Reva and David Logan Center
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dova.uchicago.edu/
Focused on making, the Department of Visual Arts is one of the many specialized knowledge communities at the University of Chicago, one of the world’s great research institutions. We aim to stimulate and provoke both graduate and undergraduate students, encouraging the development of independent and challenging thought as expressed and inscribed in the visual arts. We propose that art is inquiry. Our faculty, diverse in its pursuits, is critically engaged in dialogue nationally and internationally. Our students benefit from this dialogue, and are also encouraged to pursue areas of overlap with the many other disciplines represented at the university – history, art history, science, philosophy, aesthetics, theater, music, and creative writing to name a few.”

Jessica Stockholder, Raymond W. & Martha Hilpert Gruner Distinguished Service Professor, Visual Arts

MFA Program Overview

We believe that art should not be an isolating activity and that students/artists benefit from the cross-fertilization of daily contact with people working across different media and dealing with similar sets of issues.

Art is a cultural product, and as such, we encourage students to explore the specific artistic concerns pertinent to their work, as well as relevant theoretical, social and historical issues.

Intro to the Program

– Interdisciplinary two-year program

– Admits eight students each year

– All MFA students receive a studio space, most with natural light and adjoining shared space

– Students work closely with all faculty through studio visits and critiques

– Students take up to six courses outside of DoVA and have access to all of the University of Chicago’s academic resources

– Students receive teaching experience through Course Assistantships and the BA/MFA mentoring program

– The program culminates in a group exhibition in the Logan Center Exhibitions gallery, a written thesis abstract, and an oral defense of work during a final review
Funding

Fellowships
DoVA offers merit-based fellowships to all MFA students. Under the current funding structure, all MFAs (including international students) receive a half-tuition fellowship in the first year of the program, and provided that they are progressing well in the program, a full tuition fellowship in the second year. MFA students also pay applicable fees. The funding structure is subject to change. Admitted students will receive detailed funding information in their offer of admission.

Teaching Assistantships
To accommodate students’ interests in teaching, the University offers paid teaching assistantships in most Visual Arts courses. Teaching assistantships are assigned for the academic year (Fall, Winter, Spring) during the preceding Summer quarter. Under the current funding structure, students receive three TA positions in their first year and three TA positions in their second year. The positions pay $3000 per class, for a total of $9000 each year. The current funding structure is subject to change; students receive official notice of their TA assignments in the Summer before each academic year they are in residence. MFA students are also encouraged to apply for assistantships in other departments across the university.

Tuition, Fees, and Other Costs
For information about tuition, fees and approximate costs of attendance, please visit: dova.uchicago.edu/graduate/funding
DoVA Faculty

Theaster Gates
Matthew Jesse Jackson, Chair
Laura Letinsky
Geof Oppenheimer
Julia Phillips
William Pope.L
Jason Salavon
David Schutter
Heather Smith
Jessica Stockholder
Catherine Sullivan

Lecturers & Associate Faculty

Dominique Bluher
Chris Bradley
Seth Brodsky
Bill Brown
Rachel Cohen
Bethany Collins
Katherine Desjardins
Darby English
Susanne Ghez
Amber Ginsburg
Judy Hoffman
Elisabeth Hogeman
Nicole Mauser
W.J.T. Mitchell
Robert Peters, Emeritus
D.N. Rodowick
David Wolf
Scott Wolniak
Theaster Gates has developed an expanded artistic practice that includes space development, object making, performance and critical engagement with many publics. Gates transforms spaces, institutions, traditions, and perceptions.

Gates’s training as an urban planner and sculptor, and subsequent time spent studying clay, has given him keen awareness of the poetics of production and systems of organizing. Playing with these poetic and systematic interests, Gates has assembled gospel choirs, formed temporary unions, and used systems of mass production as a way of underscoring the need that industry has for the body.

Recent exhibition and performance venues include Locust Projects, Miami, FL; the Seattle Art Museum; Art Basel Miami Beach; Los Angeles Museum of Contemporary Art; Milwaukee Art Museum; Contemporary Arts Museum Houston; and the Whitney Biennial and Armory Show in New York. Gates was a participating artist in dOCUMENTA (13) in Kassel, Germany, with his ‘12 Ballads for Huguenot House’. In Fall 2012, Gates debuted in London with his solo show ‘My Labor is My Protest,’ at White Cube Bermondsey.

