Visual Arts

Department Website: http://dova.uchicago.edu

Program of Study

The Department of Visual Arts (DOVA) is concerned with art making as a vehicle for exploring creativity, expression, perception, and the constructed world. Whether students take courses listed under ARTV to meet a general education requirement or as part of a major in visual arts, the goal is that they will develop communicative, analytical, and expressive skills through the process of artistic production. The following three courses meet the general education requirement in the arts: ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, and ARTV 10300 Visual Language: On Time and Space. Most advanced courses require one of these as a prerequisite. (See individual course listings for specific prerequisites.)

Range of Course Offerings

The following courses introduce visual communication through the manipulation of various traditional and nonart materials, engaging principles of visual language while stressing the relationship between form and meaning. Readings and visits to local museums and galleries are required.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Term Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
<td>100</td>
</tr>
</tbody>
</table>

ARTV 15000 Art Practice and Theory is limited to students majoring or minoring in visual arts; it examines the place of artistic practice in contemporary culture.

ARTV courses numbered 21000 to 29700 include media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). Also included are more advanced studio courses designed to investigate the vast array of objects, spaces, and ideas embedded in the contemporary artistic landscape.

Students in other fields of study may also complete a minor in visual arts. Information follows the description of the major.

Program Requirements

The BA program in the Department of Visual Arts is intended for students interested in the practice and study of art. DOVA's faculty consists of a core of artists and other humanists interested in making and thinking about art. Students who major in visual arts take an individually arranged program of studio, lecture, and seminar courses that may include some courses outside the Humanities Collegiate Division. The program seeks to
foster understanding of art from several perspectives: the practice and intention of the creator, the visual conventions employed, and the perception and critical reception of the audience. In addition to work in the studio, these aims may require study of many other subjects, including but not limited to art history, intellectual history, criticism, and aesthetics. Acknowledging the diversity of student interests and the department’s interdisciplinary orientation, requirements for the major are flexible.

All students take ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space, and ARTV 15000 Art Practice and Theory in the first two years of their studies. (NOTE: Students majoring in visual arts cannot use an ARTV course to meet the general education requirement in the arts.) After completing these core courses but no later than Winter Quarter of their third year, students meet with the Director of Undergraduate Studies to plan the rest of their program. At least five of the courses beyond the core must be drawn from the second level of predominantly studio-oriented offerings (studio art courses numbered 21000 and above). Please note that only courses that are primarily focused on art making can be applied toward this requirement. The remaining three electives may include any intellectually consistent combination of visual arts studio courses, visual arts critical and theory courses, and any other relevant offerings in the College. Up to two independent study courses that are relevant to the major may be counted toward these three courses.

Students take ARTV 29600 Junior Seminar, which focuses on independent studio projects, in their third year. At the end of the Junior Seminar, students may choose to apply for the visual arts studio track. Places in the studio track are limited. Applicants will be reviewed by a faculty committee at the end of their third year, and studio track decisions will be announced before the start of the Autumn Quarter of fourth year. Students in the studio track present their work in a thesis exhibition and may be eligible to receive shared studio space in their senior year. (See “Studio Track” section below for more details.)

Students who wish to study abroad in their third year should contact the department as soon as possible to discuss options for taking the Junior Seminar, which is generally only offered one quarter per year. Junior Seminar can sometimes be taken in the second year with permission from the Director of Undergraduate Studies.

All visual arts majors must take ARTV 29850 Senior Seminar in the Autumn Quarter of their fourth year. Students in the studio track are required to take an additional course, ARTV 29900 Senior Project, which serves as a critical forum to prepare for the thesis exhibition in the spring. (See “Studio Track” section below for more details.)

