Visual Arts

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

Program of Study

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

Range of Course Offerings

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

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<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
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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. After completing one of these general education 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 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

One of the following: 100

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<tr>
<td>ARTV 29850</td>
<td>Senior Seminar</td>
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Six studio art courses numbered 21000 and above** 600

Two electives relevant to the major 200

One 20000-level course in Art History ‡ 100

Total Units 1200

** 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

One of the following: 100

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Six studio art courses numbered 21000 and above** 600

Two electives relevant to the major 200

One 20000-level course in Art History ‡ 100

Total Units 1300

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

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

Summary of Requirements for the Minor in Visual Arts

MINOR

One of the following: 100

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

Five studio art courses numbered 21000 and above** 500

Total Units 600

** 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 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.

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 discussion on four-dimensional form, this course is designed to reveal the conventions of the moving image, performance, and/or the production of digital-based media. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as but not limited to narrative, mechanical reproduction, verisimilitude, historical tableaux, time and memory, the body politic, and the role of the author can be illuminated through these primary investigations. Some sections focus solely on performance; others incorporate moving image technology. Please check 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 15650. Art Since 1900. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of "contemporary art."
Equivalent Course(s): ARTH 15650

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. This course counts towards the General Education requirement in Art-Music-Drama.
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 count toward the Media Arts and Design minor.
Equivalent Course(s): MAAD 16210

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.
Equivalent Course(s): CMLT 32400, ARTH 38500, ENGL 29300, ARTH 28500, MAAD 18500, CMST 28500, ENGL 48700, MAPH 33600, CMLT 32500, REES 25005, ARTH 28600
Note(s): CMST 28500/48500 strongly recommended

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.
Equivalent Course(s): MAPH 33700, ENGL 29600, REES 45005, CMST 28600, MAAD 18600, ARTH 38600, ENGL 48900, CMST 48600, CMLT 22500, CMLT 32500, REES 25005, ARTH 28600
Note(s): CMST 28500/48500 strongly recommended

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
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): MAPH 33700, ENGL 29600, REES 45005, CMST 28600, MAAD 18600, ARTH 38600, ENGL 48900, CMST 48600, CMLT 22500, CMLT 32500, REES 25005, ARTH 28600

ARTV 20008. Ways of Curating and Collecting. 100 Units.
This seminar takes stock of current 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): 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 20011. Control Art. 100 Units.
This class is an investigation into the relationships between the forces of community building, aesthetics and social control using a selective history of art and art systems associated with the People's Republic of China as a case study. Class time in Chicago will run four weeks, during academic weeks seven through ten of spring quarter and culminate in a required trip to Beijing June 15th -28th. Using wide-ranging sources, the class will speak to the ways that groups and governments alike have used art and art likes things to influence, coerce and inspire people and meaning. In summation the class as the grand question of how contemporary art production has worked hand-in-hand with the development of a modern aesthetic state. Over the past two decades, conditions of China have coalesced to produce various forms that are both familiar and novel. Political and artistic centers of social and economic power that used to be differently concentrated have shifted such that presently in China there is a flowering, or explosion--the appropriateness of the metaphor dependent upon the perspective taken. The PRC provides a fantastic case study of art's relationship to social, economic, and political systems. Here, because of different historical and philosophical conditions, ideas about originality, the copy, the spheres public and private, labor, and pleasure, have coalesced into distinct forms and artistic production.
Terms Offered: Spring
Equivalent Course(s): ARTV 30011

ARTV 20013. XCAP: The Experimental Capstone - Experiencing the Real - Nature, Culture, Society. 100 Units.
An essential - if little remarked-upon - aspect of our work as scholars and students within an academic community is that we are concerned with that which is real. We read about things that are real. We write about things that are real. We attempt to prove the realities of our theories and we theorize the real. But what is it like to take "the real" as a question not simply of text or theory, but of experience? In this course, we will immerse ourselves in some of the many ways in which we (human beings living in an industrialized society in the early twenty-first century) have come to know that which is real, and to distinguish it from that which is unreal, ambiguous, or even fake. Equal parts ethnography, history, reportage, philosophy, and fabrication, this course takes action and embodiment as its key elements - particularly action and embodiment as manifested through the sometimes-twinned, sometimes-conflicting pursuits of science and art. In considering the nature of the real, we will consider our own embodiment and cognition in conjunction with the material and technological worlds of our own late modern moment as principle elements of the ways in which we come to know the real.
Instructor(s): Michael Rossi & Jason MacLean
Terms Offered: Spring
Note(s): This course is one of three offered in The Experimental Capstone (XCAP) in the 2018-19 academic year. Enrollment in this course is by application only. Only students graduating in the 2018-19 academic year will be considered for enrollment. For more information about XCAP, visit https://sifk.uchicago.edu/courses/xcap/
Equivalent Course(s): KNOW 29970, HIPS 29200, HIST 25317

