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 100
ARTV 10200 Visual Language: On Objects 100
ARTV 10300 Visual Language: On Time and Space 100

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 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</th>
<th>Units</th>
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<tbody>
<tr>
<td>One of the following:*</td>
<td></td>
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<tr>
<td>ARTV 10100</td>
<td>100</td>
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<tr>
<td>Visual Language: On Images</td>
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<tr>
<td>ARTV 10200</td>
<td>100</td>
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<tr>
<td>Visual Language: On Objects</td>
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<td>ARTV 10300</td>
<td>100</td>
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<tr>
<td>Visual Language: On Time and Space</td>
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<tr>
<td>ARTV 29600</td>
<td>100</td>
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<tr>
<td>Junior Seminar</td>
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<td>ARTV 29850</td>
<td>100</td>
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<tr>
<td>Senior Seminar</td>
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<tr>
<td>Six studio art courses numbered 21000 and above**</td>
<td>600</td>
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<tr>
<td>Two electives relevant to the major</td>
<td>200</td>
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<tr>
<td>One 20000-level course in Art History †</td>
<td>100</td>
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<tr>
<td><strong>Total Units</strong></td>
<td>1200</td>
</tr>
</tbody>
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* 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 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.

† 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>
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<tbody>
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<td>ARTV 10100</td>
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<td>Visual Language: On Images</td>
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<tr>
<td>Two electives relevant to the major</td>
<td>200</td>
</tr>
<tr>
<td>One 20000-level course in Art History †</td>
<td>100</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1300</td>
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</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 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.

† 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>
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<tbody>
<tr>
<td>One of the following:*</td>
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<tr>
<td>ARTV 10100</td>
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<tr>
<td>ARTV 10200</td>
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<tr>
<td>ARTV 10300</td>
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<tr>
<td>Five studio art courses numbered 21000 and above**</td>
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<tr>
<td>Total Units</td>
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</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 works 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. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year 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. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year 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.

During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year 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. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year 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.

During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year 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. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year 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. 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): CMLT 22400, CMLT 32400, MAPH 33600, ENGL 48700, ENGL 29300, CMST 28500, CMST 48500, ARTH 28500, MAAD 18500, ARTH 38500

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): ARTH 28600, ARTH 38600, REES 45005, REES 25005, MAAD 18600, MAPH 33700, CMLT 32500, ENGL 29600, CMST 48600, CMLT 22500, CMST 28600, ENGL 48900

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
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): LACS 26384, ARTH 26384, HIST 26319

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 the narrative 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 36230, KNOW 26230, HIPS 26230

ARTV 20020. Complex Curves/Plastic Shapes. 100 Units.

This course examines the construction and use of complex shapes in the 20th century art and architecture. A base understanding is compiled from studying the work of several mid-20th century sculptors, including Gabo, Albers, Moholy-Nagy, Arp, Hepworth, Kobro, Vantongerloo and Bill, whose work focused on the use of geometry in complex three-dimensional form-making. Their work provides techniques for this analysis and construction of such complex forms. Work begins with detailed review of the artist's works. Their writings, along with those by art historians and theoreticians, inform the investigations. Working through weekly exercises of ever-increasing complexity, students prepare abstract forms for discussion and critique. Digital modeling software is integral to the process and provides a fundamental connection between their drawings and three-dimensional objects. Formal organizing principles, such as regulatory lines, boundaries and edges, shallow and deep space, and variations on transparency, are gleaned from the work of the sculptors. The discipline learned is applicable at a variety of scales, from small shapes to larger architectural or landscape endeavors. Familiarity with any design process is recommended; active engagement is needed.

Instructor(s): G. Goldberg Terms Offered: Winter
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Interested students should email the instructor, Geoffrey Goldberg (geoffreyg@me.com) to briefly explain their interest, and if possible, outline any previous design experience, whether manual or digital. While previous knowledge is not required, both the making and studying of complex shapes is central to the course.

