Visual Arts

Program of Study

The Department of Visual Arts (DOVA) is concerned with the making of art as a vehicle for exploring creativity, expression, perception, and the constructed world. Whether students take courses listed under ARTV to meet a general education requirement or as part of a major in visual arts, the goal is that they will develop communicative, analytical, and expressive skills through the process of artistic production. ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, and ARTV 10300 Visual Language: On Time and Space are intended for students with no studio background and meet the general education requirement in the dramatic, musical, and visual arts. More advanced courses presume that students have taken at least one of these three courses. (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 and also include readings and visits to local museums and galleries. These courses engage principles of visual language stressing the relationship of form and meaning.

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

ARTV 15000 Art Practice and Theory, which is primarily intended for students majoring or minoring in visual arts, examines the place of artistic practice in contemporary culture.

ARTV courses numbered 20000 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, selected nonstudio courses in the theory and criticism of art, and courses in theater and set design.

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. Because of the diversity of student interests and the department’s interdisciplinary orientation, requirements for the major are flexible.

All students take ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space, and ARTV 15000 Art Practice and Theory in the first two years of their studies. (NOTE: Students majoring in visual arts cannot use an ARTV course to meet the general education requirement in the dramatic, musical, and visual arts.) After completing these core courses but no later than Winter Quarter of their third year, students meet with the Director of Undergraduate Studies to plan the rest of their program. At least five of the courses beyond the core must be drawn from the second level of predominantly studio-oriented offerings (studio art courses numbered 20000 and above). The remaining three courses may be any intellectually consistent combination of visual arts studio courses, visual arts critical and theory courses, and any other relevant offerings in the College. Up to two independent study courses that are relevant to the major may be counted toward these three electives. (For more information, consult the sample programs of study that follow.)

Students take ARTV 29600 Junior Seminar in their third year. This studio seminar examines approaches to independent studio projects. 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; studio space and the exhibition are limited to students in the studio track. (See “Studio Track” section below for more details.)

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 forum to prepare for the thesis exhibition in the spring. (See “Studio Track” section below for more details.)

**Summary of Requirements for Majors**

**General Education**

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

**Major**

<table>
<thead>
<tr>
<th>One of the following:</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100 Visual Language: On Images</td>
<td></td>
</tr>
<tr>
<td>ARTV 10200 Visual Language: On Objects</td>
<td></td>
</tr>
<tr>
<td>ARTV 10300 Visual Language: On Time and Space</td>
<td></td>
</tr>
<tr>
<td>ARTV 15000 Art Practice and Theory</td>
<td></td>
</tr>
</tbody>
</table>
Sample Programs

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

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

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

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

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

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

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

**Grading**

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

**Studio Track**

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

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

**SUMMARY OF REQUIREMENTS FOR STUDIO TRACK MAJORS**

**GENERAL EDUCATION**

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

**MAJOR**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>One of the following:</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 10100 Visual Language: On Images</td>
<td></td>
</tr>
<tr>
<td>ARTV 10200 Visual Language: On Objects</td>
<td></td>
</tr>
<tr>
<td>ARTV 10300 Visual Language: On Time and Space</td>
<td></td>
</tr>
<tr>
<td>ARTV 15000 Art Practice and Theory</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 29600 Junior Seminar</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 29850 Senior Seminar</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 29900 Senior Project</td>
<td>100</td>
</tr>
<tr>
<td>Five studio art courses numbered 20000 and above</td>
<td>500</td>
</tr>
<tr>
<td>Three electives relevant to the major</td>
<td>300</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1300</td>
</tr>
</tbody>
</table>

