



THE UNIVERSITY OF CHICAGO

DEPARTMENT OF VISUAL ARTS

MFA Program

Department of Visual Arts
Division of the Humanities

Reva and David Logan Center for the Arts
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“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

David Lloyd, MFA 2015. Purchase RDF (early PDP), acrylic and oil on canvas, 4 x 27 FT, 2016. Featured in New American Paintings.

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



Ants Don't Have Names (part I), 2019 MFA Thesis Exhibition. Photo by Robert Chase Heishman.

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



Top of page: Departmental MFA critiques featuring students, faculty, and invited critics.
Above: MFA & Art History students in Munster, Germany, 2017. Trip to Documenta 14 and Sculpture Project funded by both departments.

DoVA Faculty

Mari Eastman
Theaster Gates
Matthew Jesse Jackson
Laura Letinsky
Geof Oppenheimer
Julia Phillips
William Pope.L
Tongji Philip Qian
Jason Salavon
Jessica Stockholder
Catherine Sullivan

Lecturers & Associate Faculty

Chris Bradley
Seth Brodsky
Bill Brown
Rachel Cohen
Bethany Collins
Katherine Desjardins
Darby English
Amber Ginsburg
Elisabeth Hogeman
Christine Mehring
W.J.T. Mitchell
Robert Peters, Emeritus
David Schutter
David Wolf
Scott Wolniak

DoVA Faculty

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.

Theaster Gates



Stony Island Arts Bank. Johnson Publishing Archive + Collections: Books and periodicals donated by the Johnson Publishing Company, publisher of Ebony and Jet magazine.



7 March 1965, presented by Our Literal Speed, interview with Louretta Wimberly, 10 August 2013, Selma, Alabama (detail).

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*; *Theater 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.

DoVA Faculty

Laura Letinsky is a Professor in the Department of Visual Arts. Recent exhibitions include the Museum of Contemporary Art, Chicago, The Photographers Gallery, London, and Denver Art Museum, CO. Previous shows include the Canadian Museum of Contemporary Photography; Casino Luxembourg; Galerie m Bochum, Germany; Museum of Modern Art, New York; and The Renaissance Society, Chicago. Collections include the Art Institute of Chicago; J.P. Getty Museum, Los Angeles; Hermes Collection, Paris; Musée de Beaux-Arts, Montreal, QUE; Museum of Fine Art, Houston, TX; and San Francisco Museum of Modern Art. Yancey Richardson Gallery, New York represents her. Grants include the Richard Driehaus Foundation, Anonymous Was A Woman Foundation, John Simon Guggenheim Fellowship, and Canada and Manitoba Arts Council. Publications include *Ill Form and Void Full*, Radius Press, 2014, *Feast*, Smart Museum of Art, UC Press, 2013, *After All*, Damiani, 2010, *Hardly More Than Ever*, Renaissance Society, 2004, *Blink*, Phaidon Press, 2002, and *Venus Inferred*, University of Chicago Press, 2000.



Laura Letinsky

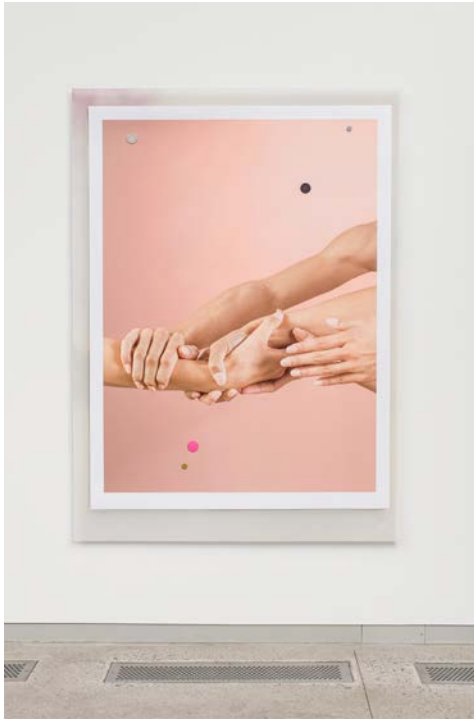


Above: Laura Letinsky, *Untitled #11, To Want For Nothing*, 2016

Left: Laura in her studio with recent textile work.

DoVA Faculty

Geof Oppenheimer



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 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



Above: Geof Oppenheimer, *Civil/Evil*, steel, cast lead, CMU blocks, magnets, fluorescent lights, plexiglass, and pigment prints, 2015.

