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.

ARTV 10100 Visual Language: On Images
ARTV 10200 Visual Language: On Objects
ARTV 10300 Visual Language: On Time and Space

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. ARTV courses numbered 20000 to 20999 are not studio-based and may not be counted toward studio requirements for the major or minor. ARTV courses in the 20000 to 20999 range may be counted toward the two electives relevant to the major. (See Program Requirements for more information.)

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.

All students take ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space in the first two years of their studies. At least six of the courses beyond the general education requirement in the arts must be drawn from the second level of studio-based 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. Students may take up to two studio-based independent study courses (ARTV 29700 Independent Study in Visual Arts) toward their six studio requirements. Two of 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. One elective must be a 20000-level (not meeting the general education requirement in the arts) course in Art History (ARTH).

Students take ARTV 29600 Junior Seminar 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, in the Spring Quarter. 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**

**MAJOR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</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>
<tr>
<td>ARTV 29600</td>
<td>Junior Seminar</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 29850</td>
<td>Senior Seminar</td>
<td>100</td>
</tr>
<tr>
<td>Six studio art courses numbered 21000 and above</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td>Two electives relevant to the major</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>One 20000-level course in Art History ‡</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1200</td>
<td></td>
</tr>
</tbody>
</table>

* Visual arts majors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the major. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the major with another section of ARTV 10100, ARTV 10200, or 10300, or with a studio art course numbered ARTV 21000 and above.

**ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.**

‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.

**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 beginning of the Spring Quarter 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.

**SUMMARY OF REQUIREMENTS FOR STUDIO TRACK MAJORS**

**MAJOR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</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>
<tr>
<td>ARTV 29600</td>
<td>Junior Seminar</td>
<td>100</td>
</tr>
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<td>ARTV 29850</td>
<td>Senior Seminar</td>
<td>100</td>
</tr>
<tr>
<td>Six studio art courses numbered 21000 and above</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td>Two electives relevant to the major</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>One 20000-level course in Art History ‡</td>
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</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1300</td>
<td></td>
</tr>
</tbody>
</table>

* Visual arts majors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the major. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the major with another section of ARTV 10100, ARTV 10200, or 10300, or with a studio art course numbered ARTV 21000 and above.

**ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.**

‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.
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.

GRADING

Students majoring in visual arts must receive quality grades for the 12 or 13 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.

MINOR PROGRAM IN THE DEPARTMENT OF VISUAL ARTS

The minor in visual arts requires six courses: one is from 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 five are drawn from visual arts studio courses numbered 21000 to 29700, chosen in consultation with the Director of Undergraduate Studies. ARTV courses numbered 20000 to 20999 are not studio-based and may not be counted toward studio requirements for the minor.

Students choose courses in consultation with the Director of Undergraduate Studies using the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, available from the student’s College adviser or online. The student should submit the form approved by the Director to the College 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

<table>
<thead>
<tr>
<th>MINOR</th>
<th>One of the following:*</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
<td></td>
</tr>
<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
<td></td>
</tr>
<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
<td></td>
</tr>
<tr>
<td>Five studio art courses numbered 21000 and above**</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>**</td>
<td>ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.</td>
<td></td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
<td></td>
</tr>
</tbody>
</table>

* Visual arts minors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the minor. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the minor with another section of ARTV 10100, ARTV 10200, or ARTV 10300, or with a studio art course numbered ARTV 21000 and above.

** | ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.

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 10025. Making Art in the Age of the Internet. 100 Units.

Through your everyday use of conventional technology—taking photos on your phone or controlling avatars in a gaming platform—you have already laid the foundation for creating cutting edge art. In this course, students will investigate a range of new media art that uses this technology, building a theoretical and visual vocabulary that will inform their own artwork, critiquing each other’s work along the way toward a culminating, final project. Both students who are new to art and those who aren’t will be accommodated and challenged in this course. Students may find themselves figuring out new ways to engage their otherwise traditional medium of choice or experimenting with new media, such as composing a virtual performance within a video game. In this way, students with a broad range of artistic backgrounds and skill levels will work together, learning how and why you can create serious and even subversive artwork using conventional 21st-century tools.

Terms Offered: Summer

ARTV 10033. Experimental Animation: Handmade Motion. 000 Units.

