

Interdisciplinary Master of Fine Arts
University of Pennsylvania

Application Deadline, January 12, 2017

Interdisciplinary Master of Fine Arts Program
School of Design, University of Pennsylvania
www.design.upenn.edu/mfa

To schedule a visit or for program inquiries, contact
mfa@design.upenn.edu or (215) 898-8374





James Howzell (MFA 2015)
Nile, 2015
copper

Graduate Program Faculty

Nancy Davenport

Matt Freedman

David Hartt

Sharon Hayes

Michelle Lopez

Ken Lum

Joshua Mosley

Wael Shawky

Orkan Telhan

Jackie Tileston

2015–2016 Senior Critics

Carlos Basualdo

Michael Brenson

David Humphrey

Mary Reid Kelley

Taveres Strachan

A.L. Steiner

Alexi Worth



University of Pennsylvania MFA Program

The MFA curriculum at Penn unites graduate students with a diverse faculty whose research spans the disciplines of visual art. Students extend their conceptual strategies while inventing and then refining hybridized forms of traditional art making methods.

In addition to seminars within the Fine Arts department, graduate students are encouraged to pursue topics of science and the humanities through an impressive selection of courses offered across the university.

MFA Curriculum

The MFA coursework requires eleven credit units of **Graduate Studio** and eight credit units of electives. Of the eight elective courses, two are graduate seminars, two are taken outside of the Fine Arts Department, the remaining four courses may be taken either in Fine Arts or anywhere in the university. Each candidate works with an advisor to select courses that will best support the development of their research and artwork. Additional requirements include a thesis statement and exhibition.

Fia Backström	Judith Barry
Huma Bhabha	Yael Bartana
Jules de Balincourt	Walead Beshty
Paul Chan	James Casebere
Spencer Finch	Tim Davis
Theaster Gates	Julia Fish
Rafael Lozano-Hemmer	Olaf Nicolai
Steffani Jemison	Walid Raad
Jon Kessler	Amie Siegel
Wendy White	Heather Rowe
Allora and Calzadilla	Meredyth Sparks
Dawoud Bey	Lorna Simpson
Achim Borchart-Hume	Veit Stratmann
Tania Bruguera	Mike Tribe
Dunne & Raby	Ian Cheng
Barnaby Furnas	Harrell Fletcher
Rainer Ganahl	Rashaad Newsome
Kendell Geers	John Pilson
Paul Graham	Torbjørn Rødland
Alfredo Jaar	Ralph Lemon
Ben Katchor	Dara Friedman
Molly Zuckerman-Hartung	Richard Rezac



Graduate Studio

In this core studio course, students work in spacious studios and galleries to develop independent work and engage in group and individual critiques with faculty, senior critics, visiting artists, and their peers. The course includes a dynamic series of visiting artist lectures, exhibitions, and workshops.

Graduate Seminars

The Graduate Seminars are intensive topical or discipline-based courses. We encourage the MFA students to use these courses to advance their thinking in their disciplines, or to take a course in an unfamiliar subject to augment their approach.

Fine Arts Elective Courses

The Fine-Arts elective courses allow MFA students to expand their thinking and approach to studio techniques in areas such as video, printmaking, photography, painting, performance, public art, animation, sculpture, and in the emerging fields of design.

Outside Elective Courses

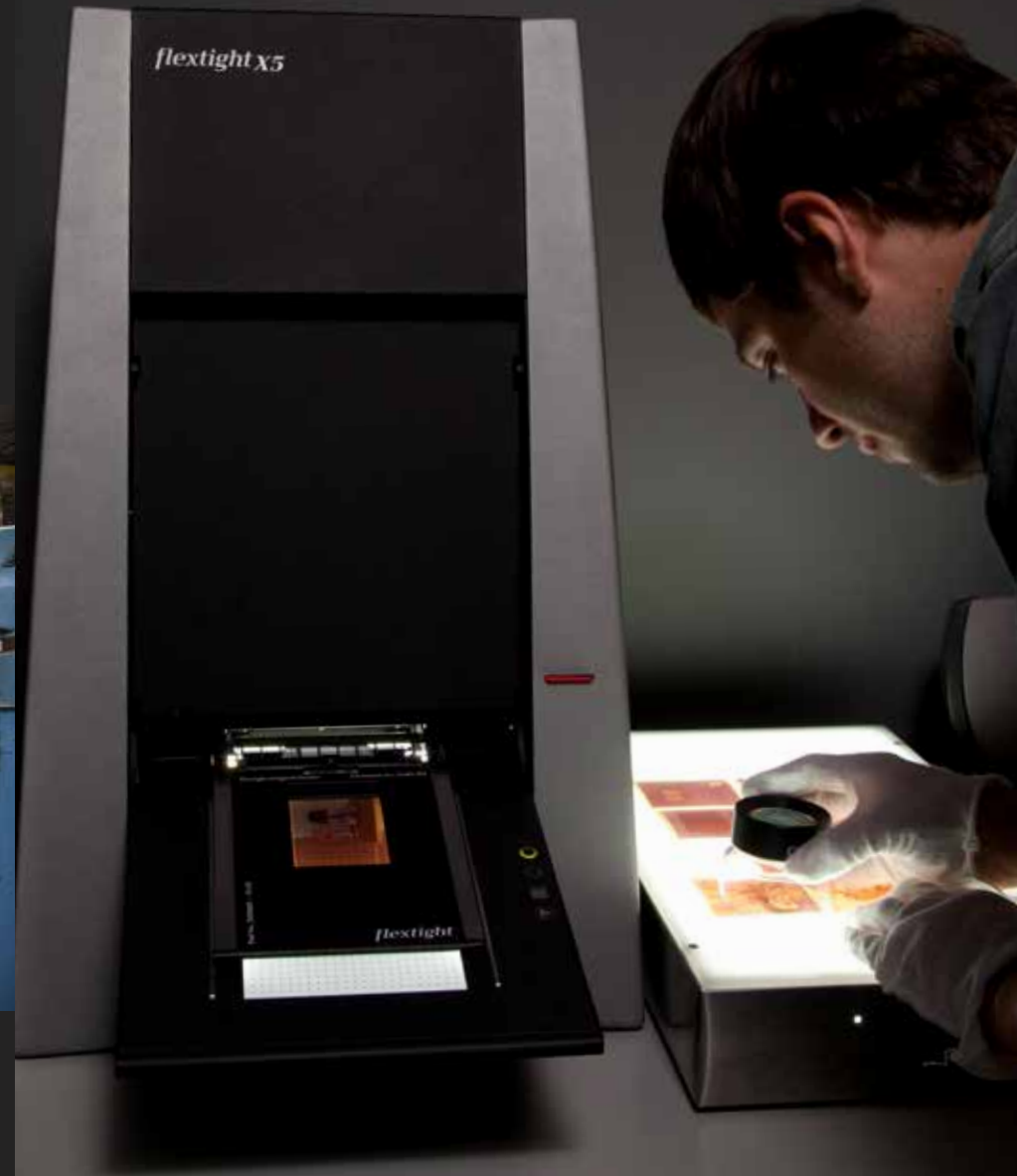
MFA students may enroll in up five courses outside of the Fine Arts department. The courses may be taken in any department of the university.