Left: Geof Oppenheimer, *The Therapy of Groups*, pigment prints, steel, paint, neodymium magnets, and adhesive tapes, one of five, 2014.

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.

DoVA Faculty

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.



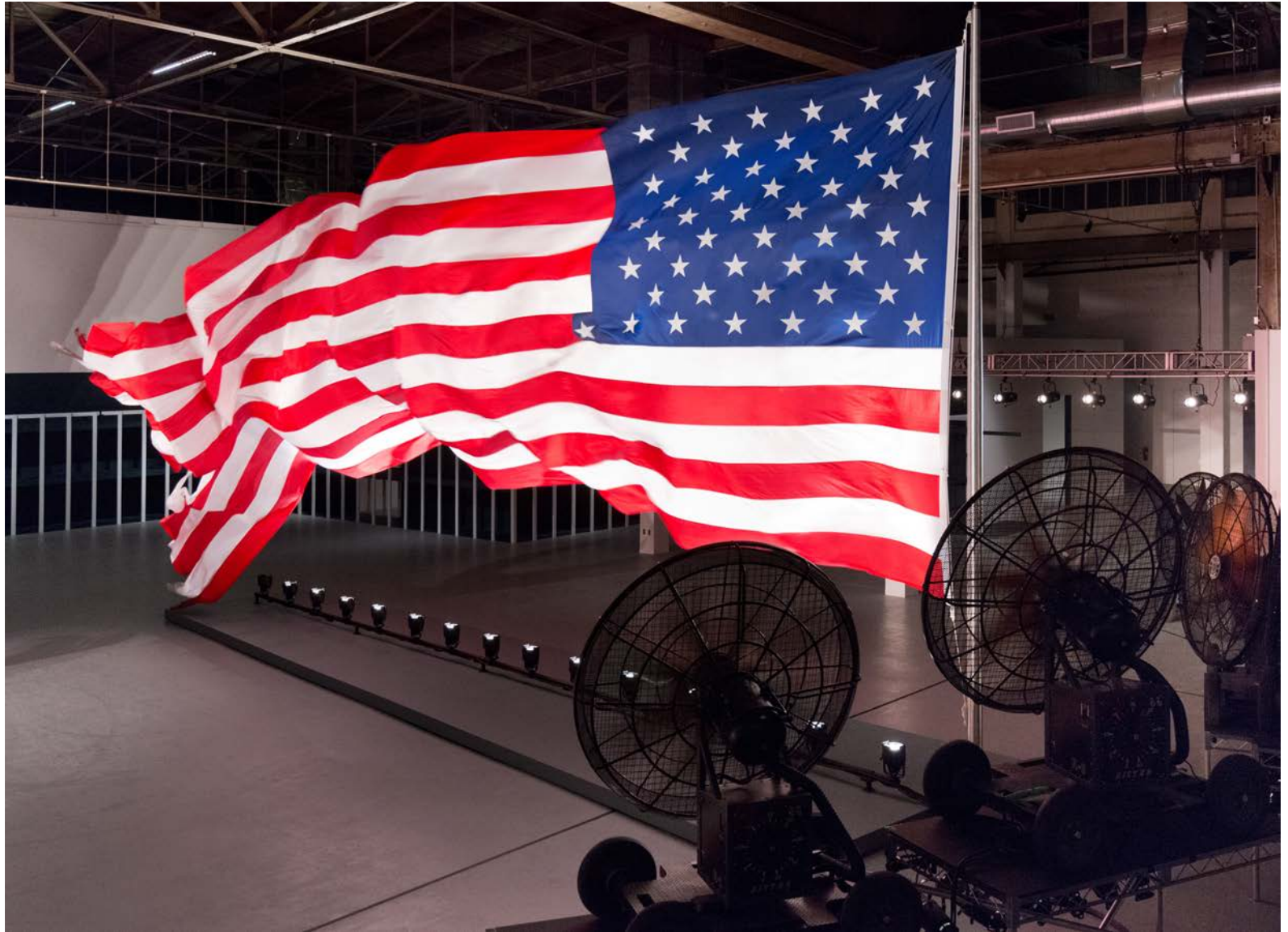
Above: Julia Phillips, *Operator II* (with *Opener*, *Destabilizer*, *Distancer*, *[R]Ejecter*), 2018, partially glazed ceramics, metal hardware, stainless steel plate, metal wheel table.