Experimental Animation: Handmade Motion will introduce fundamental concepts and techniques of animation through a series of exercises and assignments which touch on the history, theory and practice of this dynamic medium. Utilizing a responsive, interactive web-based platform to facilitate lectures, screenings, technical demonstrations, collaborative production processes and direct feedback, students will develop independent and group animations. This online course will provide a unique opportunity to collaborate remotely on MAPs (multi animator projects), produce short individual works, and participate in critical discussions about their creative
work and the work of others. A spectrum of methods from flip-books to computer-generated effects will be explored in this multifaceted online course. Techniques such as hand-drawn and collage-based animation, stop-motion, claymation and puppetry will be introduced, providing extensive opportunities for experimentation and the generation of unique footage. The class will culminate with a streaming animation festival to showcase student projects.

Terms Offered: Summer

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 the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

Terms Offered: Autumn Spring Winter

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. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

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. 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. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

Terms Offered: Autumn Spring Winter

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. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

ARTV 10300. Visual Language: On Time and Space. 100 Units.
Through studio work and critical discussions 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 Class Search at registrar.uchicago.edu/classes for details. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. 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. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

Terms Offered: Autumn Spring Winter

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. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

ARTV 16210. Media Art and Design Practice. 100 Units.
This studio-based course explores the practice, conventions, and boundaries of contemporary media art and design. This can encompass areas as diverse as interactive installation, app design, and the Internet meme. Through projects and critical discussion, students engage with the problems and opportunities of digitally driven content creation. Fundamental elements of digital production are introduced, including basic properties of image, video, and the global network. Further topics as varied as—though not limited to—web production, digital fabrication, interfaces, the glitch, and gaming may be considered. Sections will vary based on the instructor’s fields of expertise.
Instructor(s): J. Satrom Terms Offered: Spring
Prerequisite(s): HUMA 16000 and HUMA 16100 or instructor consent
Note(s): This course meets the general education requirement in the arts. This course may not double count for general education requirements and the Media Arts and Design minor.
Equivalent Course(s): MAAD 26210

ARTV 17704. Art Meets Philosophy. 100 Units.
The great German Romantic poet and critic Friedrich Schlegel once famously noted that "one of two things is usually lacking in the so-called Philosophy of Art: either philosophy or art." In this course, we are looking to prove Schlegel wrong by mapping out the very fruitful history of the relationship between ("western") art and ("western") philosophy instead, beginning in the poet's own early 19th-century Germany and concluding in the contemporary debates surrounding the rising influence of artificial intelligence on the making and exhibiting of art. We will be looking at artists and artworks- and not only in the classroom, but also in museums and artist's studios - in the framework of, and illuminating, contemporaneous philosophical discourse, and reading a variety of texts that help to shed light on the circumstances of certain artistic developments' conception in turn. Think Hegel and Caspar David Friedrich; Nietzsche and Ferdinand Hodler; Heidegger and Van Gogh or Paul Klee; Derrida and Daniel Buren's "institutional critique"; Agamben and Steve McQueen. (The historical emphasis will rest on post-war art and philosophy.) Our bibliography will focus primarily on the continental tradition in philosophy; writing assignments will depart from a direct experience of seeing and handling art. A final project will propose a physical synthesis of the rivaling siblings of art and philosophy.
Instructor(s): D. Roelstraete Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTH 17704

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ARTV 20002. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): ENGL 48700, CMST 28500, CMLT 32400, MAAD 18500, CMLT 22400, CMST 48500, ENGL 29300, MAPH 33600, ARTH 38500, ARTH 28500

ARTV 20003. 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): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): REES 25005, CMLT 32500, MAAD 18600, ENGL 48900, MAPH 33700, ARTH 38600, ARTH 28600, ENGL 29600, REES 45005, CMST 48600, CMST 22500

ARTV 20006. Contemporary Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything".
Instructor(s): M. Jackson Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): MAAD 10006, ARTH 15800
ARTV 20008. Ways of Curating and Collecting. 100 Units.
This seminar takes stock of contemporary currents in curating and collecting practices at a time when we are experiencing rapid expansion of the museum sector internationally, and witnessing the growing ubiquity of "curation" within the spheres of leisure, culture, entertainment and tourism. Using institutions across campus, the city of Chicago and beyond as our primary locus, we will explore curatorial and collecting strategies employed by a variety of visual arts institutions and platforms from the scale of the single-room/single curator gallery, to the museum and the international biennial. We will consider how curatorial and exhibition-making practices have evolved from the latter half of the 20th century to the present day. We will consider the socio-cultural and political implications of curatorial work, and reflect on the shifting status of the art object within collecting and non-collecting institutions. Together we will explore significant curatorial projects at a local, national and international level; we will undertake site visits as well as play host to visiting curators, artists and thinkers. Course readings will feature the writings of seminal international curators as well as selections from historians and theorists in the field of curatorial studies. Students will work through a series of independent and collaborative assignments as well as a final project that integrates curatorial theory and practice.
Instructor(s): Y. Umolu Terms Offered: Winter
Equivalent Course(s): ARTV 30008, ARTH 36110, ARTH 26110

ARTV 20010. Contemporary Art in Paris. 100 Units.
In this course, 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. Course 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.

