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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
<td>100</td>
</tr>
<tr>
<td>ARTV 10300</td>
<td>Visual Language: On Time and Space</td>
<td>100</td>
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ARTV courses numbered 21000 to 29700 include media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). Also included are more advanced studio courses designed to investigate the vast array of objects, spaces, and ideas embedded in the contemporary artistic landscape. ARTV courses numbered 20000 to 20999 are not studio-based and are generally not counted toward studio requirements for the major or minor. ARTV courses in the 20000 to 20999 range may be counted toward the two electives relevant to the major. (See Program Requirements for more information.)

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

PROGRAM REQUIREMENTS

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

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

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

SUMMARY OF REQUIREMENTS FOR MAJORS

MAJOR

<table>
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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>ARTV 10100</td>
<td>Visual Language: On Images</td>
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<tr>
<td>ARTV 10200</td>
<td>Visual Language: On Objects</td>
</tr>
</tbody>
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*One of the following:
Visual Arts

ARTV 10300  Visual Language: On Time and Space  100
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 ARTV 10300, or with a studio art course numbered ARTV 21000 and above.

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

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

STUDIO TRACK

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

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

SUMMARY OF REQUIREMENTS FOR STUDIO TRACK MAJORS

MAJOR

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 studio courses offered by MAAD or ARCH toward their requirement of six studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.

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

HONORS

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

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

MINOR PROGRAM IN THE DEPARTMENT OF VISUAL ARTS

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

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

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One of the following:*</td>
<td>100</td>
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<tr>
<td>ARTV 10100 Visual Language: On Images</td>
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</tr>
<tr>
<td>ARTV 10200 Visual Language: On Objects</td>
<td></td>
</tr>
<tr>
<td>ARTV 10300 Visual Language: On Time and Space</td>
<td></td>
</tr>
<tr>
<td>Five studio art courses numbered 21000 and above**</td>
<td>500</td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

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

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

COURSE ATTENDANCE

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

VISUAL ARTS COURSES

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

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

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

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

ARTV 10100. Visual Language: On Images. 100 Units.
Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, 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. 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.

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

ARTV 15000. Art Practice and Theory. 100 Units.
This course examines the place of artistic practice in contemporary culture and the rhetoric of images. Emphasis is placed on the visual arts, examining discourses such as the assignment of value to works, the formation of taste, the relationship between individual production and institutional practices, the role of authorship (intentionality) in the construction of meaning, the gate-keeping functions of curatorial and critical practice, the function and maintenance of categorical distinctions constituting "otherness" (high/low, naive, primitive, outside), the relationship between truth and authenticity, and the uses of art (e.g., transcendence, decoration, activism, therapy, play). Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. Note(s): It is recommended that students who are majoring in visual arts enroll in this required course before their fourth year. Open to nonmajors with consent of instructor. This course does not meet the general education requirement in the dramatic, musical, and visual arts.

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, Shanghái, 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. Equivalent Course(s): ARTH 17705
ARTV 20003. 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.
Equivalent Course(s): ENGL 29300, CMLT 32400, CMST 28500, ARTH 38500, MAAP 33600, ARTH 28500, ENGL 48700, MAAD 18500

ARTV 20004. Line, Trace, Motion: Computation and Experiment in Animation. 100 Units.
Interpreting what we mean by animation broadly, this course will investigate computational moving-image making through the lens of experimental animation. We will take as our point of departure the films of Rettinger, Ruttman, Fischinger, McLaren, and Breer, but will also draw upon artifacts and ‘animated lines’ taken from further afield: found footage / artifact films of Jacobs, dance drawings of Brown, kinetic sculptures of Bit International, early plotter art, avant-garde music notation, and contemporary techniques of motion and performance capture. This course will develop theoretical lines of inquiry that run in two directions: an excavation of a ‘pre-history’ of contemporary new media graphic techniques and a reinterpretation / re-imagining of our understanding of early animation. Film production, hand-animation or computer programming experience are welcome (but none are perquisites for the course). Students will be expected to complete regular short “sketches” of techniques towards a final short animated film.
Equivalent Course(s): MAPH 33700, CMLT 22400, CMST 32400, CMST 28500, ARTH 38500, CMST 48500, MAPH 33600, ARTH 28500, ENGL 48700, MAAD 18500