Summary of Requirements for Majors

GENERAL EDUCATION
Introductory art history, drama, or music course * 100

Total Units 100

MAJOR

One of the following: 100

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
</tr>
<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
</tr>
<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
</tr>
<tr>
<td>ARTV 15000</td>
<td>Art Practice and Theory</td>
</tr>
<tr>
<td>ARTV 29600</td>
<td>Junior Seminar</td>
</tr>
<tr>
<td>ARTV 29850</td>
<td>Senior Seminar</td>
</tr>
</tbody>
</table>

Five studio art courses numbered 21000 and above 500

Three electives relevant to the major 300

Total Units 1200

* Students majoring in visual arts cannot use an ARTV course to meet the general education requirement in the arts.

Grading

Students majoring in visual arts must receive quality grades for the thirteen courses that constitute the major. With consent of their College adviser and the instructor, nonmajors may take visual arts courses for P/F grades if the courses are not used to meet a general education requirement.

Studio Track

Visual arts majors may apply for the studio track at the end of their third year. Places in the studio track are limited. Applicants will be reviewed by a faculty committee at the end of the third year, and studio track decisions will be announced before the start of the Autumn Quarter of fourth year. Studio track students work in consultation with the Director of Undergraduate Studies and the visual arts faculty to mount a thesis exhibition at the end of their senior year. Studio track students may also be awarded shared studio space during the senior year, based on merit and need, and contingent upon space being available.

Additionally, studio track students must take ARTV 29900 Senior Project in the Winter Quarter of their final year, in preparation for their thesis exhibition. The grade for ARTV 29900 Senior Project is recorded at the end of the Spring Quarter of the fourth year, after completion of the exhibition.

Summary of Requirements for Studio Track Majors

GENERAL EDUCATION
| Introductory art history, drama, or music course * | 100 |
| Total Units | 100 |

**MAJOR**

<table>
<thead>
<tr>
<th>One of the following:</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
</tr>
<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
</tr>
<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
</tr>
<tr>
<td>ARTV 15000</td>
<td>Art Practice and Theory</td>
</tr>
<tr>
<td>ARTV 29600</td>
<td>Junior Seminar</td>
</tr>
<tr>
<td>ARTV 29850</td>
<td>Senior Seminar</td>
</tr>
<tr>
<td>ARTV 29900</td>
<td>Senior Project</td>
</tr>
<tr>
<td>Five studio art courses numbered 21000 and above</td>
<td>500</td>
</tr>
<tr>
<td>Three electives relevant to the major</td>
<td>300</td>
</tr>
<tr>
<td>Total Units</td>
<td>1300</td>
</tr>
</tbody>
</table>

* Students majoring in visual arts cannot use an ARTV course to meet the general education requirement in the arts.

**Honors**

Students must have a portfolio of exceptional quality to be recommended to graduate with honors in Visual Arts. Visual Arts faculty make final honors decisions at the end of the student’s fourth year, based on performance in Visual Arts courses, the quality of participation in critiques, and the thesis exhibition.

**Minor Program in the Department of Visual Arts**

The minor in visual arts requires six courses: two are the 10000-level sequence (ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space; and ARTV 15000 Art Practice and Theory) and four are drawn from visual arts studio courses chosen in consultation with the Director of Undergraduate Studies. (NOTE: Students minoring in visual arts cannot use an ARTV course to meet the general education requirement in the arts.)

Students who elect the minor program in visual arts must meet with the Director of Undergraduate Studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the Director of Undergraduate Studies. The Director’s approval for the minor program should be submitted to a student’s College adviser by the deadline above on a form obtained from the adviser.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors; and (2) may not be counted toward general education requirements. Courses
in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Summary of Requirements for the Minor in Visual Arts

GENERAL EDUCATION

<table>
<thead>
<tr>
<th>Introductory art history, drama, or music course *</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Units</td>
<td>100</td>
</tr>
</tbody>
</table>

MINOR

<table>
<thead>
<tr>
<th>One of the following:</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100 Visual Language: On Images</td>
<td></td>
</tr>
<tr>
<td>ARTV 10200 Visual Language: On Objects</td>
<td></td>
</tr>
<tr>
<td>ARTV 10300 Visual Language: On Time and Space</td>
<td></td>
</tr>
<tr>
<td>ARTV 15000 Art Practice and Theory</td>
<td>100</td>
</tr>
<tr>
<td>Four studio art courses numbered 21000 and above</td>
<td>400</td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

* Students minoring in visual arts cannot use an ARTV course to meet the general education requirement in the arts.

