

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

ARTV courses numbered 21000 to 29700 include media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). Also included are more advanced studio courses designed to investigate the vast array of objects, spaces, and ideas embedded in the contemporary artistic landscape. ARTV courses numbered 20000 to 20999 are not studio-based and 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 may take ARTV 29600 Studio Project - I as early as the Spring Quarter of their second year, provided that they have already taken at least two ARTV studio courses numbered 21000 and above. ARTV 29850 Studio Project - II is often taken in the fourth year, but may be taken in the third year. 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 and is only open to students in the studio track. 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:*		100
ARTV 10100	Visual Language: On Images	

ARTV 10200	Visual Language: On Objects	
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 upper-level studio courses offered by MAAD, CMST, 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 studio track 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

One of the following:*		100
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
ARTV 29600	Studio Project - I	100
ARTV 29850	Studio Project - II	100
ARTV 29900	Studio Project - III	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		1300

- * 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 upper-level studio courses offered by MAAD, CMST, 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 and a GPA of at least 3.25 (overall and in the major) 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. Once the Director has signed the form, the student should submit the signed form 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
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
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, CMST, 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 10100. Visual Language: On Images. 100 Units.

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

Terms Offered: Autumn Spring Winter

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

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

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

Terms Offered: Autumn Spring Winter

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

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

This studio course focuses on the fundamentals of pre-production, production, and post-production techniques using digital video. The course is primarily concerned with how patterns of techniques and formal logics interact and shape our experience of space and time. We will engage in creative and technical studies, individual projects, readings and screenings that focus on the organization and technical realization of content as well as its interpretation. Videography, lighting, sound design, and editing using Adobe Premiere are taught through concepts and methodologies drawn from fine art, documentary, and narrative film and video making considered across different viewing platforms. The goal is for students to understand how the experience of space and time can be shaped in the film medium. Students will leave the course with a grasp of the conventional and self-invented techniques filmmakers use.

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 15601. Florence: Drawing Through the World. 100 Units.

The College's September course in Florence provides undergraduate students with the opportunity to earn Arts Core credit by examining drawing fundamentals and the relationship between drawing, seeing, knowing, and making sense of our experience of the world—both past and present. The September 2025 program will take place from Saturday, August 23, 2025 through Saturday, September 13, 2025. Participants will be required to commit to the full duration of the program in line with these dates.

Instructor(s): K. Desjardins Terms Offered: Summer. September Study Abroad Course

Note(s): The College's September course in Florence provides undergraduate students with the opportunity to earn Arts Core credit by examining drawing fundamentals and the relationship between drawing, seeing, knowing, and making sense of our experience of the world—both past and present. The September 2025 program will take place from Saturday, August 23, 2025 through Saturday, September 13, 2025. Participants will be required to commit to the full duration of the program in line with these dates.

ARTV 15700. On Images: Picturing Paris, repetition or revelation? 100 Units.

Paris has been the site of what we consider "art" throughout the past several decades, even centuries; in this undergraduate course, students will explore a range of visualization practices including drawing and photography, alongside the underpinnings of their development while also earning an Arts Core credit. The September 2025 program will take place from Friday, August 22, 2025 through Sunday, September 14, 2025. Participants will be required to commit to the full duration of the program in line with these dates.

Instructor(s): L. Letinsky Terms Offered: Summer. September Study Abroad Course

Note(s): Paris has been the site of what we consider "art" throughout the past several decades, even centuries; in this undergraduate course, students will explore a range of visualization practices including drawing and photography, alongside the underpinnings of their development while also earning an Arts Core credit. The September 2025 program will take place from Friday, August 22, 2025 through Sunday, September 14, 2025. Participants will be required to commit to the full duration of the program in line with these dates.

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

This studio-based course explores the practice, conventions, and boundaries of contemporary media art and design. This can encompass areas as diverse as interactive installation, app design, and the Internet meme. Through projects and critical discussion, students engage with the problems and opportunities of digitally driven content creation. Fundamental elements of digital production are introduced, including basic properties of

image, video, and the global network. Further topics as varied as--though not limited to--web production, digital fabrication, interfaces, the glitch, and gaming may be considered. Sections will vary based on the instructor's fields of expertise. This course 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. However, it is a great way for students to explore a potential interest in these areas.

Instructor(s): S. Martins, C. Mankin Terms Offered: Autumn Spring

Equivalent Course(s): MADD 26210

ARTV 20002-20003. History of International Cinema I: Silent Era; History of International Cinema II: Sound Era to 1960.

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): Daniel Morgan 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): ARTH 28500, CMLT 32400, ENGL 29300, MADD 18500, ARTH 38500, CMLT 22400, CMST 48500, ENGL 48700, CMST 28500, MAPH 33600

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

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): MADD 10006, ARTH 15800

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: Course not offered in 24-25

Equivalent Course(s): CHST 26384, RDIN 26384, HIST 26319, ARTH 26384, LACS 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): HIPS 26230, ENGL 36230, KNOW 36230, ENGL 26230, HLTH 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): A. Mohn Terms Offered: Winter

Equivalent Course(s): TAPS 27100

ARTV 20026. How Design Thinks. 100 Units.

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

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

Equivalent Course(s): TAPS 27450

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

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

Instructor(s): J. Rhoads Terms Offered: Spring

Equivalent Course(s): TAPS 36280, CHST 26280, ARCH 26280, TAPS 26280, ARTV 30027

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. While this class does not require prior experience, all ARCH studio courses require consent. Starting February 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): L. Joyner Terms Offered: Spring

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

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): ARTH 24270, ARCH 24270, CHST 24270, MADD 24270

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): Dominique Bluher Terms Offered: Autumn

Equivalent Course(s): CMST 26303, MADD 13303, FNLD 26102, CMST 36303

ARTV 20035. Animation: Practices & Principles. 100 Units.

