

# Visual Arts

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

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

## Program Requirements

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

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

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

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

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

## Summary of Requirements for Majors

## MAJOR

One of the following:		100
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
ARTV 29600	Junior Seminar	100
ARTV 29850	Senior Seminar	100
Six studio art courses numbered 21000 and above**		600
Two electives relevant to the major		200
One 20000-level course in Art History ‡		100
Total Units		1200

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

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

## Studio Track

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

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

## Summary of Requirements for Studio Track Majors

## MAJOR

One of the following:		100
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
ARTV 29600	Junior Seminar	100
ARTV 29850	Senior Seminar	100
ARTV 29900	Senior Project	100
Six studio art courses numbered 21000 and above**		600
Two electives relevant to the major		200
One 20000-level course in Art History ‡		100
Total Units		1300

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

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

## Honors

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

## Grading

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

## Minor Program in the Department of Visual Arts

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

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

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

Summary of Requirements for the Minor in Visual Arts

MINOR

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

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

Course Attendance

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

Visual Arts Courses

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

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

Terms Offered: Autumn, Spring, Winter

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

Students must attend class for the full first week to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at [dova.uchicago.edu/content/wait-list-core-courses-0](http://dova.uchicago.edu/content/wait-list-core-courses-0)

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

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

Terms Offered: Autumn, Spring, Winter

Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at [dova.uchicago.edu/content/wait-list-core-courses-0](http://dova.uchicago.edu/content/wait-list-core-courses-0)

core-courses-0

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

Through studio work and critical discussion on four-dimensional form, this course is designed to reveal the conventions of the moving image, performance, and/or the production of digital-based media. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as but not limited to narrative, mechanical reproduction, verisimilitude, historical tableaux, time and memory, the body politic, and the role of the author can be illuminated through these primary investigations. Some sections focus solely on performance; others incorporate moving image technology. Please check Class Search at registrar.uchicago.edu/classes for details. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week in order to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at [dova.uchicago.edu/content/wait-list-core-courses-0](http://dova.uchicago.edu/content/wait-list-core-courses-0)

Terms Offered: Spring Winter

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

Students must attend class for the full first week to confirm enrollment. Wait list requests are due several weeks before the quarter begins. Sign up for the wait list at [dova.uchicago.edu/content/wait-list-core-courses-0](http://dova.uchicago.edu/content/wait-list-core-courses-0)

**ARTV 15500. A Curating History: The Documenta Case. 100 Units.**

This course proposes a reading of recent art history as seen through the periodical prism of one of the field's most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the landmark 1972 edition organized by Harald Szeemann and ending with the 2017 edition which I worked on as a member of its curatorial team, the course will discuss one Documenta edition per class to touch upon key issues of contemporary art practice and theory: the dynamics of globalization; gender and identity; the vagaries of market influence; history and memory; the pressures of the political; questions of aesthetics and beauty. As a history of exhibition making and curatorial practice, the course will also draw on recent developments of the biennial model (in Venice, Sao Paulo, Shanghai, the Whitney etc.), and will be recounted in part from the perspective of actual exhibition-making experience. The class will consist of hands-on curatorial experimentation, as well as writing and reading assignments that mirror and follow the 45-year arc of our historical periodization.

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

Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

Equivalent Course(s): ARTH 17705

**ARTV 15650. Art Since 1900. 100 Units.**

Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production, the utopian projects of the Euro-American avant-gardes, the transformation of modernist conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, and the rise of "contemporary art."

Equivalent Course(s): ARTH 15650

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

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

Terms Offered: Spring

Note(s): This course meets the general education requirement in the arts.

**ARTV 20002. History of International Cinema I: Silent Era. 100 Units.**

This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

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

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): This is the first part of a two-quarter course.

Equivalent Course(s): MAPH 33600, ARTH 38500, CMST 28500, ENGL 48700, CMLT 22400, ENGL 29300, ARTH 28500, CMST 48500, CMLT 32400

**ARTV 20003. History of International Cinema II: Sound Era to 1960. 100 Units.**

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): R. Bird Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): CMST 48600, MAPH 33700, ENGL 48900, CMST 28600, ENGL 29600, ARTH 38600, REES 45005, CMLT 22500, CMLT 32500, ARTH 28600, REES 25005

**ARTV 20006. Contemporary Art. 100 Units.**

This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with \*everything\*.

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

Prerequisite(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the arts.