Course Attendance

Students must attend the first and second classes to confirm enrollment. No exceptions will be made unless the student notifies the instructor before the first class.
Visual Arts Courses

ARTV 10100. Visual Language: On Images. 100 Units.
Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but they are also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, illusion, analogy, metaphor, time and memory, nature and culture, abstraction, the role of the author, and universal systems can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.
Terms Offered: Autumn, Winter, Spring
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course.
Equivalent Course(s): TAPS 28444

ARTV 10200. Visual Language: On Objects. 100 Units.
Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.
Terms Offered: Autumn, Winter, Spring
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course.
Equivalent Course(s): TAPS 28445
ARTV 10300. Visual Language: On Time and Space. 100 Units.
Through studio work and critical discussion on four-dimensional form, this course is designed to reveal the conventions of the moving image, performance, and/or the production of digital-based media. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as but not limited to narrative, mechanical reproduction, verisimilitude, historical tableaux, time and memory, the body politic, and the role of the author can be illuminated through these primary investigations. Some sections focus solely on performance; others incorporate moving image technology. Please check the time schedule for details. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week in order to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.
Terms Offered: Autumn, Winter, Spring
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course.
Equivalent Course(s): CMST 10300, TAPS 23400

ARTV 15000. Art Practice and Theory. 100 Units.
This course examines the place of artistic practice in contemporary culture and the rhetoric of images. Emphasis is placed on the visual arts, examining discourses such as the assignment of value to works, the formation of taste, the relationship between individual production and institutional practices, the role of authorship (intentionality) in the construction of meaning, the gate-keeping functions of curatorial and critical practice, the function and maintenance of categorical distinctions constituting "otherness" (high/low, naive, primitive, outside), the relationship between truth and authenticity, and the uses of art (e.g., transcendence, decoration, activism, therapy, play). Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events.
Instructor(s): A. Ginsburg, Z. Cahill Terms Offered: Autumn
Note(s): It is recommended that students who are majoring in visual arts enroll in this required course before their fourth year. Open to nonmajors with consent of instructor. This course does not meet the general education requirement in the arts.
ARTV 20009. Art and Human Rights. 100 Units.
This seminar-style course will explore historical and contemporary interventions in visual and performative artistic practices with human rights. Co-taught by a historian and theater-maker, the course will consider various paradigms for looking at how artists work on human rights. Course work will include critical readings, viewings of artistic work, and direct conversations with artists. Students will also participate in a multi-day summit on campus (April 29-May 2) that will bring distinguished artists from throughout the world to address the question “What is an artistic practice of human rights, conceptually, aesthetically and pragmatically?” Students will be given the option to produce either an academic or artistic final project.
Instructor(s): M. Bradley, L. Buxbaum-Danzig Terms Offered: Spring
Prerequisite(s): Third- or fourth-year standing
Equivalent Course(s): HIST 29906, HMRT 25502, TAPS 25510, BPRO 25500

ARTV 20010. Contemporary Art in Paris. 100 Units.
In this class, we will explore important institutions and contexts for exhibiting contemporary international art in the city of Paris. Our approach will be ethnographic as well as aesthetic and take place at various scales: from national museums to arts foundations, galleries, artist studios, and alternative spaces and artists’ “squats.” Of special interest will be how different architectures and spaces of installation affect our reception and understanding of art. Video and moving image installation will be a special emphasis where possible. Class work will include presentations and weekly contributions to a public blog. Possible field trips could include the Musée d’art moderne de la ville de Paris, la Cinémathèque Française, Fondation Cartier pour l’art contemporain, Galerie Marion Goodman, Les Frigos, and the Paris Art Fair at the Grand Palais.
Instructor(s): DN Rodowick Terms Offered: Spring

