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

Range of Course Offerings

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

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<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>
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<td>ARTV 10300</td>
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</table>

ARTV courses numbered 21000 to 29700 include media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). Also included are more advanced studio courses designed to investigate the vast array of objects, spaces, and ideas embedded in the contemporary artistic landscape. ARTV courses numbered 20000 to 20999 are not studio-based and may not be counted toward studio requirements for the major or minor. ARTV courses in the 20000 to 20999 range may be counted toward the two electives relevant to the major. (See Program Requirements for more information.)

Students in other fields of study may also complete a minor in visual arts. Information follows the description of the major.

Program Requirements

The BA program in the Department of Visual Arts is intended for students interested in the practice and study of art. DoVA’s faculty consists of a core of artists and other humanists interested in making and thinking about art. Students who major in visual arts take an individually arranged program of studio, lecture, and seminar courses that may include some courses outside the Humanities Collegiate Division. The program seeks to foster understanding of art from several perspectives: the practice and intention of the creator, the visual conventions employed, and the perception and critical reception of the audience. In addition to work in the studio, these aims may require study of many other subjects, including but not limited to art history, intellectual history, criticism, and aesthetics.

All students take ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space in the first two years of their studies. After completing one of these general education courses but no later than Winter Quarter of their third year, students meet with the Director of Undergraduate Studies to plan the rest of their program. At least six of the courses beyond the general education requirement in the arts must be drawn from the second level of studio-based offerings (studio art courses numbered 21000 and above). Please note that only courses that are primarily focused on art making can be applied toward this requirement. Students may take up to two studio-based independent study courses (ARTV 29700 Independent Study in Visual Arts) toward their six studio requirements. Two of the remaining three electives may include any intellectually consistent combination of visual arts studio courses, visual arts critical and theory courses, and any other relevant offerings in the College. One elective must be a 20000-level (not meeting the general education requirement in the arts) course in Art History (ARTH).

Students take ARTV 29600 Junior Seminar in their third year. At the end of the Junior Seminar, students may choose to apply for the visual arts studio track. Places in the studio track are limited. Applicants will be reviewed by a faculty committee at the end of their third year, and studio track decisions will be announced before the start of the Autumn Quarter of fourth year. Students in the studio track present their work in a thesis exhibition and may be eligible to receive shared studio space in their senior year. (See “Studio Track” section below for more details.)

Students who wish to study abroad in their third year should contact the department as soon as possible to discuss options for taking the Junior Seminar, which is generally only offered one quarter per year, in the Spring Quarter. Junior Seminar can sometimes be taken in the second year with permission from the Director of Undergraduate Studies.

All visual arts majors must take ARTV 29850 Senior Seminar in the Autumn Quarter of their fourth year. Students in the studio track are required to take an additional course, ARTV 29900 Senior Project, which serves as a critical forum to prepare for the thesis exhibition in the spring. (See “Studio Track” section below for more details.)

Summary of Requirements for Majors

MAJOR
One of the following:

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<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
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<tr>
<td>ARTV 29600</td>
<td>Junior Seminar</td>
<td>100</td>
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<tr>
<td>ARTV 29850</td>
<td>Senior Seminar</td>
<td>100</td>
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Six studio art courses numbered 21000 and above**  600
Two electives relevant to the major                  200
One 20000-level course in Art History ‡             100

Total Units 1200

** ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.
‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.

Studio Track

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

Additionally, studio track students must take ARTV 29900 Senior Project in the Winter Quarter of their final year, in preparation for their thesis exhibition.

Summary of Requirements for Studio Track Majors

MAJOR

One of the following:

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<td>Senior Seminar</td>
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<tr>
<td>ARTV 29900</td>
<td>Senior Project</td>
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</table>

Six studio art courses numbered 21000 and above**  600
Two electives relevant to the major                  200
One 20000-level course in Art History ‡             100

Total Units 1300

** ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.
‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.

Honors

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

Grading

Students majoring in visual arts must receive quality grades for the 12 or 13 courses that constitute the major. With consent of their College adviser and the instructor, nonmajors may take visual arts courses for P/F grades if the courses are not used to meet a general education requirement.

Minor Program in the Department of Visual Arts

The minor in visual arts requires six courses: one is from the 10000-level sequence (ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space), and five are drawn from visual arts studio courses numbered 21000 to 29700, chosen in consultation with the Director of Undergraduate Studies. ARTV courses numbered 20000 to 20999 are not studio-based and may not be counted toward studio requirements for the minor.

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

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

Summary of Requirements for the Minor in Visual Arts

MINOR

<table>
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<tr>
<td>ARTV 10100</td>
<td>100</td>
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<td>ARTV 10200</td>
<td>100</td>
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<td>100</td>
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<tr>
<td>Five studio art courses numbered 21000 and above**</td>
<td>500</td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

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

Course Attendance

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

Visual Arts Courses

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

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

**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. 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 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. 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
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. Students must attend class for the full first week in order to confirm enrollment. 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 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 class for the full first week to confirm enrollment. 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

ARTV 16210. Media Art and Design Practice. 100 Units.
This studio-based course explores the practice, conventions, and boundaries of contemporary media art and design. This can encompass areas as diverse as interactive installation, app design, and the Internet meme. Through projects and critical discussion, students engage with the problems and opportunities of digitally-driven content creation. Fundamental elements of digital production are introduced, including basic properties of image, video, and the global network. Further topics as varied as—though not limited to—web production, digital fabrication, interfaces, the glitch, and gaming may be considered. Sections will vary based on the instructor's fields of expertise. This course counts towards the General Education requirement in Art-Music-Drama.
Terms Offered: Spring
Note(s): This course meets the general education requirement in the arts.