Left: Julia Phillips, installation view, *Failure Detection*, MoMA PS1, 2018. (*Extruder* [#1], 2017; *Expanded X*, *Treated Twice*, 2018; *Fixator* [#2], 2017)



Right: *Trinket*, installation view at The Museum of Contemporary Art, Los Angeles.

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.

DoVA Faculty

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.



Jason Salavon



Above: Jason Salavon, *One Week Skin (ESPN-Vs)*, 2012, archival inkjet print.

Left: Jason Salavon, *All the Ways (Couch Gag)*, 2016, archival inkjet on paper.

DoVA Faculty

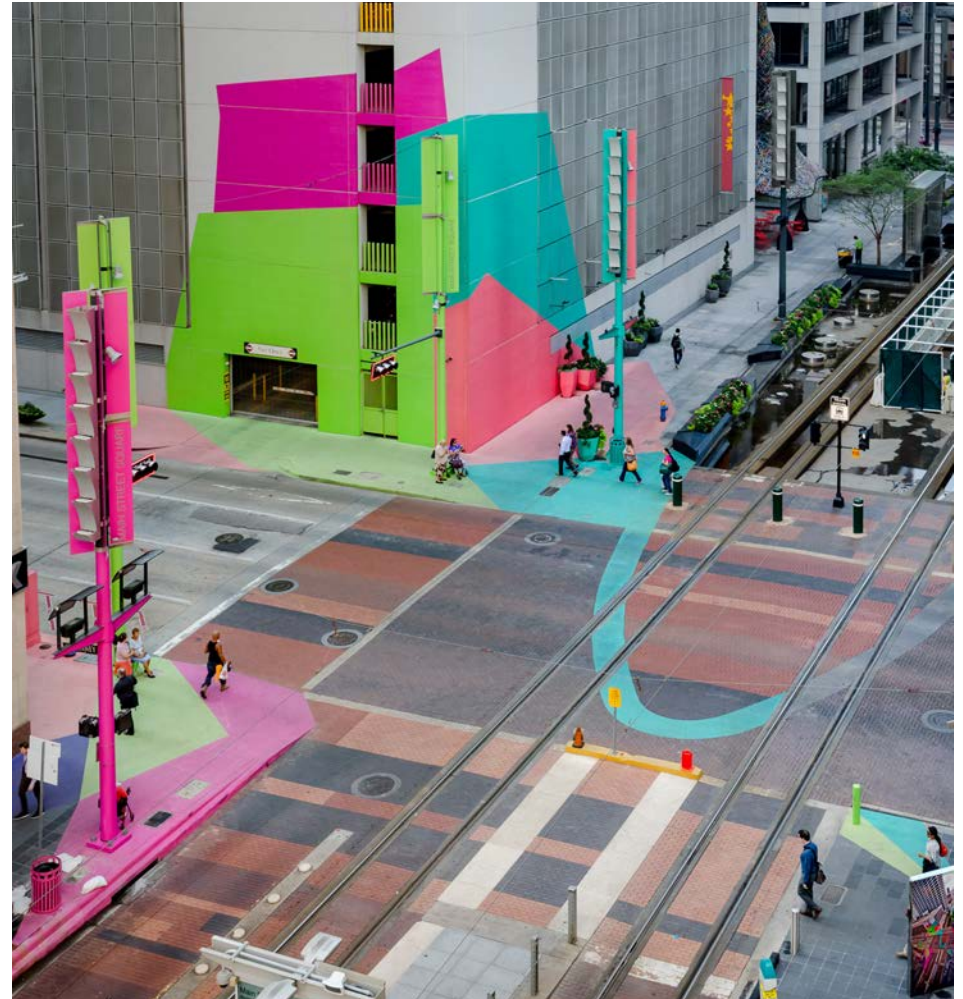


Stockholder works at the intersection of painting with sculpture. Her work sometimes incorporates the architecture in which it has been conceived, blanketing the floor, scaling walls and ceiling, and spilling out of windows, through doors, and into the surrounding landscape. Her work is energetic, cacophonous, 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.

Jessica Stockholder



Above: Jessica Stockholder, *Color Jam Houston*, 2016-2017, downtown Houston, Texas, USA.

Left: Jessica Stockholder at her public installation *Rose's Inclination* at the Smart Museum of Art.

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.

