

Abigail DeVille

Abigail DeVille
Lives and works in New York, NY, USA

EDUCATION

2009-2011
Yale School of Art, New Haven, CT, USA. Major: Painting

2007
Skowhegan School of Painting and Sculpture, Madison, ME, USA

2003-2007
Fashion Institute of Technology, New York, NY, USA

2000
Pratt Institute, New York, NY, USA

COLLECTIONS

Kadist Art Foundation, San Francisco, CA, USA
Centre National des Arts Plastiques, Paris, France
Kaviar Factory, Henningsvaer, Norway
The Bronx Museum of the Arts, Bronx, USA
The Studio Museum in Harlem, Harlem, USA

AWARD, GRANTS, FELLOWSHIP & RESIDENCIES

2017
Rome Prize
Residency at the American Academy of Rome, Italy
Rauschenberg Artists in Residency
Chuck Close Henry W and Marian T Mitchell Rome Prize

2016
William H. Johnson Prize (honored finalist), West Hollywood, CA, USA (honored finalist)

2015
Creative Capital Visual Artist Award recipient
Theo Westenberger Estate Award
Cite Internationale Des Arts Paris, Artist in Residence, Sept- Nov 2015
OBIE Award for Design, (set/costumes). Prophetika: An Oratorio (La MaMa)

2014-15
Rema Hort Mann Foundation Emerging Artist Grant Recipient
The Radcliffe Institute for Advance Study at Harvard University, Visual Arts Fellowship, Cambridge, MA, USA

2013-14
The Studio Museum of Harlem Artist in Residence, New York, NY, USA

2012
The Joan Mitchell Foundation Grant, New York, NY, USA
The Edward and Sally Van Lier Fund of the New York Community Trust, New York, NY, USA
International Studio and Curatorial Program, Brooklyn, NY, USA

2011
Alice Kimball Traveling Fellowship, Yale School of Art, New Haven, CT, USA

2007
Camille Hanks Cosby Fellowship, Skowhegan School of Painting & Sculpture, Skowhegan, Maine, USA

2005
The Frank Shapiro Memorial Award 2005 for Excellence in Fine Arts

SELECTED SOLO SHOWS

2017
Abigail DeVille, Pica, Portland, USA (upcoming)

No Space Hidden (Shelter), (cur. Jamillah James), Institute of Contemporary Art, Los Angeles, USA
Chaos or Community?, Michel Rein, Brussels, Belgium

2016

Only When It's Dark Enough Can You See The Stars, site-specific installation, the former Peale Museum, Baltimore, MD, USA

2015

America, Michel Rein, Paris, France

The Day the Earth Stood Still, Harvard's Johnson-Kulukundis Family Gallery, Cambridge, MA, USA

Nobody Knows My Name, Monique Meloche Gallery, Chicago, IL, USA

2014

Cousin Suzy and the Infinite Deep. Marginal Utility, Philadelphia, PA, USA

The New Migration, DC Commission on the Arts & Humanities, Anacostica, DC, USA

2013

Invisible Men: Beyond the Veil, Galerie Michel Rein, Paris, France

Gastown Follies, Artspeak, Vancouver, BC, Canada

XXXXXXX, Iceberg Projects, Rogers Park, Chicago, IL, USA

Njideka Akunyili & Abigail DeVille: New Paintings, Gallery Zidoun, Luxembourg

2012

If I don't think I'm sinking, look what a hole I'm in, Night Gallery, Los Angeles, CA, USA

Invisibility Blues II, M55 Gallery, Long Island City, NY, USA

Invisibility Blues, Recess Gallery, The Dependent Art Fair, New York, NY, USA

Insider-Outliers' Alchemy: Working The Edges of Perception, M55 Gallery, Long Island City, NY, USA

2010

Dark Star, Recess Gallery, New York, NY, USA

Gold Mountain, Marginal Utility, Philadelphia, PE, USA

2009

Black Gold (cur. Jose Ruiz), The Bronx River Art Center, Bronx, New York, NY, USA

SELECTED GROUP SHOW

2017

20/20: The Studio Museum in Harlem and Carnegie Museum of Art, Pittsburgh, PA, USA (upcoming)

Magnetic Fields: Expanding American Abstraction, 1960s to Today. National Museum of Women in the Arts, Washington D.C. USA

Sculpture Garden Commission, ICA Miami, FL, USA (upcoming)

Empire State Works in Progress 2017, Whitney Museum of American Art, New York, USA (upcoming)