Workshops

The Penn MFA program is fluid. In addition to studio and seminar courses, graduate students select expert-led workshops that vary in focus, from technical subjects such as new casting technologies or digital fabrication to seminar topics such as issues of photography in painting.

Several workshops are introduced each semester, allowing for a responsive curriculum that advances individualized projects.





Leigh Van Duzer (MFA 2009) in her studio with a photographic series from her 2009 summer research trip to the Ruhr Valley in Western Germany, a post-industrial area that encompasses the cities of Essen, Dortmund, and Oberhausen.

Studio Travel Opportunities

The MFA program awards students with opportunities to participate in a wide range of fully funded residency programs at the American Academy in Rome, the Vermont Studio Center, the Lugo Land Project in Lugo, Italy, and upon acceptance, the Skowhegan School of Painting and Sculpture. Graduate students participate in interdisciplinary traveling studios offered by PennDesign. These funded opportunities allow students to work in a studio or seminar to address contemporary issues in a global context.



Antonio McAfee and Elizabeth Hull (MFA 2009) collaborating in Beijing, China on the Silverstein Photo Abroad Studio.



Kelsey Halliday Johnson (MFA 2012)
Now Here, 2010, Lugo Land Project
publication by Edizioni del Bradipo



Christina Kerns (MFA 2013)
2011 Lugo Land residency project
on interior spaces in Lugo, Italy



MFA Program Opportunities

Teaching Assistantships are offered to all graduate students. For six-hour studio courses, the position offers a \$3000 stipend.

Graduate students have the opportunity to apply for the **MFA Lecturer** positions at the Institute of Contemporary Art, the Philadelphia Museum, and the Arthur Ross Gallery. MFA students work in collaboration with curators in these institutions to develop public programs. These positions offer a \$1500 stipend.

The PennMFA **Extended Studio Program** enables up to ten students per year to teach a Fine Arts studio course. MFA students propose a syllabus for a foundation level studio course, and if awarded, work with a faculty mentor as they develop and teach the course. The program offers a \$4000-6000 compensation award composed of stipend and tuition remission.

Financial Aid

PennDesign offers a range of tuition fellowships to recognize the merit and diversity of applicants to the program. The School also offers financial assistance in the form of scholarships, loans, and work-study awards.

Teaching Assistantships are offered to all incoming students. In addition, several students engage in Research Assistantships, working directly with the faculty on exhibition projects or they apply to teach a course in their second year. These opportunities help to cover the cost of living.



Graduate facilities at Penn include a welding shop, metal and wood fabrication, digital photography and video computer labs, shooting studios, 3D scanning and printing, the emerging design lab, installation spaces and a staffed printmaking/letterpress studio.





Laura Bernstein (MFA 2014)
On Gesture, 2014
video, newsprint, recycled texts, cardboard, papier mâché



Mary Valverde and Chloe Reison (MFA 2012)
Allegiance Dance, 2011
video still of performance



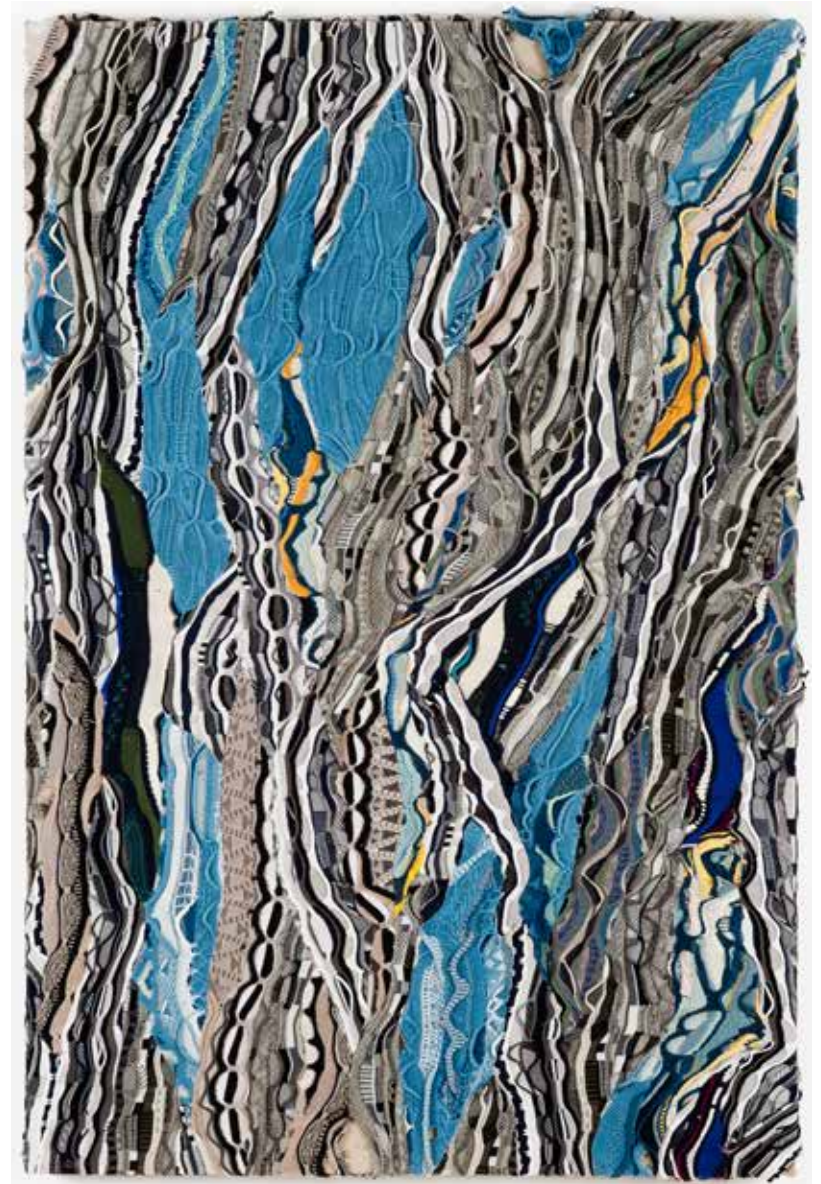
Zenas Hutcheson (MFA 2013)
The Fantasy of the Decisive Moment, 2011
performance

