**Program of Study**

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

**Range of Course Offerings**

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

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

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

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

**Program Requirements**

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

All students take ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space in the first two years of their studies. At least six of the courses beyond the general education requirement in the arts must be drawn from the second level of studio-based offerings (studio art courses numbered 21000 and above). Please note that only courses that are primarily focused on art making can be applied toward this requirement. Students may take up to two studio-based independent study courses (ARTV 29700 Independent Study in Visual Arts) toward their six studio requirements. Two of the remaining three electives may include any intellectually consistent combination of visual arts studio courses, visual arts critical and theory courses, and any other relevant offerings in the College. One elective must be a 20000-level (not meeting the general education requirement in the arts) course in Art History (ARTH).

Students should take ARTV 29600 Studio Project - I early in their program, ideally in the second or third year. ARTV 29850 Studio Project - II is often taken in the fourth year, but may be taken earlier. Students in the studio track are required to take an additional course, ARTV 29900 Studio Project - III, which serves as a critical forum to prepare for the thesis exhibition in the spring. ARTV 29900 Studio Project - III is only offered in Winter Quarter. The Studio Project series must be taken in sequence; students who are planning to study abroad should plan ahead so that they can complete the sequence in order prior to graduation.

**Summary of Requirements for Majors**

**Major**

One of the following:*  

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
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<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
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</tbody>
</table>
ARTV 10300  Visual Language: On Time and Space
ARTV 29600  Studio Project - I  100
ARTV 29850  Studio Project - II  100
Six studio ARTV courses numbered 21000 and above**  600
Two electives relevant to the major  200
One 20000-level course in Art History †  100
Total Units 1200

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

** Students may petition to count up to two ARTV courses numbered 20000 to 20999 and/or studio courses offered by MAAD or ARCH toward their requirement of six studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.

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

STUDIO TRACK

Students may choose to apply for the visual arts studio track. Places in the studio track are limited. Applications will be accepted in May of each year for participation in the studio track the following year. Most students apply for the studio track at the end of their third year so that they may enter the studio track in their fourth year, but the studio track may also be completed in the third year, provided that students are able to complete the Studio Project series in order. Students should contact the department (https://dova.uchicago.edu/about/contact/) well in advance of the May deadline to request an application. Applicants will be reviewed by a faculty committee at the end of each academic year, and studio track decisions will be announced before the start of the Autumn Quarter. 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.

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

SUMMARY OF REQUIREMENTS FOR STUDIO TRACK MAJORS

MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tr>
<td>One of the following:*</td>
<td>100</td>
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<tr>
<td>ARTV 10100 Visual Language: On Images</td>
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<tr>
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</tr>
<tr>
<td>Two electives relevant to the major</td>
<td>200</td>
</tr>
<tr>
<td>One 20000-level course in Art History †</td>
<td>100</td>
</tr>
<tr>
<td>Total Units</td>
<td>1300</td>
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* Visual arts majors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the major. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the major with another section of ARTV 10100, ARTV 10200, or ARTV 10300, or with a studio art course numbered ARTV 21000 and above.

** Students may petition to count up to two ARTV courses numbered 20000 to 20999 and/or studio courses offered by MAAD or ARCH toward their requirement of six studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.

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

HONORS

Only students in the studio track are eligible for honors in visual arts. Students must have a portfolio of exceptional quality to be recommended to graduate with honors. 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 are generally not counted toward studio requirements for the minor.

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

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

SUMMARY OF REQUIREMENTS FOR THE MINOR IN VISUAL ARTS

MINOR

One of the following:* 100

<table>
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<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
</tr>
</tbody>
</table>

Five studio art courses numbered 21000 and above** 500

Total Units 600

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

** Students may petition to count up to two ARTV courses numbered 20000 to 20999 and/or studio courses offered by MAAD or ARCH toward their requirement of five studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.

COURSE ATTENDANCE

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

VISUAL ARTS COURSES

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

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

Terms Offered: Summer

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

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

Terms Offered: Summer

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

Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. During the Academic Year (autumn, winter, spring) students must attend the first two classes sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at https://dova.uchicago.edu/waitlist.

Terms Offered: Autumn Spring Winter

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

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

Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at https://dova.uchicago.edu/waitlist.