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

**HONORS**

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

**MINOR PROGRAM IN THE DEPARTMENT OF VISUAL ARTS**

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

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

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

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

Requirements for the Visual Arts Minor

GENERAL EDUCATION

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

<table>
<thead>
<tr>
<th>Total Units</th>
<th>100</th>
</tr>
</thead>
</table>

MINOR

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTV 10100 Visual Language: On Images</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 10200 Visual Language: On Objects</td>
<td></td>
</tr>
<tr>
<td>ARTV 10300 Visual Language: On Time and Space</td>
<td></td>
</tr>
<tr>
<td>ARTV 15000 Art Practice and Theory</td>
<td>100</td>
</tr>
<tr>
<td>Four studio art courses numbered 20000 and above</td>
<td>400</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Units</th>
<th>600</th>
</tr>
</thead>
</table>

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

Course Attendance

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

**ARTV 10100. Visual Language: On Images. 100 Units.**

Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but they are also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, illusion, analogy, metaphor, time and memory, nature and culture, abstraction, the role of the author, and universal systems can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.

Terms Offered: Autumn, Winter, Spring

Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course.

Equivalent Course(s): TAPS 28444

**ARTV 10200. Visual Language: On Objects. 100 Units.**

Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.

Terms Offered: Autumn, Winter, Spring

Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course.

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

ARTV 15000. Art Practice and Theory. 100 Units.
This course examines the place of artistic practice in contemporary culture and the rhetoric of images. Emphasis is placed on the visual arts, examining discourses such as the assignment of value to works, the formation of taste, the relationship between individual production and institutional practices, the role of authorship (intentionality) in the construction of meaning, the gate-keeping functions of curatorial and critical practice, the function and maintenance of categorical distinctions constituting "otherness" (high/low, naive, primitive, outside), the relationship between truth and authenticity, and the uses of art (e.g., transcendence, decoration, activism, therapy, play). Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events.
Instructor(s): Z. Cahill Terms Offered: Autumn, Winter
Note(s): It is recommended that students who are majoring in visual arts enroll in this required course before their fourth year. Open to nonmajors with consent of instructor. This course does not meet the general education requirement in the dramatic, musical, and visual arts.
ARTV 21001. Figure Drawing: Trans/Figuration. 100 Units.
Figure drawing is an experience that engages us visually, physically, emotionally, and psychologically. This many-faceted relationship is examined through the use of a variety of traditional and experimental materials, set-ups, and drawing methods. Assignments and class critiques investigate different models of stylistic invention, ranging from realism to comic expression. This studio class includes readings, field trips, and class projects that address the human form as source for developing your own visual responses to related issues—such as identity, narrative, and social critique.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31001

ARTV 21501. Introduction to Printmaking. 100 Units.
An introduction to basic printmaking techniques, including monoprint, intaglio (drypoint), planographic, and relief printing. Printmaking will be explored as a “bridge medium”: a conduit between drawing, painting, and sculpture. Emphasis will be placed upon investigating visual structures through “calculated spontaneity” and “controlled accidents,” as well as on the serial potential inherent in printmaking, as opposed to the strictly technical aspects of this medium.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31501

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

ARTV 22000-22002. Introduction to Painting I-II.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion. Courses taught concurrently.
ARTV 22000. Introduction to Painting I. 100 Units.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion. Courses taught concurrently.
Instructor(s): S. Wolniak 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.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32202

ARTV 22002. Introduction to Painting II. 100 Units.
No description available.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32202

ARTV 22200. Introduction to Sculpture. 100 Units.
This course introduces the technical fundamentals of sculptural practice. Using basic introductions to welding, basic woodworking and metal fabrication students will undertake assignments designed to deploy these new skills conceptually in their projects. Lectures and reading introduce the technical focus of the class in various historical, social and economic contexts. Discussions and gallery visits help engender an understanding of sculpture within a larger societal and historical context.
Instructor(s): G. Oppenheimer Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32000, TAPS 28448