Sitting at the intersection of fine arts and filmmaking, animation has held a unique place in visual culture since its inception and has more recently become a ubiquitous presence in our society. Through a combination of workshops, screenings, and discussions, this course will examine the advantages and particularities that come with the art form as well as the diverse range of technologies and techniques that it can include. Students learn both analog and digital animation methods-including cut-out, hand-drawn, and stop motion, among others-to explore their own artistic voice through moving image, culminating with a final project in the medium of their choice. Works screened for discussion will range from the traditional and studio-based to the experimental and alternative. No previous drawing experience required.

Instructor(s): Elizabeth Rogers Terms Offered: Autumn

Equivalent Course(s): CMST 35602, CMST 25602, MADD 20602

ARTV 20036. Graphic Design and Social Movements. 100 Units.

Posters, publications, social media graphics, handbills, and other graphic materials have long played a role in sustaining and shaping social movements. In this course, which is part studio class and part discussion, we will discuss the role of graphic design in building collective identity for social movements, with a particular focus on the labor movement. Students will identify artifacts from contemporary or past social movements and use them as the basis for writing and designing a small publication.

Instructor(s): Danielle Aubert Terms Offered: Spring

Equivalent Course(s): ENGL 20035, HMRT 20035, ARTH 20035

ARTV 20037. Generous Gravities. 100 Units.

Generous Gravities is a comparative study of two distinct cultural experiences in the production, influence and imposition of cultural power and how artistic production has been influenced in response. The production of a culture is a messy, promiscuous affair. Rather than a conception of culture as a singular set of values, built up from a singular core, what we call the culture of a place is a result of an endless process of accrual, rejection, imposition and influence. Specifically, the class will focus on the city of Paris both as case study and antecedent of our conception of the cosmopolitan in the 19th and 20th century along with the Republic of Georgia's historical experience in the 20th and early 21st century. These two places give us sites to think through ideas of renewal and exchange between radically different ideological and aesthetic systems and the complex cultures produced as a result of centuries long processes. In the 19th century, Paris was the origin point for a set of specific cultural currents that combined to make something new, perverse and alive - what we today call The Cosmopolitan - before their subsequent fraying at the end of the twentieth century. Today as it was in the past, the Republic of Georgia stands at an intersection of some of the most important forces of the early 21st century while at the same time in the midst of a creative explosion within its cultural economy.

Instructor(s): G. Oppenheimer Terms Offered: Spring

Prerequisite(s): Students who would like to register should send a brief (100-word max) statement describing your interest in the class and how it fits into your larger interests in areas of study to Geof Oppenheimer at opshope@uchicago.

Note(s): Class time in Chicago will run five weeks, during academic weeks three through eight of spring quarter. There will be an additional mandatory class meeting week two of the quarter and culminate in a required 14-day trip to Paris, France and Tbilisi, Georgia following the conclusion of Spring Quarter.

Equivalent Course(s): ARTV 30037

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, unbuilt, 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. Drawing on both Chicago and other places (not just urban) that individual students know well, we will dream both big and small, search both present and past, and tap precisely into both what we dream and what we experience... seeking not to dictate what the city will be, but to use these different modes of understanding to expand our sense of what a city can be. Necessarily, we'll grapple with difficult contradictions cities pose, our most central personal assumptions about spaces and places, and with questions of how, especially in present-day capitalism, cities change. We take as given the inevitable gap between how places actually evolve and how, perhaps, they could, and use that gap as a site for the imagination to step in, while also confronting the hubris of imagining cities real. The studio work will proceed in three stages: individually developing an alternate vision for a place you know well, at a historical moment of your choice... then breaking each others' plans... and finally

using real observations and factors (and even spontaneous impulse) to complicate and rebuild your vision 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): AMER 24191, GEOG 24191, ARTH 24191, ARCH 24191, CHST 24191, CEGU 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. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31st, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): A. Schachman Terms Offered: Autumn

Prerequisite(s): Consent only

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CEGU 24196, GEOG 24196, ARTH 24196, ARCH 24196

ARTV 20207. Introduction to Performance Installation. 100 Units.

This introductory course provides students with a comprehensive understanding of the collaborative and theatrical techniques required for staging a performance installation piece. This artistic medium works at the boundaries between visual art, theater, and experiential storytelling. This medium thereby offers the ensemble a dynamic platform for creative expression. Students will create site-specific pieces while also experimenting with various physical and vocal techniques. Students interested in the course should contact Pamela Pascoe (pkpascoe@uchicago.edu) before registering.

Instructor(s): P. Pascoe Terms Offered: Autumn

Equivalent Course(s): ARTV 30207, TAPS 22290

ARTV 20208. Scenography: Static and Kinetic Forms. 100 Units.

This course is an exploration of various forms and processes of designing sets and projections 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 including storyboards, models, drafting, and paint elevations. Conversations with guest artists will illuminate personal and cultural aesthetics of an individual artist and assigned readings will expose students to major trends in modern stage design.

Instructor(s): Alyssa Mohn Terms Offered: Autumn

Equivalent Course(s): TAPS 27410, MADD 27410

ARTV 20209. Costuming the Shape of Heroes and Villains. 100 Units.

Costume Design is an essential element in conveying a character's story. This course will explore design elements from archetypal characters, while interrogating concepts of movement, space, and structure. Explorations in the Bauhaus, film, and dance will illuminate the relationships between opposites in storytelling. Students will develop a design vocabulary, build skills in rendering and sketching, and prepare a final costume design highlighting heroes and villains.