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): This is the first part of a two-quarter course.
Equivalent Course(s): ENGL 48700, CMLT 32400, ENGL 29300, ARTH 38500, CMST 28500, ARTH 28500, CMLT 22400, MAPH 33600, CMST 48500

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): R.Bird Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): REES 45005, MAPH 33700, ARTH 28600, CMLT 32500, ENGL 29600, ARTH 38600, REES 25005, CMLT 22500, CMST 28600, ENGL 48900, CMST 48600
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): R. Bird Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in
Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): REES 45005, MAPH 33700, ARTH 28600, CMLT 32500, ENGL 29600, ARTH 38600, REES
25005, CMLT 22500, CMST 28600, ENGL 48900, CMST 48600
ARTV 20005. Modern Art. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing
societies in Europe, North America, Asia, and South America, our survey will address a wide range of historical and
methodological questions: the impact of new technologies of production and reproduction, the utopian projects of the Euro-
American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural
institutions, the construction of social Others, the formation of new audiences, the global impact of colonialism, and the rise
of "modern art."
Instructor(s): M. Jackson Terms Offered: Winter
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement
in the arts.
Equivalent Course(s): ARTH 15790
ARTV 20006. Contemporary Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among
the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements
of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle,
conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making,
"relational aesthetics,” the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art
when it engages with "everything".
Instructor(s): M. Jackson Terms Offered: Spring
Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement
in the arts.
Equivalent Course(s): ARTH 15800
ARTV 20007. A Curating History: The Documenta Case. 100 Units.
This course proposes a reading of recent art history as seen 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 landmark 1972 edition
organized by Harald Szeemann and ending with the 2017 edition which I worked on as a member of its curatorial team,
the course will discuss one Documenta edition per class to touch upon key issues of contemporary art practice and theory:
the dynamics of globalization; gender and identity; the vagaries of market influence; history and memory; the pressures
of the political; questions of aesthetics and beauty. As a history of exhibition making and curatorial practice, the course
will also draw on recent developments of the biennial model (in Venice, Sao Paulo, Shanghai, the Whitney etc.), and
will be recounted in part from the perspective of actual exhibition-making experience. The class will consist of hands-
on curatorial experimentation, as well as writing and reading assignments that mirror and follow the 45-year arc of our
historical periodization.
Instructor(s): D. Roelstraete Terms Offered: Winter
Equivalent Course(s): ARTH 36105, ARTV 30007, ARTH 26105
ARTV 20008. Ways of Curating and Collecting. 100 Units.
This seminar takes stock of contemporary currents in curating and collecting practices at a time when we are experiencing
rapid expansion of the museum sector internationally, and witnessing the growing ubiquity of "curation" within the spheres
of leisure, culture, entertainment and tourism. Using institutions across campus, the city of Chicago and beyond as our
primary locus, we will explore curatorial and collecting strategies employed by a variety of visual arts institutions and
platforms from the scale of the single-room/single curator gallery, to the museum and the international biennial. We will
consider how curatorial and exhibition-making practices have evolved from the latter half of the 20th century to the present
day. We will consider the socio-cultural and political implications of curatorial work, and reflect on the shifting status of the
art object within collecting and non-collecting institutions. Together we will explore significant curatorial projects at a local,
national and international level; we will undertake site visits as well as play host to visiting curators, artists and thinkers.
Course readings will feature the writings of seminal international curators as well as selections from historians and theorists
in the field of curatorial studies. Students will work through a series of independent and collaborative assignments as well as
a final project that integrates curatorial theory and practice.
Instructor(s): Y. Umolu Terms Offered: Spring
Equivalent Course(s): ARTH 36110, ARTH 26110, ARTV 30008
ARTV 20010. Contemporary Art in Paris. 100 Units.
In this course, we will explore important institutions and contexts for exhibiting contemporary international art in the city of Paris. Our approach will be ethnographic as well as aesthetic and take place at various scales: from national museums to arts foundations, galleries, artist studios, and alternative spaces and artists’ “squats.” Of special interest will be how different architectures and spaces of installation affect our reception and understanding of art. Video and moving image installation will be a special emphasis where possible. Course work will include presentations and weekly contributions to a public blog. Possible field trips could include the Musée d’art moderne de la ville de Paris, la Cinémathèque Française, Fondation Cartier pour l’art contemporain, Galerie Marion Goodman, Les Frigos, and the Paris Art Fair at the Grand Palais.

ARTV 20012. A Curating Case-Study: The Hut. 100 Units.
This course - part curatorial practice, part art theory - will be taught in tandem with an exhibition titled “The Hut”, opening at the Neubauer Collegium gallery in the spring of 2019. We will be using this exhibition project, originally conceived for the 2018 Venice architecture biennial, as a framework, test site and occasional hut-sized classroom for hands-on curatorial exercises as much as artistic and philosophical debate. Both seminar and exhibition center on three philosophers’ huts; these act as platforms to discuss a wide range of issues pertaining to modern and contemporary art debates: Ludwig Wittgenstein's hut in Norway, Martin Heidegger's hut in the Black Forest, and a Ian Hamilton Finlay sculpture titled “Adorno's Hut” (after Theodor Adorno). The course will map the relationships between these three philosophers and the shadows they cast across 20th century aesthetics and art theory, as well as consider topics related to escape and escapism, exile and retreat, habitation and homelessness, as seen through the prism of architecturally inflected contemporary art practices. The seminar's bibliography will be shaped in large part by readings of said philosophers. We will also be studying artworks, meeting artists and visiting exhibitions and sites of architectural interest. A final project, consisting of writing construction work, will seek to expand the scope of philosophical architecture and building philosophy.

