 2016. Courtesy the artist; (bottom) Mark Wasiuta, 2018. Courtesy the artist



Images (clockwise from top) Martine Syms, "Incense, Sweaters, and Ice" (still 1), 2017, Los Angeles. Courtesy of the artist; Torkwase Dyson, "Looking for the People in the Creek," 2017-18. Polymer gravure on Hahnmuhle Copperplate White paper. Published by Brodsky Center. Collaborating Master Printer Randy Hemminghaus. Copyright Torkwase Dyson and Brodsky Center. Photo by Peter Jacobs; Marian and David Jacob, "Creative Research: Freeform in Architecture", funded by a 1961 grant from the Graham Foundation. Copyright the artists, courtesy of the Graham Foundation for Advanced Studies in the Fine Arts



Images (top) View of "Brendan Fernandes: The Master and Form." 2018, Graham Foundation, Chicago. Installation in collaboration with Norman Kelley; dancers: Satoru Iwasaki, Yuha Kamoto, Andrea de León Rivera, Antonio Mannino, Leah Upchurch; photo: RCH; (bottom) David Hartt, "Carolina I," 2017, archival pigment print mounted to Dibond, print size 36 x 54 inches. Courtesy of Corbett vs. Dempsey and commissioned by the Graham Foundation for Advanced Studies in the Fine Arts