Equivalent Course(s): ARTH 15800

**ARTV 20008. Ways of Curating and Collecting. 100 Units.**

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

Instructor(s): Y. Umlu Terms Offered: Spring

Equivalent Course(s): ARTH 36110, ARTV 30008, ARTH 26110

**ARTV 20010. Contemporary Art in Paris. 100 Units.**

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

**ARTV 20012. A Curating Case-Study: The Hut. 100 Units.**

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

Instructor(s): D. Roelstraete Terms Offered: Spring

Equivalent Course(s): ARTV 30012, ARTH 26790, ARTH 36790

**ARTV 20210. Imagining Chicago's Common Buildings. 100 Units.**

This class 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 class, 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 class 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. Please note: the class has required meetings on both Tuesdays (5-6:20) and Fridays (2:30-5:50, with a break) beginning on Tuesday October 2nd. This course is part of the College Course Cluster program: Urban Design.

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

Note(s): Consent is required to enroll in this class. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience with the course topics.

Equivalent Course(s): ARTH 24190, AMER 24190, GEOG 24190, ENST 24190

**ARTV 20211. Adaptation & Translation in Theater-Making. 100 Units.**

This course combines seminar and studio practices to investigate the ways in which theater and performance-makers create work in relation to shifting contexts. How are theatre adaptations and translations shaped by aesthetics, geography, socio-economic conditions, cultural transition, shifting formulations of race, ethnicity, and gender? How do theatre-makers conceive and realize the resonance of their work within local and across transnational spaces? This course explores these and other questions through practical experiments in adaptation and translation, case studies of artists, attending performances, critical readings on adaptation and translation theory, and discussions of the relationship between art and national and transnational political imaginaries. At the center of the course is a visit from the artistic directors of two theater companies working with translations and adaptations of "World Literature" for a (post)Soviet context, one based in Uzbekistan and the other in Kazakhstan. We hope the exposure to their working processes will animate the questions of the course in exciting and unpredictable ways. For their final project, students will have the option of writing a critical paper, writing a proposal for a speculative work, or creating an artistic work.

Instructor(s): L. Danzig, L. Feldman Terms Offered: Autumn

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

Equivalent Course(s): CMLT 30611, ENGL 30610, TAPS 30610, HMRT 20610, TAPS 20610, ENGL 20610, ARTV 30211, CMLT 20610, HMRT 30610

**ARTV 20300. Introduction to Film Analysis. 100 Units.**

This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.

Instructor(s): Staff Terms Offered: Autumn Spring Winter

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

Equivalent Course(s): ARTH 20000, ENGL 10800, CMST 10100

**ARTV 20400. Theories of Media. 100 Units.**

This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a "life of their own." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato's Allegory of the Cave and Cratylus, Aristotle's Poetics, and modern texts such as Marshall McLuhan's Understanding Media, Régis Debray's Mediology, and Friedrich Kittler's Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the "unmediated" or "immediate"? How do media become intelligible and concrete in the form of "metapictures" or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become "mixed" in hybrid, intermedial formations? We will also look at recent films such as *The Matrix* and *Existenz* that project fantasies of a world of total mediation and hyperreality.

Instructor(s): W. J. T. Mitchell Terms Offered: Winter

Prerequisite(s): Any 100-level ARTH or DOVA course, or consent of instructor.

Equivalent Course(s): CMST 37800, MAAD 12800, AMER 30800, ENGL 12800, ENGL 32800, ARTH 35900, CMST 27800, ARTH 25900

**ARTV 20500. Introduction to Genres: Writing the Visual Arts. 100 Units.**

Equivalent Course(s): CRWR 12121

**ARTV 20663. Urban Studies: Placemaking. 100 Units.**

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

Equivalent Course(s): PBPL 25663

**ARTV 20700. Alternate Reality Games: Theory and Production. 100 Units.**

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

Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Winter

Prerequisite(s): Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form at <http://bigproblems.uchicago.edu>; see course description. Once given consent, attendance on the first day is mandatory.

Questions: [mb31@uchicago.edu](mailto:mb31@uchicago.edu).

Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.

Equivalent Course(s): ENGL 25970, TAPS 28466, ENGL 32314, ARTV 30700, CMST 25954, BPRO 28700, CMST 35954, MAAD 20700

**ARTV 20704. Photo/Modernism/Esthetic. 100 Units.**

The course presents the history of photographic practices in the United States, beginning in the late 19th century and extending into the 1980s, aimed at gaining an audience for photographs within museums of art. The issues under study include the contention over claims about medium specificity, notions of photographic objectivity, a peculiarly photographic esthetics, the division of photography into two categories-art vs. documentary-and the role of tradition and canon formation in the attempted definition of the photographic medium.