Orlando de la Garza (MFA 2013)
Not a glutton, 2013
oil on canvas





Jayson Musson (MFA 2011)
Art Thoughtz: The Sublime,
Hennessy Youngman, 2011



Jayson Musson (MFA 2011)
Pygmalion II, 2012
Coogi sweaters



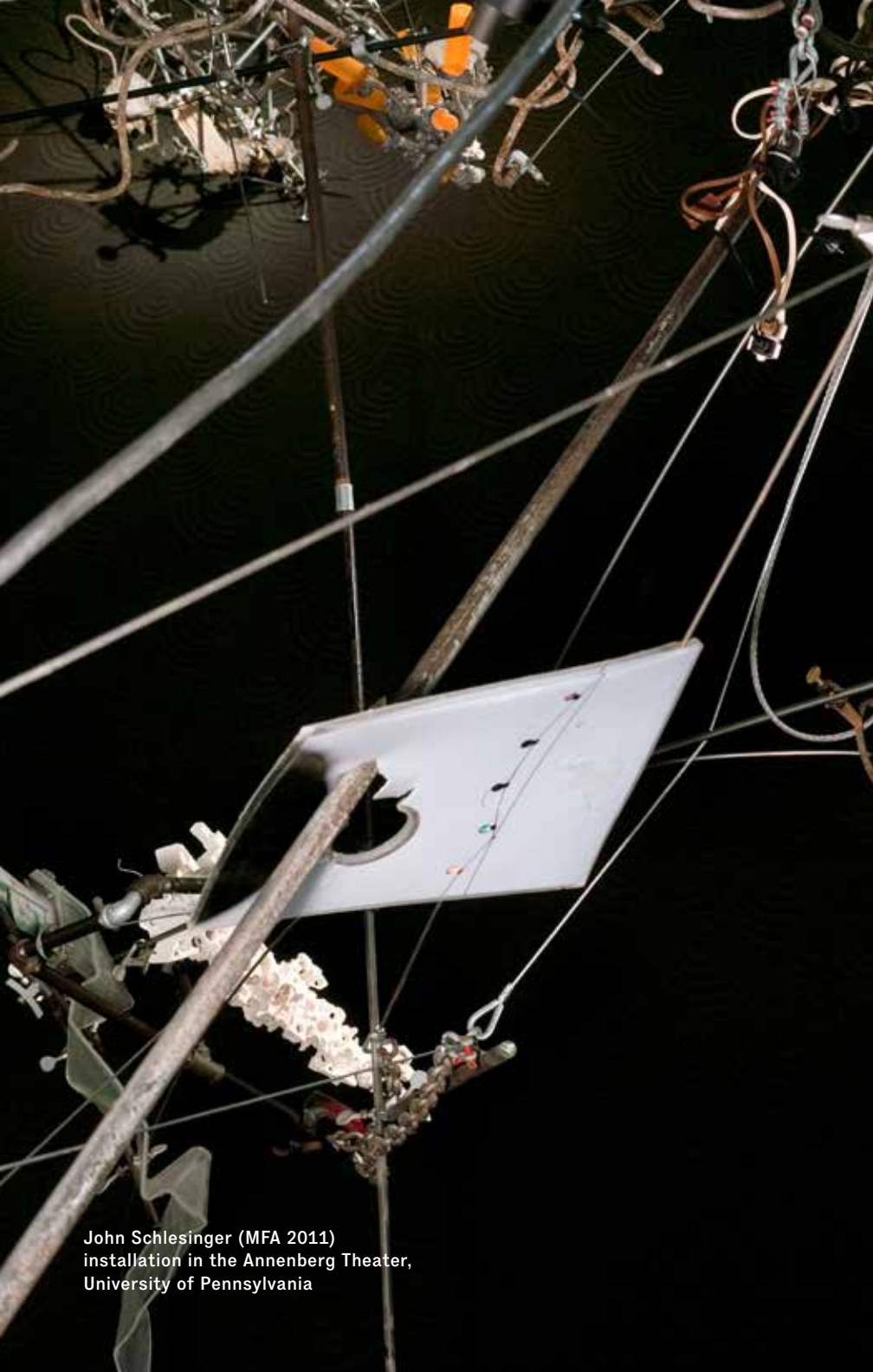
Alex Nguyen (MFA 2013)
Better Luck Tomorrow, 2012
digital video, 34 minutes



Demetrius Oliver (MFA 2004)
Hearth, 2005
digital C-print



Jacolby Satterwhite (MFA 2010)
Reifying Desire, 2013,
HD video and computer animation
premiered at the 2014 Whitney Biennial



John Schlesinger (MFA 2011)
installation in the Annenberg Theater,
University of Pennsylvania



Demetrius Oliver (MFA 2004)
Jupiter, 2011
billboard at the High Line at
West 18th Street, New York



The MFA Thesis Exhibition is the concluding event for MFA students. It consists of a professionally curated and staged exhibition of art from the graduating class. Unless otherwise indicated, the exhibition would take place in a venue in Philadelphia or in the New York City area.



Curators Alex Klein, Agata Jastrzābek, Christian Siekmeier, and Roland Schōny



Joshua Zerangue (MFA 2014)
Impasse, 2014
video installation

In staging the exhibition in these sites, the faculty and students acknowledge that emerging artists work from a globalized state of culture and respond to a new perception of site specificity. The exhibition presents work impacted by a collective discussion on the premise that travel, cultural exchange and the examination of cultural relativism are all markers of a profound evolution in our vision of the world.



Laura Bernstein (MFA 2014)
Carousel, Barbell, Bootrack, 2014
newsprint, recycled texts, papier mâché







Olivia Jones (MFA 2016)
Morning Wood, 2016
Steel, vinyl, plywood, paint, epoxy,
decorative flakes, leather, and sand



Heather Raquel Phillips (MFA 2016)
*1. Rode Hard, Put Up Wet 2. Good
From Far, Far Good*, 2016, Fabric and
Flagpoles







Ken Lum's tour of his 2006 work *Pi*
in the opnpassage near the
Viennese Karlsplatz, Vienna



Keenan Bennett (MFA 2016)
Untitled (Single Standard Fringe),
2016, Wood, acrylic, c-clamps, foil