Gates was recently awarded the inaugural Vera List Center Prize for Art and Politics, honored by the Wall Street Journal as Arts Innovator of the Year 2012, and commissioned as the Armory Show Artist 2012. USA Artists named him as the USA Kippy Fellow 2012. Gates is also a 2012-13 Creative Time Global Resident. A Loeb Fellow at Harvard Graduate School of Design in 2011, Gates has received awards and grants from Creative Capital, the Joyce Foundation, Graham Foundation, Bemis Center for Contemporary Arts, and Artadia. Gates is represented by Kavi Gupta Gallery in Chicago and White Cube in London.
Matthew Jesse Jackson is an art historian. He is editor and co-translator from the Russian of Ilya Kabakov: On Art (University of Chicago Press, 2017) and the author of The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes (University of Chicago Press, 2010, paperback 2016), winner of the Robert Motherwell Book Award, as well as the Vucinich Book Prize. He is the co-author of Vision and Communism (New Press, 2011) and his texts appear as the voice of the character “Matthew Jesse Jackson” in Christian Matthiessen’s novel OTMA & LUNL: On Tour Mit Art & Language und Niklas Luhmann/ Ein Theorie Roman in the Style of the Jackson Pollock Bar (Kulturverlag Kadmos, 2012). His writing has appeared in Afterall, Artforum, Art Journal, ARTMargins, BlackBook, Bookforum, The Brooklyn Rail, Critical Inquiry, InterReview, Journal of Comparative Literature and Aesthetics, M/E/A/N/I/N/G, Museum International, New Left Review, October, Oxford Art Journal, and Third Text, as well as in volumes such as Art History and Emergency; Theaster Gates: The Black Monastic; Irena Haiduk: Spells; What Did The Artist Mean By That?: Art & Language: Radically Incomplete, Radically Inconclusive; Contemporary Art: 1989 to the Present; Adventures in the Soviet Imaginary; The State of Art Criticism; The Uncertain States of America Reader and An Alternative History of Art. Since 2006, Jackson has been involved with Our Literal Speed, a text & art enterprise located in Selma, Alabama. Among other locales, the project has been invited to appear at the Art Institute of Chicago; Banff Centre; Bergen Triennial; Clark Art Institute; Fondazione Antonio Ratti (Milan); GSD, Harvard University; Institute of Fine Arts (New York); Kölnischer Kunstverein (Cologne); MACBA (Barcelona); MoMA (New York); Performa (New York); Princeton University; REDCAT (Los Angeles), and ZKM (Karlsruhe). The project has participated in the Whitney Independent Study Program as a Studio Fellow, received Graham Foundation, Andy Warhol Foundation, and Creative Capital grants, and was awarded the 2010 Epson Prize for Artistic Research.
Geof Oppenheimer’s practice takes up questions of civic value, the ways in which political and social structures are encoded in images and objects and how meaning is formed in the modern world. Starting from the proposition that formal value is a social value, his projects interrogate the forms and rules of civic discourse as a material, positing art as a space of liberated social dialogue. Trained as a sculptor, Oppenheimer works across multiple mediums including stage set video productions and photography.

His work has been exhibited nationally and internationally at a variety of venues such as Mary and Leigh Block Museum of Art; PS1/MOMA; The Contemporary Museum, Baltimore; The Museum of of Contemporary Art, Chicago; SITE Santa Fe; The Indianapolis Museum of Art; The Aspen Art Museum; The 4th Athens Biennale; and CAB Art Center, Brussels. His work has been the subject of published writings in Art in America; The Wall Street Journal; The Chicago Tribune; and The New Yorker. He studied at the Maryland Institute, College of Art where he received his BFA and received an MFA from the University of California, Berkeley. He also studied at the Academia voor Beeldende Vorming in the Netherlands. Geof Oppenheimer is an Associate Professor of Practice in the Department of Visual Arts at the University of Chicago and lives and works in Chicago, Illinois.
Julia Phillips was born and raised in Hamburg and is the citizen of Germany and the United States. She relocated to New York in 2013 for graduate school, and has been based there since, while attending several international residency programs.