Instructor(s): D. Roelstraete
Terms Offered: Spring
Equivalent Course(s): ARTV 30012, ARTH 36790, ARTH 26790

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 Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.

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, ARTH 20000, CMST 10100

ARTV 20500. Introduction to Genres: Writing the Visual Arts. 100 Units.
Equivalent Course(s): CRWR 12121

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

Equivalent Course(s): PBPL 25663

ARTV 20700. Alternate Reality Games: Theory and Production. 100 Units.
Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of “alternate reality” or “transmedia” gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.

Instructor(s): Patrick Jagoda, Heidi Coleman
Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form at http://bigproblems.uchicago.edu; see course description. Once given consent, attendance on the first day is mandatory.
Questions:mb31@uchicago.edu.
Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): BPRO 28700, MAAD 25954, TAPS 28466, CMST 35954, ARTV 30700, ENGL 25970, ENGL 32314, CMST 25954
ARTV 20704. Photo/Modernism/Esthetic. 100 Units.
The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories-art vs. documentary-and the role of tradition and canon formation in the attempted definition of the photographic medium.
Instructor(s): J. Snyder Terms Offered: Spring
Equivalent Course(s): ARTV 30704, ARTH 37304, ARTH 27304

ARTV 20805. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than decade, and film scholar Tom Gunning, this course will use this moment of new technologies to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial forces now propelling it forward. This course will be intensely experimental as we see how we might use new computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed for and during this class, students will make new experiences inside virtual reality environments for watching, analyzing, and recombining films and that are unlike any other. These tools will enable students, regardless of previous programming experience, to participate in this crucial technological and cultural juncture.
Equivalent Course(s): ARTV 30805, CMST 27805, CMST 37805

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: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31002

ARTV 21100. Drawing as Process. 100 Units.
Drawing is often understood as a means to an end. The drawing, since the early Renaissance, has stood as an iconic representation for how thinking works: In preparation lines are forged to flesh out form, strike propositions, or experiment in possibilities. What this has come to mean historically is that drawing is a stage looking to an inevitable greater focus in another medium. Drawings will lead to final paintings, sculptures, or moving images. But, sometimes too, drawings believe in themselves to be their own economy, to be succinct, and to be in their own right a finished statement. Sometimes a drawing is the only way a set of criteria can be made clear. In this course, we will analyze the nature of drawing's history and embrace the notion of process as a questionable thing. If drawing is a form of vitality, then why not consider it as an end? Through exercises and problems posed, drawing will be a process of understanding and a making known, while at once being a venture into a seeing through, to drawing, its primordial function, and the making of a finite work as a statement in itself.
Instructor(s): D. Schutter Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31700

ARTV 21701. Conceptual Drawing. 100 Units.
When does a drawing become an object rather than a picture? How can a line leave the page and be made as an action in the world? Can a design tell a story? These questions and many others will guide course work, addressing the history of drawing, its contemporary condition as its potential for presenting personal ideas and innovative new forms. Art historical examples and non-art formats such as maps, instructional graphics and schematics will be introduced as models for weekly assignments and longer-term projects.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31701
ARTV 21900. Color Theory and Practice. 100 Units.
This course will introduce students to practical aspects of color mixing and the visual impacts of specific color combinations through a series of studio exercises and projects. Conceptual and theoretical investigations into optics, the science of color, and psychological and symbolic effects will contribute to an overall understanding of color in relation to visual culture and perception.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31900

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.
Equivalent Course(s): ARTV 32200

ARTV 22002. Introduction to Painting II. 100 Units.
No description available
Instructor(s): K. Desjardins Terms Offered: Winter
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): Staff Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32000

ARTV 22300. Sculpture. 100 Units.
This course is a continuation of ARTV 22200 and deepens the student's understanding of the interlocking relations between material, meaning, and culture. As an art form that engages with the same space as the viewer, this class takes up as challenges the eternal sculptural problems of presence, material/cultural value, and embodiment. A specific focus of this class is the relationship between the art object and the cultural environment it is situated in. Context and presentation strategies for art making within and outside of the traditional gallery context are emphasized. Slide presentations, gallery visits, and critical discussion supplement studio work time. Field trips required.
Instructor(s): G. Oppenheimer Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300 required; ARTV 22200 and/or ARTV 24550 recommended
Equivalent Course(s): ARTV 32300

ARTV 22303. Material as Site: Tree. 100 Units.
Taking trees as a site for research, this studio class will consider the processes, assumptions and practices used to render a tree useful to human endeavoring. Following through lines of material possibilities, this class will experiment in material production. We will make charcoal, cellulose as a paint medium, paper and lumber, to name a few. The results of these experimental processes will become the basis for our studio materials.
Instructor(s): A. Ginsburg Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32303
ARTV 22304. Ceramics: Surface and Content. 100 Units.
Ceramics and painting have a long connected history. In Natural History (77-79 AD), Pliny the Elder attempts to trace the history of portraiture. Butades the potter, brokenhearted at the departure of his soon-to-be-married daughter, catches a glimpse of her profile on the wall from the reflection cast by a candle and traces the outline with some clay. In the retelling of this narrative, this act of doubling is attributed, variously, to the origin of portrait painting and to the origin of the portrait modeling, depending on the focus of the outline as an act done by a brush or the plastic actions of filling in the trace. While historically apocryphal, this account captures the historical dance between ceramics as a surface for painting and material to form shape. In this course, you will bring surface and form together to create a space and site of content. While using the inherently plastic nature of clay to create shape, the workshop format of this course will instrumentalize the surface to test and play with color and line. Thinking of ceramics as a flexible surface for archival paint, also known as glaze, this studio course will test glazes, oxides, decals, and multi-fired surfaces. Assignments will be geared towards experimental results that allow students to further their own interests and practices.
Instructor(s): A. Ginsburg Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32304