DoVA Faculty



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;

Catherine Sullivan



Catherine Sullivan, *Afterword Via Fantasia*, in collaboration with Charles Gaines, George Lewis and Sean Griffin, 2015. Mixed media installation with color HD video and black and white super 16mm film with sound, 97 minutes. Installation view, *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, MCA Chicago. Photo credit: Nabiha Khan-Giordano.

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 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.



Open Practice Committee

Since its inception in 2008, the OPC has organized and supported over 200+ events comprising of lectures, conversations, screenings, performances, seminars and symposiums across our campus and the city of Chicago.

Past OPC guests include: Alex Da Corte, John Miller, Kevin Beasley, Aki Sasamoto, Peggy Ahwesh, Chantal Peñalosa, Nayland Blake, Wong Ping, Martha Wilson, T.J. Clark, Melanie Smith, Jean-Ulrick Désert, Natascha Sadr Haghghighian, Tony Cokes, Helen Molesworth, Philippe Parreno, Rina Banerje, Amanda Ross-Ho, Melvin Edwards, Amalia Pica, Douglas Crimp, Richard Tuttle, Hito Stereyl, Jan Ver Woet and more.

To view a complete list of past participants and events, please visit: dova.uchicago.edu/opc



Left: Aki Sasamoto, OPC no. 199, 2022. Top Right: Matchess, OPC no. 211, 2023.
Above: Guillermo Gomez-Peña, OPC no. 187, 2021.

Resources for Making 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.



Above: MADD Center located at Crerar Library. Left: Opening of MFA Class of 2019 Thesis Exhibition, *Ants Don't Have Names*, at the Logan Center Gallery.

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.



Above: *There was a whole collection made*, exhibition curated by Laura Letinsky and Jessica Moss, the Smart Museum of Art. Left: SIDEBAR event at the Gray Center.

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.



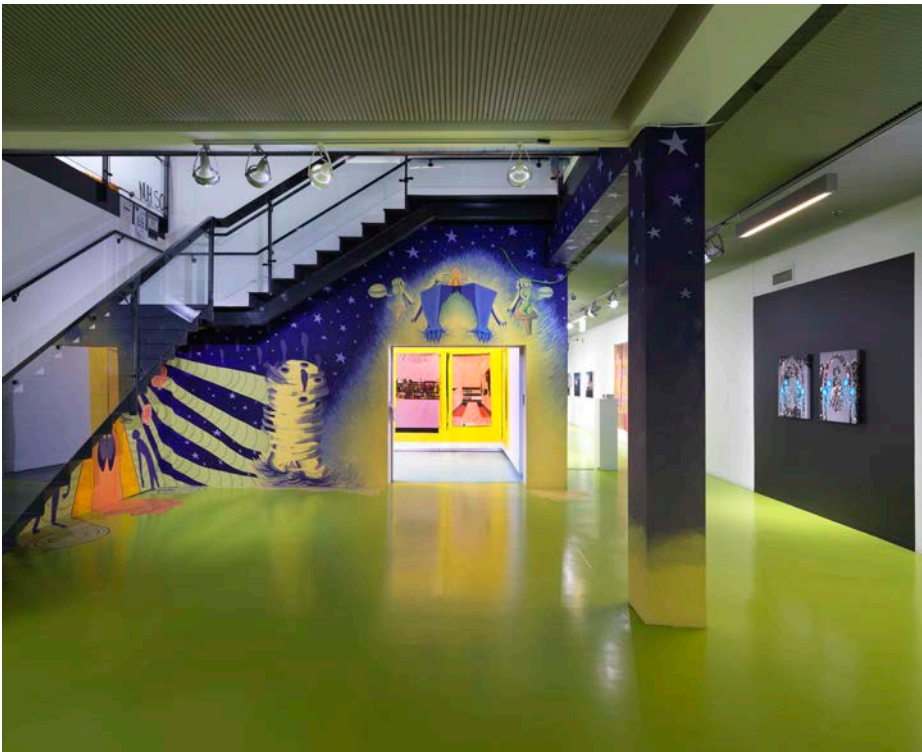
Above: Rachel Cohen & Lori Waxman, OPC event no. 169, Organized by the Feitler Center for Academic Inquiry at the Smart Museum of Art. Below: David Joselit, OPC event no. 219, Presented with support from the Department of Art History.



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.