Alongside works on paper and videos, Phillips works primarily with ceramics and metal, creating sculptures reminiscent of functional objects. The “tools” and “apparatuses” suggest a use for the human body and their titles point to physical, social, and psychological relations. Phillips describes her intellectual interests to be framed by psycho-analytical and Black feminist thought, as well as Postcolonial questions and issues of social Belonging.

Her most recent exhibitions are her first institutional solo exhibition ‘Failure Detection’ at MoMA PS1, her participation in the 10th Berlin Biennial ‘We don’t need another hero’, and her participation in the New Museum Triennial ‘Songs for Sabotage’. Phillips’ work has been reviewed in the New Yorker, Frieze, FlashArt International, Contemporary& Magazine, and CURA magazine.
An acclaimed and prolific interdisciplinary artist, William Pope.L is the recipient of many prestigious grants and awards, including the Guggenheim Fellowship, NEA fellowships, and the USA Fellowship in Visual Arts. He shows his work at Mitchell-Innes & Nash in New York and Susanne Vielmetter in Los Angeles, and was included in the 2002 and 2017 Whitney Biennial. He is perhaps best known for his provocative performances, such as ATM Piece, and his decades-long series of crawls across New York City, commemorated in eRacism, a retrospective which showed at several prominent museums and galleries.

Baile (2016) was a 72 hour dance through the streets of Sao Paulo, Brazil. Before coming to the University of Chicago, Pope.L was Lecturer of Theater and Rhetoric at Bates College in Lewiston, Maine, and he earned his Master of Fine Arts from the Mason Gross School of the Arts at Rutgers University.
Using software processes of his own design, Jason Salavon generates and reconfigures masses of communal material in an effort to present new perspectives on the familiar. His projects unearth unexpected pattern while exploring the relationship between the part and the whole or the individual and the group. Reflecting a natural attraction to popular culture and the day-to-day, his work regularly incorporates the use of common references and source material. The final compositions are exhibited as art objects, such as photographic prints and video installations, while others exist in a real-time software context.

Born in Indiana, raised in Texas, and based in Chicago, Salavon earned his MFA at The School of the Art Institute of Chicago and his BA from The University of Texas at Austin. His work has been shown in museums and galleries around the world. Reviews of his exhibitions have been included in such publications as Artforum, Art in America, The New York Times, and The Wall Street Journal. Examples of his artwork are included in numerous prominent public and private collections. He is currently an Assistant Professor of Art, and faculty in the Computation Institute, at the University of Chicago. He was also employed for numerous years as an artist and programmer in the video game industry.
David Schutter's practice is a form of phenomenological study that discusses the distances and problems encountered when making a painting. His works are as much performative-enactments of specific canonical sources as they are discreet paintings and drawings, and as such form a painter's repertory of extended rehearsals. These investigations are not homage, but instead a way toward understanding continued expectations that paintings function along historical values. In his approach to his subjects, Schutter locates his practice within the traditions of philosophical inquiry by beginning with the surfaces of things. His questions elicit responses to how we re-stratify our knowledge of the past while developing representations of the present, how we can uncover circumscribed categories and make new knowledge from the experience, and how repeated questions come to be ultimately forms of description in a world where the past is often a difficult and arguable anteriority. David Schutter has had solo exhibitions at the Gemäldegalerie, Berlin; the National Gallery of Modern Art, Edinburgh; the Istituto Centrale per la Grafica, Palazzo Poli, Rome; the Museum of Contemporary Art, Chicago; with Aurel Scheibler, Berlin; Sikkema Jenkins & Co., New York; and Rhona Hoffman Gallery, Chicago. His work has been included in group exhibitions at Le Magasin, Centre National Art d’Contemporain, Grenoble; the David Roberts Art Foundation, London; Fondazione Memmo, Rome; the American Academy in Rome; The Goma, Madrid; the Frans Hals Museum, Haarlem; the Museum of Contemporary Art, Chicago; the 5th Glasgow International Biennial; and documenta 14. Schutter is the recipient of a Rome Prize from the American Academy in Rome, is a German Chancellor Fellow of the Alexander von Humboldt Foundation, and is a Fulbright Scholar.
Stockholder works at the intersection of painting with sculpture. Her work sometimes incorporates the architecture in which it has been conceived, blanketing the floor, scaling walls and ceiling, and spilling out of windows, through doors, and into the surrounding landscape. Her work is energetic, cacophonous, idiosyncratic, and formal - tempering chaos with control. She orchestrates an intersection of pictorial and physical experience, probing how meaning derives from physicality.