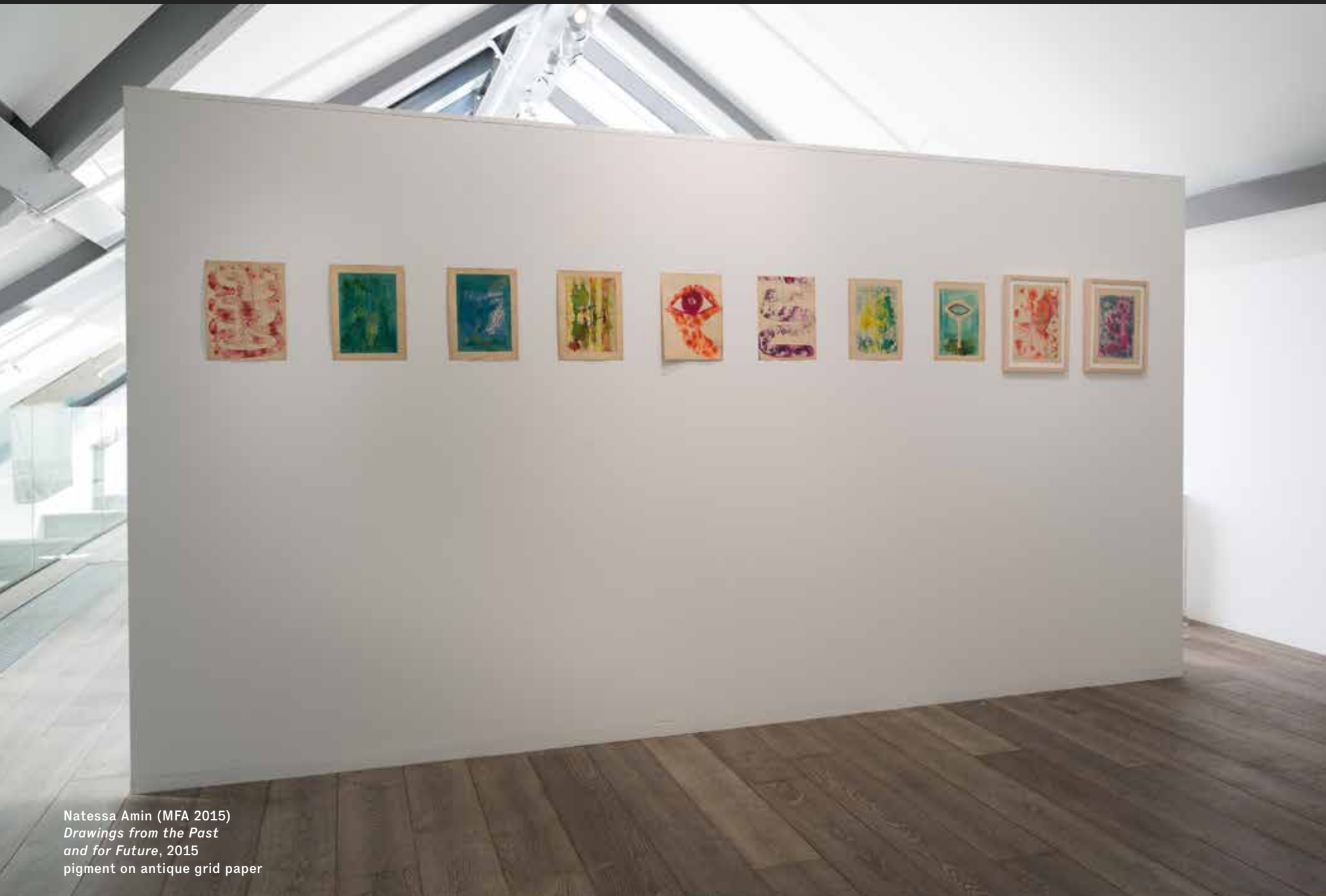


Theo Mullen (MFA 2014)
Sunoco, rock mix, tube, 2014
installation of inkjet prints, sand
bucket and foam rocks





Kaitlin Pomerantz (MFA 2016)
As is, Emerald St., Philadelphia, 2015-2016,
InsPaints on canvas, newspaper with risograph
insert, slideshow projection



Natessa Amin (MFA 2015)
*Drawings from the Past
and for Future*, 2015
pigment on antique grid paper



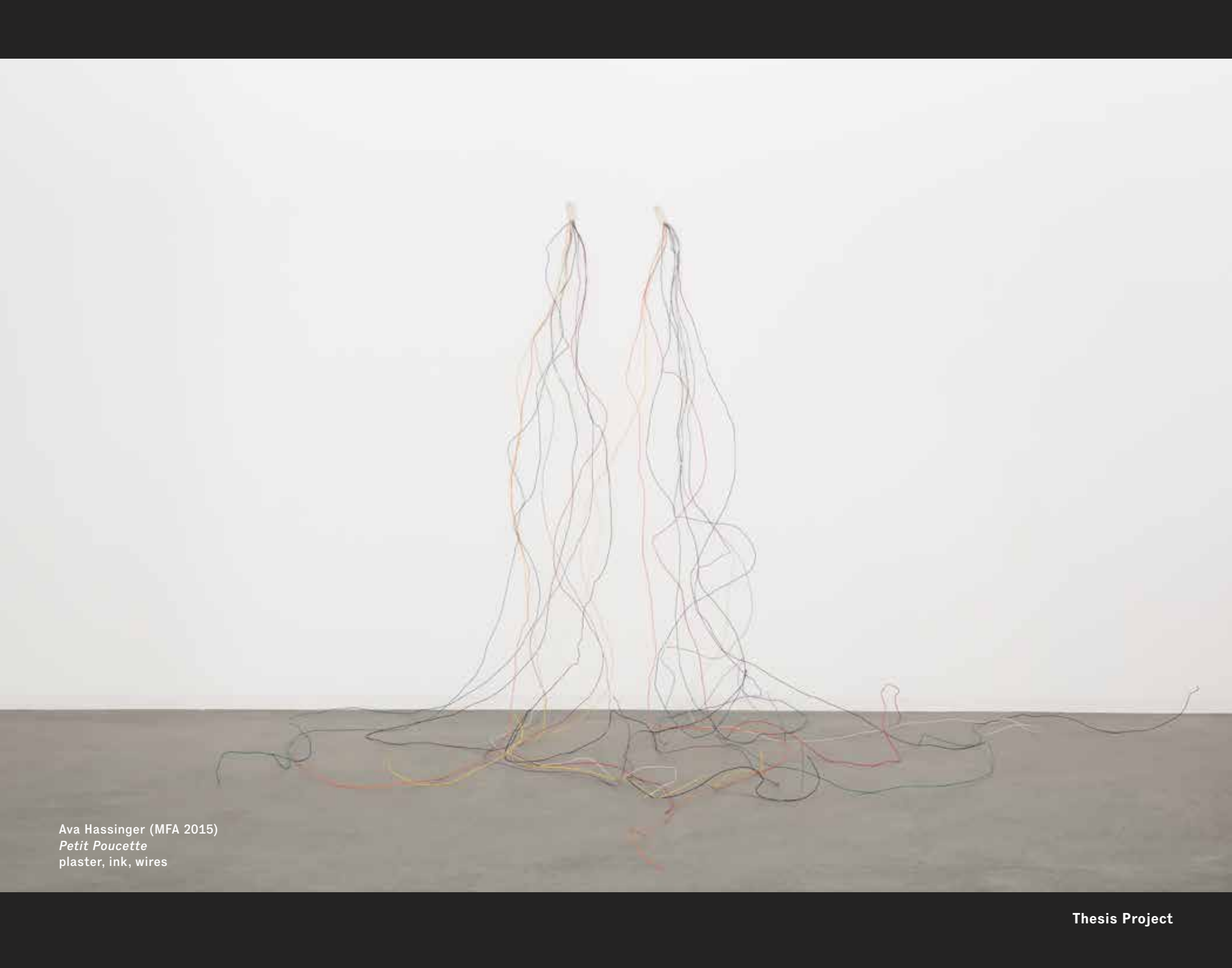
Corey Herynk (MFA 2015)
Tower 2, 2015
aluminum, wood, steel