Ground Floor 2018. Above: Featuring work by Frances Lee ('18) & Zespo ('18). Left: Featuring work by Shanna Zentner ('17). © Hyde Park Arts Center

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.

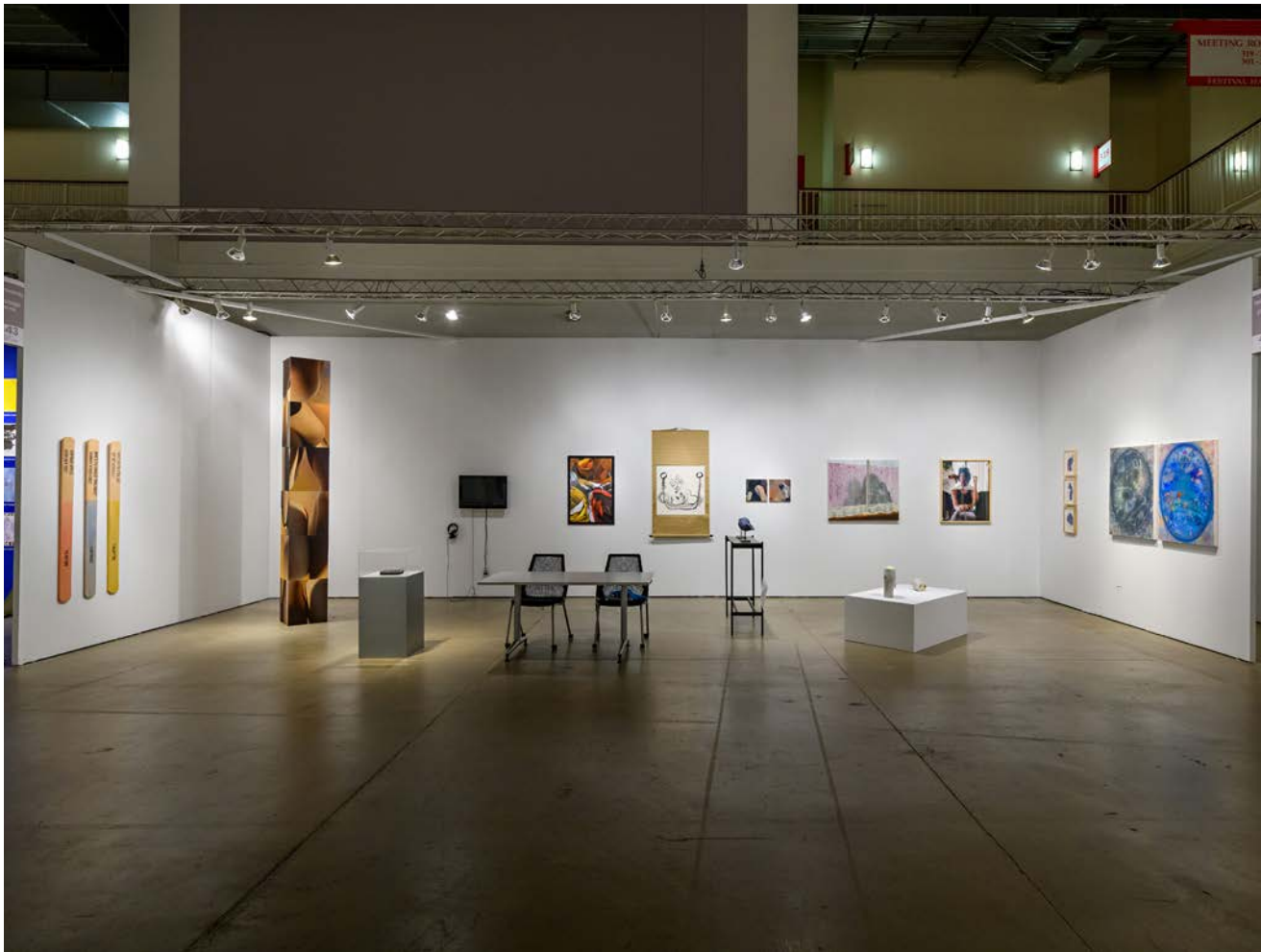
Experimental Station

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.