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

Equivalent Course(s): ARTV 30704, ARTH 37304, ARTH 27304

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

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

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

**ARTV 21002. Life Drawing. 100 Units.**

This course is designed to introduce the student to observational drawing of the human figure. The subject of the course will be the live nude model. The object of the course is to see through proportions and the anatomy of the human body and draw out a likeness, rendering present the body as seen in its materiality, its structure, its finitude. Lectures on anatomy and the history of drawing will be ongoing and stitched into this studio course, as will the critique of drawings generated in class.

Instructor(s): D. Schutter Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31002

**ARTV 21501. Introduction to Printmaking. 100 Units.**

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

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

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

Equivalent Course(s): ARTV 31501



**ARTV 21701. Conceptual Drawing. 100 Units.**

When does a drawing become an object rather than a picture? How can a line leave the page and be made as an action in the world? Can a design tell a story? These questions and many others will guide course work, addressing the history of drawing, its contemporary condition as its potential for presenting personal ideas and innovative new forms. Art historical examples and non-art formats such as maps, instructional graphics and schematics will be introduced as models for weekly assignments and longer-term projects.

Instructor(s): S. Wolniak Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31701

**ARTV 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: Winter

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31800

**ARTV 21801. Repetitive Acts. 100 Units.**

This course will engage serial forms and processes in a range of media to investigate their relation to our aesthetic and conceptual experience. Repetition often provokes questions as to the nature of time, the organization of information, and the relationship of time and order to experience, subjectivity and meaning. Studio work will implement strategies of repetition-including replication, ordering, compiling, editing, and revising-to materialize thematically driven projects. Projects will include weekly and longer-term assignments, in addition to critique. Participation in field trips is required

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

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31801

**ARTV 21902. Color: Theory and Experience. 100 Units.**

This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including: "haptic" color perception, Symbolic/Spiritual color theories, as well as more widely known theories of "optical color." In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.

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

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 31902

**ARTV 22000. Introduction to Painting I. 100 Units.**

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

Equivalent Course(s): ARTV 32200

**ARTV 22200. Introduction to Sculpture. 100 Units.**

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

Instructor(s): Staff Terms Offered: Winter

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

Equivalent Course(s): ARTV 32000



**ARTV 22305. Performing Tableware. 100 Units.**

Performing Tableware takes the actions and objects of the table as a site of research. Through demonstrations, readings and production, tableware will be considered in the context of contemporary practices in design, sculpture, installation and performance. Materially rooted in ceramics, this course gives students the opportunity to highlight, interrupt or subvert the patterns associated with sitting around table. Developing projects through a process of questioning behavior and the intimate functions of objects of the table, students will extend and challenge their material knowledge and engage in a range of ceramic processes including using raw clay, slip casting, hand building, slab building and multi-fire glaze processes.

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

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

Equivalent Course(s): ARTV 32305

**ARTV 22306. Hybridity and the Multiple: A Course on Moldmaking. 100 Units.**

Hybridity is the commingling of two or more entities, the mash-up, the crossover, the mutation and the reformulation.

Thinking of objects as tools for collage, this course will begin with the art of slip casting ceramics. Once you have acquired the skill of multiple production, you will be free to reproduce, alter, and reformulate objects to create hybrid forms.

Questioning the multiple, the serial, and the unique, this course will use the positive and negative space of object production as an experimental tool to explore material, installation and production.

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

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

Equivalent Course(s): ARTV 32306

**ARTV 22502. Data and Algorithm in Art. 100 Units.**

An introduction to the use of data sources and algorithmic methods in visual art, this course explores the aesthetic and theoretical possibilities of computational art-making. Focusing on the diverse and ever expanding global data-feed, we will craft custom software processes to create works investigating the visual transformation of information. Additionally, software programming may be deployed independently, without a connection to source material. While placing an emphasis on creating new work, we will also survey the history of this type of art practice.

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

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

Note(s): No prior experience with programming is necessary.

Equivalent Course(s): MAAD 22502, ARTV 32502

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

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

Instructor(s): S. Wolniak Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 33801, MAAD 23801

**ARTV 23804. Experimental Animation: Exploring Manual Techniques. 100 Units.**

Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to animation and motion picture art will focus on analog and material techniques, with basic digital post-production also being introduced. Early and experimental cinema, puppetry and contemporary low-tech animation will be presented as formal and technical examples.