ARTV 20014. XCAP: The Experimental Capstone - The Art of Healing: Medical Aesthetics in Russia and the U.S. 100 Units.
What makes a medical treatment look like it will work? What makes us feel that we are receiving good care, or that we can be cured? Why does the color of a pill influence its effectiveness, and how do placebos sometimes achieve what less inert medication cannot? In this course we will consider these problems from the vantage points of a physician and a cultural historian. Our methodology will combine techniques of aesthetic analysis with those of medical anthropology, history and practice. We will consider the narratology of medicine as we examine the way that patients tell their stories-and the way that doctors, nurses, buildings, wards, and machines enter those narratives. The latter agents derive their meaning from medical outcomes, but are also embedded in a field of aesthetic values that shape their apperception. We will look closely at a realm of medical experience that continues to evade the grasp of instruments: how the aesthetic experience shapes the phenomenon of medical treatment.
Instructor(s): William Nickell; Brian Callender; Elizabeth Murphy
Terms Offered: Autumn
Prerequisite(s): for BIOS 29209: This course does not meet the requirements for the Biological Sciences major.
Note(s): This course is one of three offered in The Experimental Capstone (XCAP) in the 2019-20 academic year. Enrollment in this course is restricted to 3rd and 4th year undergraduates in the College. For more information about XCAP, visit https://sifk.uchicago.edu/courses/xcap/
Equivalent Course(s): KNOW 29901, HIPS 28350, BIOS 29209, ANTH 24360, HLTH 29901
ARTV 20203. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America's van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelssohn in his art, struggled in the emergent New York "art world", played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock's dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock's Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.
Instructor(s): Lawrence Rothfield; Ric Burns Terms Offered: Spring
Prerequisite(s): Instructor consent required. Open to students at all levels, undergraduate and graduate. Email a letter of interest to Professor Rothfield: lary@uchicago.edu.
Equivalent Course(s): ARTV 30203, CMST 28265, ENGL 36522, CMST 38265, ENGL 26522
ARTV 20205. City Imagined, City Observed. 100 Units.
This urban design studio course takes two distinct notions of the city as its starting point: grand, imaginative plans -- utopian, unbuilt, semi-realized, real... both as aesthetic objects, and as ideas -- and how the minute flows of day-to-day life, up from the smallest scale, enter into dialogue with little built and lived details, intended or not. With Chicago as context and canvas, we will dream both big and small, search both present and past, and draw precisely on both what we dream and what we experience... seeking not to dictate what the city will be, but to expand our sense of what a city can be. The studio work will proceed in two stages: individually developing ideal city plans, then breaking each others' plans, using real observations and factors (and even spontaneous impulse) to complicate and rebuild them into something lovelier.
Instructor(s): L. Joyner Terms Offered: Winter
Note(s): Consent is required to enroll in this class. Priority will be given to students who have completed ARTH 24190.
Equivalent Course(s): ENST 24191, ARCH 24191, AMER 24191, ARTH 24191, GEOG 24191
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): GEOG 24196, ENST 24196, ARCH 24196, ARTH 24196
ARTV 20210. Imagining Chicago's Common Buildings. 100 Units.
This class 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 class, 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 class and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate this within a context of social thought about residential architecture, common buildings, housing, and the city. Please note: the class has required meetings on both Tuesdays (5-6:20) and Fridays (2:30-5:50, with a break) beginning on Tuesday October 2nd. This course is part of the College Class Cluster program: Urban Design.
Instructor(s): L. Joyner Terms Offered: Autumn
Note(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. Please note: The course has required meetings on both Tuesdays (5-6:20 p.m.) and Fridays (2:30-5:50 p.m., with a break) beginning on Tuesday October 1st. Students must attend first class to confirm enrollment.
Equivalent Course(s): ENST 24190, ARCH 24190, GEOG 24190, AMER 24190, ARTH 24190
ARTV 20212. Performance Lab: Non-Fiction Sources. 100 Units.
How do you create a solo or group performance from sources other than a play? How do you build original performance out of personal stories, interviews, research, an historical or current event? What are the methods for collecting non-fictional material, learning about someone else's experience, uncovering the complexities of something that has occurred? And how does one compose that material into a staged event? This course explores what constitutes a story, the blurred boundaries between what's 'real' and what's 'fiction', the status of interpretation, the stakes of performing as oneself and as other people, and the ethics of turning lived experience into staged performance. Students will work individually and collaboratively on creating original performances based on topics of their choice, in addition to viewing live and recorded performances, reading essays and scripts, and meeting visiting artists.
Instructor(s): L. Danzig, E. Lansana Terms Offered: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): ARTV 30212, HMRT 24902, TAPS 24902, HMRT 34902, TAPS 34902
ARTV 20213. Contemporary Political Strategies in Performance. 100 Units.
The emphasis of the course is on strategies—in the words of curator Florian Malzacher, “artistic strategies in politics, and political strategies in art.” In moments of political struggle, what can art DO, and what can it not? We will be combining case studies with theoretical background, examining strategies like occupation, participation, parafiction, ‘technologies of care,’ détournement and the art strike. Students will have the opportunity to put some of these approaches to the test by designing one or more local interventions according to the interests of the group.
Instructor(s): A. Dorsen Terms Offered: Spring
Equivalent Course(s): TAPS 35515, TAPS 25515, ARTV 30213, MAAD 24515