Other Alumni Opportunities

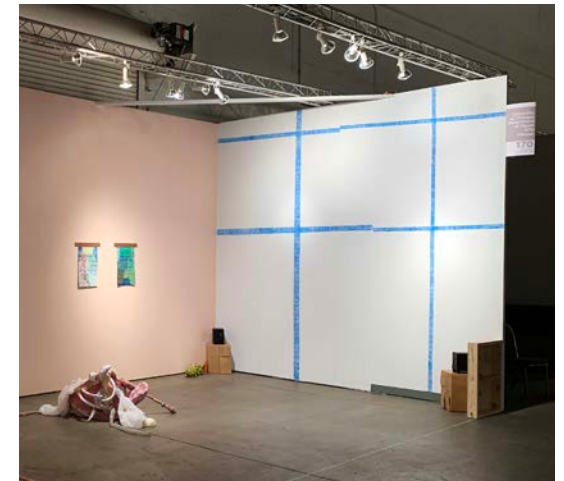
Teaching Fellowship in the Visual Arts

In their last quarter of residence, students are invited to apply for a Teaching Fellowship in the Visual Arts. 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 TFVA position are also eligible to apply again.



Above: EXPO CHICAGO 2022 featuring the MFA class of 2020 and 2021

Right: *Keeping in Mind*, EXPO CHICAGO 2019 featuring the MFA class of 2018



EXPO CHICAGO

In efforts to introduce our students, department, and a range of other UChicago Arts programming to a broader art audience, each year UChicago Arts will fund 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.



THEY, EXPO CHICAGO 2016
Carris Adams, Alex Calhoun, Autumn Elizabeth Clark, Zachary Harvey,
David Lloyd, Sara Rouse, Tori Whitehead, and Richard Williamson (MFAs 2015).

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 Nicole Mauser, Madeline Gallucci, Marco Ferrari, Paul Sommers, Maggie Crowley, John Preus, Dado, Matthew Metzger, and Karen Reimer.



DoVA Alumni Discuss Artist-Run Spaces and Curation, OPC event no. 206, presented alongside Logan Center Exhibitions, 2022.

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, Takashi Shallow, Daisy Schultz, and Qiuchen Wu.

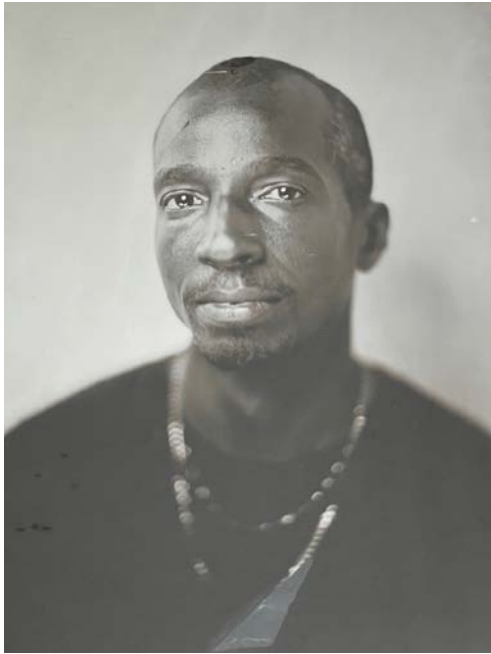
Ground Floor

Based on nominations by respected members of the arts community, Hyde Park Art Center's Exhibitions Committee of artists and curators select work to be included in a group exhibition by the most outstanding recent graduates from each of Chicago's nationally top ranked MFA 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

Alumni Profile



Scott Vincent Campbell (b. 1983) is a visual artist and curator from New York, NY. He earned a BA in Fine Art from Haverford College in 2005, and an MFA from The University of Chicago in 2022. Campbell's work has been exhibited across the US at institutions such as the Hyde Park Art Center in Chicago, IL; the Urban Institute for Contemporary Art in Grand Rapids, MI; Library Street Collective in Detroit, MI; Big Medium in Austin, TX; and Ronald Feldman Fine Arts and Pierogi Gallery in New York, NY. Campbell was a resident at Red Bull Arts Detroit in 2016, and in 2017 was the first Ford Curatorial Fellow at the Museum of Contemporary Art Detroit.

He currently lives and works in Chicago, IL, where he also acts as the Midwest Programs Manager for Independent Curators International. Aesthetically grounded in the concepts of the sample and arrangement, Campbell's practice is interested in psychology, perception, and how one's intrapersonal relationship is influenced and mediated by the ways others view us.