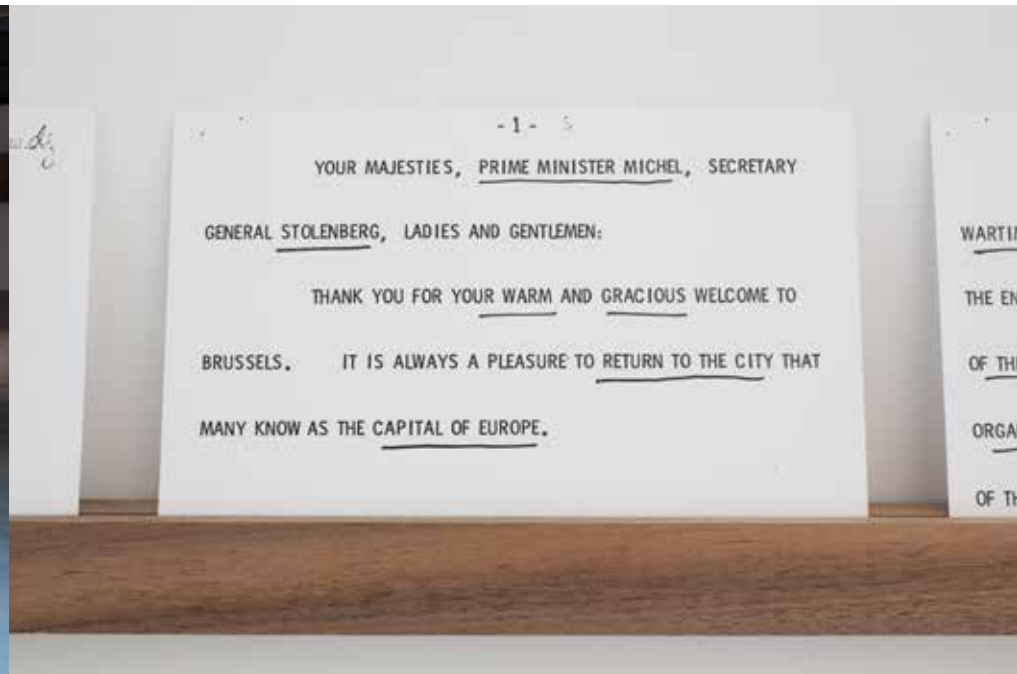
Jing Qian (MFA 2015)
Still Scanning, 2015
2 channel video projection



Corey Herynk (MFA 2015)
Tower 2, 2015
aluminum, wood, steel



Ava Hassinger (MFA 2015)
Petit Poucette
plaster, ink, wires



Annie Zverina (MFA 2015)
*Box 9, folder "Arrival Statement,
Brussels, Belgium" of the Presi-
dent's Speeches and Statements:
Reading Copies, 2015*



Yue Nakayama (MFA 2016)
Untitled 2015 - 2016,
Video, audio, installation



Charles Hall (MFA 2015)
Air Force Publique, 2015
found rubber tires, mutilated
Nike sweat suits



Joan Oh (MFA 2015)
A study of centrifugal forces, 2015
12 porcelain jars, wood vitrine,
inkjet print



Mark Dilks (MFA 2013)
(De)Stilled, 2012
oil on canvas with soccer ball



Ceaphas Stubbs (MFA 2013)
Apparatus/Binary/Searching, 2012
inkjet print, 30 × 40 inches





Matt Freedman, MFA Program Faculty

Matt Freedman is a sculptor, graphic artist, performer, writer and curator with a background in cartooning and anthropology. His current work explores the consequences when DIY versions of modern spectacles revive half-remembered cultural myths. Solo exhibition venues include Pierogi Gallery (Brooklyn), vertexList (Brooklyn), FiveMyles (Brooklyn), and SculptureCenter (New York). Freedman has performed at PS1 MoMA (New York), the Brooklyn Museum, The Kitchen (New York), Brooklyn Academy of Music at FiveMyles, and Flux Factory (New York). Freedman has curated projects at SculptureCenter (New York), Long Island University Outdoor Sculpture Exhibition, and PS1 MoMA (New York). He published a graphic memoir, "Relatively Indolent but Relentless," with Seven Stories Press in 2014. He is the recipient of the National Endowment for the Arts Grant (1991) and the New York Foundation for the Arts Grant Fiction writing (2000).





Orkan Telhan, Assistant Professor

Orkan Telhan is interdisciplinary artist, designer and researcher whose investigations focus on the design of interrogative objects, interfaces, and media, engaging with critical issues in social, cultural, and environmental responsibility. He was part of the Sociable Media Group at the MIT Media Laboratory and the Mobile Experience Lab at the MIT Design Laboratory. Telhan's individual and collaborative work has been exhibited in venues including the 13th Istanbul Biennial, 1st Istanbul Design Biennial, Ars Electronica, ISEA, LABoral, Archilab, Architectural Association, The Architectural League of New York, MIT Museum, Museum of Contemporary Art Detroit, and the New Museum of Contemporary Art, NYC. Telhan is part of the xLAB.



Orkan Telhan is working on a new publication that explores the future of "image-making" in light of theories and technologies shaped by Synthetic Biology, Printed Electronics, and Biosemiotics.



Nancy Davenport, Assistant Professor of Fine Arts

In her photography and animation, Nancy Davenport has consistently explored architecture as a symbolic social space and the shifting relationship between individuals and institutions. Her work has been exhibited at a variety of venues including the Metropolitan Museum of Art (New York), the Liverpool Biennial, the Istanbul Biennial, the São Paulo Biennial, DHC/Art Fondation pour l'art Contemporain (Montréal), the Triennial of Photography & Video at the International Center of Photography (New York), and the Musée des Beaux-Arts, Le Locle (Switzerland). Her work has appeared in numerous publications including *Artforum*, *October*, *Frieze*, *New York Times*, *Art in America*, and *Vitamin Ph: New Perspectives in Photography* (Phaidon Press).





