Visual Arts

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Program of Study

The Department of Visual Arts (DOVA) is concerned with the making of art 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. ARTV 10100, 10200, and 10300 are intended for students with no studio background, meet the general education requirement in the dramatic, musical, and visual arts. More advanced courses presume that students have taken at least ARTV 10100, 10200, or 10300. (See individual course listings for specific prerequisites.)

Range of Course Offerings. ARTV 10100, 10200, 10300, and 15000 serve as introductory courses to the elements of visual communication and the critical investigation of art. ARTV 10100, 10200, and 10300 introduce visual communication through the manipulation of various traditional and nonart materials and also include readings and visits to local museums and galleries. These courses engage principles of visual language stressing the relationship of form and meaning. ARTV 15000, which is primarily intended for students majoring or minoring in visual arts, examines the place of artistic practice in contemporary culture. ARTV 20000 to 24900, and 27000 to 29000, including 29700 (Independent Study), are media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). ARTV 25000 to 26900 are nonstudio courses in the theory and criticism of art, excepting courses in theater and set design (ARTV 25700, 26000, 26200, 26400). ARTV 27000 to 29000 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 art history and intellectual history, as well as psychology, criticism, and aesthetics. Because of the diversity of student interests and the department’s interdisciplinary orientation, requirements for the major are flexible.

All students take a core of ARTV 10100, 10200, or 10300, and 15000 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 dramatic, musical, and visual 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 (ARTV 20000 to 24900, and 27000 to 29000, including 29700). The remaining three courses may be any intellectually consistent combination of visual arts studio courses, visual arts critical and theory courses (ARTV 25000 to 26900), 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 electives. (For more information, consult the sample programs of study that follow.)

As preparation for the senior project, students must take ARTV 29600 in Spring Quarter of their third year. This studio seminar examines approaches to independent studio projects. Students must take ARTV 29850 (Senior Seminar) as an entry point for their senior project that is the culmination of their visual arts major. The senior project consists of a studio or, in special cases, a research project that represents a coherent line of inquiry. This work, for which students receive credit in ARTV 29900, is done under the supervision of a primary adviser and must also be approved by the Director of Undergraduate Studies. In the summer between their third and fourth years, it is expected that students in the program prepare themselves to present their ideas for the senior project at a group critique at the beginning of the academic year. (NOTE: The visual arts major, taken as it is in the context of the College’s liberal arts tradition, does not typically prepare a student for admission to an MFA program without additional studio work.)

Sample Programs. The Department of Visual Arts encourages its students either to focus their major in the studio or to construct interdisciplinary major programs combining studio and nonstudio courses that focus on a particular theme. The following examples are not prescriptive, only suggestive:

1. A program that explores relationships of image and text in the construction of narratives, combining courses in drawing and graphics with courses in creative writing, literature, and art history.

2. A program that explores issues of identity construction through image making, and combines courses in painting, sculpture, drawing, and photography with courses in anthropology, art history, and gender studies.

3. A program in the practice of painting exploring aesthetic form as a vehicle for individual expression, including art history and philosophy courses.

4. A studio-based program in photography that concentrates on black-and-white silver-gelatin processes, and includes a thorough investigation of the history and conceptual framework of the medium.

5. A program that investigates issues surrounding representations of the body (including an engagement with contemporary and historic practices in visual art and film, as well as feminist, gender, race, and class theory) and concludes in an installation of a series of photographs.

6. A studio-based program in sculpture that examines how our sensory or kinesthetic knowledge of our bodies differs greatly from how we are seen as objects in space by others (possibly including additional courses in the history of art and in anatomy).

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.

Honors. Visual arts students who have a 3.0 or higher overall GPA and a 3.5 or higher GPA for visual arts course work are eligible to be awarded honors. They must also have a portfolio of exceptional quality to be determined by review by the visual arts faculty.

Minor Program in the Department of Visual Arts

The minor in visual arts requires six courses: two are the 10000-level sequence (ARTV 10100, 10200, or 10300; and ARTV 15000) 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 dramatic, musical, and visual 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.