We the People, Penn Treaty Park, RAIR & Monument Lab, Mural Arts, Philadelphia, USA (upcoming)

Harlem: Found Ways. Cooper Gallery at Hutchins Center, Harvard University, Cambridge, USA (upcoming)

Lights Out, Momentum 9, (cur. by Gunhild Moe), Moss, Norway

Magnetic Fields: Expanding American Abstraction, 1960's to Today, Kemper Museum, Kansas City, MI, USA

Urban Planning: Contemporary Art and the City 1967-2017, Contemporary Art Museum St. Louis, St. Louis, MI, USA

The Intersectional Self, The 8th Floor, The Shelley & Donald Rubin Foundation, New York, NY, USA

The Armory show 2017, Platform Section (cur. Eric Shiner) with An Incident: Sarcophagus Blue, New York, NY, USA

2016

Strange Oscillations, University Galleries, Illinois State University, Normal, IL, USA

Home, Caribbean Cultural Center African Diaspora Institute, New York, NY, USA

Material Girls, Contemporary Calgary, Calgary, Canada

LANDMARK, Socrates Sculpture Park, Long Island City, Queens, NY, USA

Revolution in the Making: Abstract Sculpture by Women, 1947-2016, Hauser Wirth & Schimmel, Los Angeles, CA, USA

2015

If You Leave Me can I Come Too, Hunter East Harlem Gallery, New York, NY, USA

From The Ruins... 601 Artspace, New York, NY, USA

Consequential Translations, Centro Cultural de Espana en Santo Domingo, D.R

When You Cut Into the Present the Future Leaks Out, (cur. Manon Slome) Old Bronx Borough Courthouse, NY USA

Material Girls, Central Gallery & Mediateque, Dunlop Art Gallery, Regina, SK, Canada

The Day the Earth Stood Still, Byerly Gallery, Radcliffe Institute, Cambridge, MA, USA

2014

Puddle, pothole, portal. Sculpture Center, Long Island City, NY, USA

Playing With Fire: Political Interventions, Dissident Acts and Mischievous Actions, El Museo del Barrio, New York, NY, USA

Material Histories, The Studio Museum in Harlem, New York, NY, USA

Home, Morris-Jumel Mansion, New York, NY, USA

Sensitive Instruments, Corbett vs. Dempsey, Chicago, IL, USA

Rites of Spring, Contemporary Art Museum Houston, Houston, Texas, USA

2013

Guts, Abrons Art Center, Henry Street Settlement, New York, NY, USA

Black in the Abstract, Contemporary Art Museum Houston, Houston, Texas, USA

Gastown Follies, Artspeak, Vancouver, BC, Canada

Who Wants Flowers When You're Dead? The Poor Farm, Little Wolf, WI, USA

Bronx Calling: The Second AIM Biennial, Bronx Museum, Bronx, NY, USA

Future Generation Prize Exhibition, The 55th Venice Biennial, Venice, Italy

They might as well have been remnants of the boat, Calder Foundation, New York, NY, USA

2012

Future Generation Prize Exhibition, Pinchuk Art Centre, Kiev, Ukraine

Space Invaders, Lehman College Gallery, Bronx, NY, USA

First Among Equals, Institute of Contemporary Art, Philadelphia, PE, USA

The Ungovernables, The New Museum Triennial, New York, NY, USA

2011

Bosh Young Talent Show, Stedelijk Museum, Hertogenbosch, Netherlands
The (S) Files 2011, El Museo del Barrio, New York, NY, USA
The Un-nameable Frame, Thesis Exhibition, Green Gallery, New Haven, CO, USA
Reflecting Abstraction, Vogt Gallery, New York, NY, USA

2010

Bonzai, Red Lotus Room, Brooklyn, New York, NY, USA
Planet of Slums, Mason Gross Galleries, Rutgers University, New Brunswick, NJ, USA
Critical Perspectives, Green Gallery, New Haven, NY, USA
Rompe Puesto, The Bronx River Art Center, Bronx, New York, NY, USA

2009

How the Other Half Lives, Green Gallery, New Haven, CO, USA
A proposito: Pan Latino Dialogues, Ely House, New Haven, CO, USA
The Open, Deitch Studios, New York, NY, USA

2008

Bronx Council of the Arts Open Studio Tour, Haven Gallery, Bronx, New York, NY, USA

2007

The Bronx River Art Center, Bronx, New York, NY, USA
DK Magazine, Pro qm, Berlin, Germany
Fine Arts BFA 2007 Thesis Exhibition, The Museum at FIT, New York, NY, USA
CAA & NYCAMS BFA Exhibition, New York Center for Art & Media Studies, New York, NY, USA