ARTV 22305. Performing Tableware. 100 Units.
Performing Tableware takes the actions and objects of the table as a site of research. Through demonstrations, readings and production, tableware will be considered in the context of contemporary practices in design, sculpture, installation and performance. Materially rooted in ceramics, this course gives students the opportunity to highlight, interrupt or subvert the patterns associated with sitting around table. Developing projects through a process of questioning behavior and the intimate functions of objects of the table, students will extend and challenge their material knowledge and engage in a range of ceramic processes including using raw clay, slip casting, hand building, slab building and multi-fire glaze processes.
Instructor(s): A. Ginsburg Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32305

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 slip casting ceramics. 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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32306

ARTV 22307. How to House a Kiln. 100 Units.
How best to design an outdoor kiln building adjacent to the Logan Center for the Arts? This course will be a design charrette. Students will explore the history and design of small spaces, the specific needs of a kiln building, and how to best facilitate a connection between a kiln building and the Logan Center. Taking into account ideas of the appendage, the axillary, and the outgrowth, this course will examine the long history of architecture and design as students work towards an end goal, producing four design plans to propose to the University of Chicago. Working both independently and in groups, student-driven design concepts will be researched, questioned, and developed into design proposals. An experimental hands-on approach, beginning with mind mapping, sketching, and diagrammatic representation will lead to scale modeling and include easily accessible digital 3-D software. Students will work across disciplines and skill sets, drawing on principles and techniques from the fields of art, design, engineering, material studies, and architecture through readings, independent research, and guest lecturers. Open to all students.
Instructor(s): A. Ginsburg Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32307

ARTV 22308. How to House a Kiln: Thinking and Making. 100 Units.
Thinking and Making, taught in collaboration with David Woodhouse and Andy Tinucci of Woodhouse Tinucci Architects, is an architectural design and hands-on material research laboratory. This course is the second in a series of three design courses working towards the design and construction of a structure to house kilns adjacent to the Logan Center for the Arts. Instructor(s): A. Ginsburg Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Note(s): No prior building experience necessary.
Equivalent Course(s): ARTV 32308
ARTV 22310. Art of Engagement. 100 Units.
A primer on socially engaged 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 work’s 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.
Equivalent Course(s): ARTV 32310

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 23800. Introduction to Video. 100 Units.
This course is an introduction to video making with digital cameras and nonlinear (digital) editing. Students produce a group of short works, which is contextualized by viewing and discussion of historical and contemporary video works. Video versus film, editing strategies, and appropriation are some of the subjects that are part of an ongoing conversation.
Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): CMST 28900, CMST 38900, ARTV 33800

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

ARTV 23804. Experimental Animation: Exploring Manual Techniques. 100 Units.
Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to animation and motion picture art will focus on analog and material techniques, with basic digital post-production also being introduced. Early and experimental cinema, puppetry and contemporary low-tech animation will be presented as formal and technical examples.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 33804, MAAD 23804

ARTV 23808. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.
Equivalent Course(s): CMST 38921, CMST 28921, ARTV 33808

ARTV 23809. Experimental Animation: Digital and Camera-less Production. 100 Units.
Through digital and camera-less production techniques such as scanning, signal manipulation, and appropriation, this course will emphasize image construction, digital effects, and post-production for creation of animated art. It can function as a continuation of Experimental Animation: Exploring Manual Techniques or be a stand alone course. Early video effects and image processing, and a wide variety of digital and abstract animation will be presented as formal and technical examples.
Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300.
Equivalent Course(s): ARTV 33809
ARTV 23833. Improvisational Dramaturgy. 100 Units.
Team-taught by Catherine Sullivan and visiting composers Sean Griffin and George Lewis, Improvisational Dramaturgy explores interdisciplinary and improvisational strategies for performance. Course work will be integrated with the development of a staging of an operatic composition by Lewis. Tentatively titled "Afterword," the piece explores the ecology of Lewis's 2008 award-winning book, A Power Stronger Than Itself: The A.A.C.M. and American Experimental Music. Issues of public assembly, spatial language, music as social text, documentation, collaboration, and the dynamics of improvisation will be explored in theory, history, and practice. The class will work as an ensemble, contributing original material and working with various groups both on and off campus. Students working in all disciplines are welcome. This course is sponsored by a Mellon Fellowship for Arts Practice and Scholarship at the Gray Center for Arts and Inquiry.
Instructor(s): C. Sullivan, S. Griffin, G. Lewis Terms Offered: Spring
Equivalent Course(s): MUSI 38214, CRES 23833, MUSI 26114, CRES 38333, TAPS 28429, ARTV 33833