ARTV 20017. Art and the Archive in Greater Latin America. 100 Units.
How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on artists, art-making, and archives in Greater Latin America (including the United States), this course will consider the process of collecting and creating in artistic production from the perspectives of both theory and practice. Students in the course will work directly with archival materials in Chicago and collaborate on contemporary artistic projects that consider issues of relevance to people and places of the Western Hemisphere.
Instructor(s): Diana Schwartz-Francisco Terms Offered: Spring
Equivalent Course(s): ARTH 26384, HIST 26319, LACS 26384

ARTV 20018. Death Panels: Exploring dying and death through comics. 100 Units.
What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining death, euthanasia, rituals around dying and death, and grieving. The readings will primarily be drawn from a wide variety of graphic memoirs and comics, but will be supplemented with materials from a variety of multimedia sources including the biomedical literature, philosophy, cinema, podcasts, and the visual arts. Guest participants in the course may include a funeral director, chaplain, hospice and palliative care specialists, cartoonists, and authors. The course will be taught by a nurse cartoonist and a physician, both of whom are active in the graphic medicine community and scholars of the health humanities.
Instructor(s): Brian Callendar Terms Offered: Spring
Equivalent Course(s): KNOW 26230, KNOW 36230, HIPS 26230

ARTV 20020. Complex Curves/Plastic Shapes. 100 Units.
Complex forms are ever more prevalent in architecture, in large part due to sophisticated software easing their design and fabrication. This course is a formal investigation of these curved forms and plastic shapes, and aims to develop critical understanding of formal issues underlying their use, construction and intention. The format is that of a combined workshop/seminar: in workshop mode, weekly drawing exercises will be done with increasing levels of geometric complexity. This work will be accompanied by discussion of formal issues, including positive and negative space, boundaries, interiority, and distinction between curved surfaces and volumes. Readings and presentations will provide theoretical and historical background. The underlying basis for our investigation are a number of sculptures done in the mid-20th century by Albers, Moholy-Nagy, Gabo, Hepworth, Kobro, and Vantongerloo. Seen as a whole, their work provides methodologies for the construction of complex curved form, and a broad range of positions on materiality and fabrication. The discipline learned from both their and your work is applicable at a variety of scales from the intimate to the architectural, as well as to orthogonal constructions. The exercises build on each other so steady participation is needed. Familiarity with digital software is preferred, although analog methods of drawing and making can work. Some experience with design is recommended.
ARTV 20021. Skills & Processes for Architecture and Urban Design. 100 Units.
This studio course seeks to acquaint students with a range of skills and methods in design, including manual,
digital and hybrid methods. Students will test out several design processes through a series of problem sets
and micro-projects, and develop their own personal tools and ways as they go. An emphasis will be put on
free play and experimentation, followed by rounds of revision and refinement. We will also consider how
historical research, precedent, context and constraint can help meaningfully inform design process, without
overly paralyzing it. This is an excellent course to take if you are interested in other studio design courses (such
as courses listed ARCH 2419X and ARCH 24267), but want to build up your skills before undertaking a major,
quarter-long project.
Instructor(s): L. Joyner Terms Offered: Winter
Prerequisite(s): Consent is required to enroll in this class. Interested students should email the instructor (Luke
Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course
topics, though none is required. Priority will be given to 1st-3rd year undergraduates who have taken zero or one
architecture studio courses, but intend to take more. Students must attend first class to confirm enrollment.
Equivalent Course(s): ARCH 24210, ARTH 24210

ARTV 20022. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing
in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The
exhibition explores "pictures within pictures," images that reflect on the nature of image-making, across a
range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical
installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center
(MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process,
image "atlases," multi-stable images, cinematic and literary representations of images nested within narratives.
The readings for the course will include Michel Foucault on Velasquez's Las Meninas, Walter Benjamin on
"dialectical images," C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didil-
Huberman on Aby Warburg's Mnemosyne Bilderatlas. Students will be encouraged to explore traditional
examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate
newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental
games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics
ore sequence in the fall term, which focuses on the question of the image.
Instructor(s): W. J. T. Mitchell Terms Offered: Autumn
Equivalent Course(s): ENGL 49992, ENGL 29992, ARTV 30022