The following group of courses would comprise a minor in visual arts:

Requirements for the Visual Arts Minor*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>ARTV 10100, 10200, or 10300</td>
<td>Visual Language: On Images.</td>
</tr>
<tr>
<td>ARTV 15000</td>
<td>Visual Language: On Objects.</td>
</tr>
<tr>
<td>Studio courses drawn from ARTV 20000 to 24200, 27000 to 29000, and 29700; and an advanced studio project emerging from one of these studio courses.</td>
<td>Visual Language: On Time and Space.</td>
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</tbody>
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* Students minoring in visual arts cannot use an ARTV course to meet the general education requirement in the dramatic, musical, and visual arts.

Courses: Visual Arts (ARTV)

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.

10100. Visual Language: On Images. (=TAPS 28444) ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course. 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. Autumn, Winter, Spring.

10200. Visual Language: On Objects. (=TAPS 28445) ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Through studio work and critical discussions on 3D form, this course is designed 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. Autumn, Winter, Spring.

10300. Visual Language: On Time and Space. ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Through studio work and critical discussion on four-dimensional form, this course is designed to reveal the conventions of the moving image, performance, and 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. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. C. Sullivan. Spring.

15000. Art Practice and Theory. 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 dramatic, musical, and visual arts. 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, naïve, 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. Winter.

21001/31001. Figure Drawing: Trans/FIGuration. PQ: ARTV 10100, 10200, or 10300. Figure drawing is an experience that engages us visually, physically, emotionally, and psychologically. This many-faceted relationship is examined through the use of a variety of traditional and experimental materials, set-ups, and drawing methods. Assignments and class critiques investigate different models of stylistic invention, ranging from realism to comic expression. This studio class includes readings, field trips, and class projects that address the human form as source for developing your own visual responses to related issues—such as identity, narrative, and social critique. K. Desjardins. Winter.

21900/31900. Color Theory and Practice. PQ: ARTV 10100, 10200, or 10300. This course will introduce students to practical aspects of color mixing and the visual impacts of specific color combinations through a series of studio exercises and projects. Conceptual and theoretical investigations into optics, the science of color, and psychological and symbolic effects will contribute to an overall understanding of color in relation to visual culture and perception. S. Wolniak. Winter.

22000-22002. Introduction to Painting I, II. (=TAPS 28447) PQ: ARTV 10100, 10200, or 10300. Courses taught concurrently. 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. K. Desjardins. Autumn, Winter.

22200/32200. Introduction to Sculpture. (=TAPS 28448) PQ: ARTV 10100, 10200, or 10300. This course introduces the fundamentals of sculptural practice. Building on the historical, aesthetic, and technical strategies of making and thinking about sculpture, students are directed toward the realization of 3D objects. Assignments are intended to explore materials and process so as to facilitate students’ development of an idea to a completed object. Discussions and gallery visits help engender an understanding of sculpture within a societal and historical context. Visits to galleries required. Autumn.

22300/32300. Sculpture. (=TAPS 28449) PQ: ARTV 10100, 10200, or 10300 required; ARTV 22200 recommended. This course is a continuation of ARTV 22200 and deepens the student’s understanding of the interlocking relations between material, meaning, and culture. As an art form that engages with the same space as the viewer, this class takes up as challenges the eternal sculptural problems of presence, material/cultural value, and embodiment. A specific focus of this class is the relationship between the art object and the cultural environment it is situated in. Context and presentation strategies for art making within and outside of the traditional gallery context are emphasized. Slide presentations, gallery visits, and critical discussion supplement studio work time. Field trips required. It is strongly recommended that ARTV 24500 be taken concurrently with this course. G. Oppenheimer. Winter.

23800/33800. Introduction to Video. (=CMST 28900/38900, TAPS 28427) PQ: ARTV 10100, 10200, or 10300. This course introduces video making with digital cameras and nonlinear (digital) editing. Students produce a group of short works, which is contextualized by viewing and discussion of historical and contemporary video works. Video versus film, editing strategies, and appropriation are some of the subjects that are part of an ongoing conversation. C. Sullivan. Winter.