2006

Selections 2006, Fashion Institute of Technology, New York, NY, USA
ArtStar, Deitch Projects, New York, NY, USA

SELECTED BIBLIOGRAPHY

2016

"Can I Get a Witness?" Takes James Baldwin's Message to Church, by Charles "Isherwood", The New York Times, December 8, 2016
"Meshell Ndegeocellos CAN I GET A WITNESS to make world premiere at Harlem Stage" by BWW News desk, December 7, 2016
"Lost And Found A Pilgrimage to the Desert Shrine of Noah Puifov", photographs by LaToya Ruby Frazier, (text) as told to Jamie Lowe, The New York times Magazine, October 26, 2016
"Pegasus Warning Is In Pursuit Of The 'Best Thang'" by ZO, okayplayer.com, October 26, 2016
"Baltimore's Joy Postell channels Billie Holiday, Nina Simone in new video 'Consciousness' " by Wesley Case, The Baltimore Sun, October 25, 2016
"Abigail DeVille Baltimore, The Contemporary" by Lexie Mountain, Art in America, Reviews, September 15, 2016
"Best Museum Show: Abigail DeVille, Only when it's dark enough Can you see the stars" City paper, Best of Baltimore 2016, September 13, 2016
"Best of Baltimore (EXHIBIT)" by Gabriella Souza, Amy Mulvihill, and Lydia Woolever, Baltimore Magazine, August 22, 2016
"Abigail DeVille Looks to Disrupt New York's History of Gentrification" by Isaac Kaplan, Artsy Editorial, August 1, 2016
"Socrates Sculpture Park Rides the Waves of a Changing Queens" by Jen Kinney, Next City, June 23, 2016
"Abigail DeVille unburies Bodies at The Contemporary" by Owen Duffy, MoMus, June 13, 2016
"The Many Lives and Losses of the Western Hemispheres Oldest Museum" by Alex Ebstein, Hyperallergic, June 10, 2016
"10 years after, A Look Back at Art's First Reality Show" by Kat Harrimann, The Creators Project, June 1, 2016
"Eight New Installations at Socrates Sculpture Park interrogate a rapidly changing Queens" by Joel Kuennen, Artslant.com, May 8, 2016
"Here's every Painting You Need to See at NADA New York 2016" by Andrew M. Goldstein, Artspace.com, May 8, 2016
"Revolution in the making: Abstract sculpture by women" by Rafu.com, March 18, 2016
"Jenni Sorkin on Revolution in the Making at Hauser Wirth & Schimmel" by Thea Ballard, Modern Painters, March 16, 2016
"Are All Women Shows Good or Bad for Art?" by Halland Cotter, The New York Times, March 16, 2016
"34 Revolutionary Women Artist Who Shaped Abstract Sculpture Inaugurate Hauser Wirth & Schimmel in Los Angeles" by Jessica Simmons, Artsy Editorial, March 11, 2016
"Bronx's arts community grows" by Shant Shahrigian, The Riverdale Press, January 7, 2016

2015

"From the Ruins" by Tobi Haslett, Artforum, July 17, 2015
"In the Bronx a Pop Up Art Show is a Lightning Rod for Fear of Gentrification" by Jillian Steinhauer Hyperallergic, July 13, 2015
"Here are Your 2015 Obie Award Winners by Village Voice Staff", The Village Voice, May 19, 2015
"From the Ruins" by Tom McGlynn, The Brooklyn Rail, June 3, 2015
"Afrofuturism Inspired Theatrical Event with a Message for Today" by Peter & Soule Wright, Blackvoices Huffington Post, July 15, 2015
"The Art of Accumulation At a New Orleans Shrine to the Plague Saint" by Allison Meier, Hyperallergic, June 3, 2015
"Massive Bronx Art Exhibit Reignites Boroughs Gentrification Debate" by Eddie Small, Dnainfo.com, April 24, 2015
"Top Ten Booths at the Top 10 Booths at Armory Show 2015" by Rozalia Jovanovic, Artnews, March 6, 2015
"Concert at Snug Harbor will be both Funky and Atmospheric" by Laura Steussy, SILive.com, February 24, 2015