ARTV 22306. Hybridity and the Multiple: A Course on Moldmaking. 100 Units.
Hybridity is the commingling of two or more entities, the mash-up, the crossover, the mutation, and the reformulation. Thinking of objects as tools for collage, this course will begin with the art of casting. Once you have acquired the skill of multiple production, you will be free to reproduce, alter, and reformulate objects to create hybrid forms. Questioning the multiple, the serial, and the unique, this course will use the positive and negative space of object production as an experimental tool to explore material, installation, and production.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32306
ARTV 22310. Art of Engagement. 100 Units.
A primer on social engage art, this studio course will examine how art in the last generation has claimed new territory. This territory, commonly described as the ‘expanded field,’ involves not only art viewing contexts but also encompasses spaces of daily life and practice, socio-political spheres, and draws regularly from non-art disciplines. The methods utilized in the production of this work are diverse and its successes are highly contested. In this studio-seminar course we will pack our proverbial bags and take a trip into this widely expanded field of socially engaged art and social practice, a practice emphasizing action, participation, and dialogue. We will familiarize ourselves with numerous works, projects and methodologies that have been developed or proposed over the past 50 to 60 years, we will plunge deeply into the diverse historical frameworks leading up to and situating this work inside or outside art history, and we will saturate our inquiries with the impassioned voices of this works’ supporters and skeptics through readings, blogs, interviews, field trips and visiting speakers. With rich historical and theoretical knowledge framing our practices, we will produce our own socially engaged work, both individually and collaboratively.
Instructor(s): A. Ginsburg Terms Offered: Spring
Equivalent Course(s): ARTV 32310

ARTV 22500. Digital Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32500, CMST 28801, CMST 38801

ARTV 22502. Data and Algorithm in Art. 100 Units.
An introduction to the use of data sources and algorithmic methods in visual art, this course explores the aesthetic and theoretical possibilities of computational art-making. Focusing on the diverse and ever expanding global data-feed, we will craft custom software processes to create works investigating the visual transformation of information. Additionally, software programming may be deployed independently, without a connection to source material. While placing an emphasis on creating new work, we will also survey the history of this type of art practice.
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): No prior experience with programming is necessary.
Equivalent Course(s): ARTV 32502
ARTV 23801. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 33801, CMST 28903

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

ARTV 23805. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists’ film and video from the late 1960s to the present day. Emphasis will be placed on works made with limited means and/or with “amateur” formats such as Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how to produce complex results from economical means. Important texts will be paired with in class discussion of works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.
Instructor(s): D.N. Rodowick Terms Offered: Spring
Equivalent Course(s): ARTV 33805, CMST 28006, CMST 38006

ARTV 23900. Drawing. 100 Units.
This intensive multilevel studio course is dedicated to investigations of genre, technique, and format in relation to subject matter and individual expression. Guided and self-directed experiments are used to develop visual work within conceptual and thematic frameworks. Art historical examples and contemporary strategies in two-dimensional art are presented as models. Students are expected to produce a body of work consisting of studies, sketches, and finished projects in a range of scales and materials. Classes are dedicated to studio work, lectures, critiques, and field trips.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 33900
ARTV 23904. Senior Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930; CMST 23931; departmental approval of senior creative thesis project.
Equivalent Course(s): CMST 23904, ARTV 33904

ARTV 23905. Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): Judy Hoffman Terms Offered: Autumn, Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
Equivalent Course(s): CMST 33905, ARTV 33905

ARTV 23930. Documentary Production I. 100 Units.
This class is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.
Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended
Equivalent Course(s): ARTV 33930, CMST 33930, HMRT 25106, HMRT 35106
ARTV 24000. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this class, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.
Instructor(s): A. Clark Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34000, CMST 27600, CMST 37600