Terms Offered: Autumn Spring Winter

Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at https://dova.uchicago.edu/waitlist.

**ARTV 10300. Visual Language: On Time and Space. 100 Units.**

Through studio work and critical discussion on four-dimensional form, this course is designed to reveal the conventions of the moving image, performance, and/or the production of digital-based media. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, historical tableaux, time and memory, the body politic, and the role of the author can be illuminated through these primary investigations. Some sections focus solely on performance; others incorporate moving image technology. Please check Class Search at registrar.uchicago.edu/classes for details. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at https://dova.uchicago.edu/waitlist. Students may be required to purchase a hard drive for this class; more details will be provided in class.

Terms Offered: Autumn Spring Winter

Note(s): Students may be required to purchase a hard drive for this class; more details will be provided on the first day. ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Students must attend the first two class sessions to confirm enrollment. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at https://dova.uchicago.edu/waitlist.

**ARTV 16210. Media Art and Design Practice. 100 Units.**

This studio-based course explores the practice, conventions, and boundaries of contemporary media art and design. This can encompass areas as diverse as interactive installation, app design, and the Internet meme. Through projects and critical discussion, students engage with the problems and opportunities of digitally driven
content creation. Fundamental elements of digital production are introduced, including basic properties of image, video, and the global network. Further topics as varied as—though not limited to—web production, digital fabrication, interfaces, the glitch, and gaming may be considered. Sections will vary based on the instructor’s fields of expertise.

Instructor(s): J. Satrom Terms Offered: Spring
Prerequisite(s): HUMA 16000 and HUMA 16100 or instructor consent
Note(s): This course meets the general education requirement in the arts. This course may not double count for general education requirements and the Media Arts and Design minor.
Equivalent Course(s): MAAD 26210

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): Allyson Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): CMST 28500, ENGL 48700, MAPH 33600, ARTH 28500, ARTH 38500, CMLT 22400, MAAD 18500, CMLT 32400, ENGL 29300, 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): Daniel Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 38600, MAPH 33700, CMLT 32500, CMST 28600, CMST 48600, REES 45005, REES 25005, ENGL 29600, ENGL 48900, ARTH 28600, MAAD 18600, CMLT 22500

ARTV 20006. Contemporary Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics,” the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything".
Instructor(s): M. Jackson Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTH 15800, MAAD 10006

ARTV 20010. Contemporary Art in Paris. 100 Units.
In this course, we will explore important institutions and contexts for exhibiting contemporary international art in the city of Paris. Our approach will be ethnographic as well as aesthetic and take place at various scales: from national museums to arts foundations, galleries, artist studios, and alternative spaces and artists’ “squats.” Of special interest will be how different architectures and spaces of installation affect our reception and understanding of art. Video and moving image installation will be a special emphasis where possible. Course work will include presentations and weekly contributions to a public blog. Possible field trips could include the Musée d’art moderne de la ville de Paris, la Cinémathèque Française, Fondation Cartier pour l’art contemporain, Galerie Marion Goodman, Les Frigos, and the Paris Art Fair at the Grand Palais.

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

Terms Offered: Spring

Note(s): Interested students should email Orianna Cacchione ocacchione@uchicago.edu a short writing sample (250 words maximum) discussing their interests for participating in the course and how it intersects with their ongoing work at the University. Up to six undergraduate students will be selected for the course. Class will meet in weeks [TBD], followed by a required trip to China June [TBD].

Equivalent Course(s): ARTV 30011

ARTV 20017. Art and the Archive in Greater Latin America. 100 Units.

How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on artists, art-making, and archives in Greater Latin America (including the United States), this course will consider the process of collecting and creating in artistic production from the perspectives of both theory and practice. Students in the course will work directly with archival materials in Chicago and collaborate on contemporary artistic projects that consider issues of relevance to people and places of the Western Hemisphere.

Instructor(s): Diana Schwartz-Francisco Terms Offered: Spring

Equivalent Course(s): LACS 26384, HIST 26319, ARTH 26384

ARTV 20018. Death Panels: Exploring dying and death through comics. 100 Units.

What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining death, euthanasia, rituals around dying and death, and grieving. The readings will primarily be drawn from a wide variety of graphic memoirs and comics, but will be supplemented with materials from a variety of multimedia sources including the biomedical literature, philosophy, cinema, podcasts, and the visual arts.