Stockholder assumed a position on DoVA’s faculty as Chair in 2011. She brings with her twelve years of experience as Director of the Sculpture Department at the Yale School of Art. Ms. Stockholder received her B.F.A. from the University of Victoria in Canada in 1982, her M.F.A. from Yale University in 1985, an honorary Doctor of Fine Arts degree from the Emily Carr College of Art in 2010, and an honorary Doctor of Fine Arts degree from Columbia college in 2013.

Stockholder has exhibited widely in North America and Europe, at such venues as the Dia Center for the Arts, the Centre Pompidou in Paris, the Open Air Museum in Belgium, the Power Plant in Toronto, Canada, the Whitney Museum of American Art; P.S. 1, New York; SITE Santa Fe; the Venice Biennale; Kunstmuseum St. Gallen; 1301PE Gallery in Los Angeles and Mitchell-Innes & Nash Gallery in New York.

Her work is represented in various collections including the Art Institute of Chicago, the Albright-Knox Art Gallery, the Corcoran Gallery of Art, the Whitney Museum of American Art, LACMA, the Vancouver Art Gallery, and the Stedelijk Museum in Amsterdam. She has received numerous grants including the Lucelia Artist Award from the Smithsonian American Art Museum, a Guggenheim Fellowship, and Anonymous Was A Woman in 2012.
Catherine Sullivan has created film, theater and installation work with numerous collaborators and ensembles nationally and internationally. The performers in her works are often coping with written texts, stylistic economies, re-enactments of historic performances, gestural and choreographic regimes, and conceptual orthodoxies. Her true medium is the ensemble itself. Solo exhibitions, collaborations, performances and films have been presented at venues such as UCLA Armand Hammer Museum, Los Angeles; Walker Art Center, Minneapolis; The Renaissance Society at the University of Chicago; Museum of Contemporary Art, Chicago; Whitney Museum of American Art, New York; Metro Pictures, New York; Galerie Catherine Bastide, Brussels, Galerie Christian Nagel, Cologne; Secession, Vienna; Tate Modern, London; Opéra de Lyon, Lyon; Volksbühne, Berlin; Cricoteka, Krakow; Trapdoor Theatre, Chicago; the Whitney, Moscow and Gwangju biennials; Berlin International Film Festival and International Film Festival Rotterdam. Her work is held in public and private collections including Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Tate Modern, London; Thyssen-Bornemisza Art Contemporary, Vienna; Rubell Family Foundation, Miami and Geotz Collection, Munich. Notable awards include The Louis Comfort Tiffany Foundation, Herb Alpert Award in the Arts, Deutscher Akademischer Austausch Dienst, United States Artists Walker Fellowship and a Chicago Dancemaker’s Forum Lab Artist Award. She holds a BFA in acting from California Institute of the Arts and an MFA in post-studio art from Art Center College of Design. She is an associate professor in the Department of Visual Arts at the University of Chicago.
Open Practice Committee

The Open Practice Committee in the Department of Visual Arts at the University of Chicago explores the means, atmospheres, and attitudes that make art contemporary. By inviting artists, critics, and curators of contemporary art to address our community, the OPC fosters a genuinely experimental, yet conceptually rigorous environmental space in which strategies of production and description are challenged and renewed. From the conventional departmental presentation to the unconventional institutional event, the OPC aims to advance our collective understanding of theory and practice within the visual arts.
Past Visitors Include:


Since its inception in 2008, the OPC has organized and supported over 150+ events comprising of lectures, conversation, screenings, performances and symposiums across our campus and the city of Chicago. To view a complete list of past participants and event details, please visit: dova.uchicago.edu/opc

To inquire about any existing documentation, contact the OPC Coordinator, Zespo, at: zespouniversity@uchicago.edu
Resources for Making Work

The Department of Visual Arts is located at the Reva and David Logan Center for the Arts. Designed as a home for the creative life of the University campus, the building is home to 16 individual MFA studios, a cluster of BA studios, the Logan Center Gallery, a Performance Penthouse, and one of the best screening rooms in the city. All MFA students have 24-hr access to a studio space at the Logan Center. Most studios have natural light, and an adjoining shared space for making and displaying work.