ARTV 23848. Grain. 100 Units.
Grain is an elemental property of film, wood, and the human voice. This production seminar investigates the essential structure of these three materials through screenings, discussions, and studio work in 16mm film production, sculpture, and performance. Emphasis will be on direct manipulation of material-hand processing and editing black and white 16mm film and woodworking with hand tools. Texts by Bergson, Deleuze, Barthes, and Sennet will inform our engagement with matter and perception as well as a 16mm film series including works by Griffith, Frampton, Snow, and Andersen, and sound works by Beuys, Cage, and others.
Instructor(s): K. Pandian Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 33848, CMST 28005

ARTV 23850. Introduction to Film Production. 100 Units.
This intensive lab introduces 16mm film production, experimenting with various film stocks and basic lighting designs. The class is organized around a series of production situations with students working in crews. Each crew learns to operate and maintain the 16mm Bolex film camera and tripod, as well as Arri lights, gels, diffusion, and grip equipment. The final project is an in-camera edit.
Instructor(s): J. Hoffman Terms Offered: Autumn
Equivalent Course(s): CMST 28920, TAPS 28451, HMRT 25102, HMRT 35102, ARTV 33850, CMST 38920

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: Spring Winter
Prerequisite(s): CMST 23930; CMST 23931; departmental approval of senior creative thesis project.
Equivalent Course(s): ARTV 33904, CMST 33903, CMST 23903

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): J. Hoffman Terms Offered: Spring Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
Equivalent Course(s): CMST 23905, CMST 33905, ARTV 33905

ARTV 23920. Drawing II: Exploded Drawing. 100 Units.
This intensive studio course will explore wide-ranging strategies in drawing and two-dimensional composition. Interrogating conventions of representation and pictorial space, students will develop new formal and conceptual possibilities that relate to the complexities and changing perspectives of contemporary life. Drawing will be addressed as an expansive, open-ended outlet for thought and action. Emphasis will be on innovation within the fundamental structures of the medium, including its history, materials, and techniques.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 33920

ARTV 23930. Documentary Production I. 100 Units.
This course 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 for undergraduate students.
Equivalent Course(s): HMRT 35106, MAAD 23930, CMST 23930, CMST 33930, HMRT 25106, ARTV 33930
ARTV 23931. Documentary Production II. 100 Units.
This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Post-production covers editing techniques and distribution strategies. Students then screen final projects in a public space.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): CMST 23931, MAAD 23931, HMRT 35107, HMRT 25107, ARTV 33931, CMST 33931

ARTV 24000. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph’s communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student’s understanding of the medium. Field trips required.
Instructor(s): E. Hogeman Terms Offered: Autumn Winter
Prerequisite(s): ARTV 10100, 10200 or 10300.
Equivalent Course(s): ARTV 34000

ARTV 24004. Introduction to Color Photography. 100 Units.
In this course students learn technical procedures and basic skills related to camera operation, color editing workflows, and inkjet printing. Students interested in working with film will learn how to make inkjet prints from high resolution scans from 35mm negatives. Through readings, discussions, and field trips we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Students need their own DSLR camera (with manual settings) or a 35mm film camera.
Instructor(s): E. Hogeman Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Note(s): Students need their own DSLR camera (with manual settings) or a 35mm film camera.
Equivalent Course(s): ARTV 34004

ARTV 24112. Advanced Problems in Sculpture. 100 Units.
This course is open to all manifestations of sculptural practice broadly defined, including performance and film/video. A particular focus of the course will be considering issues of presence/the index, material histories, economic determination, and societal legibility. Readings on sculptural history from the 19th through the 21st century will be used to illuminate contemporary concerns and issues.
Instructor(s): G. Oppenheimer Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 22200 or consent of instructor.
Equivalent Course(s): ARTV 34112

ARTV 24115. Performance Installation I. 100 Units.
This course is designed for students with a background or special interest in any art form to develop “performance installations” by exploring the intersections and boundaries between art forms (i.e., theater, visual art, music, dance, creative writing) and practices that are themselves at the margins of what we think of as art (e.g., martial arts, circus, comic books, new media, graffiti). The work will be collectively created.
Instructor(s): P. Pascoe Terms Offered: Autumn
Prerequisite(s): undefined
Note(s): This course may be repeated.
Equivalent Course(s): ARTV 34115, TAPS 28410

ARTV 24116. Performance Installation II. 100 Units.
This course continues ARTV 24115, and is designed for students with a background or special interest in any art form to develop “performance installations” by exploring the intersections and boundaries between art forms (i.e., theater, visual art, music, dance, creative writing) and practices that are themselves at the margins of what we think of as art (e.g., martial arts, circus, comic books, new media, graffiti). The work will be collectively created.
Instructor(s): P. Pascoe Terms Offered: Spring
Prerequisite(s): Consent of instructor
Note(s): ARTV 24115 recommended. This course may be repeated.
Equivalent Course(s): TAPS 28411, ARTV 34116
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, 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 students' 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: Pınar 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 24130. The Production of the Artist. 100 Units.
This course will develop a conversation about what constitutes the image of the contemporary artist. Written exercises will contribute to the development of the problem of how one produces oneself as an artist. The history of dematerialization in art practice from the 1960's, and the discussion of globalization that emerged in the 1980's will be brought to bear. How is the role and identity of the artist constructed in relation to various histories and to the prevailing movements of the moment such as institutional critique and relational aesthetics? This course is open to students of all disciplines who are interested in how the artist is constructed, not only as role or identity, but as a production site.
Instructor(s): R. Basbaum Terms Offered: Autumn
Equivalent Course(s): LACS 34130, ARTV 34130, LACS 24130