Instructor(s): S. Wolniak Terms Offered: Winter

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

Equivalent Course(s): 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 class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.

Equivalent Course(s): CMST 28921, ARTV 33808, CMST 38921

**ARTV 23809. Experimental Animation: Digital and Camera-less Production. 100 Units.**

Through digital and camera-less production techniques such as scanning, signal manipulation, and appropriation, this course will emphasize image construction, digital effects, and post-production for creation of animated art. It can function as a continuation of Experimental Animation: Exploring Manual Techniques or be a stand alone course. Early video effects and image processing, and a wide variety of digital and abstract animation will be presented as formal and technical examples.

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

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

Equivalent Course(s): MAAD 23809, ARTV 33809

**ARTV 23905. Creative Thesis Workshop. 100 Units.**

This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.

Instructor(s): J. Hoffman Terms Offered: Spring Winter

Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.

Equivalent Course(s): ARTV 33905, CMST 23905, CMST 33905

**ARTV 23930. Documentary Production I. 100 Units.**

This course is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.

Instructor(s): J. Hoffman Terms Offered: Autumn

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

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

**ARTV 23931. Documentary Production II. 100 Units.**

This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Post-production covers editing techniques and distribution strategies. Students then screen final projects in a public space.

Instructor(s): J. Hoffman Terms Offered: Winter

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

Equivalent Course(s): CMST 33931, HMRT 35107, HMRT 25107, CMST 23931, ARTV 33931, MAAD 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 DSLR camera (with manual settings) or a 35mm film camera.

Equivalent Course(s): ARTV 34000

**ARTV 24004. Introduction to Color Photography. 100 Units.**

In this course students learn technical procedures and basic skills related to camera operation, color editing workflows, and inkjet printing. Students interested in working with film will learn how to make inkjet prints from high resolution scans from 35mm negatives. Through readings, discussions, and field trips we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Students need their own DSLR camera (with manual settings) or a 35mm film camera.

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

Prerequisite(s): ARTV 10100, 10200 or 10300

Note(s): Students need their own DSLR camera (with manual settings) or a 35mm film camera.

Equivalent Course(s): ARTV 34004

**ARTV 24112. Advanced Problems in Sculpture. 100 Units.**

This course is open to all manifestations of sculptural practice broadly defined, including performance and film/video. A particular focus of the course will be considering issues of presence/the index, material histories, economic determination, and societal legibility. Readings on sculptural history from the 19th through the 21st century will be used to illuminate contemporary concerns and issues.

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

Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 22200 or consent of instructor.

Equivalent Course(s): ARTV 34112

**ARTV 24121. Adopted Strategies. 100 Units.**

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

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

Equivalent Course(s): ARTV 34121

**ARTV 24201. Collage. 100 Units.**

This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.

Instructor(s): S. Wolniak Terms Offered: Winter

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

Equivalent Course(s): ARTV 34201

**ARTV 24203. Synthesis, Procedure and Objecthood. 100 Units.**

Synthesis: the composition, combination or transformation of parts or elements to form a whole. This course will explore the unique position of combining various mediums and techniques in the visual arts platform. What does it mean to use principles of drawing in the making of a photograph? Why explore sculptural forms through the materiality of painting? Encountering and interrogating the terms collage, ready-made, mixed media, new media and objecthood along with their art historical and contemporary precedents is integral. We will look closely at a select group of contemporary artists who move fluidly through modes of working/thinking. The course consists of the following key areas: material, form, concept, intersection and synthesis. Throughout the studio, students will address conceptual, formal and process-oriented issues related to working across mediums in the visual arts. Throughout the course students will explore studio and post-studio art practices. Studio assignments, group critiques, readings and visits to studios/art spaces will help students refine and/or identify their formal and conceptual aspirations. Students will develop an understanding of how to balance formal and contextual issues in order to achieve desired syntheses in visual art. For students working in various mediums and searching to develop their visual vocabulary; open to all levels of experience.

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

Prerequisite(s): Note: This is a five-week condensed class meeting 10/5, 10/19, 10/26, 11/2, and 11/16. Some of the scheduled course time will be set aside for individual conferences and studio/lab hours.

