Visual Arts

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

PROGRAM OF STUDY

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

RANGE OF COURSE OFFERINGS

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

- 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 may not be counted toward studio requirements for the major or minor. ARTV courses in the 20000 to 20999 range may be counted toward the two electives relevant to the major. (See Program Requirements for more information.)

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

PROGRAM REQUIREMENTS

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

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

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

Students who wish to study abroad in their third year should contact the department as soon as possible to discuss options for taking the Junior Seminar, which is generally only offered one quarter per year, in the Spring Quarter. Junior Seminar can sometimes be taken in the second year with permission from the Director of Undergraduate Studies.
All visual arts majors must take ARTV 29850 Senior Seminar in the Autumn Quarter of their fourth year. Students in the studio track are required to take an additional course, ARTV 29900 Senior Project, which serves as a critical forum to prepare for the thesis exhibition in the spring. (See “Studio Track” section below for more details.)

**SUMMARY OF REQUIREMENTS FOR MAJORS**

**MAJOR**

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

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

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

**STUDIO TRACK**

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

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

**SUMMARY OF REQUIREMENTS FOR STUDIO TRACK MAJORS**

**MAJOR**

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<td><strong>1300</strong></td>
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** ARTV courses numbered 20000 to 20999 cannot be used toward this requirement.

‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.
HONORS
Students must have a portfolio of exceptional quality to be recommended to graduate with honors in visual arts. Visual arts faculty make final honors decisions at the end of the student's fourth year, based on performance in visual arts courses, the quality of participation in critiques, and the thesis exhibition.

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

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

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

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

SUMMARY OF REQUIREMENTS FOR THE MINOR IN VISUAL ARTS

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<thead>
<tr>
<th>MINOR</th>
<th>One of the following:*</th>
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<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
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<td></td>
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<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
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<tr>
<td>Five studio art courses numbered 21000 and above**</td>
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<tr>
<td>Total Units</td>
<td>600</td>
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* Visual arts minors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the minor. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the minor with another section of ARTV 10100, ARTV 10200, or ARTV 10300, or with a studio art course numbered ARTV 21000 and above.

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

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

VISUAL ARTS COURSES

ARTV 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 they are also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, illusion, analogy, metaphor, time and memory, nature and culture, abstraction, the role of the author, and universal systems can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist
Terms Offered: Autumn Spring Winter
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

ARTV 10200. Visual Language: On Objects. 100 Units.
Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist
Terms Offered: Autumn Spring Winter
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Students must attend the first two class sessions to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at https://dova.uchicago.edu/waitlist

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

ARTV 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 16210
ARTV 17704. Art Meets Philosophy. 100 Units.
The great German Romantic poet and critic Friedrich Schlegel once famously noted that ‘one of two things is usually lacking in the so-called Philosophy of Art: either philosophy or art.’ In this course, we are looking to prove Schlegel wrong by mapping out the very fruitful history of the relationship between (‘western’) art and (‘western’) philosophy instead, beginning in the poet’s own early 19th-century Germany and concluding in the contemporary debates surrounding the rising influence of artificial intelligence on the making and exhibiting of art. We will be looking at artists and artworks- and not only in the classroom, but also in museums and artist’s studios - in the framework of, and illuminating, contemporaneous philosophical discourse, and reading a variety of texts that help to shed light on the circumstances of certain artistic developments’ conception in turn. Think Hegel and Caspar David Friedrich; Nietzsche and Ferdinand Hodler; Heidegger and Van Gogh or Paul Klee; Derrida and Daniel Buren’s ‘institutional critique’; Agamben and Steve McQueen. (The historical emphasis will rest on post-war art and philosophy.) Our bibliography will focus primarily on the continental tradition in philosophy; writing assignments will depart from a direct experience of seeing and handling art. A final project will propose a physical synthesis of the rivaling siblings of art and philosophy.
Instructor(s): D. Roelstraete Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.
Equivalent Course(s): ARTH 17704

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ARTV 20002. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
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): ENGL 48700, CMST 28500, MAPH 33600, CMLT 22400, MAAD 18500, ARTH 28500, CMST 48500, CMLT 32400, ENGL 29300, ARTH 38500

ARTV 20003. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): MAAD 18600, CMST 48600, REES 45005, MAPH 33700, REES 25005, CMST 28600, CMLT 32500, ENGL 29600, CMST 22500, ARTH 28600, ARTH 38600, ENGL 48900