ARTV 20214. Staging the Internet. 100 Units.
The theater has often been used as a means to embody psychic spaces, from Medieval mystery plays and other allegorical works to Richard Foreman’s attempt to give theatrical form to consciousness itself. This practice-based lab class will propose to ‘stage the internet’ - what techniques and strategies can we develop to give tangible shape to the virtual world? Our explorations will be catalyzed by readings on data and interfaces, networks and protocols, procedural/algorithmic art, digital labor, and competing notions of the virtual.
Instructor(s): A. Dorsen Terms Offered: Spring
Prerequisite(s): Course is designed for advanced undergraduates and graduates. Previous coursework in theater & performance studies or related fields required.
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): ARTV 30214, MAAD 24530, TAPS 26530, TAPS 46530

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. Maugeri Terms Offered: Spring
Equivalent Course(s): MAAD 14865, TAPS 28465

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): CMST 10100, ENGL 10800, ARTH 20000

ARTV 20351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell's renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan's commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation.
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan Terms Offered: Autumn
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it.
Equivalent Course(s): ENGL 42351, ARTH 22351, MAAD 12351, CMLT 22351, ARTV 40351, ARTH 32351, TAPS 32351, TAPS 22351, ENGL 22351, CMLT 42351
ARTV 20500. Intro to Genres: Writing the Visual Arts. 100 Units.
How might language render visual experience? How do verbal representations diverge from visual representations? How might writing help us see art in new ways? How might art objects compel our writing into new forms? With these questions in mind, we will read poems and essays by a variety of writers, visit several of Chicago's excellent museums, and conduct regular writing experiments. Writers studied may include Berger, Williams, Auden, Barthes, Schuyler, Guest, O'Hara, Waldrop, Swensen, Gander, Young, and Cole. Artists studied may include Breughel, Magritte, Cornell, Twombly, Mann, Kentridge, and Basquiat.
Instructor(s): Patrick Morrissey Terms Offered: Winter
Equivalent Course(s): PBPL 25663

ARTV 20805. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than decade, and film scholar Tom Gunning, this 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): ARTV 20805, CMST 37805, CMST 27805

ARTV 21001. Figure Drawing: Trans/Figuration. 100 Units.
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.
Instructor(s): K. Desjardins Terms Offered: Autumn
Equivalent Course(s): ARTV 10100, 10200, or 10300

ARTV 21006. The Zine as Art Theory and Practice. 100 Units.
The Zine as Art Theory and Practice is a seminar/studio hybrid that combines reading, thinking, and making. Embracing the vibrant history and short turn-around time of the artist magazine or zine, course readings are prompts for you to create your own magazines. Rather than slick glossy commercial pages, your projects will be in the lineage of the hand-drawn, the doodle, the monotype, the playbill, the Xerox, and the collage. Your magazines are a space for you to combine thoughts, images, questions, speculations, manifestos, ambivalences, rants, passions, characters and ideas.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Equivalent Course(s): ARTV 10100, 10200 or 10300