ARTV 24200. Interdisciplinary Projects. 100 Units.
This course will combine aspects of independent study with group critique, offering an open environment for advanced students to develop self-directed studio projects. Emphasis on interdisciplinary approaches, collaborative experimentation and conceptual problem solving will yield innovative formal solutions and hybrid processes.
Instructor(s): S. Wolniak Terms Offered: Not offered in 2011-12
Prerequisite(s): Consent of instructor
Equivalent Course(s): ARTV 34200

ARTV 24201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201

ARTV 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 Schneemann, 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: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34301

ARTV 24403. Advanced Photography. 100 Units.
The goal of this course is to develop students' investigations and explorations in photography, building on beginning level experience and basic facility with this medium. Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist's statements. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34403
ARTV 24406. Un-suspending Disbelief: The Subject of Pictures. 100 Units.
We will address questions regarding what the photograph pictures as opposed to what the photograph "means," giving close attention to sussing out a more precise ontological mapping of the relationship between pictures and photography. Despite our long-standing knowledge of what we see, how we see, and how we "picture" it is not natural but rather a complex negotiation of physiological, psychological, historical, and social factors, the photograph's ubiquity naturalizes its ways of describing. What is "pictured" in a photograph is regularly taken as evidentiary, and in identity discourse, what is pictured matters. However, like ink squiggles on a white page that form letters and words-creating a whole complex of signification subject to interpretation-what the photograph actually means is in fact rarely self-evident and equally relative. This course builds on the symposium of the same name to be held in November 2014 in conjunction with an exhibition at the Logan Center, The Faculty of Belief, co-curated by Letinsky and Monika Szewczyk. Through a variety of perspectives including readings and students' art production, we will examine the lamination of content and subject within photography.
Instructor(s): L. Letinsky Terms Offered: Winter
Prerequisite(s): This course is considered to be the equivalent of the Photography Workshop; that is, an advanced photography course for students with basic darkroom and/or computer skills.
Equivalent Course(s): ARTV 34406

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

ARTV 24552. Multiples in Wood and Metal. 100 Units.
This class aims to problematize both computerized and manual approaches to reproduction in wood and metal. Through discussion and project development, we will find productive space to employ hybrid processes, while maintaining critical inquiry into the meaning and conceptual avenues they create. We will focus on the following prototyping equipment: CNC, Laser Cutter, and 3-D printer. Additionally, welding and woodworking are major components to this class. It is not required that you have previous experience working with either of these materials, just fortitude and enthusiasm to learn about them.
Instructor(s): H. Givler Terms Offered: Winter
Equivalent Course(s): ARTV 34552, TAPS 28443

ARTV 24702. Large-Scale Drawing. 100 Units.
You will work with a series of projects designed to (literally) expand your definition of drawing. Introduction to a range of technical approaches and strategies: traditional direct observation; micro to macro; collaboration; site-specific installation-to name just a few. Readings and written assignments introduce a historical trajectory that traces drawing on a large scale from the ritual of cave painting to 21st century site-specific institutional critique, including graffiti. Frequent study trips to venues throughout Chicago as well as to the Smart's Prints and Drawings Study Room.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 34702

ARTV 24703. Mixed-Media Drawing: From Object to Concept. 100 Units.
An object of your choice will serve as a departure point for this process-oriented studio course that takes you through a sequenced exploration of a variety of mixed media drawing materials, methods, and approaches: from observation to abstraction-to the purely conceptual. Readings, critical writing, and discussion are intended to reinforce fluidity between theory, your ideas, and your art practice. This course is augmented by an image bank and gallery visits. Prerequisite(s): ARTV 10100, 10200, or 10300 Note(s): Open to all levels of experience.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300 Note(s): Open to all levels of experience.
Equivalent Course(s): ARTV 34703

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 in to 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 25117. The Audience, The Archaeologist, and the Art Historian. 100 Units.
This course will address archaeological objects as well as the techniques that have been developed in order to capture them in a broader sense: to capture their meaning, to capture their form, to capture their trajectories. Archaeological objects change depending on the place where they are and the people who manipulate them.
Instructor(s): Castillo Deball, Mariana Terms Offered: Autumn
Note(s): Tinker Visiting Professor 2018; There is a studio component to this course.
Equivalent Course(s): ARTV 35117, LACS 25117, LACS 35117

ARTV 25400. Theories of Media. 100 Units.
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a "life of their own." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato's Allegory of the Cave and Cratylus, Aristotle's Poetics, and modern texts such as Marshall McLuhan's Understanding Media, Regis Debray's Mediology, and Friedrich Kittler's Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the "unmediated" or "immediate"? How do media become intelligible and concrete in the form of "metapictures" or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become "mixed" in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Existenzt that project fantasies of a world of total mediation and hyperreality.
Instructor(s): W. J. T. Mitchell Terms Offered: Winter
Prerequisite(s): Any 100-level ARTH or COVA course, or consent of instructor.
Equivalent Course(s): ARTH 25900, AMER 30800, ARTH 35900, CMST 27800, CMST 37800, ENGL 32800, ENGL 12800