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): MAAD 10006, ARTH 15800
ARTV 20008. Ways of Curating and Collecting. 100 Units.
This seminar takes stock of contemporary currents in curating and collecting practices at a time when we are experiencing rapid expansion of the museum sector internationally, and witnessing the growing ubiquity of ‘curation’ within the spheres of leisure, culture, entertainment and tourism. Using institutions across campus, the city of Chicago and beyond as our primary locus, we will explore curatorial and collecting strategies employed by a variety of visual arts institutions and platforms from the scale of the single-room/single curator gallery, to the museum and the international biennial. We will consider how curatorial and exhibition-making practices have evolved from the latter half of the 20th century to the present day. We will consider the socio-cultural and political implications of curatorial work, and reflect on the shifting status of the art object within collecting and non-collecting institutions. Together we will explore significant curatorial projects at a local, national and international level; we will undertake site visits as well as play host to visiting curators, artists and thinkers. Course readings will feature the writings of seminal international curators as well as selections from historians and theorists in the field of curatorial studies. Students will work through a series of independent and collaborative assignments as well as a final project that integrates curatorial theory and practice.
Instructor(s): Y. Umolu Terms Offered: Winter
Equivalent Course(s): ARTV 30008, ARTH 36110, ARTH 26110

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

ARTV 20017. Art and the Archive in Greater Latin America. 100 Units.
How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on artists, art-making, and archives in Greater Latin America (including the United States), this course will consider the process of collecting and creating in artistic production from the perspectives of both theory and practice. Students in the course will work directly with archival materials in Chicago and collaborate on contemporary artistic projects that consider issues of relevance to people and places of the Western Hemisphere.
Instructor(s): Diana Schwartz-Francisco Terms Offered: Spring
Equivalent Course(s): LACS 26384, ARTH 26384, HIST 26319

ARTV 20018. Death Panels: Exploring dying and death through comics. 100 Units.
What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining 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 26230, HIPS 26230, KNOW 36230

ARTV 20019. Topics in Painting. 100 Units.
Discussion based seminar on issues in contemporary and historical painting. 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): D. Schutter Terms Offered: Autumn
Equivalent Course(s): ARTV 30019
ARTV 20206. Second Nature: New Models for the Chicago Park District. 100 Units.
The Chicago Park District seems to preserve ‘first nature’ within the metropolitan field. But the motive for establishing this sovereign territory was hardly natural. Today, cultural change raises questions about the significance and operation of this immense network of civic spaces. What opportunities emerge as we rethink them? While this design studio focuses on the development of new model parks for Chicago, it can support students coming from a broad range of disciplines. Texts, seminar discussions, and field trips will complement and nourish the development of architectural proposals.
Instructor(s): A. Schachman Terms Offered: Spring
Equivalent Course(s): ARTH 24196, ARCH 24196, ENST 24196, GEOG 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): AMER 24190, ENST 24190, ARTH 24190, GEOG 24190, ARCH 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): MAAD 14865, TAPS 28465

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

ARTV 20300. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Capra, Dash, Deren, Keaton, Hitchcock, Kubrick, Riggs and Sirk.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Required of students taking a major or minor in Cinema and Media Studies.
Equivalent Course(s): ENGL 10800, CMST 10100
ARTV 20540. Fact and Fiction. 100 Units.
Since Grierson's definition of the documentary as 'creative treatment of actuality,' critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the ‘documentary turn in contemporary art’ has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group.
Equivalent Course(s): ARTH 35540, ARTH 25540, CMST 45540, ARTV 45540, CMST 25540, MAPH 45540