Guest participants in the course may include a funeral director, chaplain, hospice and palliative care specialists, cartoonists, and authors. The course will be taught by a nurse cartoonist and a physician, both of whom are active in the graphic medicine community and scholars of the health humanities.

Instructor(s): Brian Callendar Terms Offered: Spring

Equivalent Course(s): KNOW 36230, KNOW 26230, HIPS 26230

ARTV 20025. Scene Painting. 100 Units.

This course is designed to introduce students to the theatrical art of scenic painting for the stage and film. A scenic artist is the hand of the theatrical designer, translating the small scale of the designer's rendering into full size theatrical environments. In this course, students will explore the unique tools and techniques used by scenic artists to create scenery. The end result of this class will be a basic mastery of painting "faux" surfaces and an understanding of how a scenic artist transforms the designer's ideas into realized pieces of theatrical art.

Instructor(s): K. Boetcher Terms Offered: Autumn

Note(s): Attendance for first class meeting is mandatory. This course is offered in alternate years. Please note a $30 fee for supplies and materials applies to this course.

Equivalent Course(s): TAPS 27100

ARTV 20026. How Design Thinks. 100 Units.

This course seeks to develop an iterative design process by visiting locations on the university campus as well as in the city of Chicago to inform and inspire world building in an array of performance modalities from theater to gaming. Student projects will involve observation, research, illustration, and scale modelling. Individual as well as collaborative projects are possible. Returnable model-making kits containing basic supplies will be provided by the instructor for the duration of the course.

Instructor(s): K. Boetcher Terms Offered: Winter

Equivalent Course(s): TAPS 27450

ARTV 20027. Site-Based Practice: Choreographing The Smart Museum. 100 Units.

This course gives students the unique opportunity to create a collaborative, site-based work that culminates in a final performance at UChicago's Smart Museum of Art. Using embodied research methods that respond to site through moving, sensing, and listening, we'll explore the relationship between the ephemerality of movement and the materiality of bodies and place, and consider how the site-based contexts for dance shift how it is perceived, experienced, and valued. Our quarter-long creation process will begin with a tour of the Smart
Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker’s multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his “essay films,” a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La Jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam’s 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker’s travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.

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

ARTV 20032. Chris Marker. 100 Units.

Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker’s multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his “essay films,” a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La Jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam’s 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker’s travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.

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

ARTV 20029. Children & Architecture. 100 Units.

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

Instructor(s): L. Joyner
Terms Offered: Autumn
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Work will include exploring representation so design or drawing experience strongly preferred. Please contact Prof. Goldberg directly (gg@g2a2.com) to request consent.

Note(s): The course is visiting the City Museum in St. Louis (a multi-story, artist-built playground for children and adults that defies description) for one day in advance of the course.

Equivalent Course(s): CHST 24270, ENST 24270, ARTH 24270, ARCH 24270, MAAD 24270

ARTV 20030. Cities in Protest. 100 Units.

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

Instructor(s): G. Goldberg
Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll. Work will include exploring representation so design or drawing experience strongly preferred. Please contact Prof. Goldberg directly (gg@g2a2.com) to request consent.

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

Equivalent Course(s): CHST 25401, AMER 25401, CHST 25401, ARTH 25401, ARCH 25401

ARTV 20032. Chris Marker. 100 Units.

Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker’s multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his “essay films,” a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La Jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam’s 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker’s travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.

Instructor(s): J. Rhoads
Terms Offered: Winter
Equivalent Course(s): ARCH 26280, TAPS 26280, ARTV 30027, TAPS 36280, CHST 26280
ARTV 20205. City Imagined, City Observed. 100 Units.
This urban design studio course takes two distinct notions of the city as its starting point: grand, imaginative plans -- utopian, un-built, semi-realized, real... both as aesthetic objects, and as ideas -- and how the minute flows of day-to-day life, up from the smallest scale, enter into dialogue with little built and lived details, intended or not. With Chicago as context and canvas, we will dream both big and small, search both present and past, and draw precisely on both what we dream and what we experience... seeking not to dictate what the city will be, but to expand our sense of what a city can be. The studio work will proceed in two stages: individually developing ideal city plans, then breaking each others' plans, using real observations and factors (and even spontaneous impulse) to complicate and rebuild them into something lovelier.
Instructor(s): L. Joyner Terms Offered: Winter
Note(s): Consent is required to enroll in this class. Priority will be given to students who have completed ARTH 24190.
Equivalent Course(s): GEOG 24191, AMER 24191, ENST 24191, ARTH 24191, ARCH 24191