ARTV 20023. Food: From Need to Want, or, Ethics and Aesthetics. 100 Units.
There is nothing more integral nor intimate to our survival than the act of eating. More than simply sustenance,
food's pleasure extends exponentially into cultural and global concerns that include climate change, resource
distribution, and economic policies. From the relative smallness of, for example, snacking on a handful of
raisins, the circumstances that involve its growth, production, distribution, and costs are far-reaching. Growing
awareness of what we eat, where it comes from, and how it is produced necessarily addresses need as well as a
complex set of aesthetic and ethical issues that spans disciplines and practices ranging from the personal, that
is, what you put in your mouth, to the political, that is, economics, identity, labor, and the environment. The
goal of this course is to engage a wholistic approach to scholarship, spanning the theoretical and the textual, the
experimental and the aesthetic, the ethical and the social. We will address the rich importance of food not only
within an academic context but also within our community including chefs, urban foragers, and farmers/growers
as lecturers. In each week's session, students will be provided with texts as well as other modes of knowledge
production and acquisition including film, art, and gardens. Through this heterogeneous process the course
is designed to set disciplinary, material, and temporal borders aside so that students, faculty, and the larger
community can have these conversations in dialogue.
Instructor(s): L. Letinsky Terms Offered: Winter
Prerequisite(s): PQ: Third- or fourth-year standing.
Equivalent Course(s): BPRO 23100

ARTV 20024. Busan Biennale: The Chicago Chapter Seminar. 100 Units.
Timed to coincide with the Busan Biennale’s Chicago Chapter, a series of events and exchanges with artists and
organizers of the project, this interdisciplinary class will examine the context of the biennale and respond to
works in the show—giving special attention to the interplay between sound, text, and image. Using Russian
composer Modest Mussorgsky’s Picture at an Exhibition as inspiration, artists, musicians, and writers from
South Korea and around the world were invited to respond to both the city of Busan and to each other's work.
Similarly, we will likewise read, listen, and look at the work and create projects while considering our own
context here in the city of Chicago. Students will be asked to complete one short writing assignment, one short
creative piece, and develop a larger project. Weekly reading assignments will be discussed, drawing mainly from
the Biennale reader and other artist writings that will guide our thinking about artistic practice across mediums and the nexus of artistic writing and conceptual art more broadly. What kind of artworks will emerge from this encounter with an international biennale? What is the meaning of interdisciplinarity and experimental form when conventional forms of exhibition making that have been so upended by the pandemic? These are just a few of the questions that will guide our inquiry during the seminar.

Instructor(s): Z. Cahill Terms Offered: Spring
 Equivalent Course(s): EALC 30024, ARTV 30024, EALC 20024

ARTV 20206. Second Nature: New Models for the Chicago Park District. 100 Units.
The Chicago Park District seems to preserve "first nature" within the metropolitan field. But the motive for establishing this sovereign territory was hardly natural. Today, cultural change raises questions about the significance and operation of this immense network of civic spaces. What opportunities emerge as we rethink them? While this design studio focuses on the development of new model parks for Chicago, it can support students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals.

Instructor(s): A. Schachman Terms Offered: Spring
 Equivalent Course(s): CHST 24196, ENST 24196, ARCH 24196, GEOG 24196, ARTH 24196

ARTV 20210. Imagining Chicago's Common Buildings. 100 Units.
This course is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While design projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. This course is part of the College Course Cluster program: Urban Design.

Instructor(s): L. Joyner Terms Offered: Autumn
Note(s): Consent is required to enroll in this course. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics. Students must attend first class to confirm enrollment.
 Equivalent Course(s): AMER 24190, GEOG 24190, ENST 24190, ARCH 24190, ARTH 24190

ARTV 20215. Adaptation: Text and Image. 100 Units.
A course concerned with the marriage of image and text that explores films, illuminated manuscripts, comic books/graphic novels, children's picture books and present day (perhaps local) theater productions that deal at their core with the balance and dance between story and picture. Examples of work studied would be Chris Marker's La jetée, Alice in Wonderland and its many adaptations, the comics of Winsor McCay, Seth, Chris Ware, etc, and William Blake's engraved poems and images. The theatrical collaborations between the instructors themselves ("The Cabinet" and "Cape and Squiggle," both produced by Chicago's Redmoon Theatre) will be discussed as well.