ARTV 20005. Modern Art. 100 Units.
Focusing on the interrelationships between avant-garde culture and the emerging mass cultural formations of industrializing societies in Europe, North America, Asia, and South America, our survey will address a wide range of historical and methodological questions: the impact of new technologies of production and reproduction, the utopian projects of the Euro-American avant-gardes, the transformation of modernist...
conceptions of artistic autonomy, the changing roles of cultural institutions, the construction of social Others, the formation of new audiences, the global impact of colonialism, and the rise of “modern art.”

Equivalent Course(s): ARTH 15790

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

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

ARTV 20009. Art and Human Rights. 100 Units.
This seminar-style course will explore historical and contemporary interventions in visual and performative artistic practices with human rights. Co-taught by a historian and theater-maker, the course will consider various paradigms for looking at how artists work on human rights. Course work will include critical readings, viewings of artistic work, and direct conversations with artists. Students will also participate in a multi-day summit on campus (April 29-May 2) that will bring distinguished artists from throughout the world to address the question “What is an artistic practice of human rights, conceptually, aesthetically and pragmatically?” Students will be given the option to produce either an academic or artistic final project.
Equivalent Course(s): HMRT 25502, HIST 29906, TAPS 25510, BPRO 25500

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

ARTV 20011. Control Art. 100 Units.
This course is an investigation into the relationships between the forces of community building, aesthetics, and social control using a selective history of art and art systems associated with the People’s Republic of China as a case study. Class time in Chicago will run four weeks, during academic weeks seven through ten of Spring Quarter, and culminate in a required trip to Beijing in June. Using wide-ranging sources, the course will speak to the ways that groups and governments alike have used art and art-like things to influence, coerce, and inspire people and meaning. In summation, the course asks the grand question of how contemporary art production has worked hand-in-hand with the development of a modern aesthetic state. Over the past two decades, conditions of China have coalesced to produce various forms that are both familiar and novel. Political and artistic centers of social and economic power that used to be differently concentrated have shifted such that presently in China there is a flowering, or explosion--the appropriateness of the metaphor dependent upon the perspective taken. The PRC provides a fantastic case study of art’s relationship to social, economic, and political systems. Here, because of different historical and philosophical conditions, ideas about originality, the copy, the spheres public and private, labor, and pleasure have coalesced into distinct forms and artistic production.
Equivalent Course(s): ARTV 30011

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.

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

ARTV 20013. XCAP: The Experimental Capstone - Experiencing the Real - Nature, Culture, Society. 100 Units.
An essential - if little remarked-upon - aspect of our work as scholars and students within an academic community is that we are concerned with that which is real. We read about things that are real. We write about things that are real. We attempt to prove the realities of our theories and we theorize the real. But what is it like to take "the real" as a question not simply of text or theory, but of experience? In this course, we will immerse ourselves in some of the many ways in which we (human beings living in an industrialized society in the early twenty-first century) have come to know that which is real, and to distinguish it from that which is unreal, ambiguous, or even fake. Equal parts ethnography, history, reportage, philosophy, and fabrication, this course takes action and embodiment as its key elements - particularly action and embodiment as manifested through the sometimes-twinned, sometimes-conflicting pursuits of science and art. In considering the nature of the real, we will consider our own embodiment and cognition in conjunction with the material and technological worlds of our own late modern moment as principle elements of the ways in which we come to know the real.
Equivalent Course(s): KNOW 29970, HIPS 29200, HIST 25317