ARTV 20206. Second Nature: New Models for the Chicago Park District. 100 Units.
The Chicago Park District seems to preserve ‘first nature’ within the metropolitan field. But the motive for establishing this sovereign territory was hardly natural. Today, cultural change raises questions about the significance and operation of this immense network of civic spaces. What opportunities emerge as we rethink them? While this design studio focuses on the development of new model parks for Chicago, it can support students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals.
Instructor(s): A. Schachman Terms Offered: Autumn
Prerequisite(s): Consent only
Note(s): Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.
Equivalent Course(s): ARTH 24196, ARCH 24196, GEOG 24196, ENST 24196

ARTV 20210. Imagining Chicago’s Common Buildings. 100 Units.
This course is an architectural studio based in the common residential buildings of Chicago and the city’s built environment. While design projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago’s common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. This course is part of the College Course Cluster program: Urban Design.
Instructor(s): L. Joyner Terms Offered: Autumn
Note(s): Consent is required to enroll in this course. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics. Students must attend first class to confirm enrollment.
Equivalent Course(s): ENST 24190, ARTH 24190, GEOG 24190, ARCH 24190, AMER 24190

ARTV 20215. Adaptation: Text and Image. 100 Units.
A course concerned with the marriage of image and text that explores films, illuminated manuscripts, comic books/graphic novels, children’s picture books and present day (perhaps local) theater productions that deal at their core with the balance and dance between story and picture. Examples of work studied would be Chris Marker’s La Jetée, Alice in Wonderland and its many adaptations, the comics of Winsor McCay, Seth, Chris Ware, etc, and William Blake’s engraved poems and images. The theatrical collaborations between the instructors themselves (“The Cabinet” and “Cape and Squiggle,” both produced by Chicago’s Redmoon Theatre) will be discussed as well.
Instructor(s): M. Maher, F. Maugeri Terms Offered: Spring
Equivalent Course(s): TAPS 28465, MAAD 14865

ARTV 20216. Spectacle in Miniature. 100 Units.
This course explores how the grand theatrical event can be ’miniaturized’. Students will investigate forms of spectacle and contemporary puppetry, toy theater, performance installation, and designed environments, along with artists who work in intimate and miniature scale. Students will create works experimenting with how large dramatic stories can be told with detailed and intimate sets, puppets, transforming objects, mechanical contraptions, and text. Sources for narrative will include but not be limited to dream and myth.
Instructor(s): F. Maugeri Terms Offered: Winter
Equivalent Course(s): TAPS 27080, MAAD 25080

ARTV 20217. Scenic Design. 100 Units.
This course is an exploration of various forms and processes of designing sets for theatrical performance. We pay particular attention to a cohesive reading of a text, contextual and historical exploration, and visual and thematic research, as well as the documentation needed to complete a show (e.g., model, drafting, paint elevations). We also explore, nominally, the history of stage design and look at major trends in modern stage design.
Instructor(s): K. Boetcher Terms Offered: Spring
Note(s): Attendance at first class meeting is mandatory.
ARTV 20300. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Capra, Demy, Keaton, Ang Lee, Ozu, and Sciamma.
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): TAPS 28000