Instructor(s): M. Maher, F. Mauger Terms Offered: Spring
 Equivalent Course(s): TAPS 28465, MAAD 14865

ARTV 20216. Spectacle in Miniature. 100 Units.
This course explores how the grand theatrical event can be 'miniaturized'. Students will investigate forms of spectacle and contemporary puppetry, toy theater, performance installation, and designed environments, along with artists who work in intimate and miniature scale. Students will create works experimenting with how large dramatic stories can be told with detailed and intimate sets, puppets, transforming objects, mechanical contraptions, and text. Sources for narrative will include but not be limited to dream and myth. Students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals.

Instructor(s): F. Mauger Terms Offered: Winter
 Equivalent Course(s): TAPS 27080, MAAD 25080

ARTV 20300. 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 Capra, Dash, Deren, Keaton, Hitchcock, Kubrick, Riggs and Sirk.

Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Required of students taking a major or minor in Cinema and Media Studies.
 Equivalent Course(s): ENGL 10800, CMST 10100

ARTV 20540. Fact and Fiction. 100 Units.
Since Grierson's definition of the documentary as "creative treatment of actuality," critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries
that incorporate reenactment and animation. Since the mid-1990s the “documentary turn in contemporary art” has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/
Equivalent Course(s): ARTH 25540, ARTH 35540, MAPH 45540, CMST 25540, ARTV 45540, CMST 45540

ARTV 20663. Urban Studies: Placemaking. 100 Units.
This course considers the values that drive neighborhood transformation, how policy is shaped and implemented, and the role that arts and culture can play in mindful city-building. Classroom hours will be spent with Theaster Gates, professor, Department of Visual Art, in addition to other UChicago faculty, discussing key principles in guiding city redevelopment in mindful and equitable ways. Students will gain field experience working with Place Lab, Gates’s multidisciplinary team that documents and demonstrates urban ethical redevelopment strategies initiated through arts and culture. Working across a variety of projects, students will be exposed to programming, data collection, development, community building, strategy, and documentation. Weekly site visits will give students the opportunity to see analogous projects and meet practitioners throughout Chicago.
Equivalent Course(s): PBPL 25663

ARTV 20664. Architecture of the Public Library. 100 Units.
In this architecture studio course, you will learn and practice a range of architectural skills, using as a starting point the library as an institution, and in particular the range of libraries in and around Chicago. You will look at, sketch, and work within libraries across the campus and city, and think about the role the library plays in our time. Studio projects will focus on the library as a locus for learning, a public space, an organizational system, a set of social services, and an architectural opportunity. After a series of short design exercises, you will work in groups to design a proposal for a new library for Chicago, on a real site that you choose. The bulk of your time will be spent on these studio projects, but there will also be reading and conversation. Materials for drawing and making will be provided.
Instructor(s): L. Joyner Terms Offered: Spring
Note(s): This class will not have field trips outside of class time, but will regularly meet at different locations both on-campus and around the city. Please make sure you’ve built enough time into your schedule to get to and from meeting locations. Consent is required to enroll in this class. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics. Students must attend first class to confirm enrollment.
Equivalent Course(s): AMER 24198, CHST 24198, GEOG 24198, ARTH 24198, ARCH 24198

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 possibilities 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 course 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.
Equivalent Course(s): CMST 27805, CMST 37805, ARTV 30805

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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31501

ARTV 21702. Drawing Concepts. 100 Units.
This course will focus on expanding the definition and practice of drawing. Studio work will engage traditional, spatial and process-oriented mark making in order to materialize thematically driven projects. Emphasis will be placed equally on the formal concerns of subject, material, and technique as well as the ability to effectively
convey one’s concept. Projects will include weekly and longer-term assignments, in addition to critique. Participation in field trips is required.
Instructor(s): B. Collins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31702

ARTV 21800. Studio Practice. 100 Units.
This course considers a variety of methods, processes and media to explore conceptual issues pertinent to a contemporary art practice. Through research, material investigation, experimentation and revision, students will develop their own approach to a daily self-directed practice. Projects will include weekly and longer-term assignments, individual and collaborative work. We will also look at the practices of established artists for possible models. Participation in several field trips is required.
Instructor(s): B. Collins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31800

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.
Terms Offered: Autumn
Equivalent Course(s): ARTV 32200

ARTV 22002. Introduction to Painting II. 100 Units.
No description available
Terms Offered: Winter
Equivalent Course(s): ARTV 32202