Logan Center & Graduate Studios

The Department of Visual Arts is located at the Reva and David Logan Center for the Arts. Designed as a home for the creative life of the University campus, the building is home to 16 individual MFA studios, a cluster of BA studios, the Logan Center Gallery, a Performance Penthouse, and one of the best screening rooms in the city.

All MFA students have 24-hr access to a studio space at the Logan Center. Most studios have natural light, and an adjoining shared space for making and displaying work.

Logan Center Shop

On the first floor of the Logan Center, the Logan Center Shop houses equipment for woodworking, hot and cold metal working, vacuum forming, spray painting and resin casting. Hand and portable tools can be borrowed by authorized users at an equipment check-out center located in the shop at the south entrance. The Logan Center Shop sells supplies for wood, metal, and thermoforming plastics. In addition, the MFA students manage their own set of hand and portable tools as well as a storage space for works in progress.

Jonathan Logan Media Center

Located in the Lower Level of the Logan Center, the Jonathan Logan Media Center provides AV equipment, production space, software, and technical training to the UChicago and DoVA community. Its resources include a digital media classroom with digital printers and flatbed scanners, individual editing suites, and a video production room with an infinity wall. In addition, the JLMC oversees operations at the Edelstone darkroom, located one block away from the Logan Center, and carries select analogue photographic and filmmaking equipment. The Logan Media Center is also a possible source of student employment for MFA and BA students in DoVA, as well as students interested in art and technology across campus.

Above: Logan Center Shop. Top Left: Reva and David Logan Center for the Arts, located at 915 E. 60th St.
Resources for Making Work

KilnHouse

The KilnHouse, a new addition to the Logan Shop Facilities, houses three electric kilns. DOVA now offers ceramic based courses and students have access to ceramic firing through shop training and authorization. The KilnHouse was designed and built by students through a series of courses co-taught by Amber Ginsburg and Woodhouse Tinucci Architects.

Logan Center Exhibitions

Located in the ground floor of the Logan Center, Logan Center Exhibitions presents international contemporary art programming. LCE presents innovative exhibitions by emerging and established artists, supports ambitious new commissions and research projects, disseminates knowledge through publications, and facilitates connections through talks and other public programs. Each spring quarter, the Logan Center Gallery exhibits the work of graduating MFA students.

Hack Arts Lab

Located in the newly opened Media, Data and Design Center (MADD) the Hack Arts Lab (HAL) is managed by the Logan Media Center and provides an open-access laboratory for creative digital fabrication and visualization. This maker space-styled workshop is designed to support a breadth of activity ranging from undergraduate projects to faculty-led exploration. HAL resources include 3D printers, laser cutters, soldering stations, workbenches and micro-computing tools.

Screen Share Video Gallery

Screen Share Video Gallery is an online venue for screen-based media designed as a way to showcase student work made in various production courses in DoVA, including Video, Animation and On Time & Space. This space also hosts curatorial projects by students, alumni and guests from various Chicago art organizations.

The Visual Resources Center

The Visual Resources Center creates high-quality images and provides an array of services and resources for instructors and students in the Humanities. The VRC manages LUNA—the main database for art images used for teaching at UChicago—and maintains several collections of art images for teaching and research, including the OPC video archive. The VRC can offer trained students access to both flatbed scanners and an Imacon Flextight scanner for slides and film.
University Resources for Artistic Research

**UChicago Arts Grants & Funding**

**UChicago Arts Student Summer Fellowships** are designed to fund original student projects undertaken during the summer break and/or students’ participation in summer arts training programs. Students who receive training grants may be asked to participate in a fall program to highlight what they have learned.