Note(s): Note: Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 24210, ARTH 24210

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): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience you might have with the course topics.

Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 24205, ARTH 24205
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 Velázquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-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
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.
Equivalent Course(s): CMST 27505, CMST 37505, ENGL 29992, ARTH 29992, MAAD 10992, ARTH 39992, ARTV 30022, ENGL 49992

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 experiential 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): HLTH 23100, BPRO 23100, ENST 20023

ARTV 20025. Scene Painting. 100 Units.
This course is designed to introduce students to the theatrical art of scenic painting for the stage and film. A scenic artist is the hand of the theatrical designer, translating the small scale of the designer’s rendering into full size theatrical environments. In this course, students will explore the unique tools and techniques used by scenic artists to create scenery. The end result of this class will be a basic mastery of painting “faux” surfaces and an understanding of how a scenic artist transforms the designer’s ideas into realized pieces of theatrical art.
Instructor(s): K. Boetcher Terms Offered: Autumn
Note(s): Attendance for first class meeting is mandatory. This course is offered in alternate years. Please note a $30 fee for supplies and materials applies to this course.
Equivalent Course(s): TAPS 27100

ARTV 20026. How Design Thinks. 100 Units.
This course seeks to develop an iterative design process by visiting locations on the university campus as well as in the city of Chicago to inform and inspire world building in an array of performance modalities from theater to gaming. Student projects will involve observation, research, illustration, and scale modelling. Individual as well as collaborative projects are possible. Returnable model-making kits containing basic supplies will be provided by the instructor for the duration of the course.
Instructor(s): K. Boetcher Terms Offered: Winter
Equivalent Course(s): TAPS 27450

ARTV 20027. Site-Based Practice: Choreographing The Smart Museum. 100 Units.
This course gives students the unique opportunity to create a collaborative, site-based work that culminates in a final performance at UChicago’s Smart Museum of Art. Using embodied research methods that respond to site through moving, sensing, and listening, we’ll explore the relationship between the ephemerality of movement and the materiality of bodies and place, and consider how the site-based contexts for dance shift how it is perceived, experienced, and valued. Our quarter-long creation process will begin with a tour of the Smart Museum, guided by curators and members of the Public Practice team, that will provide context to the museum’s exhibitions, programming, and its relationship to geography and community. Assigned readings, viewings, and conversations with guest artists will delve into the relationship between dance and the sites where it happens,
including museums—from the material relationship between bodies, objects, and architecture to the digital flows of choreography online.

Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): ARCH 26280, ARTV 30027, CHST 26280, TAPS 26280, TAPS 36280

ARTV 20028. Projections in the Vivosphere. 100 Units.
This studio course invites students to devise new techniques for imaging the vivosphere: the fragile and reactive film of interactions that sustain human and non-human life around the surface of the earth. This critical zone is both a space of inquiry and topic of concern, crossing geophysical and disciplinary boundaries. Although more than the sum of representations, new techniques of imaging are urgently required for the shape and behavior of this frontier to fully enter our collective imagination and policy conversations. Seminar discussions and hands-on workshops will immerse students in historic and contemporary techniques of drawing as platforms for inquiry and political influence. While students will develop the ability to manipulate the projective geometries that underpin orthogonal, perspectival, isometric, anamorphic and cartographic systems of projection, the vivosphere defies these prevailing modes of description. Research in this critical zone struggles to represent its shape, picture interactions across scale, and overcome the dissonance between planetary representations and lived experience, static geometry and dynamic cycles. Students will be invited to devise and attempt novel techniques to overcome these limitations.