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

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: Spring
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 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: Winter
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 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): Staff Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300.
Equivalent Course(s): ARTV 32200
ARTV 22304. Ceramics: Surface and Content. 100 Units.
Ceramics and painting have a long connected history. In Natural History (77-79 AD), Pliny the Elder attempts to trace the history of portraiture. Butades the potter, brokenhearted at the departure of his soon-to-be-married daughter, catches a glimpse of her profile on the wall from the reflection cast by a candle and traces the outline with some clay. In the retelling of this narrative, this act of doubling is attributed, variously, to the origin of portrait painting and to the origin of the portrait modeling, depending on the focus of the outline as an act done by a brush or the plastic actions of filling in the trace. While historically apocryphal, this account captures the historical dance between ceramics as a surface for painting and material to form shape. In this course, you will bring surface and form together to create a space and site of content. While using the inherently plastic nature of clay to create shape, the workshop format of this course will instrumentalize the surface to test and play with color and line. Thinking of ceramics as a flexible surface for archival paint, also known as glaze, this studio course will test glazes, oxides, decals, and multi-fired surfaces. Assignments will be geared towards experimental results that allow students to further their own interests and practices.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32304

ARTV 22314. Ceramics: Adaptive Practices. 100 Units.
Ceramics has accompanied long the adaptive dance of human survival for at least 30,000 years. Sitting in proximity to food, architecture, death rights and more, this course will think forward with the material. What forms of adaptivity are currently required? This is a course in speculative fiction with the material of clay in all its forms, fix and unfixed, working through wet, dry, fired, and glazed.
Instructor(s): A. Ginsburg Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32314

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, ARTV 32500, CMST 28800

ARTV 22501. Art & Machine Intelligence. 100 Units.
Course description coming soon
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32501

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): MAAD 23801, ARTV 33801

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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 33804

ARTV 23805. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists' film and video from the late 1960s to the present day. Emphasis will be placed on works made with limited means and/or with "amateur" formats such as Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how to produce complex results from economical means. Important texts will be paired with in class discussion of works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.
Instructor(s): D.N. Rodowick Terms Offered: Autumn
Equivalent Course(s): CMST 28006, MAAD 23805, CMST 38006, ARTV 33815
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
Equivalent Course(s): MAAD 23808, CMST 28921, CMST 38921, ARTV 33808

ARTV 23809. Experimental Animation: Digital and Camera-less Production. 100 Units.
Through digital and camera-less production techniques such as scanning, signal manipulation, and appropriation, this course will emphasize image construction, digital effects, and post-production for creation of animated art. It can function as a continuation of Experimental Animation: Exploring Manual Techniques or be a stand alone course. Early video effects and image processing, and a wide variety of digital and abstract 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): ARTV 33809, MAAD 23809

ARTV 23900. Drawing. 100 Units.
This intensive multilevel studio course is dedicated to investigations of genre, technique, and format in relation to subject matter and individual expression. Guided and self-directed experiments are used to develop visual work within conceptual and thematic frameworks. Art historical examples and contemporary strategies in two-dimensional art are presented as models. Students are expected to produce a body of work consisting of studies, sketches, and finished projects in a range of scales and materials. Classes are dedicated to studio work, lectures, critiques, and field trips.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 33900

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): ARTV 33930, HMRT 25106, MAAD 23930, CMST 23930, HMRT 35106, CMST 33930

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
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): HMRT 35107, MAAD 23931, HMRT 25107, CMST 23931, CMST 33931, ARTV 33931

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: Autumn Winter
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

Equivalent Course(s): ARTV 34000
ARTV 24004. Introduction to Color Photography. 100 Units.
In this course students learn technical procedures and basic skills related to camera operation, color editing workflows, and
inkjet printing. Students interested in working with film will learn how to make inkjet prints from high resolution scans
from 35mm negatives. Through readings, discussions, and field trips 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. Course work culminates in a portfolio of works exemplary of the student's understanding of the
medium. Students need their own DSLR camera (with manual settings) or a 35mm film camera.
Instructor(s): E. Hogeman Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Note(s): Students need their own 35mm film camera or DSLR camera and an external hard drive. Some film, ink fees, 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 34004

ARTV 24006. Darkroom Experimentation. 100 Units.
In this course students explore the material possibilities of working in the darkroom. Primary emphasis is placed on process
and students developing their own methods for producing photographic imagery, guided by technical demos in photograms,
collage strategies, and interventions in film processing. Through readings and discussions we will investigate process
driven photography in relation to its historical and social context in order to more consciously engage the contemporary
photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the
student's understanding of the medium. This course accommodates both students who wish to build on their skills from Intro
to Black and White Photography and for students who are new to the darkroom. Students need their own film camera (all
film cameras welcome, including 35mm SLR, Holga, and medium format).
Instructor(s): E. Hogeman Terms Offered: Winter
Prerequisite(s): PQ: ARTV 10100, 10200, or 10300. Students need their own film camera (any format). Some paper and
making tools 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 34006