**Student Fine Arts Fund** assists the implementation of imaginative student-led projects with grants up to $1,500, and particularly seeks to fund projects that would not typically receive support from other organizations. This grant may also be used to augment existing funding to extend an artist's time on campus, in the form of a master class or interactive discussion.

**Arts, Science + Culture Initiative**

The Arts, Science + Culture Initiative provides opportunities for scholars, students, and arts practitioners, in multiple domains, to pursue original investigations and explore new modes of artistic production and scientific inquiry. MFA students in DoVA have the opportunity to apply for funding for their artistic research through both Graduate Collaboration Grants and the Graduate Fellows Program.

AS&CI Collaboration Grantees Jan Brugger (MFA 2017) and K. Supriya (Evolutionary Biology).
University Resources for Artistic Research

Gray Center for Arts and Inquiry

The Richard and Mary L Gray Center for Arts and Inquiry is a forum at the University of Chicago for experimental collaborations between artists and scholars. Located in the Midway studios building, the Gray Center is used as a classroom, studio, collaborative workspace or exhibition and performance space. MFA students often participate in co-taught classes through the Gray Center’s Mellon Collaborative Fellowship Program and attend evening events in their SIDEBAR programming series.

The Smart Museum of Art

The Smart Museum of Art at the University of Chicago is a site for rigorous inquiry and exchange that encourages the examination of complex issues through the lens of art objects and artistic practice. Through strong community and scholarly partnerships, the Museum incorporates diverse ideas, identities, and experiences into its exhibitions and collections, academic initiatives, and public programming. The Smart provides employment opportunity to graduate students through work study.
Academic Resources

UChicago Grad
UChicagoGRAD is a dedicated resource for graduate students and postdocs to receive personalized, flexible training to complement their academic pursuits—from fellowship and writing support, to career preparation and internships, to training in public speaking and networking.

Department of Art History
For more than a century, art historians at the University of Chicago have made transformative interventions in the discipline. Today, the Department of Art History proudly looks back on this history as it distinguishes itself with a combination of global scope, object-driven research, and committed interdisciplinarity.

Department of Cinema and Media Studies
The Department of Cinema and Media Studies with its Film Studies Center is a lively hub of courses and seminars, screenings, and workshops that contribute to the University of Chicago’s longstanding tradition of cross-disciplinary scholarship and intellectual debate.

Center for the Study of Race, Politics, & Culture
From its inception, CSRPC faculty affiliates, students, and staff have been committed to establishing a new type of research institute devoted to the study of race and ethnicity, one that seeks to expand the study of race beyond the black/white paradigm while exploring social and identity cleavages within racialized communities.
Around Hyde Park

Hyde Park Art Center

The Hyde Park Art Center has been a leader in advancing contemporary visual art in Chicago since 1939. The Hyde Park Art Center also curates Ground Floor, a biennial exhibition of work from recent alumni from the top-rated art schools offering Master of Fine Art degrees in Chicago, including the University of Chicago.

The Renaissance Society

Founded in 1915, The Renaissance Society is one of the leading North American venues for international contemporary art, with changing public exhibitions in its galleries throughout the year. The Renaissance Society also offers employment opportunities for students with work study.

Arts + Public Life

Arts + Public Life (APL), an initiative of UChicago Arts, provides platforms for artists and access to arts programming through artist residencies, arts education, creative entrepreneurship, and artist-led programs and exhibitions. APL advances and promotes a robust, collaborative, and evolving relationship between the University of Chicago and the South Side’s vibrant civic, cultural, and artistic communities.

Experimental Station

Founded in 2002 by Connie Spreen and DoVA alum Dan Peterman, the Experimental Station works towards building independent cultural infrastructure on the South Side of Chicago. Since 2006, they have both built their own programming to address a variety of identified local needs and have fostered, hosted, and sponsored numerous other initiatives such as the Blackstone Bicycle Works, 61st Street Farmers Market, the Invisible Institute, and 90 Days, 90 Voices to name a few.
THEY, EXPO Chicago 2016
Carris Adams, Alex Calhoun, Autumn Elizabeth Clark, Zachary Harvey, David Lloyd, Sara Rouse, Tori Whitehead, and Richard Williamson (MFA 2015).
Other Alumni Opportunities

Visual Arts Teaching Fellowship
In their last quarter of residence, students are invited to apply for the Visual Arts Teaching Fellowship. Teaching Fellows teach four stand-alone classes at DoVA in the year following graduation. Alumni from the previous graduate class who have yet to receive a VATF position are also eligible to apply again.