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

ARTV 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 20665. Introduction to Critical Spatial Media: Visualizing Urban, Environmental, and Planetary Change. 100 Units.
This course introduces critical theories and techniques for visualizing interconnected transformations of urban, environmental, and planetary systems amidst the pressures of climate change, urbanization, and global economies of capitalism. Weekly lectures will introduce major themes and theoretical debates, paired with hands-on lab tutorials exploring a selection of methods in conventional and experimental geographic visualization. Thematically, the course will be organized around critical interpretations of the Anthropocene, a concept designating the epoch in which anthropogenic activities are recognized as the dominant force of planetary climatic and ecological change. We will present these interpretations through modules structured around different conceptual paradigms and alternative epochal designations (e.g. the Urbanocene, the Capitalocene, the Plantationocene). Through weekly lab exercises and a final, synthetic project, the course will move from critically analyzing prevalent theoretical frameworks, geospatial data, and associated visualization techniques to creatively visualizing critical alternatives. Students will learn how to construct visual narratives through a variety of spatial media (e.g. maps, diagrams, visual timelines), scales (e.g. bodies, neighborhoods, landscapes, the planetary), and techniques/platforms (e.g. GIS, web mapping, basic programming language tools, and vector/raster visualization programs).
Instructor(s): Alexander Arroyo, Grga Basic Terms Offered: Spring
Equivalent Course(s): ENST 23517, ARCH 23517, MAAD 13517, DIGS 23517

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 https://www.franke.uchicago.edu/big-problems-courses; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu.

Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): ENGL 25970, BPRO 28700, MAAD 20700, ARTV 30700, TAPS 28466, CMST 35954, ENGL 32314, CMST 25954

ARTV 20701. Body and the Digital. 100 Units.

As digital technology advances, the separation between IRL and URL blurs. Participants enrolled in this course will explore techniques that will help them create thought-provoking work, strengthen their ability to give critique, and build an understanding of how the corporeal interacts with the digital. Throughout this course, students will offer and receive constructive feedback during instructor-led critiques on peers’ works. By the end of this course, students will feel comfortable utilizing different processes of development to create digital artwork.

Instructor(s): Crystal Beiersdoerfer Terms Offered: Spring
Equivalent Course(s): MAAD 23645, GNSE 23645

ARTV 20805. Framing, Re-framing, and Un-framing Cinema. 100 Units.

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

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

ARTV 20806. Radical Reading. 100 Units.

This experimental course-part seminar and part practicum-brings together Berlin-based artist collective Slavs and Tatars and Prof. Leah Feldman (Comparative Literature). It explores material and conceptual approaches to radical reading. In the practicum students will design a creative project informed by the seminar’s exploration of histories, sites, and genres of radical reading (including revolutionary books and manifestos, children’s primers and comics). The course will challenge the patriarchal, colonial and gendered conventions of these genres, as we seek to expand their boundaries and borders.

Instructor(s): Leah Feldman, Payam Sharifi Terms Offered: Spring
Equivalent Course(s): CMLT 35130, TAPS 35130, REES 25130, TAPS 25130, ARTV 30806, GNSE 35130, CMLT 25130, REES 35130

ARTV 21501. Introduction to Printmaking. 100 Units.

An introduction to basic printmaking techniques, including monoprint, intaglio (drypoint), planographic, and relief printing. Printmaking will be explored as a "bridge medium": a conduit between drawing, painting, and sculpture. Emphasis will be placed upon investigating visual structures through “calculated spontaneity” and “controlled accidents,” as well as on the serial potential inherent in printmaking, as opposed to the strictly technical aspects of this medium.

Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31501

ARTV 21702. Drawing Concepts. 100 Units.

This course will focus on expanding the definition and practice of drawing. Studio work will engage traditional, spatial and process-oriented mark making in order to materialize thematically driven projects. Emphasis will be placed equally on the formal concerns of subject, material, and technique as well as the ability to effectively convey one’s concept. Projects will include weekly and longer-term assignments, in addition to critique. Participation in field trips is required.

Instructor(s): B. Collins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31702

ARTV 21703. Seeing Through Drawing. 100 Units.

This studio course will center on seeing through the act of drawing. Understanding the foundations of observation will allow students to focus on drawing as a practice of deep looking. Studio work and readings will engage with histories of bearing witness, the complexities of sight, and vision-centered practices. Drawing is not restricted to artists; it is used as a description, language, and form-building method. We will question what spending time with a subject is, as both a perceptual and political act. Sites of departure include courtroom...
sketches, architectural studies, life drawings, and devices as still lives. Beginning with traditional techniques focused on formal concerns, students will quickly progress to question these modes and innovate based on their own connections to the content. Issues of time, control, and repetition in our daily lives become fuel for studio investigations while maintaining a sketchbook throughout. Experimentation with materials and installation strategies will propel class discussions. We will work outside of the classroom whenever possible, and museum and site visits will augment live drawing sessions in class.