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 24210. Multi-media Studio: The Aleatoric. 100 Units.
Ale·a·tor·ic: adj ###-l#-#-#-t#r-ik: characterized by chance or indeterminate elements. This studio course addresses how artists
throughout time and across cultures have embraced chance and "randomness" as an integral part of the creative process.
Through a series of studio projects, you will be challenged to explore how "official" Western aesthetic canons of taste (such
as artistic skill, control, and "genius") were brought into question through chance and aleatoric strategies, particularly during
the 20th century. This opened doors to experimentation with unorthodox methodologies, exploration of the unconscious,
re-consideration of so-called "outsider" art-and more. Readings, discussions, and field trips put these practices into cultural
and theoretical context. Although this course employs drawing-based tools for developing ideas, you will be afforded ample
room to expand beyond 2D-into sculpture, video, installation, photography, performance, and/or hybrids forms-in order to
realize a clear and contemporary response to our theme as a final project.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): All media and levels welcome.
Equivalent Course(s): ARTV 34210

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
Equivalent Course(s): ARTH 26791, ARTH 36791, ARTV 34265
ARTV 24267. Architecture of Memory. 100 Units.
This architecture studio course will explore the concept of spaces created as memorials or for the purpose of holding
or preserving memories. Design projects and spatial concepts will be the main focus for the class. Students will also
research and critique existing built projects and visit spaces around the city to form a basis for understanding and analyzing
architecture. Students will generate a portfolio of 2D and 3D spatial explorations 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 and/or the Washington Park neighborhood of Chicago. Visits to exhibitions around Chicago and current events stories
will serve as starting points for project subjects. Students are required to attend the first seminar to enroll in the course.
Excursions across the city will occur during regular meeting times, but a make-up option will be outlined and permitted.
Though basic tools and materials for model making will be available for sharing during studio or through a tool library, some
students may find it beneficial to obtain their own items for use outside of class time and to supplement what is provided.
Instructor(s): N. Bharani Terms Offered: Winter
Note(s): Excursions across the city will occur during regular meeting times, but a make-up option will be outlined and
permitted. Though basic tools and materials for model making will be available for sharing during studio or through a tool
library, some students may find it beneficial to obtain their own items for use outside of class time and to supplement what is
provided.
Equivalent Course(s): ARTH 24267, ARTH 34267, ARTV 34267

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): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34403

ARTV 24550. Shopcraft: Methods and Materials. 100 Units.
Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques
available to students in the wood shop. Topics covered include shop safety; the properties of woods; the planning and
material selection process for sculpture, furniture, and other woodworking applications; the care and use of hand tools; and
interpreting and creating scale drawings and conceptual plans. A series of small projects designed to challenge and expand
students' design, drafting, and woodworking skills are assigned. In addition, students are invited to incorporate projects from
sculpture classes or their individual studio practice into the course.
Instructor(s): D. Wolf Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34550

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, analyze the production needs related to costumes, and prepare a finalized costume design
for a theatrical production.
Instructor(s): Staff Terms Offered: TBD
Note(s): Attendance at the first class meeting is mandatory.
Equivalent Course(s): TAPS 27550

ARTV 25402. Metamedia Design Studio. 100 Units.
Computers dynamically simulate the details of any other medium. This course looks past traditional media and engages with
the computer as a "metamedium": an environment with infinite degrees of representation. Relationships between form and
content will be explored and exploited through editing, augmenting, and deconstructing the data that makes up digital media.
Students will digitally improvise with experimental and expanded approaches to creating new media art. Topics surveyed
will include: aesthetics as filters, algorithms as art, metadata as content, glitches as tools, and hystorical dream machines. In
addition to making new media art, we will consider our relationship to contemporary media and the politics of digital agency
in an increasingly connected world.
Instructor(s): J. Satrom Terms Offered: Autumn
Equivalent Course(s): MAAD 21500
ARTV 25403. ARTGAMES. 100 Units.
Reset your expectations of video games! Video games can be political, experimental, and poetic. New media artists have been leveraging unconventional approaches to interactive media for decades. This studio course will playfully explore the methods, tools, and environments used to create artgames and machinima. Develop, hack, mod, and utilize video games as an artistic medium. Challenge the rules, mechanics, and interfaces of existing video games and consider the infinite possibilities of artgames.
Instructor(s): J. Satrom
Terms Offered: Winter
Equivalent Course(s): MAAD 20500