Joshua Mosley
Jeu de Paume, 2014,
stop motion animation, 2:53 minutes
2014 Whitney Biennial

Joshua Mosley, Professor of Fine Arts

The subjects of Joshua Mosley's work in animation, sculpture, and photography are focused on human awareness and our understanding of ourselves in relation to the exterior world. Joshua is a recipient of the Louis Comfort Tiffany Foundation Award (2003), the Pew Fellowship in the Arts (2005), the Pennsylvania Council on the Arts Fellowship (2001, 2007, 2009), and the Joseph H. Hazen Rome Prize (2006). His work has exhibited and screened at the 2014 Whitney Biennial, the 2007 Venice Biennale, the Museum of Modern Art (New York), the Schaulager Museum (Switzerland), the Modern Art Museum of Fort Worth, the Museum für Gegenwartskunst (Switzerland), the Art Institute of Chicago, the Wexner Center (Columbus), the Reina Sofia (Madrid), the Philadelphia Museum of Art, Donald Young Gallery (Chicago), the Indianapolis Museum of Art, the Fabric Workshop and Museum (Philadelphia), the Institute of Contemporary Art (Philadelphia), the SITE Santa Fe Eighth International Biennial, and the Museum of Contemporary Art San Diego.





David Hartt, Assistant Professor of Fine Arts

David Hartt creates work that unpacks the social, cultural, and economic complexities of his various subjects. He explores how historic ideas and ideals persist or transform over time. He has had solo exhibitions of his work at The Museum of Contemporary Art, Chicago, the Studio Museum in Harlem, the Henry Art Gallery, The Carnegie Museum of Art, and the Art Institute of Chicago. He has developed commissioned projects for LA><ART and Or Gallery. His work has been included in group exhibitions at the Whitney Museum of American Art, the National Gallery of Canada, the Art Gallery of Ontario and the Museum of Modern Art. His work is in several public collections including The Art Institute of Chicago, Museum of Contemporary Art, Chicago, The Museum of Contemporary Photography, Chicago, The Studio Museum in Harlem, Whitney Museum of American Art, Henry Art Gallery, The National Gallery of Canada and The Stedelijk Museum. David is the recipient of a 2015 Foundation for Contemporary Art Grant, in 2012 he was named a United States Artists Cruz Fellow and in 2011 he received a Louis Comfort Tiffany Foundation Award.





Sharon Hayes, Associate Professor of Fine Arts

Sharon Hayes engages multiple mediums—video, performance, and installation—in ongoing investigation into specific intersections between history, politics and speech. Her work is concerned with developing new representational strategies that examine and interrogate the present political moment as a moment that reaches simultaneously backward and forward; a present moment that is never wholly its own but rather one that is full of multiple past moments and the speculations of multiple futures. From this ground, Hayes often addresses political events or movements from the 1960s through the 1990s. Her focus on the particular sphere of the near-past is influenced by the potent imbrication of private and public urgencies that she experienced in her own foundational encounters with feminism and AIDS activism. Hayes has had solo exhibitions at Andrea Rosen Gallery (New York), Tanya Leighton Gallery (Berlin), the Whitney Museum of American Art (New York) and the Museo Nacional Centro de Arte Reina Sofia (Madrid). Her work been shown at the Venice Biennale (2013), the Museum of Modern Art (New York), the Guggenheim Museum (New York) and numerous museums and venues in Europe and the Americas. Hayes is a recipient of a Guggenheim Fellowship (2014), the Alpert Award in Visual Arts (2013), an Anonymous Was a Woman Award (2013), Louis Comfort Tiffany Foundation Fellowship (2007) among other awards.



**Wael Shawky, Keith L. and Katherine S. Sachs
Endowed Visiting Professor**

Wael Shawky (MFA 2001) uses a range of media to produce work that explores issues of history, religion, culture and the effects of globalisation on society today. His solo exhibition at MoMA PS1 (2015), *Cabaret Crusades*, inspired by *The Crusades through Arab Eyes*, an essay by Lebanese historian Amin Maalouf, featured the artist's epic video trilogy recounting the history of the Crusades from an Arab perspective. Despite its violent and gruesome subject matter, the trilogy maintains a certain lightheartedness by employing marionettes in lieu of actors. Professor Shawky is a recipient of the Schering Foundation Art Award and the Abraaj Capital Art Prize (2011) and a founder of MASS Alexanfria, an independent studio study programme for young artists in Alexandria. Shawky's work has been exhibited at Serpentine Galleries (London), Hammer Museum (Los Angeles), KW Institute for Contemporary Art (Berlin), Nottingham Contemporary (UK), Walker Art Gallery (Liverpool), and Cittadellarte-Fondazione Pistoletto (Biella), dOCUMENTA 13 (Kassel) and the 2011 Istanbul Biennial. His residencies include Sharjah Art Foundation's Witness Programme and the Serpentine's Edgware Road Project.





Monument for East Vancouver, 2010, develops from a graffiti symbol that has circulated for several decades in East Vancouver. Over the years, the symbol has been adopted as an emblem for East Vancouver as a whole but its appearance has generally been tentative rather than overt. The lack of overtness that the symbol expresses is symptomatic of the problems of injustice, inequality, subjugation and the trauma of poverty and acculturation, particularly as it relates to immigrant life. The East Vancouver symbol is rendered as a 57-foot sculpture that lights up after dark, and faces westward towards downtown and the center of the city.

Ken Lum, Professor and Chair of Fine Arts

For over thirty years, Ken Lum has been making art in an array of media and forms that expresses the problem of identity in relationship to conceptions of space and community. He has participated in numerous key art exhibitions including Documenta, the Istanbul Biennial, the Gwangju Biennale, the Moscow Biennale, Sao Paulo Art Biennial and the Whitney Biennial. Lum has also completed several major permanent public art commissions, including in the cities of Vienna, St. Moritz, Leiden, Utrecht, Vancouver, Rotterdam, St Louis and Toronto. Lum was co-curator for Sharjah Biennial 7, the 14th NorthWest Annual, and Shanghai Modern: 1919 to 1945. He was an advisor for *The Short Century: Independence and Liberation Movements in Africa 1945–1994*. Lum is the co-founder and founding editor of *Yishu Journal of Contemporary Chinese Art*. He is a writer of numerous published essays on art and culture and has presented keynote speeches to the symposium of the Sydney Biennale and the World Museums Conference in Shanghai.





Blue Angel II, 2013, stainless steel, powder coated aluminum, and rivets, 36×6×7', installation view, Bass Museum, Miami

Michelle Lopez, Assistant Professor

Michelle Lopez is a multimedia artist, known for her rigorous conceptual practice and boldly experimental approach to processes and material. Her installations and sculptural works are grounded in research on the iconography of cultural phenomena. Lopez riffs off of our relationship to “products” by combining forms of Capitalism with contradictory materials, such as her leather-covered car, *Boy*. Lopez examines historical forms by building abject structures out of minimal debris. Her crumpled aluminum and stainless steel work, *Blue Angels*, exemplifies a technological failure while also considering the performative element of the artist’s body via sculpture. Her sound and kinetic installation, *Halyard*, is a further iteration of examining invisible structures of power in relation to Western Empire.