ARTV 20014. XCAP: The Experimental Capstone - The Art of Healing: Medical Aesthetics in Russia and the U.S. 100 Units.
What makes a medical treatment look like it will work? What makes us feel that we are receiving good care, or that we can be cured? Why does the color of a pill influence its effectiveness, and how do placebos sometimes achieve what less inert medication cannot? In this course we will consider these problems from the vantage points of a physician and a cultural historian. Our methodology will combine techniques of aesthetic analysis with those of medical anthropology, history and practice. We will consider the narratology of medicine as we examine the way that patients tell their stories-and the way that doctors, nurses, buildings, wards, and machines enter those narratives. The latter agents derive their meaning from medical outcomes, but are also embedded in a field of aesthetic values that shape their appearance. We will look closely at a realm of medical experience that continues to evade the grasp of instruments: how the aesthetic experience shapes the phenomenon of medical treatment.
Equivalent Course(s): BIOS 29209, ANTH 24360, HLTH 29901, HIPS 28350, KNOW 29901

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.
Equivalent Course(s): RDIN 26384, HIST 26319, ARTH 26384, CHST 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.
Equivalent Course(s): ENGL 36230, HLTH 26230, HIPS 26230, KNOW 36230, ENGL 26230

ARTV 20019. Topics in Painting. 100 Units.
Discussion based seminar on issues in contemporary and historical painting. Seminar format open to DoVA majors and minors, DoVA MFAs, and MA students in MAPH. This class can be counted as a studio class toward the DoVA major or minor with consent of instructor.
Equivalent Course(s): ARTV 30019
ARTV 20020. Complex Curves/Plastic Shapes. 100 Units.
This course examines the construction and use of complex shapes in the 20th century art and architecture. A base understanding is compiled from studying the work of several mid-20th century sculptors, including Gabo, Albers, Moholy-Nagy, Arp, Hepworth, Kobro, Vantongerloo and Bill, whose work focused on the use of geometry in complex three-dimensional form-making. Their work provides techniques for this analysis and construction of such complex forms. Work begins with detailed review of the artist's works. Their writings, along with those by art historians and theoreticians, inform the investigations. Working through weekly exercises of ever-increasing complexity, students prepare abstract forms for discussion and critique. Digital modeling software is integral to the process and provides a fundamental connection between their drawings and three-dimensional objects. Formal organizing principles, such as regulatory lines, boundaries and edges, shallow and deep space, and variations on transparency, are gleaned from the work of the sculptors. The discipline learned is applicable at a variety of scales, from small shapes to larger architectural or landscape endeavors. Familiarity with any design process is recommended; active engagement is needed.
Equivalent Course(s): ARTH 24210, ARCH 24210

ARTV 20021. Skills & Processes for Architecture and Urban Design. 100 Units.
This studio course seeks to acquaint students with a range of skills and methods in design, including manual, digital and hybrid methods. Students will test out several design processes through a series of problem sets and micro-projects, and develop their own personal tools and ways as they go. An emphasis will be put on free play and experimentation, followed by rounds of revision and refinement. We will also consider how historical research, precedent, context and constraint can help meaningfully inform design process, without overly paralyzing it. This is an excellent course to take if you are interested in other studio design courses (such as courses listed ARCH 2419X and ARCH 24267), but want to build up your skills before undertaking a major, quarter-long project.
Equivalent Course(s): CEGU 24205, ARTH 24205, ARCH 24205

ARTV 20022. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores ‘pictures within pictures,’ images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings, drawings, diagrams, models of the visual process, image "atlases," multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics ore sequence in the fall term, which focuses on the question of the image.
Equivalent Course(s): ARTH 29992, ARTH 39992, ENGL 49992, MAAD 10992, CMST 37505, ARTV 30022, ENGL 29992, CMST 27505