ARTV 26214. On Art and Life. 100 Units.
This course is a multidisciplinary intensive into the ways in which artistic production is dependent on and part of larger cultural tropes. Utilizing contemporary culture as a framework, how does art form connective tissues with the worlds that happen outside of the artist's studio? Visual art is a communicative form that requires subject matter, and this course will investigate the myriad of ways that artists mine culturally meaningful materials, forms, and images as both subjects and as palette. Participation in several field trips and out-of-class film screenings is required. Reference materials are drawn from a variety of disciplines.
Instructor(s): G. Oppenheimer
Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 36214

ARTV 26750. Chicago Film History. 100 Units.
This course will screen and discuss films made mostly by Chicagoans, concentrating on the period after WWII, until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those not normally interrogated by academics, such as educational and industrial films, we will consider whether there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago style of filmmaking, one must look at the landscape of the city—the design, the politics, the cultures and labor of its people and how they live their lives. The protagonists and villains of Chicago stories 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.
Instructor(s): J. Hoffman
Terms Offered: Spring
Equivalent Course(s): CMST 21801, HMRT 25104, HMRT 35104, ARTV 36750, CMST 31801

ARTV 27204. Painting Matters. 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 27211. Through the Looking Glass: Intermediate/Advanced Painting. 100 Units.
Course description coming shortly.
Instructor(s): K. Desjardins
Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 and 10300
Equivalent Course(s): ARTV 37211

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: Autumn
Equivalent Course(s): MAAD 24920, CMST 37920, CMST 27920, 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 leading 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: Autumn
Equivalent Course(s): CMST 27911, CMST 27911, ARTV 37921, MAAD 22911

ARTV 27922. Sound / Image Mapping. 100 Units.
This class will examine the history and production of "hard" sound-image relationships through the lens of computational form. Through studying the range of digital and mechanical tools that have sought to couple the senses - from 19th century color organs and dreams of synesthesia, through music videos and contemporary new media installations, to recent advances in "machine listening" - students will complete a series of critical essays and sketches leading towards a final project using custom software developed in and for the class.
Instructor(s): M. Downie Terms Offered: Winter
Equivalent Course(s): CMST 28010, MAAD 20810

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

ARTV 28000. Film and Revolution. 100 Units.
On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today's situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a "poetic documentary" by Dziga Vertov; they will be paired with classic readings from revolutionary theory, from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.
Instructor(s): R. Bird; C. Smith Terms Offered: Spring
Equivalent Course(s): REES 36071, REES 26071, CMST 24521, ARTV 38000, CMST 34521

ARTV 28001. Intermediate 16mm Filmmaking. 100 Units.
This course will allow students to continue working on projects begun in the Intro to 16mm Production course (or developing a new small-scale project), in addition to developing skills with the following: sophisticated approaches to cinematography (comparative and reflective light metering, color negative exposure); varying workflows for post-production editing (analog and digital); and sound recording and design. Students will meet as a group for lectures, technical demonstrations and a shooting workshop. Course meeting time will also be set aside for individual conferences with the instructor to address project development and completion. Students should expect to budget between 120.00-500.00 for their filmstock and processing costs, depending on the project. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Instructor permission required.
Instructor(s): T. Comerford Terms Offered: Spring
Prerequisite(s): Permission from instructor is required for registration. Students will bid for entry to the class by emailing tcomerford@uchicago.edu, listing their year, major and previous production experience. Priority will be given to students who have previously completed the Intro to 16mm course, followed by CMS and DOVA majors, from graduate students to first-years. Students whose bids are accepted will be registered officially by the instructor at the first class meeting.
Equivalent Course(s): CMST 38922, CMST 28922, ARTV 38001

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 enlarging formal skills; and (2) an introduction to the contemporary art world through selected readings, lectures, careful writing. Studio skills are developed while contending with the central task of expanding critical skills.
Instructor(s): S. Wolniak, A. Ginsburg 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 of their third year should contact the Department and register for Junior Seminar in their second year.
ARTV 29700. Independent Study in Visual Arts. 100 Units.
Students in this reading course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.
Terms Offered: Autumn 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, C. Sullivan 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.
Visual Arts
Font Notice

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

- Times was used instead of Trajan.
- Times was used instead of Palatino.

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