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

ARTV 21002. Life Drawing. 100 Units.
This course is designed to introduce the student to observational drawing of the human figure. The subject of the course will be the live nude model. The object of the course is to see through proportions and the anatomy of the human body and draw out a likeness, rendering present the body as seen in its materiality, its structure, its finitude. Lectures on anatomy and the history of drawing will be ongoing and stitched into this studio course, as will the critique of drawings generated in class.
Instructor(s): D. Schutter Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31002
ARTV 21007. Drawing the Anthropocene. 100 Units.
The anthropocene is linked to the concept of acceleration through human intervention that alters our systems on a planetary scale. Acceleration accurately connotes the pace of radical behavioral and political shifts we are experiencing from Covid-19 and our current political uprising. Looking at these instances of quick change allows us to examine anthropogenic shifts as right here in our everyday lives. This course takes walking as a measure of inquiry into anthropogenic change as intimate, experienced through the body and space, not way-out-there, but all around us, and uses art as a measure that releases us from the strictly empirical to include the somatic, emotional, philosophical, lyrical, and the humorous. Drawing is a haptic practice, through the hand, that can represent people and things, real and imagined, as well as a method to create a plan or sketch. Taking walking as a point of departure, and using the GPS in our phones, we will begin to draw lines of connection between what is beneath our feet, around us, and above, to make connections between the abstraction of the anthropocene and our lived lives. While drawing is a component of this course, drawing is also engaged as a metaphor, to draw up, to draw out, to illustrate, demonstrate and give form. This class with work towards three artworks/propositions loosely categorized as, the biological, the political and the geological.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31007

ARTV 21008. Outside: An Archival Impulse. 100 Units.
In 'An Archival Impulse,' Hal Foster describes the archive as ‘found yet constructed, factual yet fictive, public yet private.’ Foster’s set of tangled binaries provides a foundation on which to build a formal and critical inquiry into the impulses of archiving and the production of archive-driven artwork. What is preserved and what is not is inherently political. Taking to the streets, we will look closely at the flora and fauna and what we term physical and cultural as sites of collection to then sort, instrumentalizing the impulse to preserve as a tool to frame what we have termed outside. Classes will be divided between mapped walks, site visits, dérives (drifts) and online discussions of readings, artist presentations, and technical instruction that supports projects. All projects will be presented digitally or out of doors. During this three week intensive course, we will produce three artworks/propositions. Taking up an archival strategy, we will produce a project. Thereafter, the subsequent projects will pivot, take a new form and new content based on an adaptation from the ideas in the readings. The suite of three works will not necessarily form a whole, rather a prism from which to unpack and explore the world around us.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31008

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

ARTV 21502. Advanced Printmaking. 100 Units.
ARTV 21501 is required as a prerequisite. Course description coming soon.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 21501
Equivalent Course(s): ARTV 31502

ARTV 21702. Drawing Concepts. 100 Units.
This course will focus on expanding the definition and practice of drawing. Studio work will engage traditional, spatial and process-oriented mark making in order to materialize thematically driven projects. Emphasis will be placed equally on the formal concerns of subject, material, and technique as well as the ability to effectively convey one’s concept. Projects will include weekly and longer-term assignments, in addition to critique. Participation in field trips is required.
Instructor(s): B. Collins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31702

ARTV 21800. Studio Practice. 100 Units.
This course considers a variety of methods, processes and media to explore conceptual issues pertinent to a contemporary art practice. Through research, material investigation, experimentation and revision, students will develop their own approach to a daily self-directed practice. Projects will include weekly and longer-term assignments, individual and collaborative work. We will also look at the practices of established artists for possible models. Participation in several field trips is required.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31800
ARTV 21902. Color: Theory and Experience. 100 Units.
This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including: ‘haptic’ color perception, Symbolic/Spiritual color theories, as well as more widely known theories of ‘optical color.’ In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 31902

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

ARTV 22000. Introduction to Painting I. 100 Units.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion.
Terms Offered: Winter
Equivalent Course(s): ARTV 32200

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

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

ARTV 22305. Performing Tableware. 100 Units.
Performing Tableware takes the actions and objects of the table as a site of research. Through demonstrations, readings and production, tableware will be considered in the context of contemporary practices in design, sculpture, installation and performance. Materially rooted in ceramics, this course gives students the opportunity to highlight, interrupt or subvert the patterns associated with sitting around table. Developing projects through a process of questioning behavior and the intimate functions of objects of the table, students will extend and challenge their material knowledge and engage in a range of ceramic processes including using raw clay, slip casting, hand building, slab building and multi-fire glaze processes.
Instructor(s): A. Ginsburg Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32305
ARTV 22312. Material as Performance. 100 Units.
This course delves into the use and practices around a broad range of materials and focuses on the intersection between culture, habit and performance. By examining the histories of specific materials in our present moment, during a time when we know that materials and resources are finite, we will think through our patterns and speculate on interactions with materials in the future. Materials offer us the opportunity to examine history through the lens of performance, questioning who and what is included in these histories, all the while interrogating the inherent humanistic lens. This studio course will be iterative, working towards large scale final projects.
Instructor(s): A. Ginsburg Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 32312