ARTV 20023. Food: From Need to Want, or, Ethics and Aesthetics. 100 Units.
There is nothing more integral nor intimate to our survival than the act of eating. More than simply sustenance, food’s pleasure extends exponentially into cultural and global concerns that include climate change, resource distribution, and economic policies. From the relative smallness of, for example, snacking on a handful of raisins, the circumstances that involve its growth, production, distribution, and costs are far-reaching. Growing awareness of what we eat, where it comes from, and how it is produced necessarily addresses need as well as a complex set of aesthetic and ethical issues that spans disciplines and practices ranging from the personal, that is, what you put in your mouth, to the political, that is, economics, identity, labor, and the environment. The goal of this course is to engage a wholistic approach to scholarship, spanning the theoretical and the textual, the experiential and the aesthetic, the ethical and the social. We will address the rich importance of food not only within an academic context but also within our community including chefs, urban foragers, and farmers/growers as lecturers. In each week’s session, students will be provided with texts as well as other modes of knowledge production and acquisition including film, art, and gardens. Through this heterogeneous process the course is designed to set disciplinary, material, and temporal borders aside so that students, faculty, and the larger community can have these conversations in dialogue.
Equivalent Course(s): HLTH 23100, ENST 20023, BPRO 23100, ARTH 29940, ARTV 30023, CEGU 20023

ARTV 20024. Busan Biennale: The Chicago Chapter Seminar. 100 Units.
Timed to coincide with the Busan Biennale’s Chicago Chapter, a series of events and exchanges with artists and organizers of the project, this interdisciplinary class will examine the context of the biennale and respond to works in the show—giving special attention to the interplay between sound, text, and image. Using Russian composer Modest Mussorgsky’s Picture at an Exhibition as inspiration, artists, musicians, and writers from South Korea and around the world were invited to respond to both the city of Busan and to each other’s work. Similarly, we will likewise read, listen, and look at the work and create projects while considering our own context here in the city of Chicago. Students will be asked to complete one short writing assignment, one short
creative piece, and develop a larger project. Weekly reading assignments will be discussed, drawing mainly from the Biennale reader and other artist writings that will guide our thinking about artistic practice across mediums and the nexus of artistic writing and conceptual art more broadly. What kind of artworks will emerge from this encounter with an international biennale? What is the meaning of interdisciplinarity and experimental form when conventional forms of exhibition making that have been so upended by the pandemic? These are just a few of the questions that will guide our inquiry during the seminar. Equivalent Course(s): EALC 30024, EALC 20024, ARTV 30024

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

ARTV 20028. Projections in the Vivosphere. 100 Units.
This studio course invites students to devise new techniques for imaging the vivosphere: the fragile and reactive film of interactions that sustain human and non-human life around the surface of the earth. This critical zone is both a space of inquiry and topic of concern, crossing geophysical and disciplinary boundaries. Although more than the sum of representations, new techniques of imaging are urgently required for the shape and behavior of this frontier to fully enter our collective imagination and policy conversations. Seminar discussions and hands-on workshops will immerse students in historic and contemporary techniques of drawing as platforms for inquiry and political influence. While students will develop the ability to manipulate the projective geometries that underpin orthographic, perspectival, isometric, anamorphic and cartographic systems of projection, the vivosphere defies these prevailing modes of description. Research in this critical zone struggles to represent its shape, picture interactions across scale, and overcome the dissonance between planetary representations and lived experience, static geometry and dynamic cycles. Students will be invited to devise and attempt novel techniques to overcome these limitations.
Equivalent Course(s): ENST 24194, ARCH 24194, ARTH 24194