ARTV 20201. Topics in Contemporary Theory and Criticism. 100 Units.
This seminar focuses on key theories and theoretical debates in the critical discussion of contemporary art. Through close examinations of selected texts, exhibitions, and artworks, we will engage with a set of concepts and concerns that have shaped the discourse around cultural production in recent decades. Rather than presenting a comprehensive survey, the seminar will involve intensive investigation of certain key positions and debates and their relevance for thinking about artistic practice today.
Instructor(s): J. Proctor Terms Offered: Autumn
Equivalent Course(s): ARTH 30201, MAPH 40201, ARTV 40201, ARTH 20201

ARTV 20410. Expanded Arts, 1958-1978. 100 Units.
During the 1960s and 1970s, many artists challenged traditional media, transgressed disciplinary boundaries, and revolutionized the ways that art is produced, exhibited, and experienced. Through a mixture of overview and case studies, this seminar will focus on key international developments in this process, including Fluxus, Happenings, New Music, Performance, Expanded Cinema, “Structural” film, Experiments in Art and Technology, Land Art, artists’ books and publications, and more. Taught in coordination with three related exhibitions on view concurrently at the Smart Museum of Art, Neubauer Collegium for Culture and Society, and Special Collections Research Center.
Instructor(s): J. Proctor Terms Offered: Winter
Equivalent Course(s): ARTH 34010, MAPH 34010, ARTV 30410, ARTH 24010
ARTV 20805. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser) artists who have created new modes of the moving image for more than decade and film scholar Tom Gunning, this class will use this moment of new technologies to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial forces now propelling it forward. This course will be intensely experimental as we see how we might use new computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed for and during this class, students will make new experiences inside virtual reality environments for watching, analyzing and recombining films and that are unlike any other. These tools will enable students, regardless of previous programming experience, to participate in this crucial technological and cultural juncture.
Instructor(s): T. Gunning, M. Downie, P. Kaiser Terms Offered: Autumn
Equivalent Course(s): CMST 37805,ARTV 30805,CMST 27805

ARTV 20940. The Artist as Ethnographer. 100 Units.
This interdisciplinary seminar considers the idea of the artist as ethnographer in contemporary art and curatorial practice. Through lecture, screening and group discussions, we will trace the historical relationship between visual culture and the social sciences, uncovering how this has impacted ways of viewing objects, people and cultures within the Western tradition. Armed with this knowledge, we will consider how the ethnographer’s commitment to the study of Others has been challenged by an increasingly globalised and post-colonial world. We will explore questions of authority and subjectivity in ethnographic fieldwork. Finally, we will look to contemporary artworks and exhibitions that have reinvested in the image and practice of the ethnographer to uncover the politics and poetics of their work. You will be introduced to the practices of Brad Butler and Karen Mirza, Paulo Nazareth, Marine Hugonnier, Camille Henrot, Kapwani Kiwanga et. al. Sessions will include close reading and discussion of texts by Hal Foster, James Clifford, Clementine Deliss, Okwui Enwezor and Kaelen Wilson-Goldie, amongst others. This course is open to advanced undergraduates and graduate students.
Instructor(s): Y. Umolu Terms Offered: Spring
Equivalent Course(s): ARTH 35940,ARTV 30954,ARTH 25940
ARTV 21002. Life Drawing. 100 Units.
This course is designed to introduce the student to observational drawing of the human figure. The subject of the course will be the live nude model. The object of the course is to see through proportions and the anatomy of the human body and draw out a likeness, rendering present the body as seen in its materiality, its structure, its finitude. Lectures on anatomy and the history of drawing will be ongoing and stitched into this studio course, as will the critique of drawings generated in class.
Instructor(s): D. Schutter Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31002

ARTV 21110. Imagining Futures: Speculative Design and Social Justice. 100 Units.
This experimental course seeks to disrupt dominant narratives about “the future”: a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)