2014

"Best of 2014 Our Top 10 Exhibitions Across the United States" by Hyperallergic, december 26, 2014
"ART BURN Just how much public input should there be in public art?" by Christina Cauterucci, Washington City Paper, November 14, 2014
"Washington DC Becomes a Playground of Public Art" by Jillian Steinhauer, Hyperallergic, October 13, 2014
"Rema Hort Foundation Names 2014 New York Artist Grant Winners" by Andrew Russeth, ArtNews, October, 8, 2014
"After debate about aesthetics and politics", Anacostia artwork is removed by Sarah Kaplan, The Washington Post, October 5, 2014
"Marion Barry on Anacostia Art Project: 'It Looks Like Junk' " by Perry Stein, Washington City Paper, September 11, 2014
"The Stuff of Life, Urgently Altered." by Holland Cotter, The New York Times, August 28, 2014
"Beyond Shakespeare's Wildest Dreams", by Charles Isherwood, The New York Times, August 12, 2014
"Stratford Festivals A Midsummer Nights Dream: A Chamber Play", by Lauren Glenow, broadwayworld.com, August 2, 2014
"A Midsummer Night's Dream", by Jon Kaplan, www.nowtoronto.com, July 31, 2014
"Dream fulfilled: You have to see Stratford's radical rethink of Shakespeare", by J. Kelly Nestruck, The Globe And Mail, July 25, 2014
"Shakespeare's A Midsummer Night's Dream in Stratford: like you've never seen before", by Richard Ouzounian, Toronto Star, July 25, 2014
"Two Works Share a Common Thread." By Molly Glentzer, The Houston Chronicle, January 31, 2014
"She Talks to Beethoven is a Fever Dream of a Play." By Jason Fitzgerald, The Village Voice, January 22, 2014

2013

"Abigail DeVille's Cosmic Cacophony Heads To Harlem", by Priscilla Frank, Huffington Post, September 5, 2013
"Studio Museum in Harlem Names Three Resident Artists for 2013-14", by Benjamin Sutton, Blouin ARTINFO.com, August 21, 2013
"By Appointment Only: Viewing Art Privately in Chicago", by Jason Fomberg, Art in America, July 10, 2013
"Art and Ageism: The Decisive Eye of Fellow Artists", NY Arts, June 2013

"Future Generation Art Prize Goes To Venice For First Global Event", ArtLyst, May 20, 2013
"Abigail DeVille, Iceberg Projects", by Alicia Eler, artforum.com/critics? picks, May 14, 2013
"Fore", by Lloyd Wise, Artforum, May 2013
"Review: Abigail DeVille/Iceberg Projects", by B. David Zarley, Newcity Art, April 23, 2013
"Eye Exam: New Moves in Chicago Sculpture", by Jason Foubner, Newcity Art, April 16, 2013
"Edition #7", by Caroline Picard, Bad At Sports- contemporary art talk, April 15, 2013

2012
"Racial Redefinition in Progress 'Fore' at Studio Museum in Harlem", by Holland Cotter, The New York Times, November 29, 2012
"6 From Fore", Modern Painters, November 2012
"Artistic invasion of Lehman College life", by Adam Wisnieski, The Riverdale Press, October 11, 2012
"Space Invaders arrive", by Robin Elisabeth Kilmer, The Bronx Free Press, October 10-16, 2012, Volume 3- No.41
"The Ungovernables", by Suzanne Cotter, Artforum, May 2012.
"Review: The Ungovernables", by Howard Halle, Time Out New York, April 3, 2012
"Eight Hours at the Comfort Inn", by Jerry Saltz, New York Magazine, March 18, 2012
"The Ungovernables is more serious..." by Max Rosenberg, CAPITAL, February 17, 2012
"Quiet Disobedience", by Holland Cotter, The New York Times, February 16, 2012
"Mob of People Packs Into New Museum for Opening of 'The Ungovernables'", Observer.com, February 15, 2012
"Local Talent Leads Downtown Triennial", by Kimberly Chou, The Wall Street Journal, February 10, 2012
"30 Artists to Watch in 2012: Part 1", by Jason Stopa, Kate Meng & Leah Schlackman

2011
Exhibitions of style; celebrating Hispanic art in New York by Gorgett Roberts, NY Post, September 21, 2011
"Reflecting Abstraction", by Corrine Fitzpatrick, artforum.com/critics? picks

2010
"Abigail D. DeVille's America", by Alexi Kukuljevic, Machete, Vol. 1 No.11, September 2010
"Art: Gold Mountain", by Roberta Fallon, Philadelphia Weekly, August 24, 2010
"First Friday" We kvetch, we look, we clap", by Roberta Fallon & Libby Rosof, theartblog.org, August 10, 2010