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

ARTV 20030. Cities in Protest. 100 Units.
Long considered as condensers of social interaction, cities are here examined as to their response under significant public protest. Such events are understood as "stress-tests" to conventional urban theory as they alter, if only temporarily, previously understood conventional relationships of public and private domains. The
project then is to document, assess, and understand those changes. Initial work focuses on documentation of protests using architecturally-based techniques, to provide clearer understanding and materials for comparison and discussion. Attention is on the year of 1968, a time when many cities were taken over by conflagrations. Drawings and digital models are to be prepared from detailed investigation of photographs, news reports and histories to document the events. A second area of investigation involves representation and how differing techniques of graphic projection impacts our understandings. A range of representational strategies are to be compared and assessed as to how they respond to the changes in urban spatialities engendered by protests. Work then concludes with individual investigations of more contemporary protests, identified and discussed together.
Equivalent Course(s): ARTH 25401, CHST 25401, AMER 25401, ENST 25401, ARCH 25401

ARTV 20031. Imagining Pittsburgh's Common Buildings. 100 Units.
This class is an architectural studio based in the common residential buildings of Pittsburgh and the city's built environment. (It has been offered for Chicago in other academic years, and we will spend ample time thinking about Chicago also, this spring, as a point of comparison.) 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, one required visit to Pittsburgh between 4th and 5th weeks, and some additional 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 the common residential buildings and built fabric of a different place, while also comparing that place to our own, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city.
Equivalent Course(s): CHST 24192, AMER 24192, ARTH 24192, ENST 24192, ARCH 24192

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.
Equivalent Course(s): CMST 26303, CMST 36303, FNDL 26102, MAAD 13303

ARTV 20033. Iconology East and West. 100 Units.
Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language-the interplay between the “icon” and the “logos.” A plausible translation of this compound word into Chinese would describe it as “Words in Pictures, Pictures in Words”: ## ###. This seminar will explore the relations of word and image in poetics, semiotics, and aesthetics with a particular emphasis on how texts and pictures have been understood in the Anglo-European-American and Chinese theoretical traditions. The interplay of painting and poetry, speech and spectacle, audition and vision will be considered across a variety of media, particularly the textual and graphic arts. The aims of the course will be 1) to critique the simplistic oppositions between “East” and “West” that have bedevilled intercultural and intermedial comparative studies; 2) to identify common principles, zones of interaction and translation that make this a vital area of study. (Theory; 20th/21st)
Equivalent Course(s): ARTH 20033, ENGL 30230, ARTH 30033, ENGL 20230, CMLT 20230, CMLT 30230, ARTV 30033

ARTV 20034. Sovereignty and Other Sinister Glamours. 100 Units.
This class provides a comparative study in the different ways people have organized the relationships between community building, beauty and social regulation. By looking between the French Revolution and its employment (and deployment) of the arts alongside the development of visual culture in 20th and 21st century China, we have a unique window into the relations between aesthetics and power. The class will together think about the ways that groups and governments alike have used art and aesthetic objects to influence, coerce and inspire people; as well as to produce new social meaning. Broadly, the course questions how contemporary art has evolved in tandem with the development of the modern aesthetic state. Drawing on trans-historical sources such as Richard Sennett, Winnie Wong, and Hito Steryl and site visits in Paris this class will investigate the place of value and visuals in societies under radical change. In this change different approaches, and new economies followed, proving new dynamics - making people both benefactor and servant to new social contracts in state aesthetics, art and art institutions, and the bureaucratic. Course time is split between Chicago and Paris, France in order to provide students with both theoretical and historical contexts and direct, hands-on experience with artists, curators, and arts institutions.
Equivalent Course(s): ARTV 30034
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.
Equivalent Course(s): CMST 25602, MAAD 20602, CMST 35602

ARTV 20201. Topics in Contemporary Theory and Criticism. 100 Units.
This seminar focuses on key theories and theoretical debates in the critical discussion of contemporary art. Through close examinations of selected texts, exhibitions, and artworks, we will engage with a set of concepts and concerns that have shaped the discourse around cultural production in recent decades. Rather than presenting a comprehensive survey, the seminar will involve intensive investigation of certain key positions and debates and their relevance for thinking about artistic practice today.
Equivalent Course(s): MAPH 40201, ARTV 40201, ARTH 20201, ARTH 30201