ARTV 24121. Adopted Strategies. 100 Units.
In this interdisciplinary course, students will investigate cultural codes and narratives of the past and present, and use them as templates for artmaking. Adopted models can originate from a range of histories, disciplines, and communities ranging from military tactics of the Mongols, restaurant work, homological algebra, joke telling, to a favorite film or film scene, etc. Independent selection and research of the chosen source(s), as well as individual and group critiques, will facilitate development of student's ideas to a completed project. Central topics will include theories of imitation, how power exerts itself through narrative, and the work of art's tendency to fold rather than transcend what might otherwise be perceived as linear, homogeneous time. Readings include Michael Taussig's "Mimesis and Alterity," Avital Ronell's "Stupidity," and Oswald Spengler's "Decline of the West." Sample artists: Pinar Yolacan, Yoshua Okon, Mickalene Thomas, Natalie Jeremijenko, and Lari Pittman, among others.
Instructor(s): C. Jackson Terms Offered: Spring
Equivalent Course(s): ARTV 34121

ARTV 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: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201
ARTV 24301. Writing for Performance. 100 Units.
This course is an exploration of select texts for performance written by performance artists primarily but not entirely operating within the context of art. Via historical context and literary technique, students read, discuss, and analyze texts by various authors spanning the history of performance art: Hugo Ball, John Cage, Richard Foreman, Carolee Schneeman, Joseph Beuys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and create and perform their own writing. Field trips and attendance at first class are required.
Instructor(s): W. Pope.L Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34301, TAPS 28414

ARTV 24319. Writing Images/Picturing Words. 100 Units.
What is the relationship between reading and looking? To what extent are all texts images, and all images texts? What are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial aspect of alphabetical characters? How do textual and visual images compare to our mental visualizations? In this arts studio course, students will construct original works of literary and visual art that “picture language” in order to investigate the overlapping functions of text and image. Studying works by contemporary visual artists like Alison Knowles and Jenny Holzer, and practicing poets such as Susan Howe and Tan Lin, we will frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. The course will feature visits to our studio by contemporary poets and visual artists, who will provide critiques of student work and discussion of their own ongoing projects. Faculty members working at the intersection of word and image will also visit the class to help us frame our creative practice within a critical, historical, and theoretical context. Students will submit a final project, which may be accompanied by a critical background essay, at the end of the term.
Instructor(s): S. Reddy and J. Stockholder Terms Offered: Spring
Prerequisite(s): Consent of instructor required. Interested students, please email faculty a paragraph about your background and interest in the material.
Equivalent Course(s): CDIN 44319, ENGL 44319, MAPH 44319, KNOW 47001, ARTV 44319

ARTV 24401-24402. Photography I-II.
The goal of this course is to develop students’ investigations and explorations in photography, building on beginning level experience and basic facility with this medium. Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist’s statements. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.
ARTV 24401. Photography I. 100 Units.
The goal of this course is to develop students’ investigations and explorations in photography, building on beginning level experience and basic facility with this medium. Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist’s statements. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.
Equivalent Course(s): ARTV 34401, CMST 27602, CMST 37602

ARTV 24402. Photography II. 100 Units.
No description available.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.
Equivalent Course(s): ARTV 34402, CMST 27702, CMST 37702

ARTV 24550. Shopcraft: Methods and Materials. 100 Units.
Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood shop. Topics covered include shop safety; the properties of woods; the planning and material selection process for sculpture, furniture, and other woodworking applications; the care and use of hand tools; and interpreting and creating scale drawings and conceptual plans. A series of small projects designed to challenge and expand students’ design, drafting, and woodworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course.
Instructor(s): D. Wolf Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34550, TAPS 27900
**ARTV 25300. Introduction to Film Analysis. 100 Units.**
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.
Instructor(s): Staff Terms Offered: Autumn, Winter, Spring
Note(s): Required of students majoring in Cinema and Media Studies
Equivalent Course(s): CMST 10100, ARTH 20000, ENGL 10800

**ARTV 26000. Introduction to Stage Design. 100 Units.**
This course explores the application of the visual and aural arts to the varied forms of design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to the development of a cogent and well-reasoned analysis of text and an articulate use of the elements of design through a set of guided practical projects.
Instructor(s): T. Burch Terms Offered: Autumn
Note(s): Lab fee required. This course is offered in alternate years.
Equivalent Course(s): ARTV 36300