ARTV 22200. Introduction to Sculpture. 100 Units.
This course introduces the technical fundamentals of sculptural practice. Using basic introductions to welding, basic woodworking and metal fabrication students will undertake assignments designed to deploy these new skills conceptually in their projects. Lectures and reading introduce the technical focus of the class in various historical, social and economic contexts. Discussions and gallery visits help engender an understanding of sculpture within a larger societal and historical context.
Instructor(s): C. Bradley Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300.
Equivalent Course(s): ARTV 32000

ARTV 22317. Intuitive Form. 100 Units.
Taking the Rorschach Test as a point of departure, students will learn how to associate based on the "intuitive forms" they create serving as the "ambiguous stimulus". Learning perspective is to produce quickly and intuitively in two "immediate" materials: unfired clay and drawing. The making will take place in class as exercises, and most materials will be recycled to underline the focus on process instead of product. There will be short lectures throughout the quarter to discuss methods of association and interpretation, and to give an introduction to the Rorschach Test as a method of Psychoanalytic "Free Association". There will be written assignments and I am planning to invite a guest visitor from the Psychoanalytic Institute of Chicago.
Instructor(s): J. Phillips Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32317

ARTV 22319. Carbon Neutral: A Design and Build Course. 100 Units.
This design build/course is site specific, working with a 1923 building within walking distance from the Logan Center for the Arts. Working with experts in the fields carbon neutral design and mechanical practices, you will
participate and be privy to both the design concepts, as well as participate in discrete elements of a retrofit. No design or building skills required.

Instructor(s): A. Ginsburg Terms Offered: Spring
Equivalent Course(s): CHST 22319, ENST 22319, ARTV 32319

**ARTV 22320. The Integrated Garden: A Design Course. 100 Units.**

Looking to the long and flourishing history of community gardens and greenscapes across Woodlawn, this design course looks to historical habits and imagined futures as we work together to design a garden within walking distance from Logan Center for the Arts. The design will include water harvesting, composting, insect interactions, land rituals, lived and archived knowledge of plants, sun patterns and human patterns of engagements across the site and outward into the community.

Instructor(s): A. Ginsburg Terms Offered: Spring
Equivalent Course(s): ARTV 32320, CHST 22320, ENST 22320

**ARTV 22500. Computational 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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): MAAD 22500, CMST 28800, ARTV 32500

**ARTV 22501. Art & Machine Intelligence. 100 Units.**

Artists have long used autonomous processes to aid in the creation of their work. From 18th century parlor games to contemporary visual culture, creators have applied stochastic methods, automation, and simulation to generate music, text, and imagery. In the last five years, as machine learning has matured into broadly applicable artificial intelligence, artists have turned towards neural networks as a new frontier for creative practice. This studio course will explore the history and uses of autonomous creative tools and focus, more specifically, on leading edge artistic applications of AI. Students will receive exposure to a breadth of methods in this domain and produce multiple projects engaged with these topics. Software development experience is not required, though it may be useful.

Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32501, MAAD 25201

**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, MAAD 23801

**ARTV 23804. Experimental Animation: Exploring Manual Techniques. 100 Units.**

Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to animation and motion picture art will focus on analog and material techniques, with basic digital post-production also being introduced. Early and experimental cinema, puppetry and contemporary low-tech animation will be presented as formal and technical examples.

Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): MAAD 23804, ARTV 33804

**ARTV 23808. Introduction to 16mm Filmmaking. 100 Units.**

The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.

Instructor(s): T. Comerford Terms Offered: Winter
Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.
ARTV 23813. Experimental Animation: Handmade Motion. 100 Units.

Experimental Animation: Handmade Motion will introduce fundamental concepts and techniques of animation through a series of exercises and assignments which touch on the history, theory and practice of this dynamic medium. Utilizing a responsive, interactive web-based platform to facilitate lectures, screenings, technical demonstrations, collaborative production processes and direct feedback, students will develop independent and group animations. This online course will provide a unique opportunity to collaborate remotely on MAPs (multi animator projects), produce short individual works, and participate in critical discussions about their creative work and the work of others. A spectrum of methods from flip-books to computer-generated effects will be explored in this multifaceted online course. Techniques such as hand-drawn and collage-based animation, stop-motion, claymation and puppetry will be introduced, providing extensive opportunities for experimentation and the generation of unique footage. The class will culminate with a streaming animation festival to showcase student projects.

Terms Offered: Summer

ARTV 23930. Documentary Production I. 100 Units.

Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between "the real" and "fiction" will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.

Instructor(s): J. Hoffman
Terms Offered: Autumn

Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): CHST 33931, ARTV 33930, HMRT 35107, CMST 33930, MAAD 23930, CMST 23930

ARTV 23931. Documentary Production II. 100 Units.