Current Position:

Midwest Programs Manager, Independent Curators International

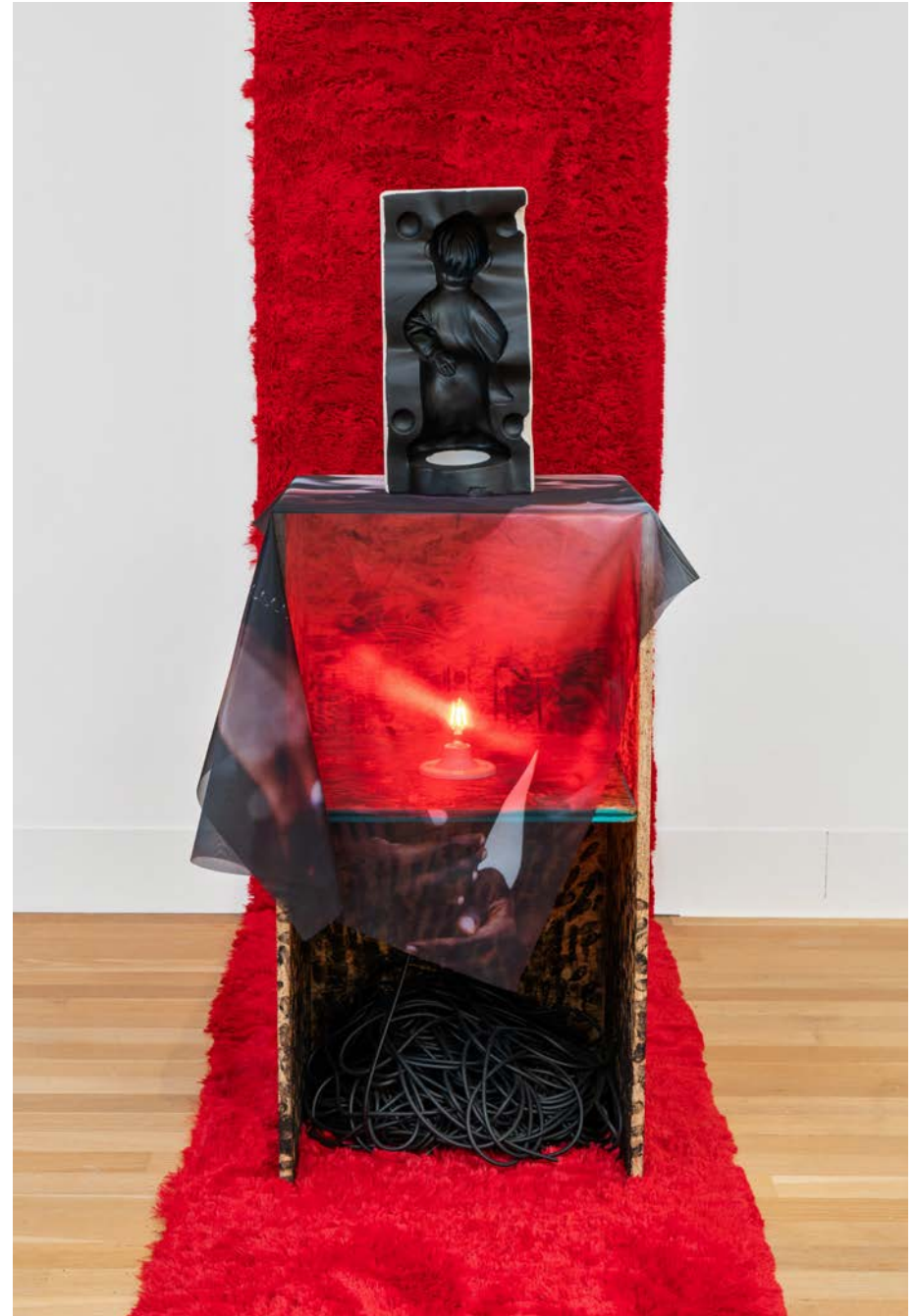
Recent Exhibitions:

2023: Conflicts of Freedom | Povos | Chicago, IL (curated by Blackpuffin)

2022: Ground Floor | Hyde Park Art Center | Chicago, IL

2022: Self Flesh (with Miles MacClure) | Baby Blue Gallery | Chicago, IL

Scott Vincent Campbell, MFA 2022



Alumni Profile

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, Produce Model Gallery Co-Director
Communications Manager, Renaissance Society

Recent Activity:

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

Recent Exhibitions:

Solo:

2023: COMB, Devening Projects, Chicago, IL
2020: Hyde Park Art Center, Chicago, IL
2016: Contratos, Área Lugar de Proyectos, Caguas, Puerto Rico

Group:

2018 Changing Room, 65 Grand, Chicago, IL
2017 Coccyx, Museum of Contemporary Photography, Chicago, IL

Maggie Crowley, MFA 2013



Figure with Gold Face Mask, 2019, oil on canvas, 30 x 40 inches

Alumni Profile



Madeline Gallucci (b. 1990, Greensboro, NC) is an artist and arts administrator living in Chicago, IL. Her work uses painting to explore mirrors as sites of physical and psychological transformation.