Instructor(s): P. Jagoda and T. Soundararajan Terms Offered: Winter
Equivalent Course(s): ENGL 31110, ARTV 31110, CMST 21110, CMST 31110, TAPS 28432, TAPS 38432, ENGL 21110

ARTV 21501. Introduction to Printmaking. 100 Units.
An introduction to basic printmaking techniques, including monoprint, intaglio (drypoint), planographic, and relief printing. Printmaking will be explored as a “bridge medium”: a conduit between drawing, painting, and sculpture. Emphasis will be placed upon investigating visual structures through “calculated spontaneity” and “controlled accidents,” as well as on the serial potential inherent in printmaking, as opposed to the strictly technical aspects of this medium.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31501
ARTV 21701. Conceptual Drawing. 100 Units.
When does a drawing become an object rather than a picture? How can a line leave the page and be made as an action in the world? Can a design tell a story? These questions and many others will guide course work, addressing the history of drawing, its contemporary condition as its potential for presenting personal ideas and innovative new forms. Art historical examples and non-art formats such as maps, instructional graphics and schematics will be introduced as models for weekly assignments and longer-term projects.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31701

ARTV 21902. Color: Theory and Experience. 100 Units.
This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including: "haptic" color perception, Symbolic/Spiritual color theories, as well as more widely known theories of "optical color." In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31902

ARTV 22000-22002. Introduction to Painting I-II.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion. Courses taught concurrently.

ARTV 22000. Introduction to Painting I. 100 Units.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion. Courses taught concurrently.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32200

ARTV 22002. Introduction to Painting II. 100 Units.
No description available.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32202
ARTV 22309. Building a House for a Kiln. 100 Units.

Building a House for a Kiln, taught in collaboration with David Woodhouse and Andy Tinucci of Woodhouse Tinucci Architects, is a hands-on building laboratory in which students will construct a student-designed structure adjacent to the Logan Center for the Arts. Students will have the opportunity to take up hammers and trowels to create a lasting sculpture that will house kilns for the university arts community. Building, the third in a design/build series, is an opportunity to work at an unusually ambitious scale and will create a work space that gives the arts community access to kilns. In this course students will be asked to construct elements of the structure, from walls to exterior claddings and interior cabinetry. Construction and material processes and techniques will be explored and taught, and the results will be physical. No prior building experience necessary.

Instructor(s): A. Ginsburg
Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32309

ARTV 22310. Art of Engagement. 100 Units.

A primer on socially engaged art, this studio course will examine how art in the last generation has claimed new territory. This territory, commonly described as the ‘expanded field,’ involves not only art viewing contexts but also encompasses spaces of daily life and practice, socio-political spheres and draws regularly from non-art disciplines. The methods utilized in the production of this work are diverse and its successes are highly contested. In this studio-seminar course we will pack our proverbial bags and take a trip into this widely expanded field of socially engaged art and social practice, a practice emphasizing action, participation and dialogue. We will familiarize ourselves with numerous works, projects and methodologies that have been developed or proposed over the past 50 to 60 years, we will plunge deeply into the diverse historical frameworks leading up to and situating this work inside or outside art history and we will saturate our inquiries with the impassioned voices of this works’ supporters and skeptics through readings, blogs, interviews, field trips and visiting speakers. With rich historical and theoretical knowledge framing our practices, we will produce our own socially engaged work, both individually and collaboratively.

Instructor(s): A. Ginsburg
Terms Offered: Spring
Equivalent Course(s): ARTV 32310

ARTV 22500. Digital Imaging. 100 Units.

This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc.), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.