Instructor(s): H. Smith Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 31703

ARTV 21800. Studio Practice. 100 Units.
This course considers a variety of methods, processes and media to explore conceptual issues pertinent to a contemporary art practice. Through research, material investigation, experimentation and revision, students will develop their own approach to a daily self-directed practice. Projects will include weekly and longer-term assignments, individual and collaborative work. We will also look at the practices of established artists for possible models. Participation in several field trips is required.

Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31800

ARTV 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 22000-22002. Introduction to Painting I-II.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion. Courses taught concurrently.

ARTV 22000. Introduction to Painting I. 100 Units.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion.

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

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

ARTV 22200. Introduction to Sculpture. 100 Units.
This course introduces the technical fundamentals of sculptural practice. Using basic introductions to welding, basic woodworking and metal fabrication students will undertake assignments designed to deploy these new skills conceptually in their projects. Lectures and reading introduce the technical focus of the class in various historical, social and economic contexts. Discussions and gallery visits help engender an understanding of sculpture within a larger societal and historical context.

Instructor(s): C. Bradley Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300.
Equivalent Course(s): ARTV 32000

ARTV 22314. Ceramics: Adaptive Practices. 100 Units.
Ceramics has accompanied long the adaptive dance of human survival for at least 30,000 years. Sitting in proximity to food, architecture, death rights and more, this course will think forward with the material. What forms of adaptivity are currently required? This is a course in speculative fiction with the material of clay in all its forms, fix and unfixed, working through wet, dry, fired, and glazed.

Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32314

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

**Instructor(s):** J. Phillips  
**Terms Offered:** Spring  
**Prerequisite(s):** ARTV 10100, 10200 or 10300  
**Equivalent Course(s):** ARTV 32317

**ARTV 22318. Nine Exigent Times. 100 Units.**  
This discussion-based seminar will engage deeply with the form and context of nine works of art spanning the timeframe of 1810 to our contemporary moment. With this broad horizon line, the class will take up questions of how artists across time and space have responded to situations of emergency in culture. Seminar format open to DoVA majors and minors, DoVA MFAs, and MA students in MAPH. This class can be counted as a studio class toward the DoVA major or minor with consent of instructor.

**Instructor(s):** G. Oppenheimer  
**Terms Offered:** Winter  
**Prerequisite(s):** ARTV 10100, 10200 or 10300  
**Equivalent Course(s):** ARTV 32318

**ARTV 22322. Sensing the Anthropocene. 100 Units.**

In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism—sight, touch, and smell—to explore the history and actuality of Chicago as a site of anthropogenic changes. Looking out of doors, we will move through the city seeking out and documenting traces of the city’s foundations in phenomena such as the colonization of the ancestral homelands of the Three Fires Confederacy and trade routes of many other indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure—all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collaborate on our sensory experience of the Anthropocene.

**Instructor(s):** A. Ginsburg, J. Scappettone  
**Terms Offered:** Autumn  
**Prerequisite(s):** Third or fourth-year standing.  
**Note(s):** This intensive three-week course meets out of doors from September 27 through October 17. Graduate registration by Consent Only.  
**Equivalent Course(s):** ENST 27700, CHST 27200, BPRO 27200, ENGL 27700, ENGL 47700, ARCH 22322, ARTV 32322

**ARTV 22324. Ceramics: Surface and Content. 100 Units.**

Ceramics and painting have a long connected history. In Natural History (77-79AD), Pliny the Elder attempts to trace the history of portraiture. Butades the potter, broken hearted at the departure of his soon to be married daughter, catches a glimpse of her her profile on the wall from the reflection cast by a candle and traces the outline with some clay. In the retelling of this narrative, this act of 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

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

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

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

**ARTV 23801. Video. 100 Units.**

This is a production course geared towards short experimental works and video within a studio art context.