2009
"Black Gold in the Bronx", www.nyartbeat.com, August 26, 2009

2006
The Art of Reality TV, Interview, August 2006
Project Deitch, Black Book, July 2006
All Most Famous, Nylon, July 2006
Art Talk: Famous in Eight Episodes, Art News, June 2006
You're Either In or You're Out, Paper Magazine, June 2006
Reality Show ArtStar to Begin on the Dish Network, Artdaily.com, May 30, 2006.
ArtStar on Gallery HD: The Art World Tries Realism (the TV kind), The New York Times, May 28, 2006.
ArtStar: A Deitch Project for the Television Masses, Artinfo.com, May 25, 2006.
Art World Idol, TimeOut New York, May 11, 2006.
"Reality Bites, by Michael Wang, Artforum, May 17, 2006.
Future, Unscripted Fall Pilots: Real Deal, or No Deal, by Joy Press Village Voice, May 9, 2006
Fly on the Wall Street, Art Review, January/February 2006

2005
Because at Least One Person on This Page Will be Justly Famous by 2010, by Sarah Bernard, New York Magazine, December 26, 2005
"The Dye is Cast, by Michael Wang, Artforum, March 4, 2005
"Reality (on TV) Reaches Art World," by Randy Kennedy, The New York Times, March 2, 2005

THEATRICAL INSTALLATION

2017
Parable of the Sower. Librettist, Composer and Musical Director Toshi Reagon,
Stage Director Eric Ting, New York University Arts Center, Abu Dhabi, UAE, November 2017
Geneva Project, choreographed by Jennifer Harrison Newman, directed by Charlotte Brathwaite, The Bronx Academy of Arts & Dance, Bronx, NY,
April 28-29, 2017

2016
Can I Get a Witness? (The Gospel of James Baldwin) musician/writer Meshell Ndegeocello, direct by Charlotte Brathwaite, Harlem Stage
Bee Boy, musician/writer Guillermo Brown, directed by Charlotte Brathwaite, residency at the Massachusetts, Institute of Technology Center for Art,
Science & Technology
SHASTA GEAUX POP, costume designer, directed by Charlotte Brathwaite, written by Ayesha Jordan, The Bushwick Starr
House of home, The Hawtplates (composers/lyricist/performers) Justin Hicks, Jade Hick and Kenita R. Miller-Hicks, directed by Charlotte Brathwaite,
Socrates Sculpture Park
Geneva Project, choreographed by Jennifer Harrison Newman, directed by Charlotte Brathwaite, Jack performance space, New York, USA

2015
Geneva Project, choreographed by Jennifer Harrison Newman, directed by Charlotte Brathwaite, Jack performance space, Brooklyn, NY, June 5, 2015
Prophetika, directed by Charlotte Brathwaite, La Mama, New York, NY, March 20- April 5, 2015
The Day the Earth Stood Still, directed by Charlotte Brathwaite, MIT Theater Arts, Cambridge, USA

2014
A Mid Summer Nights Dream, by William Shakespeare, directed by Peter Sellers, Stratford Festival, Stratford, Ontario, Canada, July 11- September
20 2014
She Talks to Beethoven, by Adrienne Kennedy, directed by Charlotte Brathwaite, Jack performance space, Brooklyn, NY, January 16-25 2014
The Sun Ra Visitation Series (Pt.2) Sun-ology, by Sylvan Oswald, directed by Charlotte Brathwaite, Joe's Pub at The Public Theater, January 9, 2014

PROJECTS

2016

The Bronx: History of Now Procession, directed by Charlotte Brathwaite
The New Migration: CCCADI El Barrio West, directed by Charlotte Brathwaite
The New Migration: Brooklyn Procession, directed by Charlotte Brathwaite, The Brooklyn Museum, New York, USA
Baltimore Procession, Only when its dark enough ca you see the stars, The Legacy New Edition Marching Band, directed by Charlotte Brathwaite, Baltimore City Hall, USA

2015

The Bronx: History of Now, involves the construction of 100 site-specific sculptural installations using found objects, fragment of histories and community narratives to tell the story of the present moment in Bronx

2014

"Abigail DeVille's Flair for the Dramatic", New York Close Up, Art 21, Spring 2014

"Abigail DeVille's Harlem Stories", New York Close up, Art 21, Fall 2014

The New Migration, 5x5 Project, DC Commission on the Arts and Humanities, curator Justine Topfer, Anacostia, Washington DC