EXPO Chicago
In efforts to introduce our students, department, and range of other UChicago Arts programming to a broader art audience, each year UChicago Arts will rent a booth at EXPO Chicago to showcase the work of the prior graduating class of MFA alumni. The exhibiting class will work closely with the booth organizer, the OPC coordinator, to propose and install a number of representative works for the 4-day long art fair located at Navy Pier.

Keeping in Mind, EXPO Chicago 2019
Derek Ernster, Frances Lee, Franny Mendes Levitin, Adrienne Elyse Meyers, Elise Putnam, and Zespo (MFAs ’18)
Other Alumni Opportunities

DoVA Alumni Talk

Supported by the Open Practice Committee, each year an MFA alum is invited back to DoVA to deliver an artist lecture and to participate in a round of studio visits with current MFA students. The lecture is open to the public and is publicized across campus and via DoVA's social media platforms. Past alumni talks have featured Dado (MFA '14), Matthew Metzger (MFA '09), and Karen Reimer (MFA '89).
Other Alumni Opportunities

Arts Club of Chicago Fellowship

Every other year, the Arts Club of Chicago awards a fellowship to one recent graduate student from each of Chicago’s top ranked MFA programs. Selected by their respective departments, each fellow is invited to participate in various programming and exhibitions hosted at the Arts Club of Chicago. Previous fellows include Brit Barton (MFA ’16), Takashi Shallow (MFA ’18), and Emily Schultz (MFA ’20).

Ground Floor

Based on nominations by respected members of the arts community, Hyde Park Art Center’s Exhibitions Committee of artists and curators select work by the most outstanding recent graduates from each of Chicago’s nationally top ranked Master of Fine Art programs: Columbia College Chicago, Northwestern University, The School of the Art Institute of Chicago, The University of Chicago, and the University of Illinois at Chicago.

Above: Anna Showers-Cruiser (MFA ’16), Ground Floor 2016, © Hyde Park Arts Center
Top Left: Takashi Shallow (MFA ’18), Insider Art, Arts Club of Chicago, 2019
Gabriel Moreno (b. Galesburg, Illinois 1992) is an American artist. His work spans sculpture, performance, and image-making, attuned to the intersecting play of materiality, social collectivity, place, and memory.

His recent projects have coupled ideas of distance with the immediacy of objects to enter open-questions of personal and political genealogy. Some of these have included work around industrial manufacturing that bridges Galesburg, Illinois with Reynosa, Mexico; and working with block club captains and young adults on Chicago’s South Side to re-visit oral histories as the impetus for painting.

He holds B.A.’s in Art and Art History from Knox College, and an MFA in Visual Art from the University of Chicago.

**Current Position:**
Manager of Design Programs, Arts + Public Life at The University of Chicago

**Recent Activity:**
Nominee for 3Arts Award for Teaching Artists, 2019
ACRE Residency, 2018

**Recent Exhibitions:**
AFTERIMAGE, Group Exhibition, Produce Model Gallery, Chicago, 2019
Atlas Unlimited Acts V-VI, Group Exhibition, Logan Center for the Arts, Chicago, 2019
Signing the Block Club Imaginary, Group Exhibition, Weinberg-Newton Gallery, Chicago, 2018
As a painter, I am interested in affect. Specifically, fear/terror (negative affect), surprise (neutral affect) and joy (positive). When I think about a feeling that feels like painting, I am a kid walking into the forest searching for the right rock to lift up and turn over. The universe under a rock that has been sitting for a while is exciting and strange with colors and weeds and speed when an animal escapes or an insect flies up. When I think about painting, I usually think about one specific memory; finding an old truck top flipped over flat laying in the woods. Enlisting my brother to help me lift, it revealed a family of snakes of all different sizes, hissing, coiling, slipping out.