Equivalent Course(s): ARTV 34203

**ARTV 24301. Writing for Performance. 100 Units.**

This course is an exploration of select texts for performance written by performance artists primarily but not entirely operating within the context of art. Via historical context and literary technique, students read, discuss, and analyze texts by various authors spanning the history of performance art: Hugo Ball, John Cage, Richard Foreman, Carolee Schneeman, Joseph Beuys, Karen Finley, Nature Theater of Oklahoma, John Leguizamo, and create and perform their own writing. Field trips and attendance at first class are required.

Instructor(s): W. Pope.L Terms Offered: Autumn

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

Equivalent Course(s): ARTV 34301

**ARTV 24403. Advanced Photography. 100 Units.**

The goal of this course is to develop students' investigations and explorations in photography, building on beginning level experience and basic facility with this medium. Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist's statements. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials.

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

Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.

Note(s): Camera and light meter required.

Equivalent Course(s): ARTV 34403

**ARTV 24550. Shopcraft: Methods and Materials. 100 Units.**

Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood shop. Topics covered include shop safety; the properties of woods; the planning and material selection process for sculpture, furniture, and other woodworking applications; the care and use of hand tools; and interpreting and creating scale drawings and conceptual plans. A series of small projects designed to challenge and expand students' design, drafting, and woodworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course.

Instructor(s): D. Wolf Terms Offered: Autumn

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

Equivalent Course(s): ARTV 34550

**ARTV 24554. Costume Design and Technology for the Stage. 100 Units.**

In this course, students will learn the basics of designing costumes for theatrical productions, encompassing the skills of theatrical rendering and sketching, as well as the implementation of the design and basic sewing techniques. Students will learn to adopt a vocabulary using the elements and principles of design, understand and experience the process intrinsic to producing costumes for the theater, analyze the production needs related to costumes, and prepare a finalized costume design for a theatrical production.

Instructor(s): Staff Terms Offered: TBD

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

Equivalent Course(s): TAPS 27550

**ARTV 24706. Drawing Through the World: Relational Ways of Seeing. 100 Units.**

This studio drawing course proposes an examination of the relationship between drawing and seeing, knowing, and revealing connections in our experience of the world. Our departure point is the human figure. Rather than moving inward (anatomy), we move outward from the figure in to space, drawing diagrammatically through the visual field, intent on expanding our ability to make visual and conceptual connections as we sharpen our observational drawing skills. A wide range of ideas--including Klee, Piaget, and Bourriaud--will be considered alongside our efforts in class. Guest speakers, field trips, and seminar discussions augment this studio drawing course. No prior drawing experience required. Students from across disciplines/working with any art media welcome.

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

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 34706

**ARTV 25117. The Audience, The Archaeologist, and the Art Historian. 100 Units.**

This course will address archaeological objects as well as the techniques that have been developed in order to capture them in a broader sense: to capture their meaning, to capture their form, to capture their trajectories. Archaeological objects change depending on the place where they are and the people who manipulate them.

Instructor(s): Castillo Deball, Mariana Terms Offered: Autumn

Note(s): Tinker Visiting Professor 2018; There is a studio component to this course.

Equivalent Course(s): ARTV 35117, LACS 35117, LACS 25117

**ARTV 25401. Transmedia Game. 100 Units.**

This experimental course explores the emerging game genre of "transmedia" or "alternate reality" gaming. Transmedia games use the real world as their platform while incorporating text, video, audio, social media, websites, and other forms. We will approach new media theory through the history, aesthetics, and design of transmedia games. Course requirements include weekly blog entry responses to theoretical readings; an analytical midterm paper; and collaborative participation in a single narrative-based transmedia game project. No preexisting technical expertise is required but a background in any of the following areas will help: creative writing, literary or media theory, web design, visual art, computer programming, performance, and game design.

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

Equivalent Course(s): CMST 25953, CMST 35953, ARTV 35401, CRWR 46003, ENGL 32311, TAPS 28457, CRWR 26003, ENGL 25953

**ARTV 25402. Metamedia Design Studio. 100 Units.**

Computers dynamically simulate the details of any other medium. This course looks past traditional media and engages with the computer as a "metamedium"; an environment with infinite degrees of representation. Relationships between form and content will be explored and exploited through editing, augmenting, and deconstructing the data that makes up digital media. Students will digitally improvise with experimental and expanded approaches to creating new media art. Topics surveyed will include: aesthetics as filters, algorithms as art, metadata as content, glitches as tools, and historical dream machines. In addition to making new media art, we will consider our relationship to contemporary media and the politics of digital agency in an increasingly connected world.