Instructor(s): J. Salavon
Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32500, CMST 28801, CMST 38801
ARTV 22502. Data and Algorithm in Art. 100 Units.
An introduction to the use of data sources and algorithmic methods in visual art, this course explores the aesthetic and theoretical possibilities of computational art-making. Focusing on the diverse and ever expanding global data-feed, we will craft custom software processes to create works investigating the visual transformation of information. Additionally, software programming may be deployed independently, without a connection to source material. While placing an emphasis on creating new work, we will also survey the history of this type of art practice.
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): No prior experience with programming is necessary.
Equivalent Course(s): ARTV 32502

ARTV 23801. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 33801, CMST 28903

ARTV 23804. Experimental Animation. 100 Units.
Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to stop-animation and motion picture art will combine digital production and post-production with analog and material methods of picture making. Early and experimental cinema, puppetry and contemporary low-tech animation strategies will be presented as formal and technical examples.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 33804

ARTV 23806. Video Workshop. 100 Units.
This production course is geared toward short video works and innovative approaches to digital moving-image art. Video Workshop will function as a continuation and expansion on the foundations of Video I, with emphasis on individually directed projects and experimentation. While some technical instruction and assistance will be offered, a basic understanding of digital cameras and editing software will be beneficial. Projects include several short video sketches and experiments, group exercises, and a larger-scale independent project. Weeks will be divided into screenings/discussion sessions and technical work periods.
Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): PQ: ARTV 10300, ARTV 23801, or consent of instructor
Equivalent Course(s): ARTV 33806
**ARTV 23905. Creative Thesis Workshop. 100 Units.**
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): Judy Hoffman Terms Offered: Autumn, Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
Equivalent Course(s): CMST 33905, ARTV 33905

**ARTV 23930. Documentary Production I. 100 Units.**
This class is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.
Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended
Equivalent Course(s): ARTV 33930, CMST 33930, HMRT 25106, HMRT 35106

**ARTV 24000. Introduction to Black and White Film Photography. 100 Units.**
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.
Instructor(s): A. Clark, E. Hogeman Terms Offered: Autumn, Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34000, CMST 27600, CMST 37600

**ARTV 24112. Advanced Problems in Sculpture. 100 Units.**
This course is open to all manifestations of sculptural practice broadly defined, including performance and film/video. A particular focus of the course will be considering issues of presence/the index, material histories, economic determination, and societal legibility. Readings on sculptural history from the 19th through the 21st century will be used to illuminate contemporary concerns and issues.
Instructor(s): G. Oppenheimer Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 22200 or consent of instructor.
Equivalent Course(s): ARTV 34112
ARTV 24121. Adopted Strategies. 100 Units.
In this interdisciplinary course, students will investigate cultural codes and narratives of the past and present, and use them as templates for artmaking. Adopted models can originate from a range of histories, disciplines, and communities ranging from military tactics of the Mongols, restaurant work, homological algebra, joke telling, to a favorite film or film scene, etc. Independent selection and research of the chosen source(s), as well as individual and group critiques, will facilitate development of student’s ideas to a completed project. Central topics will include theories of imitation, how power exerts itself through narrative, and the work of art’s tendency to fold rather than transcend what might otherwise be perceived as linear, homogeneous time. Readings include Michael Taussig’s "Mimesis and Alterity," Avital Ronell’s "Stupidity," and Oswald Spengler’s "Decline of the West." Sample artists: Pinar Yolacan, Yoshua Okon, Mickalene Thomas, Natalie Jeremijenko, and Lari Pittman, among others.
Instructor(s): C. Jackson Terms Offered: Spring
Equivalent Course(s): ARTV 34121

ARTV 24131. Studio Writing. 100 Units.
This seminar will examine the writings of studio practitioners: artists, architects, and designers. It will also hone students’ own skills in writing about art and design practices. We will examine the role that writing plays in shaping our understanding of studio practices, and in practitioners’ understandings of themselves. We will explore different modes in which artists, architects, and designers write—exposition, criticism, fiction, and manifesto—and their uses. Students will be asked to produce their own examples in these modes, and these texts will form the basis of several writing workshops.
Instructor(s): S. Keller Terms Offered: Winter
Equivalent Course(s): ARTV 34131