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 22500. Computational Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc.), as well as exposure to more sophisticated methods. We also view and discuss the historical precendents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.
Instructor(s): J. Salavon Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32500, MAAD 22500, CMST 28800

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: Spring
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
Equivalent Course(s): ARTV 33801, MAAD 23801

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

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

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

ARTV 23930. Documentary Production I. 100 Units.
Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between 'the real' and 'fiction' will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.
Instructor(s): J. Hoffman
Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): ARTV 33930, CMST 23930, CMST 33930, HMRT 25106, HMRT 35106, MAAD 23930

ARTV 23931. Documentary Production II. 100 Units.
Documentary Video Production II focuses on the shaping and crafting of a non-Fiction video. Enrollment will be limited to those students who have taken Documentary Production I. The class will discuss issues of ethics, power, and representation in this most philosophical and problematic of genres. Students will be expected to write a treatment outline detailing their project and learn about granting agencies and budgeting. Production techniques will concentrate on the language of handheld camera versus tripod, interview methodologies, microphone placement including working with wireless systems and mixers, and lighting for the interview. Post-production will cover editing techniques including color correction and audio sweetening, how to prepare for exhibition, and distribution strategies.
Instructor(s): J. Hoffman
Terms Offered: Winter
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): HMRT 35107, CMST 33931, HMRT 25107, MAAD 23931, CMST 23931, ARTV 33931
ARTV 24000. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph’s communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student’s understanding of the medium. Field trips required.
Instructor(s): E. Hogeman Terms Offered: Autumn Spring
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: Autumn
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, Eduard 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 julia phillips@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): GNSE 28122, GNSE 38122, ARTV 34122, CRES 24122, ARTH 24122

ARTV 24201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 34201
ARTV 24265. Best in Show: Art History as Exhibition History. 100 Units.
In this course, I propose a reading of post-war art history as seen, in part, through the periodical prism of one of the field’s most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the founding 1955 edition organized by Arnold Bode and ending with the 2017 edition which I worked on as a curator, we will discuss one chapter of Documenta’s history per class alongside related events like the Venice and Sao Paulo biennials and Skulptur Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world’s various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.
Instructor(s): D. Roelstraete Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment. Equivalent Course(s): ARTH 36791, ARTH 26791, ARTV 34265

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

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

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

ARTV 24554. Costume Design and Technology for the Stage. 100 Units.
In this course, students will learn the basics of designing costumes for theatrical productions, encompassing the skills of theatrical rendering and sketching, as well as the implementation of the design and basic sewing techniques. Students will learn to adopt a vocabulary using the elements and principles of design, understand and experience the process intrinsic to producing costumes for the theater, analyze the production needs related to costumes, and prepare a finalized costume design for a theatrical production.
Instructor(s): N. Rohrer Terms Offered: 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: Autumn
Equivalent Course(s): ARTV 34703

ARTV 24707. Landscape Record. 100 Units.
Course description coming soon.
Instructor(s): S. Wolniak Terms Offered: Winter
Equivalent Course(s): ARTV 34707

ARTV 25402. Metamedia. 100 Units.
Computers dynamically simulate the details of any other medium. This course looks past traditional media to engage with the computer as a ‘metamedium’; an environment with infinite degrees of representation. Relationships between form and content will be explored and exploited through deconstructing, augmenting, and experimenting with the data that makes up digital media. Studio time will be spent digitally improvising with expanded approaches to creating new media art. Topics surveyed will include: algorithms as art, metadata as content, and our digital shadows. In addition to making new media art, we will consider our relationship to contemporary media and the politics of digital agency in our connected world.
Instructor(s): J. Satrom
Equivalent Course(s): MAAD 21500

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 platforms, and metagames. By hacking, modding, and recontextualizing existing game assets, we will challenge the rules, mechanics, and interfaces of video games.
Instructor(s): J. Satrom Terms Offered: Winter
Equivalent Course(s): MAAD 20500