Instructor(s): N. Rohrer Terms Offered: Autumn

Equivalent Course(s): TAPS 27520

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. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Instructor(s): L. Joyner Terms Offered: Autumn

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.) Please also note that this course will include several field

trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Equivalent Course(s): ARCH 24190, AMER 24190, CHST 24190, GEOG 24190, CEGU 24190, ARTH 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): MADD 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): MADD 25080, TAPS 27080

ARTV 20217. Scenic Design. 100 Units.

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

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

Note(s): Attendance at first class meeting is mandatory.

Equivalent Course(s): TAPS 28000

ARTV 20237. Wonder Lab: Learning from the Musical Art and Craft of Stevie Wonder. 100 Units.

Stevie Wonder is one of the defining artists of the recent U.S. and the world. A celebrated and beloved musician, he is a spiritual visionary, polymath of genres, prophetic truth-teller, bard of love and loss. His vision refracts the victories, losses and contradictions of Black struggle and endeavor in America. Authenticated in this way as a Black artist, he also resonates as a global artist. Embraced by all, there seems little to say about Wonder's art, career and influence that is not self-evident. And yet, leaving appreciation of Stevie Wonder at this level allows us to revere him without recognizing his ingenious inventiveness - as artist and crafter of sound. How he brought and brings essential perspective to our experience of selves, relationships, community, power, and consciousness in all facets may be overlooked, if not lost. This class, conceived as a cultural lab, will investigate Stevie Wonder's art: his exemplification of Black music's breadth; his ambition as a sonic innovator; his commentary on social and political worlds; his insights on love, and his engagement with faith and spiritualism that summoned a global community of musicians, fans and partners. Class will involve close listening, readings, analysis of technological and sensory effects, consultation of "genius" and "collaborative" models of culture-making, and experiment in contextualizing singular imaginative achievement.

Instructor(s): Adam Green Terms Offered: Winter

Note(s): This course will be a community-engaged course, comprised of College students and members of the broader community. A brief application will be required for enrollment.

Equivalent Course(s): RDIN 23700

ARTV 20300. Introduction to Film Analysis. 100 Units.

This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, genres, and directorial oeuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: mise-en-scène, cinematography, editing, and sound, and learn how filmmakers design their works. Films discussed will include works Orson Welles, Sergei Eisenstein, Shirin Neshat, Lucrecia Martel, and Wong Kar Wai.

Instructor(s): James Chandler, James Lastra, staff Terms Offered: Autumn Spring Winter

Note(s): Required of students taking a major or minor in Cinema and Media Studies.

Equivalent Course(s): CMST 10100, ENGL 10800

ARTV 20305. The Form of the Book. 100 Units.

The book format has been shaped by developments in technology, materials, distribution, and reading habits. This course will focus on the form of printed books through the lens of graphic design. Students will develop the practical skills necessary to typeset, print, and bind a modest book. We'll discuss developments in printing technology (letterpress, offset), access to tools (movable type, paste up, desktop publishing), mass reproduction, distribution methods, and reading habits that have shaped the book form. No prior design/typesetting experience required.

Instructor(s): Danielle Aubert Terms Offered: Spring
Equivalent Course(s): ENGL 20305

ARTV 20312. Advanced Typography. 100 Units.

Typography generally refers to the arrangement of type on a surface. It often goes unnoticed, because the way words look - their shape and typographic form - is secondary to the meaning they carry. Typography is one of the richest areas for formal exploration in graphic design. This course explores major shifts in the reproduction of the written word: from type foundries and linotype to bitmap fonts, open type, and variable type. Working in Adobe Illustrator and InDesign, students will experiment with the layout and appearance of letterforms, words, and text in multiple scripts and languages. Typographic history and theory will be discussed in relation to course projects. (Theory)

Instructor(s): Danielle Aubert Terms Offered: Autumn
Equivalent Course(s): MADD 20308, ARTV 30812, ENGL 20308, ENGL 40308

ARTV 20628. Site-based Practice: Choreographing the Logan Center. 100 Units.

Students will be given a unique opportunity to create a collaborative, site-based work that culminates in a final performance at UChicago's Logan Center for the Arts. 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 Logan Center that will provide context to the building's departments, exhibitions, programming, and its relationship to geography and community. Assigned readings, viewings, and conversations with guest artists will delve into the relationship between embodied performance and the sites where it happens-including multidisciplinary community-oriented spaces such as the Logan Center-and will consider the material relationship between bodies, objects, and architecture as well as the digital flows of choreography projected on buildings and exchanged online.

Instructor(s): J. Rhoads Terms Offered: Spring
Equivalent Course(s): TAPS 26285

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. Pixels, Planet, Power: Visualizing Urban & Environmental Change. 100 Units.

This hands-on methods course trains students how to turn streams of satellite imagery into persuasive, narrative visualizations of urban, environmental, and planetary change. Using Google Earth Engine and other open-source tools, you will learn how to acquire, preprocess, analyze, and map earth-observation data, from spectral indices and machine-learning classification methods to time-series composites and cartographic design. Short lectures frame the technical labs within larger questions of power, representation, and justice, encouraging you to critique the assumptions that shape geospatial workflows even as you master them. Each year, the class grounds these skills in a fresh, high-stakes theme, ensuring that evolving geospatial methods confront the most pressing environmental and urban challenges. No prior coding or mapping experience is required; curiosity and a willingness to experiment are essential. The course fulfills the CEGU methods requirement and may also be eligible to meet methods requirements in other social sciences, sciences, and humanities majors.

Instructor(s): Grga Basic Terms Offered: Spring Winter
Equivalent Course(s): MADD 13517, CEGU 23517, ARCH 23517

ARTV 20667. Seeing Islam and the Politics of Visual Culture. 100 Units.