Instructor(s): A. Schachman Terms Offered: Autumn
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Please contact Prof. Schachman directly (schachman@uchicago.edu) to request consent.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 24194, ARTH 24194, ENST 24194

ARTV 20029. Children & Architecture. 100 Units.
Many who pursue architecture do so initially out of a childlike fascination with buildings, places and worlds. Curiosity and limited understanding naturally provide children with an exploratory relationship to the built environments they traverse, and children also often show a heightened sense of wonder -- heightened emotions of all kinds -- as that relationship plays out. (This can be positive and formative, or scary and traumatic.) And yet, many of the adults who make choices about the worlds we inhabit think mostly of adults, and as adults, in doing so. This architecture studio course investigates the built world through a child’s eyes, across different moments in history, including our own. Readings and seminar discussions will range from playgrounds to blocks, preschools to family relations, swimming pools and sandcastles to the very construction of childhood as an idea. We will explore Chicago, and meet with builders of all ages, likely culminating in designing (and potentially building) a real playground space. While previous experience with architectural skills is not necessary to excel in this course, childlike curiosity is required.

Instructor(s): L. Joyner Terms Offered: Autumn
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience you might have with the course topics. Students must attend first class to confirm enrollment. / Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 24270, CHST 24270, ENST 24270, MAAD 24270, ARTH 24270

ARTV 20030. Cities in Protest. 100 Units.
Long considered as condensers of social interaction, cities are here examined as to their response under significant public protest. Such events are understood as “stress-tests” to conventional urban theory as they alter, if only temporarily, previously understood conventional relationships of public and private domains. The project then is to document, assess, and understand those changes. Initial work focuses on documentation of protests using architecturally-based techniques, to provide clearer understanding and materials for comparison and discussion. Attention is on the year of 1968, a time when many cities were taken over by conflagrations. Drawings and digital models are to be prepared from detailed review of photographs, news reports and histories to document the events. A second area of investigation involves representation and how differing techniques of graphic projection impacts our understandings. A range of representational strategies are to be compared and assessed as to how they respond to the changes in urban spatialities engendered by protests. Work then concludes with individual investigations of more contemporary protests, identified and discussed together.

Instructor(s): G. Goldberg
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Work will include exploring representation so design or drawing experience strongly preferred. Please contact Prof. Goldberg directly (gg@g2a2.com) to request consent.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 25401, AMER 25401, ARTH 25401, CHST 25401, CHST 25401

ARTV 20031. Imagining Pittsburgh’s Common Buildings. 100 Units.
This class is an architectural studio based in the common residential buildings of Pittsburgh and the city’s built environment. (It has been offered for Chicago in other academic years, and may be again in the future.) While design projects and architectural skills will be the focus of the class, it will also incorporate readings, a small
ARTV 2032. Chris Marker. 100 Units.
Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker's multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his "essay films," a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La Jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam's 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker's travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.

Instructor(s): Dominique Bluher Terms Offered: Autumn
Equivalent Course(s): CMST 36303, MAAD 13303, CMST 26303, FNDL 26102

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
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): GEOG 24196, ARCH 24196, ARTH 24196, ENST 24196

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): 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.

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

ARTV 20217. Scenic Design. 100 Units.
This course is an exploration of various forms and processes of designing sets for theatrical performance. We pay particular attention to a cohesive reading of a text, contextual and historical exploration, and visual and thematic research, as well as the documentation needed to complete a show (e.g., model, drafting, paint elevations). We also explore, nominally, the history of stage design and look at major trends in modern stage design.

Instructor(s): K. Boetcher Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 28000

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, Riggis 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 20501. The Cosmopolitan Form. 100 Units.
Taught in conjunction with the exhibition The Metropol Drama, scheduled to open at the Smart Museum of Art, this class will investigate the conception and place of the cosmopolitan in the monetary and aesthetic economies of the 19th and 20th century. The class will engage with the city of Paris both as case study and antecedent of our conception of cosmopolitan with site visits and meetings with artists, curators and others. In the 19th century, Paris was the origin point for a set of specific cultural currents that combined together to make something new, perverse and alive - before their subsequent fraying at the end of the twentieth century. The class readings will circle around works by Honore de Balzac, who wrote in The Human Comedy at length about the new invention of the "modern" bureaucracy and Guy Debord, whose mid 20th century writings as part of Situationist International understood the performance of city life in radically different ways. These will be joined by discussions on texts economic, philosophical and sociological from thinkers such as William Davies, Harald Szeemann, Dave Hickey and Richard Sennett.
Instructor(s): G. Oppenheimer Terms Offered: Spring
Equivalent Course(s): ARCH 20501