23850/33850. Introduction to Film Production. (=CMST 28920/38920, TAPS 28451) This intensive lab introduces 16mm film production, experimenting with various film stocks and basic lighting designs. This course is organized around a series of production situations with students working in crews. Each crew learns to operate and maintain the 16mm Bolex film camera and tripod, as well as Arri lights, gels, diffusion, and grip equipment. The final project is an in-camera edit. J. Hoffman. Spring.

23900/33900. Drawing. (=TAPS 28452) PQ: ARTV 10100, 10200, or 10300. Each student in this course is encouraged to make independent work that chases drawing at the most personal and ambitious level, including the expectation that students’ work in other media is also nurtured in the process. Each week students make drawings that embody an individual visual response to a particular specification (e.g., single vs. plural media, three distinct layers, weakest ability, observed vs. invented, extreme vs. removed, nonvisual source, collaboration, transformation, most radical drawings). All class meetings are group critiques of student work. S. Wolniak. Winter.

23901/33901. Documentary Video. (=CMST 28000/38000, TAPS 28453) This course focuses on the making of independent documentary video. Examples of direct cinema, cinéma vérité, the essay, ethnographic film, the diary and self-reflexive cinema, historical and biographical film, agitprop/activist forms, and
guerilla television are screened and discussed. Topics include the ethics and politics of representation and the shifting lines between fact and fiction. Labs explore video preproduction, camera, sound, and editing. Students develop an idea for a documentary video; form crews; and produce, edit, and screen a five-minute documentary. Labs are two hours a week in addition to scheduled class time. J. Hoffman. Autumn.

23902/33902. Documentary Video: Production Techniques. (=CMST 28001/38001) PQ: ARTV 23901 or consent of instructor. This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space. J. Hoffman. Winter.

24000/34000. Introduction to Black and White Film Photography. (=CMST 27600/37600) PQ: ARTV 10100, 10200, or 10300. Camera and light meter required. Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this class, 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. Autumn, Winter.

24115/34115. Performance Installation I. (=TAPS 28410) This course may be repeated. This course is intended to provide students who have a background or special interest in any art form with an opportunity to develop “performance installations.” We explore the intersections and boundaries between art forms (i.e., theater, visual art, music, dance, creative writing) and practices that are themselves at the margins of what we think of as art (e.g., martial arts, circus, comic books, new media, graffiti). Our work is collectively created. P. Pascoe. Autumn.

24116/34116. Performance Installation II: The Dreamer and the Dream. (=TAPS 28411) PQ: Consent of instructor required; ARTV 24115/34115 recommended. This course explores the relations between dreaming and waking life using a broad interdisciplinary approach. Our point of departure is psychological, cultural, and religious understandings of dreams. On the basis of the readings and the skills and backgrounds of students, we develop a “performance installation” around the liminal spaces of dream and wakefulness. Readings include literary texts by Apuleius, Calderon, Shakespeare, Arthur Schnitzler, and Neil Gaimen; and theoretical texts by Freud, Jung, Klein, Lacan, and Winnicott. P. Pascoe. Winter.

24200/34200. Interdisciplinary Projects. PQ: Consent of instructor. This course will combine aspects of independent study with group critique, offering an open environment for advanced students to develop self-directed studio projects. Emphasis on interdisciplinary approaches, collaborative experimentation and conceptual problem solving will yield innovative formal solutions and hybrid processes. S. Wolniak. Autumn.

24201/34201. Collage. PQ: ARTV 10100, 10200, or 10300. 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. S. Wolniak. Autumn.

24301/34301. Writing for Performance. (=TAPS 28414) PQ: ARTV 10100, 10200, or 10300. 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 Bueys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and create and perform their own writing. Field trips and attendance at first class are required. W. Pope Jr. Autumn.