Most recently Lopez has looked at the phenomenon of violence through structures of silence and disappearance. Her series of silver-nitrate pours onto large-scale, UV-treated, architectural glass, “Smoke Clouds” capture the “wisp of smoke after destruction” as an elegiac sculptural form, and as a mirror to reflect the viewer’s image.





Jackie Tileston
Instability of the Thing (detail), 2012
oil and mixed media on linen, 72 × 60 inches

Jackie Tileston, Associate Professor of Fine Arts

Jackie Tileston's paintings are heterotopic spaces in which recombinant strategies and nomadic thinking create complex images that investigate the contemporary sublime and states of being. Her work integrates a range of visual sources into layered paintings that mediate the space between the unseen and material worlds. These paintings float upon a base of Western traditions; the atmospheric scumblings of Turner, the late fields of Monet, the desires of early and mid 20th century abstraction, and finally the liberations made available by postmodernism, when the distinctions between pictorial languages dissolved, scrambled, and blurred. Her work has been featured in solo exhibitions in Chicago, Houston, Philadelphia, and Dallas, and group exhibitions at the Contemporary Arts Museum (Houston), Art in General and the Painting Center (New York), and the Delaware Center for Contemporary Art. Tileston is the recipient of the Core Fellowship Residency (1988-90), the Pew Fellowship in the Arts (2004), the Rockefeller Foundation Bellagio Residency (2005), the Guggenheim Fellowship (2006), and the Joan Mitchell Foundation Award (2011).



Senior Critics visit the studios of each of the MFA students in a given semester and then join the faculty panel at the end of the semester for the final reviews. The Senior Critics also present lectures, workshops and organize discussions with the students. The roster of writers, artists and curators changes from semester-to-semester giving the students either the continuity of periodic discussions or new outside perspectives.

Jen Berman (MFA 2015)
Phosphorous, 2015

Carlos Basualdo

Carlos Basualdo is the Keith L. and Katherine Sachs Curator of Contemporary Art at the Philadelphia Museum of Art and Curator at Large at MAXXI-Museo nazionale delle arti del XXI secolo in Rome, Italy. In 2006, he initiated two exhibition series at the Philadelphia Museum of Art titled *Notations* and *Live Cinema*, both of which are devoted to the permanent collection and video. He was the lead organizer of *Bruce Nauman: Topological Gardens* that represented the United States at the 2009 Venice Biennale, where it was awarded the Golden Lion for Best National Participation. He organized a survey exhibition of the work of the Italian artist Michelangelo Pistoletto (2009), a collaboration between the Philadelphia Museum of Art and MAXXI. Basualdo was part of the curatorial team for Documenta 11, the 50th Venice Biennale, and conceived and curated *Tropicalia: A Revolution in Brazilian Culture*, which traveled from the MCA Chicago to the Barbican Gallery in London (2004–2005) as well as the Bronx Museum in New York and the Museu de Arte Moderna in Rio de Janeiro (2006–2007).

Michael Brenson

Michael Brenson is a critic, scholar, and teacher. He received an MA in Creative Writing and a PhD in Art History from Johns Hopkins University. Brenson was an art critic for *The New York Times* from 1982 to 1991. His publications include *Visionaries and Outcasts: The NEA, Congress, and the Place of the Visual Artist in America* (2001), *Sol LeWitt: Concrete Block Structures* (2002), and *Acts of Engagement: Writings on Art, Criticism, and Institutions, 1993-2002* (2004). He edited (with Mary Jane Jacob) *Conversations at the Castle: Changing Audiences and Contemporary Art* (1996) and (with Rhea Anastas) *Witness to Her Art: Art and Writings by Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell, and Eau de Cologne* (2006). Brenson has written museum catalogues on Elizabeth Catlett, Mel Edwards, Alberto Giacometti, Gillian Jagger, Maya Lin, Juan Muñoz, Martin Puryear, and David Smith. He is a Getty Scholar and Guggenheim Fellow and is currently writing a biography of David Smith to be published by Farrar, Straus, and Giroux.

David Humphrey

David Humphrey is an artist and writer. His paintings have been included since the early 1980s in exhibitions, including most recently, *Expecting Ecstasy* at Parisian Laundry in Montreal (2008), *Visible Vagina* at David Nolan Gallery, New York (2010) and *Jeff Gauntt & David Humphrey* at Sikkema Jenkins & Co., New York (2005). His critical writing has appeared in publications including *Art Issues Magazine* and *Art in America*, and he has written catalog essays for a variety of artists, including Catherine Howe, Jill Giegerich, Lauren Hegarty and Katherine Kuharic. *Blind Handshake*, an anthology of his writing, was published in 2010 and includes a variety of reviews, essays and curatorial statements. He is the recipient of a John Simon Guggenheim Memorial Foundation Fellowship, two National Endowment for the Arts Fellowships, and the American Academy in Rome's Rome Prize. His work has been reviewed in publications including *The New Yorker*, *Art in America*, *The New York Times*, and *Artforum*. He received a BFA from Maryland Institute, College of Art in 1977 and a MA from New York University in 1980.

Mary Reid Kelley

Mary Reid Kelley is an artist who uses video as a locus for her poetry, painting, live action performance, and stop-motion animation. She studied Art and Women's Studies at St. Olaf College in Northfield, Minnesota, and received her MFA in Painting from Yale University in 2009. She has had solo exhibitions in New York, Los Angeles, and London. Other exhibition venues include the Wexner Center for the Arts (Columbus, Ohio), Museum of Contemporary Art of Rome, Institute of Contemporary Art (Philadelphia), ZKM Museum of Contemporary Art (Karlsruhe, Germany). Kelley produced a video commissioned by SITE Santa Fe for the 2010 SITE Santa Fe Biennial, *The Dissolve*. The videos that she makes in collaboration with her husband (media artist Patrick Kelley) have been reviewed in *The New York Times*, *The Los Angeles Times*, *The New Yorker*, *Artforum*, *Flash Art*, *Frieze*, and *Art in America*. The making of *The Syphilis of Sisyphus* in 2011 was documented in Season Six of PBS' *Art:21*, episode "History." Kelley is the recipient of the 2011–2012 Joseph H. Hazen Rome Prize. She lives and works in upstate New York.