**Instructor(s):** S. Wolniak  
**Terms Offered:** Autumn  
**Prerequisite(s):** ARTV 10100, 10200 or 10300
ARTV 23804. Experimental Animation: Exploring Manual Techniques. 100 Units.
Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to animation and motion picture art will focus on analog and material techniques, with basic digital post-production also being introduced. Early and experimental cinema, puppetry and contemporary low-tech animation will be presented as formal and technical examples.
Instructor(s): S. Wolniak
Terms Offered: Spring
Equivalent Course(s): ARTV 33801, MAAD 23801

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 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 of the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.
Instructor(s): Thomas Comerford
Terms Offered: Winter
Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.
Equivalent Course(s): MAAD 23808, CMST 38921, CMST 28921, ARTV 33808

ARTV 23813. Experimental Animation: Handmade Motion. 100 Units.
Experimental Animation: Handmade Motion will introduce fundamental concepts and techniques of animation through a series of exercises and assignments which touch on the history, theory and practice of this dynamic medium. Utilizing a responsive, interactive web-based platform to facilitate lectures, screenings, technical demonstrations, collaborative production processes and direct feedback, students will develop independent and group animations. This online course will provide a unique opportunity to collaborate remotely on MAPs (multi-animator projects), produce short individual works, and participate in critical discussions about their creative work and the work of others. A spectrum of methods from flip-books to computer-generated effects will be explored in this multifaceted online course. Techniques such as hand-drawn and collage-based animation, stop-motion, claymation and puppetry will be introduced, providing extensive opportunities for experimentation and the generation of unique footage. The class will culminate with a streaming animation festival to showcase student projects.
Instructor(s): S. Wolniak
Terms Offered: Summer
Equivalent Course(s): MAAD 23808, CMST 38921, CMST 28921, ARTV 33808

ARTV 23908. 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
Equivalent Course(s): ARTV 10100, 10200, or 10300

ARTV 23920. 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 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 of the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.
Instructor(s): Thomas Comerford
Terms Offered: Winter
Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.
Equivalent Course(s): MAAD 23808, CMST 38921, CMST 28921, ARTV 33808

ARTV 23930. Documentary Production I. 100 Units.
Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between "the real" and "fiction" will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.
Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): HMRT 25106, CHST 23930, CMST 23930, ARTV 33930, MAAD 23930, CMST 33930, HMRT 35106
ARTV 23931. Documentary Production II. 100 Units.
Documentary Video Production II focuses on the shaping and crafting of a non-Fiction video. Enrollment will be limited to those students who have taken Documentary Production I. The class will discuss issues of ethics, power, and representation in this most philosophical and problematic of genres. Students will be expected to write a treatment outline detailing their project and learn about granting agencies and budgeting. Production techniques will concentrate on the language of handheld camera versus tripod, interview methodologies, microphone placement including working with wireless systems and mixers, and lighting for the interview. Post-production will cover editing techniques including color correction and audio sweetening, how to prepare for exhibition, and distribution strategies.
Terms Offered: Winter
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): ARTV 33931, HMRT 35107, CHST 23931, CMST 23931, HMRT 25107, MAAD 23931, 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.
Note(s): Students need their own 35mm film camera. Some film and paper are provided, but students need to purchase additional supplies. More details will be provided on the first day of class and on Canvas.
Equivalent Course(s): ARTV 34000

ARTV 24004. Introduction to Color Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. We all have photographic habits and ample experience taking and consuming images. In this course, we will use photography as a means toward developing an aesthetic and theoretical language for creating art. Through readings, slideshows, and discussions, we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph's communicative and expressive possibilities. Students will be given constraint-driven assignments to help them unpack their habits and develop an understanding of the principles of photography and color editing workflows. Students are recommended to have their own DSLR camera with manual settings, but all camera formats are welcome.
Instructor(s): E. Hogeman Terms Offered: Spring Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
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: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 22200 or consent of instructor.
Equivalent Course(s): ARTV 34112

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

ARTV 24201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201
ARTV 24301. Writing for Performance. 100 Units.
This course is an exploration of select texts for performance written by performance artists primarily but not
entirely operating within the context of art. Via historical context and literary technique, students read, discuss,
and analyze texts by various authors spanning the history of performance art: Hugo Ball, John Cage, Richard
Foreman, Carolee Schneeman, Joseph Beuys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and
create and perform their own writing. Field trips and attendance at first class are required.
Instructor(s): Pope.L Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): TAPS 28414, 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 24554. Costume Design and Technology for the Stage. 100 Units.
In this course, students will learn the basics of designing costumes for theatrical productions, encompassing
the skills of theatrical rendering and sketching, as well as the implementation of the design and basic sewing
techniques. Students will learn to adopt a vocabulary using the elements and principles of design, understand
and experience the process intrinsic to producing costumes for the theater, analyze the production needs related
to costumes, and prepare a finalized costume design for a theatrical production.
Instructor(s): N. Rohrer Terms Offered: Spring Winter
Note(s): Attendance at the first class meeting is mandatory.
Equivalent Course(s): TAPS 27550