**ARTV 26202. Site, Strategies, Preoccupations, and Something Like Art. 100 Units.**
Contemporary art practice always has the burden of site. History, context, and nostalgia all become co-conspirators as artists are developing their artistic chops. Over the course of 11 weeks this class will look at the complexity and the problem of place in relationship to objecthood. With readings, guest lecturers, site visits, and the creation of a temporary pedagogical order, we will all ask ourselves, Why are we here? Why do we make? What does it mean? And who cares? Leveraging my preoccupations with race, urban planning, jazz, art, and Black Mountain College, we will arrive at objects, performances, encounters, and sermons that know where they belong.
Instructor(s): T. Gates Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 36202

**ARTV 26500. History of International Cinema I: Silent Era. 100 Units.**
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500
ARTV 26600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTH 38600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600

ARTV 27200. Painting. 100 Units.
Presuming fundamental considerations, this studio course emphasizes the purposeful and sustained development of a student’s visual investigation through painting, accentuating both invention and clarity of image. Requirements include group critiques and discussion.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300; and 22000 or 22002
Equivalent Course(s): ARTV 37200

ARTV 27210. Intermediate/Advanced Painting. 100 Units.
The goal of this course is to literally expand your painting practice and your definition of painting. Through a series of studio projects, we will consider fundamental issues surrounding 21st-century painting such as: figuration/abstraction, the body, digital/analog, painting’s expanded relationship to itself and to other media. In the studio we will frequently subject painting to juxtaposition with other 2-D, 3-D, and 4-D media as we come to terms with the actual physical properties of paint. A final project serves as a culminating experience.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and 22000 or 22002 or consent of instructor.
Equivalent Course(s): ARTV 37210
ARTV 28704. Reading Madness. 100 Units.
This course will address the representation of madness in a variety of literary forms, including poetry, fiction, memoir, and drama. Authors considered may include Blake, Holderlin, Dostoevsky, Ralph Ellison, Antonin Artaud, William Styron, Virginia Woolf, Sylvia Plath, and Elyn Sacks. Theoretical readings will be drawn from Foucault’s *History of Madness* and selections from Freud and Lacan. The aim will be to investigate the way literature attempts to “perform” as well as represent various states of cognitive and emotional extremity in language. There will also be some attention to cinematic and pictorial renderings of madness. (B, C, G, H)
Instructor(s): W.J.T. Mitchell Terms Offered: Autumn
Note(s): Consent of instructor required. To obtain consent, students must write a one-page statement describing their interest in and preparation for the topic.
Equivalent Course(s): ARTH 28304, CMST 28902, ENGL 28704

ARTV 29202. Objects, Things, and Other Things. 100 Units.
This course explores the ways in which American literature teaches us about object cultures: about objects per se and about the human investment (individual and collective) in the (supposedly) inanimate object world. We will address such topics as collecting and hoarding, and such phenomena as fetishism and the uncanny. Although the course will be supported by a wide range of reading (in anthropology, philosophy, and psychoanalysis), our emphasis will be on poetry and prose fiction (1890–1950), including work by Henry James, William Carlos Williams, Willa Cather, Gertrude Stein, and Wallace Stevens. (B, C, G)
Instructor(s): B. Brown Terms Offered: Autumn
Equivalent Course(s): ENGL 29202

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

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

ARTV 29900. Senior Project. 100 Units.
Required of Visual Arts majors in the Studio Track. This course provides an opportunity for students to engage in a sustained and intense development of their art practice in weekly critiques throughout the Winter Quarter.
Instructor(s): L. Letinsky Terms Offered: Winter
Prerequisite(s): Consent of Director of Undergraduate Studies
Note(s): Required of students who are majoring in visual arts. Students are required to submit the College Reading and Research Course Form.