24401-24402/34401-34402. Photography. (=CMST 27602-27702/37602-37702) PQ: ARTV 10100, 10200, or 10300; and 24000. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project. Camera and light meter required. The goal of this course is to foster investigations and explorations of students in photography (e.g., refine their craft in black and white or color, with a different format camera, or by utilizing light-sensitive materials). Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist’s statements. L. Letinsky. Autumn.

24550/34550. Shopcraft: Methods and Materials. (=TAPS 27900) PQ: ARTV 10100, 10200, or 10300. Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood and metal shop. Topics covered include shop safety; the planning and material selection process for sculpture projects in wood and metal; the care and use of hand tools; interpreting and creating scale drawings and conceptual plans; and basic welding and metal fabricating. A series of small projects designed to challenge and expand students’ carpentry and metalworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course. D. Wolf. Winter.
24701/34701. Experimental Drawing: Multi-level Studio. PQ: ARTV 10100, 10200, or 10300. Open to all levels of experience. We experiment with a variety of materials and methods that link drawing practice to a selection of historical ideas and movements (examples: Renaissance chiaroscuro/perspective; Oriental sumi-e ink scroll painting; Dada’s Diagrams, etc.). The act of drawing is also a way of thinking and proceeding that affords us insight into the relationship between experimentation and invention common to all artistic endeavors. Class projects and critiques investigate this relationship and how drawing can nurture your work in other media. This studio class is augmented by readings, field trips, and some informal writing assignments. K. Dejardins. Autumn.

24800. Foucault and The History of Sexuality. (=CHSS 41900, CMLT 25001, GNDR 23100, HIPS 24300, PHIL 24800) PQ: Prior philosophy course or consent of instructor. This course centers on a close reading of the first volume of Michel Foucault’s The History of Sexuality, with some attention to his writings on the history of ancient conceptualizations of sex. How should a history of sexuality take into account scientific theories, social relations of power, and different experiences of the self? We discuss the contrasting descriptions and conceptions of sexual behavior before and after the emergence of a science of sexuality. Other writers influenced by and critical of Foucault are also discussed. A. Davidson. Autumn.

25300. Introduction to Film Analysis. (=ARTH 20000, CMST 10100, ENGL 10800) 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. Autumn.

25400. Theories of Media. (=ARTH 25900/35900, CMST 27800/37800, ENGL 12800/32800, MAPH 34300, TAPS 28457) PQ: Any 10000-level ARTH or ARTV course, or consent of instructor. This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also at the very idea of a medium as a means of communication, a set of institutional practices, and a “habitat” in which images proliferate and take on a “life of their own.” Readings include classic texts (e.g., Plato's Allegory of the Cave and Cratylus, Aristotle’s Poetics) and modern texts (e.g., Marshall McLuhan's Understanding Media; Regis Debray's Mediology; Friedrich Kittler's Gramophone, Film, Typewriter). We also look at recent films (e.g., The Matrix, eXistenZ) that project fantasies of a world of total mediation and hyperreality. Course requirements include one “show and tell” presentation that introduces a specific medium. W. J. T. Mitchell. Winter.

26000/36300. Introduction to Stage Design. (=TAPS 10700) 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. Lab fee required. This course is offered in alternate years. T. Burch. Autumn.

26210/36210. Food for Thought. PQ: Consent only with preference given to DOVA, Art History, Cultural Studies, Anthropology, and those interested in intersections of food with art, philosophy, literature, culture, and history. Food and its consumption form essential parts of human experience and play a correspondingly rich role within creative cultural production over millennia—as vehicles for need and desire, purity and danger, value and lack, connection and disruption. This course considers what’s at stake when contemporary artists build on this longstanding practice to explore the complexities of current societal, political, and cultural contexts. Works considered range from historical still life painting to recent performative work, with a focus on European and American visual art since 1960. We address recent intertwinnings of art and food in relation to relevant theoretical frameworks, art historical contexts, and reception. This co-taught course draws on the instructors’ distinct perspectives as artist and curator, and makes use of the Smart Museum’s collection and its upcoming exhibition Feast: Radical Hospitality and Contemporary Art (2012). Participation in several field trips and out-of-class film screenings is required. Readings are drawn from a variety of disciplines. L. Letinsky, S. Smith. Spring.