ARTV 24201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201

ARTV 24266. Polemical Hut. 100 Units.
From Vitruvius to Le Corbusier, and from Thoreau’s cabin to prefab micro-houses, the architectural imaginary has been populated by idealized minimal dwellings. As an introductory architectural design studio, this course poses the problem of the “polemical hut” to ask how we live and build today. A range of projects and related readings will provide the context for students’ own designs. Basic techniques of architectural drawing and modeling will also be introduced.
Instructor(s): S. Keller Terms Offered: Winter
Equivalent Course(s): ARTV 34266, ARTH 24266, ARTH 34266
ARTV 24301. Writing for Performance. 100 Units.  
This course is an exploration of select texts for performance written by performance artists primarily but not entirely operating within the context of art. Via historical context and literary technique, students read, discuss, and analyze texts by various authors spanning the history of performance art: Hugo Ball, John Cage, Richard Foreman, Carolee Schneeman, Joseph Beuys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and create and perform their own writing. Field trips and attendance at first class are required.  
Instructor(s): W. Pope.L  
Terms Offered: Autumn  
Prerequisite(s): ARTV 10100, 10200, or 10300  
Equivalent Course(s): ARTV 34301, TAPS 28414  

ARTV 24403. Advanced Photography. 100 Units.  
The goal of this course is to develop students’ investigations and explorations in analogue photography, building on basic silver printing skills and facility with a 35mm camera. Students will have the opportunity to work with medium and large format cameras, work with color film, and learn to combine digital and analogue workflows. Working in slow and conspicuous analogue processes like large format photography necessitates a degree of consent between a photographer and his or her subject matter. Through readings, discussions, and field trips we will consider this question of consent, as well as the capacities and limitations of photographic representation. Guided by technical demos and regular critiques, students will work toward a final portfolio and a brief artist statement.  
Instructor(s): E. Hogeman  
Terms Offered: Spring  
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.  
Note(s): Camera and light meter required.  
Equivalent Course(s): ARTV 34403  

ARTV 24550. Shopcraft: Methods and Materials. 100 Units.  
Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood shop. Topics covered include shop safety; the properties of woods; the planning and material selection process for sculpture, furniture, and other woodworking applications; the care and use of hand tools; and interpreting and creating scale drawings and conceptual plans. A series of small projects designed to challenge and expand students' design, drafting, and woodworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course.  
Instructor(s): D. Wolf  
Terms Offered: Autumn  
Prerequisite(s): ARTV 10100, 10200, or 10300  
Equivalent Course(s): ARTV 34550, TAPS 27900
ARTV 24703. Mixed-Media Drawing: From Object to Concept. 100 Units.
An object of your choice will serve as a departure point for this process-oriented studio
course that takes you through a sequenced exploration of a variety of mixed media drawing
materials, methods, and approaches: from observation to abstraction—to the purely
conceptual. Readings, critical writing, and discussion are intended to reinforce fluidity
between theory, your ideas, and your art practice. This course is augmented by an image
bank and gallery visits.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Open to all levels of experience.
Equivalent Course(s): ARTV 34703

ARTV 24705. Drawing from Life, Culture, and Thought. 100 Units.
We will jump into the many ways that drawing can be generated; we will discover the
purposes it might serve, and the different forms that it can take. We will explore various
ways to generate line, and the relationship between thought and looking.
Instructor(s): J. Stockholder Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34705

ARTV 25300. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through
examples from different national cinemas, genres, and directorial oeuvres. Along with
questions of film technique and style, we consider the notion of the cinema as an institution
that comprises an industrial system of production, social and aesthetic norms and codes, and
particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith,
Eisenstein, Lang, Renoir, Sternberg, and Welles.
Instructor(s): Staff Terms Offered: Autumn,Winter,Spring
Note(s): Required of students majoring in Cinema and Media Studies
Equivalent Course(s): ARTH 20000,ENGL 10800,CMST 10100