From terrorists to "good Muslims," standards in the racial, cultural, and religious representations surrounding Islam have fluctuated across U.S. media. How do we conceptualize the nature of visual perception and reception? The history of colonialism, secular modernity, gender, patriarchy, and the blurred distinctions between religion and racialization have all contributed to a milieu of visual cultures that stage visions of and arguments about Islam. Hostility towards Muslims has not abated as we venture well into the 21st century, and many remain quick to blame an amorphous media for fomenting animosity towards the "real" Islam. We use these terms of engagement as the start of our inquiry: what is the promise of a meaningful image? What processes of secular translation are at work in its creation and consumption? Is there room for resistance, legibility, and representation in U.S. popular culture, and what does representation buy you in this age? We will pair theoretical methods for thinking about imagery, optics, perception, and perspective alongside case studies from film, stage, comedy, streaming content, and television shows, among others. Students will critically engage and analyze these theories in the contexts from which these works emerge and meld into a mobile and diasporic U.S. context.

Together, we will reflect on the moral, political, and categorical commitments vested in different forms of media against historical trends of the 20th and 21st century.

Instructor(s): Samah Choudhury Terms Offered: Spring

Note(s): Undergrad students register for Section 1; Grad students register for section 2

Equivalent Course(s): GNSE 32511, ENGL 22505, RDIN 22500, ISLM 37555, GNSE 22511, ENGL 32505, RLST 27555, CMST 32500, RDIN 32500, CMST 22500

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: Not offered in 2025-2026

Prerequisite(s): PQ: Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form: <https://forms.gle/QvRCKN6MjBtcteWy5>; 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): TAPS 28466, ARTV 30700, ENGL 32314, ENGL 25970, CMST 25954, CMST 35954, BPRO 28700, MADD 20700

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 Beiersdofer Terms Offered: Autumn

Equivalent Course(s): MADD 23645, GNSE 23645

ARTV 20703. Performance as Event. 100 Units.

What makes a performance unforgettable? How do fleeting acts-onstage, online, or in the streets-spark curiosity, provoke debate, or ripple through memes and memories? In this course, we'll immerse ourselves in the bold, hybrid world of performance as a tool for upending expectations and crafting the unexpected. With hands-on projects, critical reflection, and collaborative exploration, we will investigate performance in its many forms, from physical spaces where people move, connect, and gather, to digital platforms where swipes, clicks, and streams define interaction. Together, we'll uncover how performers outwit algorithms, engineer surprise, and amplify their work in resourceful and unpredictable ways. Visiting artists from theater, media art, and tactical performance will join the course throughout the quarter, bringing unique practices and perspectives into the mix.

Instructor(s): D. de Mayo, J. Satrom Terms Offered: Spring

Equivalent Course(s): SIGN 28250, TAPS 28250, MADD 28250

ARTV 20707. Arts + Public Life: Relationships, Engagement and Cultural Stewardship on Chicago's South Side. 100 Units.

Founded in 2011 and located in Chicago's legendary Washington Park neighborhood, Arts + Public Life (APL) is a dynamic hub of exploration, expression, and exchange that fosters neighborhood vibrancy through the arts on the South Side of Chicago. This class gives students an opportunity to learn from APL's embedded practice of supporting the arts and cultural history of the South Side of Chicago to learn how they might become responsible and responsive stewards of this work themselves. Each week students will be immersed into a different aspect of APL's robust portfolio, all of which center relationships, community engagement, and cultural stewardship. Readings and visitors will provide background, inspiration, and know-how about APL's cultural production processes and location in Washington Park. Students will engage with APL team members to refine their own project ideas throughout the quarter. Class will primarily take place in APL's spaces on the Arts Block in Washington Park.

Instructor(s): Bharani, Nootan Terms Offered: Spring

Note(s): Consent is required for this class. Interested students should email the instructor Nootan Bharani, nbharani@uchicago.edu, to briefly explain their interest, however no previous experience is necessary.

Equivalent Course(s): RDIN 20501, CHST 20500, ARTH 20500

ARTV 20744. Projection Design & Technology. 100 Units.

In contemporary performing arts, projection design is more integral than ever, enhancing immersive experiences and challenging traditional staging conventions. This course explores the projection designer's process on projects including drama, opera, dance, musical theater, and themed entertainment. Students investigate, discuss, and prepare for the design challenges found in each unique production environment. We will emphasize integrating imagery and video in a theatrical context as well as installation work. Students will become familiar

with the most common varieties of projection design equipment and software-including Adobe Suite as well as playback software for theater including Qlab and Isadora, and will learn standard procedures and practices for a projection designer. Final projects will culminate with a live projection mapping presentation.

Instructor(s): R. Davonté Johnson Terms Offered: Spring

Equivalent Course(s): MADD 20440, TAPS 27440

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 20807. Adaptation Laboratory: Staging Berlin at Court Theatre. 100 Units.

From 2000-2018, the graphic novelist Jason Lutes published *Berlin*, a sprawling, formally inventive, & idiosyncratic account of life in the German capital city during the years just prior to National Socialism. Court Theatre, the Tony award winning professional theater on the UChicago campus, has commissioned the playwright Mickle Maher to prepare an adaptation of Lutes' novel for Court's 2024-25 season; David Levin is the collaborating dramaturg. This interdisciplinary team-taught seminar invites students into the process of adaptation, exploring a range of practical, conceptual & artistic challenges. The course will take place in two locations: at Court Theatre (where we will attend rehearsals for the world premiere production, from first rehearsal through opening) and in a theater lab on campus, where we will consider a range of critical and creative materials - e.g., Lisa Kron and Jeanine Tesori's adaptation of Alison Bechdel's graphic novel *Fun Home* or Walter Ruttmann's 1927 film "*Berlin: Symphony of a Metropolis*" - to establish a dialogue between Lutes' novel, its progenitors, and the work in Court's rehearsal room. An additional & significant component of our work will involve creative exercises. Students will prepare adaptations of their own - first, of Lutes' novel, then of works of their own choosing. Artists from Court's production will join us for workshop sessions. The seminar aims to serve as a creative and critical forum, exploring the challenges of adaptation.