ARTV 26206. Revised Ecologies for the Black Image. 100 Units.
A team-taught course with artist, Theaster Gates and art historian, Romi Crawford, ‘Valuations, Economies, and Revised Ecologies for the Black Image,’ is an investigation and inquiry into the challenges around black photographic image production. The course will require students to both examine and produce (on their own and with the faculty) strategies for making and interpreting contemporary art-- based on the urgent economic and affective needs (often obfuscated) of black photographic archives. Organized around practicums of research and making, students will be required to conduct interviews with artists and/or produce art works in collaboration with living artists and photographers. The course will allow students to work with faculty on producing outcomes in areas such as intergenerational collaboration, archival based art making, and ‘service oriented’ art history; or one that pays attention to the affective realm of (often) very basic needs and desires of the black and minoritized artist. With students we will develop a process and method for locating and responding to these needs as an actionable part of art historical research and scholarship.
Instructor(s): R. Crawford, T. Gates Terms Offered: Autumn
Note(s): Students who wish to join Revised Ecologies for the Black Image should send a paragraph describing their interest in the topic to felicial@uchicago.edu. Graduate students and fourth-year undergraduates are especially encouraged to apply.
Equivalent Course(s): ARTV 36206, CRES 26210, PPHA 36206

ARTV 26210. XCAP: Food for Thought. 100 Units.
If anthropology and contemporary art have one thing in common, it is the aim to de-familiarize taken-for-granted ways of being in the world by means of ethnographic comparison or aesthetic provocation so as to open up new perspectives on the complexities of human social life. Co-taught by an artist and an anthropologist, this course considers what’s at stake when contemporary artists build on this longstanding practice to explore the complexities of current societal, political, and cultural contexts.
Instructor(s): Laura Letinsky & Stephan Palmié Terms Offered: Autumn
Note(s): for 3rd and 4th year students only
Equivalent Course(s): ANTH 35315, CMST 26210, ARTH 29942, ANTH 25315, CMST 36210, KNOW 29942, ARTV 36210
ARTV 26219. Art and the Active Instrument. 100 Units.
Course description coming soon.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 36219

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

ARTV 27204. Painting Matters: En Plein Air. 100 Units.
Some prior painting experience is required. This studio aims to support the development of a student’s
personal visual investigation through painting, while also challenging habits of thought and making. We will
ask questions about form, content, and context with words and with paint. Participation in group critiques,
discussion, and one or two field trips will be required.
Instructor(s): J. Stockholder Terms Offered: Autumn
Prerequisite(s): PQ: ARTV 10100, 10200 or 10300 and some prior experience in painting. Basic supplies for
the class will be provided, but students may wish to purchase additional supplies. More information will be
provided on the first day of class.
Equivalent Course(s): ARTV 37204

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

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

ARTV 27921. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented
reality, this class will explore and interrogate each stage of production of AR works. Students in this production-
based class will examine the techniques and opportunities of this new kind of moving image. During this class
we’ll study the construction of examples across a gamut from locative media, journalism, and gameplay-based
works to museum installations. Students will complete a series of critical essays and sketches towards a final
augmented reality project using a custom set of software tools developed in and for the class.
Instructor(s): M. Downie Terms Offered: Winter
Equivalent Course(s): CMST 27911, MAAD 22911, ARTV 37921, CMST 37911
ARTV 27923. Experimental Captures. 100 Units.
This production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.
Instructor(s): M. Downie Terms Offered: Autumn
Equivalent Course(s): ARTV 37923, CMST 37011, MAAD 21011, CMST 27011

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

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

ARTV 29850. Senior Seminar. 100 Units.
This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the art practice of students who are majoring in visual arts. Emphasis is placed on the continued development of student's artistic production that began in the preceding Junior Seminar. Readings and written responses required. In addition to studio work, visits to museums and galleries required.
Instructor(s): K. Desjardins, Pope.L Terms Offered: Autumn
Note(s): Required of students who are majoring in Visual Arts. Students must take this class in the Autumn Quarter of their fourth year, after having completed Junior Seminar.

ARTV 29900. Senior Project. 100 Units.
Required of Visual Arts majors in the Studio Track. This course provides an opportunity for students to engage in a sustained and intense development of their art practice in weekly critiques throughout the Winter Quarter.
Instructor(s): J. Stockholder Terms Offered: Winter
Prerequisite(s): Only students who are in the Studio Track may register for this class.