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/ Folman, Abbas Kiraostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/ Situationist International understood the performance of city life in radically different ways. These will be joined by discussions on texts economic, philosophical and sociological from thinkers such as William Davies, Harald Szeemann, Dave Hickey and Richard Sennett.
Instructor(s): G. Oppenheimer Terms Offered: Spring
Equivalent Course(s): ARCH 20501

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): CMST 25540, ARTH 25540, ARTV 45540, CMST 45540, ARTH 35540, MAPH 45540

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): CMST 37805, ARTV 30805, CMST 27805

ARTV 21002. Life Drawing. 100 Units.
This course is designed to introduce the student to observational drawing of the human figure. The subject of the course will be the live nude model. The object of the course is to see through proportions and the anatomy of the human body and draw out a likeness, rendering present the body as seen in its materiality, its structure, its finitude. Lectures on anatomy and the history of drawing will be ongoing and stitched into this studio course, as will the critique of drawings generated in class.
Instructor(s): D. Schutter Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31002

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: Autumn
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.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32200

ARTV 22002. Introduction to Painting II. 100 Units.
No description available
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 32202

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, ARCH 22320, ENST 22320

ARTV 22321. Untidy Objects. 100 Units.
In this experimental course, students will join Gray Center Fellows Samantha Frost (UIUC Political Science), Sara Black (SAIC Sculpture) and Amber Ginsburg (UChicago DOVA) as we use the lenses of "untidy objects" to unravel the relationship between self and other, self and world. The concepts we normally use to think tend to take for granted, on the one hand, tidy objects, and on the other hand, tidy subjects coming to know tidy objects. We will undertake to challenge distinctions between subject and object through a multi-faceted set of sculptural and horticultural practices that bring us into close contact with plants and trees. The aspirations of this project are to question the conceptual ground from which we think about environmental justice and politics with an emphasis on practices of proximity to living others. Through readings, guest speakers, discussions, and practicum, this course and project provide an opportunity to re-habitate ourselves and lean differently into the world, to perceive, conceptualize, and represent living processes in ways that are oblique to common-sense.
Instructor(s): S. Black, S. Frost, A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): CHST 22321, ENST 22321, ARTV 32321

ARTV 22322. Sensing the Anthropocene. 100 Units.
In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism—hearing, taste, touch, and smell—to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding our classes entirely out of doors, we will move through the city seeking out and documenting traces of the city's foundations in phenomena such as the colonization of the ancestral homelands of the Three Fires Confederacy and trade routes of many other indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure—all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene.
Instructor(s): A. Ginsburg, J. Scappettone Terms Offered: Autumn
Prerequisite(s): Third or fourth-year standing.
Note(s): This intensive three-week course meets out of doors from September 27 through October 15. Graduate registration by Consent Only.
Equivalent Course(s): CHST 27200, ARCH 22322, BPRO 27200, ENGL 27700, ARTV 32322, ENGL 47700, ENST 27700

ARTV 22324. Ceramics: Surface and Content. 100 Units.
Ceramics and painting have a long connected history. In Natural History (77-79AD), Pliny the Elder attempts to trace the history of portraiture. Butades the potter, broken hearted at the departure of his soon to be married daughter, catches a glimpse of her 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 doubting 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: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300

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: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): MAAD 25201, 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. Woliaki 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. Woliaki Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): MAAD 23804, 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 38006, MAAD 23805, ARTV 33815, CMST 28006

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 post-production 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.
Equivalent Course(s): ARTV 33808, CMST 28921, MAAD 23808, CMST 38921

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.