Yasmil Raymond

Yasmil Raymond is curator of the Dia Art Foundation. She recently organized a presentation of historical works by Franz Erhard Walther for Dia:Beacon, and a three-part exhibition of work by Koo Jeong A at Dia at the Hispanic Society, Dia:Beacon, and the Dan Flavin Art Institute. Prior to Dia, Raymond was a curator in the Visual Arts department at the Walker Art Center in Minneapolis from 2004 to 2009. During her tenure at the Walker, she organized the first American exhibitions of works by artists Tomás Saraceno (2009) and Tino Sehgal (2007). She also organized the group exhibitions *Abstract Resistance* (2010), *Statements: Beuys, Flavin, Judd* (2009) and co-curated (with Doryun Chong) *Brave New Worlds* (2007). In collaboration with Philippe Vergne, Raymond co-curated *Kara Walker: My Complement, My Enemy, My Oppressor, My Love* (2007), which premiered at the Walker and toured nationally and internationally, winning the 2008 award for the "Best Monographic Museum Show Nationally" from the International Association of Art Critics. She received a BFA from the School of the Art Institute of Chicago and an MA from the Center for Curatorial Studies at Bard College. In 2004, Raymond was awarded the Monique Beudert Curatorial Award from the Center for Curatorial Studies at Bard.

Alexi Worth

Alexi Worth is a painter and writer whose art has been described by Roberta Smith of *The New York Times* as "realism with benefits" and singled out for praise by Jack Bankowsky, Ken Johnson, Andrea Scott, and other critics. A native New Yorker, Worth is represented by DC Moore Gallery in New York. He has participated in many group exhibitions, including *Open Windows* at the Aldrich Museum (Andover, Massachusetts). Worth is a recipient of the Guggenheim Fellowship, the Louis Comfort Tiffany Foundation Award, and the New England Foundation for the Arts Fellowship. For more than a decade, Worth wrote about art for *The New Yorker*, *Artforum*, *Art in America*, *ARTnews*, *Slate*, and *T Magazine*. More recently, he has written catalog essays for a wide range of artists, including Jackie Saccoccio, Jim Nutt, Philip Pearlstein, David Humphrey, James Hyde, Carroll Dunham, and Susan Jennings.

A.L. Steiner

A.L. Steiner utilizes constructions of photography, video, installation, collage, collaboration, performance, writing and curatorial work as seductive tropes channeled through the sensibility of a skeptical queer ecofeminist androgyne. Steiner's a collective member of Chicks on Speed, co-curator of Ridykeulous, co-founder of Working Artists and the Greater Economy (W.A.G.E.) and collaborates with numerous visual and performing artists. Steiner is based in Los Angeles, and is MFA Faculty at Bard College in New York and Visiting Faculty at Virginia Commonwealth University. Her work is featured in permanent collections such as The Brooklyn Museum of Art (New York), Marieluise Hessel Collection (New York), Los Angeles Museum of Contemporary Art (Los Angeles) and The Museum of Modern Art (New York). Steiner is a recipient of the 2015 American Academy in Berlin Prize. Her work as been exhibited at the Whitney Biennial (2014), Portland Institute of Contemporary Art, (Portland), the San Francisco Museum of Modern Art (San Francisco), TATE Modern (London), Andy Warhol Museum (Pittsburgh), Hammer Museum (Los Angeles), among others.

Massimo Bartolini

Massimo Bartolini's work embraces various materials and techniques, from sculpture and performance to photography, in order to create evocative spaces and anti-monumental sculptures. He has had solo exhibitions, including *Studio Matters +1* at The Fruitmarket Gallery, Edinburgh (2013), in Italy, Germany, New York, and London, among others. He has participated in a wide range of group exhibitions, including vice versa at the Italian Pavilion, Venice Biennale (2013), dOCUMENTA (2013), Kassel, Germany (2012), Yokohama 2011: International Triennale of Contemporary Art, Yokohama (2011), and the 2009 Venice Biennale, Nordic & Danish Pavilion. His work is included in the public collections of Castello Di Rivoli, Turin; Whitworth Art Gallery, Manchester; and Maxxi Arte Collections, Rome, among others. Reviews of his work have been featured in publications including The Guardian, Artforum and Art in America. He has taught a variety of workshops at venues including Accademia Albertina in Torino and Fondazione Spinola Banna, Porino, Torino. He lives and works in Cecina, Italy.

Hamza Walker

Since 1994, Hamza Walker has served as Director of Education for The Renaissance Society at The University of Chicago which is one of the country's premiere exhibition spaces devoted exclusively to a contemporary art. Prior to his position at The Society, he worked as a Public Art Coordinator for The Department of Cultural Affairs. He has written articles and reviews for such publications as Trans, New Art Examiner, Parkett and Artforum. For several years before its closing, he served on the board of Randolph Street Gallery and is currently on the boards of Noon, an annual publication of short fiction, and Lampo, a non-profit presenter of new and experimental music. He has served on numerous panels, locally, nationally and internationally and is the recipient of the 1999 Norton Curatorial Grant.

Tavares Strachan

Tavares Strachan was born in 1979 in Nassau, Bahamas. After studying painting and liberal arts at both the College of the Bahamas in Nassau and at Brown, he received a BFA from the Rhode Island School of Design, where he studied glass, and an MFA in sculpture from Yale University. Recurring themes in Strachan's work include invisibility, displacement (both physical and metaphorical), and the capacity of both persons and matter to withstand inhospitable environments. Strachan's work emphasizes the migratory, cross-cultural nature of contemporary artistic production, and unsettles canonized histories and geographies. Strachan has presented solo exhibitions at the MIT List Visual Arts Center (Cambridge), Grand Arts (Kansas City), the Institute of Contemporary Art (Philadelphia); The Luggage Store (San Francisco); Albury Sayle Primary School (Nassau). In 2012, a 20,000-square-foot overview of Strachan's work from 2003-2011, subtitled *Seen/Unseen*, was presented at an undisclosed New York City location and was closed to the public. In 2013, Strachan was awarded the honor of representing the Bahamas at the 55th International Venice Biennale. This was the 1st time the Country was represented in this international Biennale. He lives and works in New York, NY.

Interdisciplinary Master of Fine Arts Program
School of Design, University of Pennsylvania
www.design.upenn.edu/mfa

To schedule a visit or for program inquiries, contact
mfa@design.upenn.edu or (215) 898-8374

Diversity Statement

The University of Pennsylvania values diversity and seeks talented students, faculty and staff from diverse backgrounds. The University of Pennsylvania does not discriminate on the basis of race, color, sex, sexual orientation, gender identity, religion, creed, national or ethnic origin, citizenship status, age, disability, veteran status or any other legally protected class status in the administration of its admissions, financial aid, educational or athletic programs, or other University-administered programs or in its employment practices. Questions or complaints regarding this policy should be directed to the Executive Director of the Office of Affirmative Action and Equal Opportunity Programs, Sansom Place East, 3600 Chestnut Street, Suite 228, Philadelphia, PA 19104-6106; or (215) 898-6993 (Voice) or (215) 898-7803 (TDD).

© 2016-2017 University of Pennsylvania