26211/36211. Animality. PQ: ARTV 10100, 10200, or 10300. This course is an intensive interdisciplinary exploration of animality: what it means to be animal, what it means to not be animal, and how to re-think the human/animal divide. We take a number of field trips to such places as the Lincoln Park Zoo, the Pro-Bass Shop, and a Cubs game to think about the ways animals are presented and represented in our collective imaginary. A number of guest speakers from various backgrounds lecture, lead discussions, and projects. Assignments include weekly readings and two short writing assignments, one on a key thinker on the subject of animality, the other a description of your own “spirit” animal. A final project of your choice can be a traditional research paper or a creative project with your choice of medium. Readings include Agamben, Coetzee, Derrida, Haraway, Mitchell, Singer, and Nussbaum. An exhibition from the seminar project will be presented in summer 2011 at DOVA Temporary Gallery, produced in collaboration with the Open Practice Committee. For details about submitting a statement of your proposed seminar project, contact zcahill@uchicago.edu. Z. Cahill. Spring.

26300/36300. The History of Photography in America. (=ARTH 26400/36400, HIPS 25300) PQ: Any 10000-level ARTH or ARTV course, or consent of instructor. This course studies in detail the invention of the photographic system as a confluence of art practice and technology. The aesthetic history of photography is traced from 1839 through the present. Special emphasis is placed on the critical writing of P. H. Emerson, Erwin Panofsky, Alfred Stieglitz, Lewis Mumford, Susan Sontag, and Michael Fried. J. Snyder. Autumn.
26500. History of International Cinema I: Silent Era. (=ARTH 28500/38500, CMLT 22400/32400, CMST 28500/48500, ENGL 29300/48700, MAPH 33600) PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. Taking these courses in sequence is strongly recommended but not required. 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. J. Lastra. Autumn.

26600. History of International Cinema II: Sound Era to 1960. (=ARTH 28600/38600, CMLT 22500/32500, CMST 28600/48600, ENGL 29600/48900, MAPH 33700) PQ: Prior or concurrent registration in CMST 10100 required; CMST 28500/4850 strongly recommended. 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. Y. Tsivian. Spring.

26750/36750. Chicago Film History. (=CMST 21801/31801) Students in this course screen and discuss films to consider whether there is a Chicago style of filmmaking. We trace how the city informs documentary, educational, industrial, narrative feature, and avant-garde films. If there is a Chicago style of filmmaking, one must look at the landscape of the city; and the design, politics, cultures, and labor of its people, as well as how they live their lives. The protagonists and villains in these films are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies van der Rohe and the Chicago Housing Authority. J. Hoffman. Spring.

27200/37200. Painting. PQ: ARTV 10100, 10200, or 10300; and 22000 or 22002. 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. Spring.

29600. Junior Seminar. PQ: It is recommended that students who are majoring in visual arts enroll in this required course in Spring Quarter of their third year. Open to nonmajors with consent of Director of Undergraduate Studies. This seminar prepares students who are majoring in visual arts for their senior project. The project is an independent studio project or a combined studio/research project that students begin in the summer preceding their fourth year. Students 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. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. S. Wolniak. Spring.

29700/39700. Independent Study in Visual Arts. PQ: ARTV 10100 or 10200, and consent of instructor. Students are required to submit the College Reading and Research Course Form. 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. Autumn, Winter, Spring.

29850. Senior Seminar. PQ: Required of students who are majoring in visual arts. Consent of Director of Undergraduate Studies. This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the senior project for 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, and continued throughout the intervening summer. Readings and written responses required. In addition to studio work, visits to museums and galleries required. S. Wolniak. Autumn.

29900. Senior Project. PQ: Required of students who are majoring in visual arts. Consent of Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. This course provides an opportunity for students to engage in a sustained and intense development of an independent visual project. This work is then presented as part of an exhibition by graduating seniors. Students work throughout the three quarters with a faculty adviser. They also meet quarterly as a group with all visual arts faculty members to critique their development. Spring.