Instructor(s): J. Satrom Terms Offered: Autumn

Equivalent Course(s): MAAD 21500

**ARTV 26205. Big Art - Little Art. 100 Units.**

Over the last 5 decades, art movements and people and policies that shape them have undergone considerable change. From performance practices, to the advent of place making initiatives, to large public works designed by architects and artists teams, the role artists play within the cultural/sculptural sphere continues to expand. This seminar/workshop will look closely at archival documents, artist writings and theory that have helped to shape our understanding of public art, public artists and public policy. Field trips required.

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

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): PBPL 26205, PPHA 39712, ARTV 36205

**ARTV 26218. Gods of the 21st Century and Beyond: Religion and Parallel Activity in Contemporary Art. 100 Units.**

This experimental course will look at the intersection of contemporary art and religious practice. What happened to art after the "death of god"? Where did the impulse to honor the divine through art works go once the artistically inclined left the church? Is art a quasi-religious practice in the twenty-first century? We will explore these large question and others through theory and practice over the Spring quarter. Students will be required to do weekly readings, short writing assignments on canvas, two short-term projects and one final project. Reading will include: selections from Emil Durkheim's *The Elementary Forms of Religious Life*, Judith Butler's *Notes Toward a Performative Theory of Assembly*, Boris Groys's *Art Power*, Ramzi Fawaz's *The New Mutants*, various comics by Jack Kirby, and writings & interviews by contemporary artists.

Instructor(s): Z. Cahill Terms Offered: Spring

Equivalent Course(s): ARTV 36218

**ARTV 27200. Painting. 100 Units.**

Presuming fundamental considerations, this studio course emphasizes the purposeful and sustained development of a student's visual investigation through painting, accentuating both invention and clarity of image. Requirements include group critiques and discussion.

Instructor(s): D. Schutter Terms Offered: Spring

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

Equivalent Course(s): ARTV 37200

**ARTV 27210. Intermediate/Advanced Painting. 100 Units.**

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

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

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

Equivalent Course(s): ARTV 37210

**ARTV 27920. Virtual Reality Production. 100 Units.**

Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR "canon" that spans new modes of journalism and documentary, computer games, and narrative "VR cinema." Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short "sketches" of approaches in VR towards a final short VR experience.

Equivalent Course(s): CMST 27920, CMST 37920, MAAD 24920, ARTV 37920

**ARTV 27921. Augmented Reality Production. 100 Units.**

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

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

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

**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: Winter

Equivalent Course(s): 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: Spring

Equivalent Course(s): CMST 37011, CMST 27011, ARTV 37923

**ARTV 29600. Junior Seminar. 100 Units.**

Students in the Junior Seminar engage in two main activities: (1) a series of studio projects challenging the imagination and enlarging formal skills; and (2) an introduction to the contemporary art world through selected readings, lectures, careful analysis of art objects/events, and critical writing. Studio skills are developed while contending with the central task of articulating ideas through a resistant medium. Toward the end of the quarter, students who wish to apply for the Honors Track may submit their applications to the Department. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events.

Instructor(s): S. Wolniak, A. Ginsburg Terms Offered: Spring

Prerequisite(s): For Visual Arts majors only

Note(s): Students who are majoring in visual arts should enroll in this required course in Spring Quarter of their third year. Students who plan to study abroad in Spring of their third year should contact the Department and register for Junior Seminar in their second year.

**ARTV 29700. Independent Study in Visual Arts. 100 Units.**

Students in this reading course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.

Terms Offered: Autumn Spring Winter

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

Note(s): Students are required to submit the College Reading and Research Course Form.

**ARTV 29850. Senior Seminar. 100 Units.**

This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the art practice of students who are majoring in visual arts. Emphasis is placed on the continued development of student's artistic production that began in the preceding Junior Seminar. Readings and written responses required. In addition to studio work, visits to museums and galleries required.

Instructor(s): K. Desjardins, W. Pope.L Terms Offered: Autumn

Note(s): Required of students who are majoring in Visual Arts. Students must take this class in the Autumn Quarter of their fourth year, after having completed Junior Seminar.

**ARTV 29900. Senior Project. 100 Units.**

Required of Visual Arts majors in the Studio Track. This course provides an opportunity for students to engage in a sustained and intense development of their art practice in weekly critiques throughout the Winter Quarter.

Instructor(s): L. Letinsky Terms Offered: Winter

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







### Font Notice

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

Times was used instead of Trajan.

Times was used instead of Palatino.

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