From 2014–2018, Madeline was Co-Director of Front/Space, a storefront apartment located in Kansas City, MO repurposed for non-commercial exhibitions, readings, workshops, research and publishing projects. Her current project, RADAR, is a curatorial platform designed to support artists through emerging and collaborative initiatives, with a specific focus on projects based in the

Midwest. Under RADAR, Madeline created Roommate, a temporary exhibition series featuring a temporary exhibition series featuring two artists in her two bedroom apartment in Chicago's Humboldt Park neighborhood.

Current Position:

Director of Marketing & Communications at EXPO CHICAGO

Recent Activity:

2023: Commission for St. Regis Hotel in Vista Tower, Chicago, IL

2022: Artist in Residence, LATITUDE, Chicago, IL

2021: New American Paintings, Midwest Competition #155

Recent Exhibitions:

Solo/Two-Person Exhibitions:

2023: *sound of my father singing*, Goldfinch, Chicago, IL

2021: *Night Swim*, with Elissa Osterland, Produce Model, Chicago, IL

Group Exhibitions:

2023: *Not Just Another Pretty Face*, Hyde Park Art Center, Chicago, IL

2022: *Pushing Paper*, Nerman Museum of Contemporary Art, Kansas City, KS

2022: *So you thought this would be easy*, Weatherproof, Chicago, IL

Madeline Gallucci, MFA 2020



Above: *Loss*, acrylic and oil on canvas, 30 x 40 x 1.5 inch, 2023

Left: Headshot by Faith Decker

Alumni Profile

Max Li is an interdisciplinary artist who comes from China, he currently lives and works in Chicago.

He began his visual practice with photography and extensively traveled as a documentary photographer, encountering personalities, cultures, and spaces. In addition to contemporary photo mediums, he also practices Tintype, a Victorian-era large-format photographic process that produces images on metal plates.

Driven by interests in rites, language, and memory, Max embraces chance as a part of his artistic process. He makes pictures, spaces, objects, and time-based situations. His works are lyrical and gestural, often composed of materials such as language fragments, moving supplies, found objects, products, and toys.

As the Arts Program Coordinator at the First Presbyterian Church of Chicago in the Woodlawn neighborhood, Max collaborates with community members and artists to creatively activate the historical church spaces. He has organized multiple events, including projection light shows, dances, exhibitions, dinners, artist retreats, musical performances, theater productions, and concerts.



Fangyi Wine Vessel, resin 3D print, 14"x12"x6", 2023

Max Li, MFA 2021



Site 24 Hours, multi-media installation, exterior view, Evergreen Room, The First Presbyterian Church of Chicago, May 2023

Current Position:

Art Director, Big House Studio;
Arts Program Coordinator, The First Presbyterian Church of Chicago

Recent Activity:

Interview, '24 Hours Make More Than a Day : An Interview with Max Li at First Presbyterian Church of Chicago,' Sixty Inches From Center, July 31, 2023

Recent Exhibitions:

De wereld Wat Met Handvat getembi ik?, Group Exhibition, 789CUBE, Beijing, 2023

24 Thinking Positions, Solo Exhibition, The First Presbyterian Church of Chicago, Chicago, 2023

Alumni Profile



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.

Current Position:

Founder and Lead Designer, POCO Projects

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

Gabriel Moreno, MFA 2016



Alumni Profile

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.



Takashi Shallow, MFA 2018



Current Position:

Lecturer in Media Arts and Design, University of Chicago

Recent Activity:

2022-24: Cliff Dwellers Artist in Residence

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 DoVA 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

MFA Program



Michał Koszycki, *Untitled, Ani's Don't Have Names (part I)*, Logan Center Exhibitions, 2019

MFA Program

Department of Visual Arts
Division of the Humanities

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