ARTV 25401. Transmedia Game. 100 Units.
This experimental course explores the emerging game genre of "transmedia" or "alternate reality" gaming. Transmedia games use the real world as their platform while incorporating text, video, audio, social media, websites, and other forms. We will approach new media theory through the history, aesthetics, and design of transmedia games. Course requirements include weekly blog entry responses to theoretical readings; an analytical midterm paper; and collaborative participation in a single narrative-based transmedia game project. No preexisting technical expertise is required but a background in any of the following areas will help: creative writing, literary or media theory, web design, visual art, computer programming, performance, and game design.
Instructor(s): P. Jagoda Terms Offered: Autumn
Equivalent Course(s): CMST 25953, CRWR 26003, ENGL 32311, ENGL 25953, CRWR 46003, ARTV 35401, CMST 35953, TAPS 28457

ARTV 25412. The Interaction of Light and Matter: Art and Science. 100 Units.
Co-taught by a physicist and an architect/designer, this experimental course explores the relationship between light and matter with a special focus upon low-level light. Topics include: light phenomena as they are perceived within various environments as well as the physiological and cultural impact of light. Instructors: Sidney Nagel, Stein-Freiler Distinguished Service Professor, Department of Physics, and Visiting Architect/Designer Jamie Carpenter of James Carpenter Design Associates, Inc. (http://www.jcdainc.com/). This course is sponsored by the Gray Center for Arts and Inquiry and the Mellon Residential Fellowship for Arts Practice and Scholarship Program, which is supporting a long-term experimental collaboration between Nagel and Carpenter.
Instructor(s): J. Carpenter, S. Nagel Terms Offered: Autumn
Prerequisite(s): Open to PhD, MFA, MA, and advanced undergraduate students from a wide variety of fields by consent only. For permission, please send a paragraph describing your background and interest in the course to lbdanzig@uchicago.edu.
Equivalent Course(s): PHYS 30100, TAPS 28449, ARTV 35412

ARTV 25601. Architectural History and Critical Media Practice. 100 Units.
This advanced studio collaboration is offered in conjunction with a Gray Center collaboration between D. N. Rodowick and Victor Burgin. We will investigate how creative practice can engage specific architectural sites and explore the erased or disappeared cultural histories, real and/or imagined, inscribed in those spaces. Our focus will be the history of "The Mecca" apartment building. Despite great protest, The Mecca was demolished in 1952 as part of the expansion of the Illinois Institute of Design under the plan of Mies van der Rohe. This site and its Bronzeville environs thus present a variety of opportunities for exploring themes of displaced architectures, competing visions of modernism and utopia, and conflicts in popular and cultural memory. Students are expected to propose and pursue individual projects around this theme and to work experimentally with strategies of research and writing together with still and/or moving image production. Field trips required.
Instructor(s): D. N. Rodowick, V. Burgin Terms Offered: Spring
Prerequisite(s): Prior coursework and/or experience with a camera-based practice (photography, film, video, 3D modelling) is required. Admission to this course is by application and with consent of the instructors. Please contact Sophia Rhee sophiar@uchicago.edu to apply for consent.
Equivalent Course(s): ARTV 36201, ARTH 26201, CMST 39004, ARTH 36201, CMST 29004
ARTV 26203. The Informed Object: Archives + Sculpture. 100 Units.
This course will develop a canon of past artistic projects and social endeavors that have conceived of new works based, in some way, on the use of "past meanings" as the principal or tangible agent of inspiration. With this constant as our basis, we will conceive of new works of art based in the historic signature of known and under-known collections, policies, everyday news, and significant past characters.
Instructor(s): T. Gates Terms Offered: Winter
Equivalent Course(s): ARTV 36203

ARTV 26204. Speeches and Podiums. 100 Units.
Combining observation, making, and performance, this course will explore the corollary between important moments, platforms, and what one says. Through the analysis of conventional and unconventional speeches, speech acts, lyrics, legal defense, etc., we will locate the power of language and the body to cause a shift, rift, or bridge. Speech, the intangible material, will meet the tangible world through the creation of stages, soap boxes, and temporary micro-architectural sculptures.
Instructor(s): T. Gates Terms Offered: Winter
Equivalent Course(s): ARTV 36204

ARTV 26212. Embedded. 100 Units.
This class will be a multidisciplinary intensive into the ways in which artistic production is dependent and part of larger cultural tropes. Utilizing contemporary culture as a framework how does art form connective tissues with the world that happens outside of the artist’s studio? Visual art is a communicative form that requires subject matter and this class will investigate the myriad of ways that artists mine culturally meaningful materials, forms, and images as both subject 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 and will include William T. Vollmann, Don DeLillo, Hanna Arendt, Woody Allen, and Paul Verhoeven among others.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300 and any 200 or 300 level studio art class.
Equivalent Course(s): ARTV 36212

ARTV 26216. Comedy Central. 100 Units.
Comedy is a serious subject and art is no laughing matter, but levity displays a type of intelligence that is both profound and nimble and must be met on it’s own terms. Toward that end, this interdisciplinary seminar will investigate: the various modes through which comedy infects contemporary art, questions of form in the art of comedy, performative objects, the object of comedic performance, and the seriousness of play. A number of guest speakers from various backgrounds will lecture, lead discussions, and projects. Assignments include weekly readings, performative actions, and two short writing assignments, one on a key thinker on the subject of the comedic, the other a creative writing assignment. A final project of your choice can be a traditional research paper (10-12 pages) or a creative project with your choice of medium. Readings include selections from Friedrich Schiller’s “Letters upon the Æsthetic Education of Man,” Henri Bergson’s “Laughter,” Sigmund Freud’s “Joke and Its Relation to the Unconscious,” Lewis Hyde’s "Trickster Makes This World," David Robbin’s "Concrete Comedy," and others. Note this is not a studio class, and while we will conduct a number of exercises in class, participants are expected to be working on their individual projects outside of class throughout the term in consultation with the instructor via office hours. Prior experience working with video is useful. An exhibition from the seminar in the form of a YouTube channel will go live at the end of the seminar. Comedy Central is produced in collaboration with the Open Practice Committee.
Instructor(s): Z. Cahill Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Field trips and screenings are required.