Instructor(s): David Levin and Mickle Maher Terms Offered: Winter

Prerequisite(s): An interest in the graphic novel and/or 20th century German history & culture is welcome but not required. An active interest in – and a willingness to think critically and creatively about – the practices of interpretation on stage is essential.

Equivalent Course(s): TAPS 35050, GRMN 35050, CDIN 25050, CDIN 35050, ARTV 30807, TAPS 25050

ARTV 20808. Expositions Practicum. 100.00 Units.

Expositions Magazine is a quarterly publication on environmental change and the built environment-written, edited, designed, and produced by students. The goal of the publication is to communicate broadly and in an engaging, persuasive manner about important issues in the contemporary world. Since issues relating to the environment, geography, and urbanization almost invariably have spatial, visual, and expressive dimensions, the magazine showcases cartography, photography, illustration, and other modes alongside exceptional narrative and place-based writing. The primary goal of this practicum is to help students hone a broad range of analytic and representational tools associated with communicating complex issues to a general audience. Weekly two-hour lab meetings provide collaborative work time for the three primary stages of publication-editing, design, and production-while bi-weekly one-hour seminar meetings introduce relevant technical skills, theoretical frameworks, and historical context. Through this diverse program, students will confront the wide range of questions and problems involved in publishing and design in the environmental social sciences and humanities.

Instructor(s): Evan Carver Terms Offered: Autumn Spring Winter. Autumn and Winter will be 0 credit courses, Spring Quarter will count as a 100 credit course.

Prerequisite(s): Students must have previously taken Writing the City (CEGU 20180) or Intro to Critical Spatial Media (CEGU 23517)

Note(s): This course requires 3 quarters of enrollment/participation for 100 credits.

Equivalent Course(s): CEGU 22500

ARTV 20809. Water's Edge. 100 Units.

Water is both a material substance, subject to ecological forces, and, as Ivan Illich notes, an immaterial vehicle for multiple and conflicting meanings, "nearly unlimited [in its] ability to carry metaphor." This course in landscape architecture explores the constructed environments around Chicago's varied and interconnected water systems along these material and immaterial lines. As a studio/seminar hybrid, this course comprises a series of studio projects, critical and literary readings, seminar discussions, creative writing, and explorations. Seminar and studio sessions will together track a progression from the interior - perceptions, memories, and

felt experiences of water that animate landscape with personal meaning - to the exterior - specific landscapes around Chicago's water bodies and the social, political, and ecological forces at play between the city and these environments. The final studio project will examine a constructed landscape along an edge between land and water in Chicago. Students will map the history and ecology of the project site and use that as a jumping off point for its reimagination, negotiating between large-scale systemic forces and the peculiar details of that place. While this class does not require prior experience, all ARCH studio courses require consent. Starting Feb. 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): C. Breen Terms Offered: Spring

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): CHST 26003, ARCH 26003, ARTH 26003, CEGU 26003

ARTV 20810. Campus Canvas. 100 Units.

In this architectural design studio we will analyze, challenge, and reimagine an existing building on campus. Seminars will help set the canvas for our design work with weekly visits to campus buildings, a study of their architectural drawings, guest talks from architects that helped shape our campus, and independent research. What were the forces at play that helped shape the building during the time it was built? How can the redesigned building reflect our current understanding and our own positioning on the campus? A series of smaller group projects focused on specific aspects of the design will culminate in a final project. While this class does not require prior experience, all ARCH studio courses require consent. Starting February 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Instructor(s): S. Park Terms Offered: Spring

Prerequisite(s): While this class does not require prior experience, all ARCH studio courses require consent.

Starting February 24, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.)

Equivalent Course(s): ARCH 20693, ARTH 20693, CHST 20693, CEGU 20693

ARTV 20811. Art as Biblical Interpretation. 100 Units.

Long before the Christian Bible was established as we know it, biblical figures and stories were being visually depicted and developed for Christian purposes. The Christian biblical imagination encompasses a rich tradition spanning time periods (ancient and medieval, Renaissance, and beyond), regions, denominations, and artistic media-important not only for the field of art history, but also for the fields of biblical interpretation and the history of Western civilization and culture. In this course we will be studying art as a unique mode of biblical interpretation, with its own purposes, challenges, and strengths. How are texts "translated" into images? With what strategies do images represent abstract concepts, inner thoughts or experiences, or narrative time? What does God look like, and why? What are the possible functions of biblical images? We will cover topics including incarnation, iconoclasm, beauty, evangelization and education, the depiction of violence, book and material culture, liturgy and devotion, and typology, all while familiarizing ourselves with some of the most commonly depicted biblical figures and stories. No prior knowledge is required.

Instructor(s): Lauren Beversluis Terms Offered: Autumn

Equivalent Course(s): ARTH 28335, RLST 28335

ARTV 20813. Stage Design: Worldbuilding. 100 Units.

Stage Design: Worldbuilding explores various forms and processes of designing scenery for live performance. Emphasizing a cohesive reading of text, contextual and historical research, and visual and thematic analysis, the course also covers the documentation required to realize a production. Students will learn how to create and present key deliverables including storyboards, models, drafting, and paint elevations. The course examines diverse approaches and aesthetics in theater, dance, opera, and devised work. Conversations with guest artists will illuminate personal and cultural aesthetics and assigned readings will introduce major trends in modern stage design.

Instructor(s): R. Davonté Johnson Terms Offered: Autumn

Equivalent Course(s): TAPS 28010, MADD 21010

ARTV 20850. Model Making: Sustainable and Creative Environments. 100 Units.