ARTV 26000. Introduction to Stage Design. 100 Units.
This course explores the application of the visual and aural arts to the varied forms of
design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to
the development of a cogent and well-reasoned analysis of text and an articulate use of the
elements of design through a set of guided practical projects.
Instructor(s): T. Burch Terms Offered: Autumn
Note(s): Lab fee required. This course is offered in alternate years.
Equivalent Course(s): ARTV 36300
ARTV 26214. On Art and Life. 100 Units.
This course is a multidisciplinary intensive into the ways in which artistic production is dependent on and part of larger cultural tropes. Utilizing contemporary culture as a framework, how does art form connect with the worlds that happen outside of the artist's studio? Visual art is a communicative form that requires subject matter, and this course will investigate the myriad of ways that artists mine culturally meaningful materials, forms, and images as both subjects and as palette. Participation in several field trips and out-of-class film screenings is required. Reference materials are drawn from a variety of disciplines.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 36214

ARTV 26500-26600. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ARTV 26500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): T. Gunning Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 36500, CMLT 22400, CMLT 32400, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500

ARTV 26600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTH 38600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600

ARTV 27200. Painting. 100 Units.
Presuming fundamental considerations, this studio course emphasizes the purposeful and sustained development of a student's visual investigation through painting, accentuating both invention and clarity of image. Requirements include group critiques and discussion.
Instructor(s): D. Schutter Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300; and 22000 or 22002
Equivalent Course(s): ARTV 37200
ARTV 27210. Intermediate/Advanced Painting. 100 Units.
The goal of this course is to literally expand your painting practice and your definition of painting. Through a series of studio projects, we will consider fundamental issues surrounding 21st-century painting such as: figuration/abstraction, the body, digital/analog, painting’s expanded relationship to itself and to other media. In the studio we will frequently subject painting to juxtaposition with other 2-D, 3-D, and 4-D media as we come to terms with the actual physical properties of paint. A final project serves as a culminating experience.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and 22000 or 22002 or consent of instructor.
Equivalent Course(s): ARTV 37210

ARTV 28204. Political Documentary Film. 100 Units.
This course explores the political documentary film, its intersection with historical and cultural events, and its opposition to Hollywood and traditional media. We will examine various documentary modes of production, from films with a social message, to advocacy and activist film, to counter-media and agit-prop. We will also consider the relationship between the filmmaker, film subject and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.
Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): ARTV 38204, CMST 38201, CMST 28201

ARTV 29600. Junior Seminar. 100 Units.
Students in the Junior Seminar engage in two main activities: (1) a series of studio projects challenging the imagination and enlarging formal skills; and (2) an introduction to the contemporary art world through selected readings, lectures, careful analysis of art objects/events, and critical writing. Studio skills are developed while contending with the central task of articulating ideas through a resistant medium. Toward the end of the quarter, students who wish to apply for the Honors Track may submit their applications to the Department. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events.
Instructor(s): S. Wolniak, A. Ginsburg Terms Offered: Spring
Prerequisite(s): For Visual Arts majors only
Note(s): It is recommended that students who are majoring in visual arts enroll in this required course in Spring Quarter of their third year

ARTV 29700. Independent Study in Visual Arts. 100 Units.
Students in this reading course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): ARTV 10100, 10200, or 10300 and consent of instructor
Note(s): Students are required to submit the College Reading and Research Course Form.
ARTV 29850. Senior Seminar. 100 Units.
This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the art practice of students who are majoring in visual arts. Emphasis is placed on the continued development of student’s artistic production that began in the preceding Junior Seminar. Readings and written responses required. In addition to studio work, visits to museums and galleries required.
Instructor(s): K. Desjardins, W. Pope.L Terms Offered: Autumn
Prerequisite(s): Consent of Director of Undergraduate Studies
Note(s): Required of students who are majoring in visual arts

ARTV 29900. Senior Project. 100 Units.
Required of Visual Arts majors in the Studio Track. This course provides an opportunity for students to engage in a sustained and intense development of their art practice in weekly critiques throughout the Winter Quarter.
Instructor(s): J. Stockholder Terms Offered: Winter
Prerequisite(s): Consent of Director of Undergraduate Studies
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.