Documentary Video Production II focuses on the shaping and crafting of a non-Fiction video. Enrollment will be limited to those students who have taken Documentary Production I. The class will discuss issues of ethics, power, and representation in this most philosophical and problematic of genres. Students will be expected to write a treatment outline detailing their project and learn about granting agencies and budgeting. Production techniques will concentrate on the language of handheld camera versus tripod, interview methodologies, microphone placement including working with wireless systems and mixers, and lighting for the interview. Post-production will cover editing techniques including color correction and audio sweetening, how to prepare for exhibition, and distribution strategies.

Instructor(s): J. Hoffman
Terms Offered: Winter

Equivalent Course(s): CHST 23931, HMRT 25106, or ARTV 23930

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): E. Hogeman
Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300.

Note(s): Students need their own 35mm film camera. Some film and paper are provided, but students need to purchase additional supplies. More details will be provided on the first day of class and on Canvas.

Equivalent Course(s): ARTV 34000

ARTV 24004. Introduction to Color Photography. 100 Units.

Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. We all have photographic habits and ample experience taking and consuming images. In this course, we will use photography as a means toward developing an aesthetic and theoretical language for creating art. Through readings, slideshows, and discussions, we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph’s communicative and expressive possibilities. Students will be given constraint-driven assignments to help them unpack their habits and develop an understanding of the principles of photography and color editing workflows. Students are recommended to have their own DSLR camera with manual settings, but all camera formats are welcome.

Instructor(s): E. Hogeman
Terms Offered: Autumn Winter

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 34004
ARTV 24122. Diasporic Practices in Contemporary Art. 100 Units.
The class will examine various phenomena of "Diasporic Practices in Contemporary Art", such as fragmented histories, the question of origin(ality), the limits of translation, social belonging and "the chosen family", and (over-)representation of origin. In class we will discuss readings by (a.o.) Grada Kilomba, Adrian Piper, Édouard Glissant, Langston Hughes, Trinh T. Minh-ha, and Hito Steyerl. Students will be asked to present on contemporary artists highlighting their diasporic strategies, while also producing creative works through assignments that employ diasporic strategies and that will be discussed in class.
Instructor(s): J. Phillips Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Please email Julia Phillips juliaphillips@uchicago.edu with a brief description of how your work relates to a diasporic experience and/or your personal investment in the subject (150-300 words).
Equivalent Course(s): CRES 24122, ARTV 34122, ARTH 24122, GNSE 28122, GNSE 38122

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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201

ARTV 24265. Best in Show: Art History as Exhibition History. 100 Units.
In this course, I propose a reading of post-war art history as seen, in part, through the periodical prism of one of the field's most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the founding 1955 edition organized by Arnold Bode and ending with the 2017 edition which I worked on as a curator, we will discuss one chapter of Documenta's history per class alongside related events like the Venice and Sao Paulo biennials and Skulptur. Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world's various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.
Instructor(s): D. Roelstraete Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): ARTV 34265, ARTH 36791, ARTH 26791

ARTV 24267. Architecture of Memory. 100 Units.
This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and incite action, and examining relationships and meaning between architecture and place, students will explore concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history. The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and 2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis for understanding and analyzing space and form, students will research and critique precedents. The class will visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions about architecture practice today will also be presented. Students will generate an analog portfolio of drawings and models throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of social history of the South Side of Chicago.
Instructor(s): N. Bharani Terms Offered: Winter
Prerequisite(s): Consent is required to enroll in this course. Interested students should email the instructor (Nootan Bharani, nbharani@uchicago.edu) to briefly explain their interest and any previous experience with the course topics, however no previous experience is necessary. Students are required to attend the first class session to enroll in the course.
Equivalent Course(s): ARCH 24267, ARTH 24267, ARTH 34267, ARCH 34267, ARTV 34267, ENST 24267, CHST 24267

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): 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 photography, building on beginning level experience and basic facility with this medium. 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. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials.
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 24554. Costume Design and Technology for the Stage. 100 Units.
In this course, students will learn the basics of designing costumes for theatrical productions, encompassing the skills of theatrical rendering and sketching, as well as the implementation of the design and basic sewing techniques. Students will learn to adopt a vocabulary using the elements and principles of design, understand and experience the process intrinsic to producing costumes for the theater, and analyze the production needs related to costumes, and prepare a finalized costume design for a theatrical production.
Instructor(s): N. Rohrer Terms Offered: Spring Winter
Note(s): Attendance at the first class meeting is mandatory.
Equivalent Course(s): TAPS 27550