Explore how physical model making can be a tool for artists to envision, test, and manifest built environments. Students will create scale models using industry-standard scenic design tools, materials, and hands-on techniques as well as experiment with more environmentally responsible alternatives. Projects will be designed and built in response to theatrical texts and to changes we would like to see in our own homes and communities. Conversations and readings will highlight the role of artists in climate change discourse, which includes storytelling to inspire awareness, optimism, and change, and conceiving an ecologically conscious reality that can sustain future generations. The course will culminate in students presenting a complete physical scale model of an imagined space followed by peer critique.

Instructor(s): A. Mohn Terms Offered: Winter

Equivalent Course(s): TAPS 28050

ARTV 20944. Painting with Light in Space. 100 Units.

This course explores projected imagery as a medium to paint ephemeral ideas in the real world through installation and theatrical design. Utilizing visual iconography, architectural forms, objects, and cinema, this course will explore the practical and theoretical applications of video on unorthodox objects and spaces. Using software as an instrument, students will investigate the visceral extents of images both historical and generative to create living light. The course will culminate in student presentations that illustrate and illuminate the ideas and techniques presented throughout the course.

Instructor(s): R. Davonté Johnson Terms Offered: Spring

Equivalent Course(s): TAPS 27420, MADD 20420, ARTV 30944

ARTV 20945. Performance Art Installation: Imagining the End. 100 Units.

Perhaps the most important American play dealing with the prospect of the end of the world is Thornton Wilder's *The Skin of Our Teeth* (1942). This class will use this strange and remarkable play that moves through human and geological time to explore contemporary concerns about the end of life as we know it. Our work will culminate in a site-specific performance piece making use of the skills, talents, and experience of the members of the group.

Instructor(s): P. Pascoe Terms Offered: Spring

Equivalent Course(s): ARTV 30945, TAPS 32315, TAPS 22315

ARTV 21001. Figure Drawing: Trans/Figuration. 100 Units.

Figure drawing is an experience that engages us visually, physically, emotionally, and psychologically. This many-faceted relationship is examined through the use of a variety of traditional and experimental materials, set-ups, and drawing methods. Assignments and class critiques investigate different models of stylistic invention, ranging from realism to comic expression. This studio class includes readings, field trips, and class projects that address the human form as source for developing your own visual responses to related issues—such as identity, narrative, and social critique.

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

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 31001

ARTV 21501. Introduction to Printmaking. 100 Units.

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

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

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 31501

ARTV 21702. Drawing Concepts. 100 Units.

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

Instructor(s): B. Collins Terms Offered: Winter

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31702

ARTV 21800. Studio Practice. 100 Units.

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

Instructor(s): B. Collins Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31800

ARTV 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, MADD 22900

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. 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): M. Eastman, K. Desjardins Terms Offered: Autumn Spring

Prerequisite(s): ARTV 10100, 10200, or 10300

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: Spring Winter

Prerequisite(s): ARTV 10100, 10200, or 10300.

Equivalent Course(s): ARTV 32000

ARTV 22301. Utopia: Alternative Worlds, New Spaces. 100 Units.

Periods of profound transformation and crisis often lead to new visions for future worlds. From monumental and experimental sites to grassroots urban farms, this class will examine different modes of futurist projects that re-imagine the existing reality of particular sites to propose new environments. Through individual and collaborative projects, this studio course engages with the legacy of utopian imagining as a critical tool and a strategy to unlock potentialities in alternative futures. Students will engage with texts, theories, architectural designs (built or unbuilt), artworks, and counter-sites in the city to explore the work of imagination in creating the world anew. Modes of learning include studio projects, writing exercises, lectures, readings, discussions, and field trips.

Instructor(s): N. Lotfi Terms Offered: Autumn

Prerequisite(s): Prerequisite(s): ARTV 10100, 10200, or 10300.

Equivalent Course(s): ARTV 32301

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 the question 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: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 32318

ARTV 22321. Untidy Objects. 100 Units.

In this experimental course, students will use the lens of "untidy objects" to unravel the relationship between self and other, self and world. The concepts we normally use to think tend to take for granted, on the one hand, tidy objects, and on the other hand, tidy subjects coming to know tidy objects. We will undertake to challenge distinctions between subject and object through a multi-faceted set of sculptural and horticultural practices that bring us into close contact with plants and trees. The aspirations of this project are to question the conceptual ground from which we think about environmental justice and politics with an emphasis on practices of proximity to living others. Through readings, guest speakers, discussions, and practicum, this course and project provide an opportunity to re-habituate ourselves and lean differently into the world, to perceive, conceptualize, and represent living processes in ways that are oblique to common-sense.

Instructor(s): A. Ginsburg Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): CHST 22321, ARTV 32321

ARTV 22322. Sensing the Anthropocene. 100 Units.

In this co-taught course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism—hearing, taste, touch, and smell—to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding the bulk of our classes out of doors, we will move through the city seeking

out and documenting traces of the city's foundations in phenomena such as the filling in of swamp; the river as pipeline; 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, tangible, and audible, providing forums for playful documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene into a final experimental book project. Admission is by consent only: please write a short paragraph briefly sketching your academic background and naming your interest in the course. Send this submission to: jscap@uchicago.edu, amberginsburg@gmail.com
 Instructor(s): J. Scappettone, A. Ginsburg Terms Offered: Spring
 Prerequisite(s): PQ: Third or fourth-year standing; room for several graduate students
 Equivalent Course(s): BPRO 27200, CEGU 27700, ARTV 32322, ENGL 47700, CRWR 27250, CHST 27200, ARCH 22322, ENGL 27700

ARTV 22323. Ceramics: Material as Performance. 100 Units.