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: Winter
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: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Note(s): This is a 3-week intensive class that meets the first three weeks of the quarter.
Equivalent Course(s): ARTV 34706

ARTV 24709. Experimental Drawing. 100 Units.
This course takes an expansive view of drawing. We will begin with traditional techniques and materials, while
moving beyond observational frameworks to examine the relationship between drawing and other disciplines,
including performance and sculpture. Our focus will be non-objective drawing, non-traditional materials, and
process-based works. Lectures, slide presentations, readings and dedicated studio time will familiarize students
with contemporary drawing practices through less traditional means and a wide variety of drawing media.
Critiques will follow each of the four longer-duration projects.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34709
ARTV 24710. Escapism. 100 Units.
How can art be a vehicle for release from our physical and mental realities, as well as a conduit through which states of mind can pass? What is the value of pleasure in art, or art that intentionally looks away from "the real world"? This painting and drawing-based, multi-disciplinary studio course will explore aspects of beauty and pleasure, play, transcendence, altered states, imagination and the "anti-political" as related to art-making. Students will consider texts and historical works from traditions such as Romanticism, Surrealism, fantasy, folk art, and spiritual and contemplative practices to contextualize work in the studio.
Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300

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

ARTV 27205. Life Painting. 100 Units.
This course will introduce students to painting the human figure. Nude models will be featured in each class and painted from observation. Historical and contemporary methods of oil painting will be part of the curriculum, as well as an introduction to human anatomy.
Instructor(s): D. Schutter Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300

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

ARTV 27700. Introduction to Puppetry. 100 Units.
Introduction to Puppetry invites students to explore the vast and dynamic world of the history of Puppet Theater and expertly trains students in multiple forms of the medium. From Bun Ra Ku to hand puppetry, Mask Performance to Shadow Puppetry, Toy Theater to banners and contastorias, students will be exposed to the form through real examples of sophisticated objects and expert direction. Students will be immersed in the history, literature, and philosophy of the ritual and performance of the puppet, and will be provided the opportunity to build their own draft of a short production.
Instructor(s): F. Maugeri Terms Offered: Winter
Note(s): Attendance at first class meeting is mandatory.
Equivalent Course(s): TAPS 27700

ARTV 27920. Virtual Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logies for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR "canon" that spans new modes of journalism and documentary, computer games, and narrative "VR cinema." Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short "sketches" of approaches in VR towards a final short VR experience.
Instructor(s): Marc Downie Terms Offered: Spring
Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short "sketches" of approaches in VR towards a final short VR experience.
Equivalent Course(s): ARTV 37920, CMST 37920, MAAD 24920, CMST 27920

ARTV 27921. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based
works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.

Instructor(s): Marc Downie
Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 37911, CMST 27911, ARTV 37921, MAAD 22911

ARTV 27923. Experimental Captures. 100 Units.
This production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.

Instructor(s): M. Downie
Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): ARTV 37923, CMST 27011, CMST 37011, MAAD 21011

ARTV 29600. Studio Project - I. 100 Units.
Students in this production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.

Instructor(s): M. Downie
Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): ARTV 37923, CMST 27011, CMST 37011, MAAD 21011

ARTV 29700. Independent Study in Visual Arts. 100 Units.
Students in this production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.

Instructor(s): M. Downie
Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): ARTV 37923, CMST 27011, CMST 37011, MAAD 21011

ARTV 29800. Studio Project - II. 100 Units.
Instructor(s): C. Sullivan, S. Wolniak
Terms Offered: Autumn Spring
Prerequisite(s): For Visual Arts majors only

ARTV 29900. Studio Project - III. 100 Units.
Instructor(s): J. Stockholder
Terms Offered: Winter
Prerequisite(s): Only students who are in the Studio Track may register for this class.