ARTV 26217. OPC Seminar 2014: Mental Space-Digressions in the Art of Contemporary Landscape. 100 Units.
This interdisciplinary course will examine the ways in which we can re-imagine of the genre of landscape to complicate our understanding of interiority and the external world. What does it means today to say, as Paul Cezanne put it, “The landscape thinks itself in me and I am its consciousness”? How can we think of the strange and un-budgeable mixture of landscape and consciousness as material to be worked with? Given the ever increasing virtualization of contemporary life, can we still breathe outdoors and touch the wildly complex sensorial phenomenon that was once un-problematically referred to simply as “Nature”? These are some of the key questions this course will explore through readings, visiting lecturers, film screenings, plein air painting, and other related activities. Texts will include writings by W. J. T. Mitchell, Robert Rosenblum, Henri Lefebvre, Joseph Leo Koerner, Robert Smithson, Susan Hiller, and others.
Instructor(s): Z. Cahill Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 36217

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: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 22000 or 22002
Equivalent Course(s): ARTV 37200
ARTV 27201. Seminar/Independent Projects: Issues in Contemporary Painting. 100 Units.
An introduction to major concerns of contemporary painting through selected readings, lectures, museum/gallery visits, analysis and critical writing. Bi-weekly studio/class critiques of independent and/or assigned studio projects in conjunction with topics addressed in seminar discussions.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300 and 22000 or 22002
Note(s): Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events
Equivalent Course(s): ARTV 37201

ARTV 27203. Seminar/Independent Projects: Art After the End of Art. 100 Units.
Our departure point for this studio/seminar course will be a thorough reading of Arthur Danto's After the End of Art. What did Danto mean when he declared the death of art history? We will look back in order to re-examine the Modernist trajectory (the idea of the art historical "narrative") and look forward in order to critically engage with Danto's idea of the present as a post-historical moment in which (in Danto's words) "everything is possible." What is art? What is art history? How do we distinguish between art and life? When is art a form of philosophical inquiry? What is the nature of interpretation and critique in the context of multiple contemporary artworlds? What is the impact of this discussion on our studio practice? You will be expected to work on a series of independent (or assigned) studio projects in conjunction with course readings and discussions. Bi-weekly studio critiques of independent or assigned studio work, off-site visits to museums and galleries, guest speakers, and attendance at designated events augment this course and are required.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 37203

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: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300 and 22000 or 22002 or consent of instructor.
Equivalent Course(s): ARTV 37210

ARTV 27404. The Politics and Art of Black Death. 100 Units.
Equivalent Course(s): ARTV 37404, CMST 31002, CRES 27404, PLSC 36501, CMST 21002, PLSC 26501, CRES 37404

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

ARTV 28008. The Fifth Dimension. 100 Units.
The course is conceived to function as a research unit for the exhibition The Fifth Dimension, which unfolds at the Logan Center Gallery December 17, 2013, to February 16, 2014. During these two months, works by seven international artists will be introduced into the Logan Center Gallery and the Logan Center building in a sequence rather than simultaneously, opening up the temporal conventions of an exhibition and attempting the gradual build-up of an atmosphere. Also appearing as ghosts or inspirations are Lorado Taft, Marcel Duchamp, Constantin Brancusi, and Sun Ra. The question of time-often understood as the fourth dimension-or what it means to render time paradoxical, to "pass it" (Taft by way of Henry Austin Dobson) or to "forget it" (Sun Ra)-will continue to surface. But rather than agree on the properties of the fifth dimension, the seminar will attempt to extend the atmosphere of the exhibition. The proceedings of the seminar will be recorded. Weekly seminars will involve lectures, discussions, and critiques; trips to several key sites that serve as inspiration for the exhibition; and visits by participating artists. Assignments will explore various forms of research and writing to open up the process of speculation to critical scrutiny and processes of critical scrutiny to forms that expand the conventions of art/historical practice. Exhibition making—as a means of engaging with artists and foregrounding their works as distinct forms of knowledge and inquiry—will serve as a model.
Instructor(s): M. Szewczyk Terms Offered: Winter
Equivalent Course(s): ARTH 28008, ARTV 38008, ARTH 38008
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: Spring
Prerequisite(s): For Visual Arts majors only
Note(s): Students who are majoring in visual arts should enroll in this required course in Spring Quarter of their third year. Students who plan to study abroad in Spring of their third year should contact the Department and register for Junior Seminar in their second year.

ARTV 29700. Independent Study in Visual Arts. 100 Units.
Students in this reading course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.
Terms Offered: Autumn Spring Winter
Prerequisite(s): ARTV 10100, 10200, or 10300 and consent of instructor
Note(s): Students are required to submit the College Reading and Research Course Form.

ARTV 29850. Senior Seminar. 100 Units.
This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the art practice of students who are majoring in visual arts. Emphasis is placed on the continued development of student's artistic production that began in the preceding Junior Seminar. Readings and written responses required. In addition to studio work, visits to museums and galleries required.
Instructor(s): K. Desjardins, W. 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): L. Letinsky Terms Offered: Winter
Prerequisite(s): Only students who are in the Studio Track may register for this class.
Font Notice

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

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

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