ARTV 24707. Landscape Record. 100 Units.
Landscape Record is a project-oriented, mixed-media studio course conducted largely outdoors. Exploring material phenomena of the landscape, this course will draw on traditions of site-specific sculpture, land art and plein air painting, as well as contemplative activities like "slow looking" and Zen gardening. The immediate environment of the campus, the grounds of the Logan Center, and surrounding natural spaces will be explored and recorded through a variety of media including painting and drawing, sculpture, photography and video. Breaking from traditional observational approaches to landscape art, this course will focus on direct recording such as casting, rubbing, contact recording and intervention. The majority of studio work, technical instruction and material experimentation will occur in person, within class meetings, and be supplemented through ongoing independent sketchbook, reading and screening assignments.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34707

ARTV 25403. ARTGAMES. 100 Units.
This studio course playfully explores the methods, tools, and poetics of video games as art. Develop interactive new media art, machinima, and experimental 3D environments by using (and misusing) contemporary game engines. Projects will include hypertext adventures, walking simulators, abstract platforms, and metagames. By hacking, modding, and recontextualizing existing game assets, we will challenge the rules, mechanics, and interfaces of video games.
Instructor(s): J. Satrom Terms Offered: Winter
Equivalent Course(s): MAAD 20500

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): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 22000 or 22002
Equivalent Course(s): ARTV 37200

ARTV 27204. Painting Matters: En Plein Air. 100 Units.
Some prior painting experience is required. This studio aims to support the development of a student's personal visual investigation through painting, while also challenging habits of thought and making. We will ask questions about form, content, and context with words and with paint. Participation in group critiques, discussion, and one or two field trips will be required.
Instructor(s): J. Stockholder Terms Offered: Autumn
Prerequisite(s): PQ: ARTV 10100, 10200 or 10300; and some prior experience in painting. Basic supplies for the class will be provided, but students may wish to purchase additional supplies. More information will be provided on the first day of class.
Equivalent Course(s): ARTV 37204

ARTV 27700. Introduction to Puppetry. 100 Units.
Introduction to Puppetry invites students to explore the vast and dynamic world of the history of Puppet Theater and expertly trains students in multiple forms of the medium. From Bun Ra Ku to hand puppetry, Mask Performance to Shadow Puppetry, Toy Theater to banners and contastorias, students will be exposed to the form through real examples of sophisticated objects and expert direction. Students will be immersed in the history,
literature, and philosophy of the ritual and performance of the puppet, and will be provided the opportunity to build their own draft of a short production.

Instructor(s): F. Maugeri Terms Offered: Winter

Note(s): Attendance at first class meeting is mandatory.

Equivalent Course(s): TAPS 27700

ARTV 27920. Virtual Reality Production. 100 Units.

Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR "canon" that spans new modes of journalism and documentary, computer games, and narrative "VR cinema." Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short "sketches" of approaches in VR towards a final short VR experience.

Instructor(s): M. Downie Terms Offered: Spring

Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short "sketches" of approaches in VR towards a final short VR experience.

Equivalent Course(s): CMST 27920, MAAD 24920, CMST 37920, ARTV 37920

ARTV 27921. Augmented Reality Production. 100 Units.

Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.

Instructor(s): M. Downie Terms Offered: Winter

Equivalent Course(s): CMST 27911, MAAD 22911, CMST 37911, ARTV 37921

ARTV 27923. Experimental Captures. 100 Units.

This production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.

Instructor(s): M. Downie Terms Offered: Autumn

Equivalent Course(s): MAAD 21011, CMST 27011, ARTV 37923, CMST 37011

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): A. Ginsburg, S. Wolniak Terms Offered: Spring

Prerequisite(s): For Visual Arts majors only

Note(s): Students who are majoring in visual arts should enroll in this required course in Spring Quarter of their third year. Students who plan to study abroad in Spring Quarter of their third year should contact the Department of Visual Arts and register for Junior Seminar in their second year. Toward the end of the quarter, students who wish to apply for the Honors Track may submit their applications to the Department of Visual Arts. Visits to museums, galleries, and other cultural and commercial sites are required, as is attendance at designated events.

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 Spring Winter

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, Pope.L. Terms Offered: Autumn
Note(s): Required of students who are majoring in Visual Arts. Students must take this class in the Autumn Quarter of their fourth year, after having completed Junior Seminar.

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): Only students who are in the Studio Track may register for this class.