In the last three years, the imagery in my work has turned away from the wall and towards the world while nodding at painting’s patrilineage and blurring genre. Figures are represented realistically with an association to pure 2d application: sleep masks, cupping marks, face paint, a body cast, bruises, etc. By depicting figures that are confronting the history of painting, I hope to reveal something about both the sitter and the viewer, or as Diane Arbus explains it, the secret about the secret.

Current Position:
Studio Manager, Gallery Co-Director

Recent Activity:
2019 New American Paintings, Midwest Competition, Issue no. 137
2017 Anderson Ranch, Summer Session, Snowmass, Colorado

Recent Exhibitions:
Solo:
2020: Forthcoming, Hyde Park Art Center, Chicago, IL
2016: Contratos, Área Lugar de Proyectos, Caguas, Puerto Rico

Group:
2019: Terrain Biennial, Oak Park, IL
2018 Changing Room, 65 Grand, Chicago, IL
2018 Artemisia with glow in the dark roses, Western Pole, Chicago, IL
2017 Coccyx, Museum of Contemporary Photography, Chicago, IL

Figure with Gold Face Mask, 2019, oil on canvas, 30 x 40 inches
“My work, a mapping of my experience in the city through text and image, is an inquiry into my relationship with the city, and in particular to public space. Informed by my encounters and conversations with individuals and groups across the city, my image making practice seeks to encourage viewers and audiences to question their relationship to the worlds they live in and the role that the built environment plays in shaping their sociality.”

**Current Position:**
PhD Candidate, Northwestern University

**Recent Activity:**
2015, Talk: ‘Home, identity and belonging: The Chinese community in India,’ Centre for Social Science and Humanities, New Delhi, India.

2014, Appan Menon Memorial Grant, awarded to his work on the ethnic Chinese in India.


**Recent Exhibitions:**
Solo Exhibitions:
*Tsampa on my shoulder*, Solo Show, Bodhi Art Gallery, Gurgaon, India.
*Meyou Wenti*, Solo show, India International Center, New Delhi, India.

Group Exhibitions:
Kyushu University, Fukuoka, Japan.
Palau de la Virreina, Barcelona, Spain.
Artium, Vitoria, Spain.
Singapore International Photo festival, Singapore.
As I continually acclimate to pandemic life, I, like everyone around me, find my activities shifting further towards the virtual. I’ve tried to make the most of it by adapting my art practice to suit the circumstances, focusing on a branch of my practice I call Gesamt. Gesamt is a multidisciplinary, collaborative project with a tendency toward the medium of electronic music. Through these projects, artists express translations between mediums and between one another. Alyssa Brubaker, curator of a recent Gesamt exhibit, describes the project as “a system in which ideas are transmitted through a series of exchanges (think exquisite corpse)” citing similarities between remix culture among DJs and Gesamt.

In a performance titled Low, I accompany breakdancer Alexander Hayashi with a piece of music written specifically for a subwoofer. We perform the piece in dim red light, as red light vibrates at the lowest frequency of visible light. Combining cultural themes of lowness, like sitting on the floor as Hayashi and I both did at our Japanese relatives’ homes growing up, with formal lowness, as perceived through the physical properties of the senses, we strive to realize lowness among multiple media and disciplines. After the original performance in a theater, we adapted the piece remotely for webcam, further exploring themes of media translation.

Other Gesamt projects include an acid house soundtrack for the chemistry paper that coined the term “superacid” and ongoing media releases in collaboration with interdisciplinary artists through a music label I administer, also called Gesamt.

**Recent Activity:**

2020: Online Performance, *Low*, The Quarantine Concerts
2019: Performance, *Low*, Bridge Dance Festival at Links Hall
2019: Curator, *Re • membering : Experiences as the premise for reality*, Chess Gallery, artwork by Do VA alumni Jazmine Harris & Brandon Sherrod (MFA ’19)

**Recent Exhibitions:**

Solo Exhibitions:
2020: *Gesamt*, Elastic Arts
2019: *Insider Art*, Visual Arts Fellow project at The Arts Club of Chicago

Group Exhibitions:
2020: *Doll*, The Arts Club of Chicago’s 89th Professional Members Show