This course delves into the use and practices around ceramics as a materials and focuses on the intersection between culture, habit, and performance. By examining the histories of clay, we will think through our patterns and speculate on interactions with this material into the future. Ceramics offer us the opportunity to examine material history across uses, from the architectural, to the fillings in our teeth, to behaviors around the table, allowing for a broad range of materially performative contemplations. This studio course will be iterative, working towards large scale final projects.

Instructor(s): A. Ginsburg Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 32323

ARTV 22326. The Thinking Body. 100 Units.

This studio course focuses on how the body creates art through movement, intuition and embodied knowledge. Through experimental approaches to making by hand and working with materials, we explore how the mind is distributed across the body and not limited to abstract ratiocination. Students will probe the boundaries between the arbitrary and the intentional, and the subjective and the objective through projects including 2D collage, creative writing, and 3D mixed-media. We will examine a variety of resources from rituals and ceremonies to contemporary art practices that fuse intuition and intellect and will read about sensory responses in non-human cognition (e.g. plants and animals without centralized brain).

Instructor(s): N. Lotfi Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200, or 10300.

Equivalent Course(s): ARTV 32326

ARTV 22327. Unto Thee: Sculpture and Ritual Practices. 100 Units.

With the forthcoming exhibition, Unto Thee, as its academic anchor, this course will examine the ways that sculpture is deployed in ritualized and religious performance, theatre, and other daily activity. Unto Thee is about the development of a personal lexicon of sculptural devices that expose our need to surrender. This class will explore sculpture from the perspective of sacrifice, rites, consecration, libation, vows and offerings. With these key words as a platform for the production of new work, we will interrogate both the ease and complexity of letting go in the 21st century, given our ability to amass the number of things we hold on to. In this course, we will create new sculptural work toward the purposes of deepening one's own personal, ritual-based knowledge.

Instructor(s): T. Gates Terms Offered: Autumn

Prerequisite(s): Prerequisite(s): ARTV 10100, 10200, or 10300.

Equivalent Course(s): ARTV 32327

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: Autumn

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 32501, MADD 25201

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): MADD 23804, CMST 23804, ARTV 33804

ARTV 23808. Introduction to 16mm Filmmaking. 100 Units.

The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half of the course 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. Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major and year -- and please list any other media production or photography experience.

Instructor(s): Staff Terms Offered: Winter

Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor 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): CMST 28921, CMST 38921, ARTV 33808, MADD 23808

ARTV 23861. Expanded Cinema. 100 Units.

Though often overlooked, the act of projection is at the heart of cinema (the act or process of causing a picture to appear on a surface). This studio course focuses on the creation of moving image-based work, exploring how time and space are used as materials to create form and inspire content within the contemporary film genre known as expanded cinema. The technical, historical and political aspects of the projected image will be studied in order to re-think cinema as a group and investigate how the projected image can find meaning outside the black box of theaters or the white cube of galleries. Two personal experimental video projects will lead to a third final collective video installation that will use the environment within the vicinity of UChicago's campus to inspire the work while also become the location of the final outdoor projection event. Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major, year, and list any other media production experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to students in other departments.

Instructor(s): Marco Ferrari Terms Offered: Spring

Equivalent Course(s): CMST 28925, CHST 28925, CMST 38925, ARTV 33861

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: Autumn

Prerequisite(s): ARTV 10100, 10200, or 10300 and at least one ARTV class numbered 21000 and above.

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 CMST 23931 Documentary Production II to complete their work. Consent of instructor is required to enroll.

Instructor(s): Marco Ferrari Terms Offered: Autumn

Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.

Equivalent Course(s): ARTV 33930, HMRT 25106, CHST 23930, HMRT 35106, CMST 23930, MADD 23930, CMST 33930

ARTV 23931. Documentary Production II. 100 Units.

Documentary Production II focuses on the shaping and crafting of a non-fiction video. Enrollment will be limited to those students who have taken CMST 23930 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. Consent of instructor is required to enroll.

Instructor(s): Marco Ferrari Terms Offered: Winter

Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930

Equivalent Course(s): CMST 33931, MADD 23931, CMST 23931, ARTV 33931, HMRT 25107, HMRT 35107, CHST 23931

ARTV 24000. Introduction to Black and White Film Photography. 100 Units.

Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.

Instructor(s): E. Hogeman Terms Offered: Autumn Winter

Prerequisite(s): ARTV 10100, 10200 or 10300.

Note(s): Students need their own 35mm film camera. Some film and paper are provided, but students need to purchase additional supplies. More details will be provided on the first day of class and on Canvas.

Equivalent Course(s): ARTV 34000

ARTV 24004. Introduction to Color Photography. 100 Units.

Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. We all have photographic habits and ample experience taking and consuming images. In this course, we will use photography as a means toward developing an aesthetic and theoretical language for creating art. Through readings, slideshows, and discussions, we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph's communicative and expressive possibilities. Students will be given constraint-driven assignments to help them unpack their habits and develop an understanding of the principles of photography and color editing workflows. Students are recommended to have their own DSLR camera with manual settings, but all camera formats are welcome.

Instructor(s): E. Hogeman Terms Offered: 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 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: Autumn

Note(s): Attendance at the first class meeting is mandatory.

Equivalent Course(s): TAPS 27550

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 25118. 27 Contact Hours. 100 Units.

27 Contact Hours will explore the complexities of Black artistic life on the South and West Sides of Chicago. In this immersive and intensive laboratory class, modeled on the legendary CalArts seminars of Michael Asher, students will spend nine weeks immersed in a representative swath of contemporary artistic practices. Organized by thematic clusters, each seminar will reflect a specific set of concerns of paramount importance to contemporary artistic practices and theoretical discussions. Students are encouraged to bring their own artistic practices and theoretical engagements into dialogue with the Laboratory's thematic orientations. Active and concentrated participation will be essential. The Laboratory will be open to a small cohort of students. All disciplines are welcome to enroll but preference will be given to students in DOVA and RDI.