Instructor(s): S. Wolniak Terms Offered: Spring Summer
Prerequisite(s): ARTV 10100, 10200, or 10300

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 23930, MAAD 23930, HMRT 25106, CMST 23930, CMST 33930, ARTV 33930, HMRT 25106

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): MAAD 23931, HMRT 25107, HMRT 35107, CMST 33931, ARTV 33931, CMST 23931, CHST 23931

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

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: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 34004

ARTV 24201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.

Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201

ARTV 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): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Nootan Bharani, nbharani@uchicago.edu) to briefly explain their interest and any previous experience with the course topics.
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 34267, ARTH 24267, ARTV 34267, CHST 24267, ARTH 34267, ENST 24267, ARCH 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 more. The goal will be to incite action, and examine readings on the South Side and the processes of the social realm on aesthetic experience. As a history of exhibition-making, 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
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARCH 34267, ARTH 24267, ARTV 34267, CHST 24267, ARTH 34267, ENST 24267, ARCH 24267

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 experimentations, 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. As a history of exhibition-making, 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): E. Hogeman Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalences Course(s): TAPS 28414, ARTV 34301

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): N. Rohrer Terms Offered: Spring
Note(s): Attendance at the first class meeting is mandatory.
Equivalent Course(s): TAPS 27550
ARTV 24706. Drawing Through the World: Relational Ways of Seeing. 100 Units.
This studio drawing course proposes an examination of the relationship between drawing and seeing, knowing, and revealing connections in our experience of the world. Our departure point is the human figure. Rather than moving inward (anatomy), we move outward from the figure into space, drawing diagrammatically through the visual field, intent on expanding our ability to make visual and conceptual connections as we sharpen our observational drawing skills. A wide range of ideas— including Klee, Piaget, and Bourriaud—will be considered alongside our efforts in class. Guest speakers, field trips, and seminar discussions augment this studio drawing course. No prior drawing experience required. Students from across disciplines/working with any art media welcome.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 34706

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 24708. Observational Drawing as an Action. 100 Units.
This studio course will center on observational drawing as an action. Understanding the foundations of an observational practice will allow students to deepen a commitment to drawing as a practice of looking. Studio work and readings will engage with histories of bearing witness and spending time with a subject as simultaneously perceptual and political acts. Sites of departure include: courtroom sketches, architectural studies, gestural documentation of the moving image, devices as still lives. Beginning with traditional methods connected to formal concerns, students will progress to question these modes and innovate based on their own connections to content. Issues of time, control and repetition in our daily lives become fuel for studio investigations through a rigorous drawing practice.
Instructor(s): H.K. Smith Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34708

ARTV 24709. Experimental Drawing. 100 Units.
This course takes an expansive view of drawing. We will begin with traditional techniques and materials, while moving beyond observational frameworks to examine the relationship between drawing and other disciplines, including performance and sculpture. Our focus will be non-objective drawing, non-traditional materials, and process-based works. Lectures, slide presentations, readings and dedicated studio time will familiarize students with contemporary drawing practices through less traditional means and a wide variety of drawing media. Critiques will follow each of the four longer-duration projects.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34709

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 platformers, and metagames. By hacking, modding, and recontextualizing existing game assets, we will challenge the rules, mechanics, and interfaces of video games. This course counts towards the Media Practice and Design requirement for the MAAD program.
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
Note(s): Participation in several field trips and out-of-class film screenings is required.
Equivalent Course(s): ARTV 36214

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

ARTV 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, CMST 37920, ARTV 37920, MAAD 24920

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): Marc Downie Terms Offered: Autumn
Equivalent Course(s): ARTV 37921, CMST 27911, CMST 37911, MAAD 22911
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): CMST 27011, MAAD 21011, 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.