Instructor(s): T. Gates Terms Offered: Autumn

Note(s): Consent only. Students who would like to register for the class are invited to send a brief (2-3 sentence) request to theaster@uchicago.edu expressing their interest.

Equivalent Course(s): ARTV 35118

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): Chris Collins Terms Offered: Autumn Winter

Equivalent Course(s): MADD 20500

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): M. Eastman Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200, or 10300; and 22000 or 22002

Equivalent Course(s): ARTV 37200

ARTV 27207. Painting Studio Intensive. 100 Units.

TBD

Instructor(s): K. Desjardins and M. Eastman Terms Offered: Spring

Prerequisite(s): Prerequisite(s): ARTV 10100, 10200 or 10300 and at least one ARTV class numbered 20000 and above, ARTV 22000 preferred.

Equivalent Course(s): ARTV 37207

ARTV 27210. Intermediate/Advanced Painting. 100 Units.

The goal of this course is to literally expand your painting practice and your definition of painting. Through a series of studio projects, we will consider fundamental issues surrounding 21st-century painting such as: figuration/abstraction, the body, digital/analog, painting's expanded relationship to itself and to other media. In the studio we will frequently subject painting to juxtaposition with other 2-D, 3-D, and 4-D media as we come to terms with the actual physical properties of paint. A final project serves as a culminating experience.

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

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

Equivalent Course(s): ARTV 37210

ARTV 27314. Writing Art Criticism. 100 Units.

This course is a practicum in writing art criticism. Unlike art historians, art critics primarily respond to the art of their time and to developments in the contemporary art world. They write reviews of Chicago exhibitions that may be on view in galleries or museums and that may focus on single artists or broad themes. Importantly, art critics often produce the very first discourse on a given art, shaping subsequent thinking and historiography. Accordingly, art criticism is a genre that requires particular skills, for example, identifying why and how artworks matter, taking a fresh look at something familiar or developing a set of ideas even if unfamiliar with a subject, expressing strong yet sound opinions, and writing in impeccable and engaging ways. Students will develop these skills by reading and writing art criticism. We will examine the work of modern art critics ranging from Denis Diderot to Peter Schjeldahl and of artists active as critics ranging from Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.

Instructor(s): C. Mehring Terms Offered: Autumn

Prerequisite(s): Fulfills the following requirements in the ARTH major and minor: European and American, modern (post-1800), Theory and Historiography

Note(s): Permission of instructor required. Preference given to students with background in visual arts or architectural practice or writing. Please email mehring@uchicago.edu explaining relevant background.

Equivalent Course(s): ARTH 37314, ARTV 37314, ARTH 27314, ARCH 27314

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): Marc Downie Terms Offered: Winter

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): MADD 24920, CMST 37920, CMST 27920, 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): Marc Downie Terms Offered: Autumn

Note(s): Not offered in 2024-25.

Equivalent Course(s): CMST 37911, ARTV 37921, MADD 22911, CMST 27911

ARTV 27922. Sound / Image Mapping. 100 Units.

This class will examine the history and production of "hard" sound-image relationships through the lens of computational form. Through studying the range of digital and mechanical tools that have sought to couple the senses - from 19th century color organs and dreams of synesthesia, through music videos and contemporary new media installations, to recent advances in "machine listening" - students will complete a series of critical essays and sketches leading towards a final project using custom software developed in and for the class.

Instructor(s): M. Downie Terms Offered: Spring

Equivalent Course(s): MADD 20810, CMST 28010

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): CMST 27011, ARTV 37923, CMST 37011, MADD 21011

ARTV 28201. Art on My Mind. 100 Units.

A critic who began as an abstract painter, bell hooks (Gloria Watkins) was also a queer woman of color and among the most penetrating cultural observers in recent US history. This course centers on the close reading of hooks' 1995 book, *Art on My Mind: Visual Politics*, which fearlessly and sympathetically took as its subject a perennial conundrum wherein black artists and critics' relationship to art and aesthetics threatens to be subsumed by their efforts to challenge an art world bent on marginalization and exclusion. By hooks's own account, she designed this collection of essays and interviews to continue discussions of art and aesthetics begun in earlier work-specifically, to further engage the politics of feminism in conjunction with liberatory Black struggle. The result did a great deal more than this already considerable feat of intersectional study. *Art on My Mind* demonstrates then-new, still-woefully-underutilized means to think about visual art, write about visual art, and create actual spaces for 'dialogue across boundaries.' *Art on My Mind*, then, remains a model for confronting what addles critical consideration of the work of artists and cultural producers in all groups marginalized by structures of domination. This makes it also a book about transgression, and an excellent object to debate at a moment when generative meetings across boundaries seem increasingly unlikely.

Instructor(s): D. English Terms Offered: Winter

Equivalent Course(s): ARTV 38201, ARTH 28201, RDIN 38201, ARTH 38201, RDIN 28201

ARTV 29600. Studio Project - I. 100 Units.

Students in Studio Project - I 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. Students should take at least two studio classes numbered ARTV 21000 or higher prior to registering for Studio Project - 1.

Instructor(s): A. Ginsburg, N. Lotfi Terms Offered: Autumn Spring

Prerequisite(s): PQ: at least two studio classes numbered ARTV 21000 and above. For Visual Arts majors only.

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. Studio Project - II. 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 Studio Project - 1. Readings and written responses required. In addition to studio work, visits to museums and galleries required.

Instructor(s): K. Desjardins, T. Qian Terms Offered: Autumn Spring

Prerequisite(s): ARTV 29600

Note(s): Required of students who are majoring in Visual Arts.

ARTV 29900. Studio Project - III. 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): S. Wolniak Terms Offered: Winter

Prerequisite(s): ARTV 29850. Only students who are in the Studio Track may register for this class.