ARTV 20203. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center-sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America's van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelssohn in his art, struggled in the emergent New York "art world", played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock's dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock's Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.
Equivalent Course(s): CMST 38265, ENGL 26522, CMST 28265, ARTV 30203, ENGL 36522, ARTH 26522, ARTH 36522

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.
Equivalent Course(s): GEOG 24191, CEGU 24191, ARTH 24191, ARCH 24191, CHST 24191, ENST 24191, AMER 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.
Equivalent Course(s): GEOG 24196, ARTH 24196, ARCH 24196, CEGU 24196, ENST 24196

ARTV 20210. Imagining Chicago's Common Buildings. 100 Units.
This course is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While architectural projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with...
Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. This course is part of the College Course Cluster program: Urban Design.
Equivalent Course(s): ARCH 24190, ENST 24190, AMER 24190, CHST 24190, GEOG 24190, ARTH 24190, CEGU 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.
Equivalent Course(s): HMRT 30610, ARTV 30211, ENGL 20610, HMRT 20610, ENGL 30610, TAPS 30610, CMLT 20610, CMLT 30611, TAPS 20610

ARTV 20212. Performance Lab: Non-Fiction Sources. 100 Units.
How do you create a solo or group performance from sources other than a play? How do you build original performance out of personal stories, interviews, research, an historical or current event? What are the methods for collecting non-fictional material, learning about someone else's experience, uncovering the complexities of something that has occurred? And how does one compose that material into a staged event? This course explores what constitutes a story, the blurred boundaries between what's 'real' and what's 'fiction', the status of interpretation, the stakes of performing as oneself and as other people, and the ethics of turning lived experience into staged performance. Students will work individually and collaboratively on creating original performances based on topics of their choice, in addition to viewing live and recorded performances, reading essays and scripts, and meeting visiting artists.
Equivalent Course(s): HMRT 24902, HMRT 34902, TAPS 34902, TAPS 24902, ARTV 30212

ARTV 20213. Contemporary Political Strategies in Performance. 100 Units.
The emphasis of the course is on strategies-in the words of curator Florian Malzacher, "artistic strategies in politics, and political strategies in art." In moments of political struggle, what can art DO, and what can it not? We will be combining case studies with theoretical background, examining strategies like occupation, participation, parafiction, 'technologies of care,' détournement and the art strike. Students will have the opportunity to put some of these approaches to the test by designing one or more local interventions according to the interests of the group.
Equivalent Course(s): MAAD 24515, TAPS 35515, TAPS 25515, ARTV 30213

ARTV 20214. Staging the Internet. 100 Units.
The theater has often been used as a means to embody psychic spaces, from Medieval mystery plays and other allegorical works to Richard Foreman's attempt to give theatrical form to consciousness itself. This practice-based lab class will propose to 'stage the internet' - what techniques and strategies can we develop to give tangible shape to the virtual world? Our explorations will be catalyzed by readings on data and interfaces, networks and protocols, procedural/algorithmic art, digital labor, and competing notions of the virtual.
Equivalent Course(s): TAPS 26530, MAAD 24530, ARTV 30214, TAPS 46530

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.
Equivalent Course(s): MAAD 14865, TAPS 28465

ARTV 20216. Spectacle in Miniature. 100 Units.
This course explores how the grand theatrical event can be 'miniaturized'. Students will investigate forms of spectacle and contemporary puppetry, toy theater, performance installation, and designed environments, along with artists who work in intimate and miniature scale. Students will create works experimenting with how large dramatic stories can be told with detailed and intimate sets, puppets, transforming objects, mechanical contraptions, and text. Sources for narrative will include but not be limited to dream and myth.
Equivalent Course(s): MAAD 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. Equivalent Course(s): TAPS 28000

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. Equivalent Course(s): CMST 10100, ENGL 10800

ARTV 20351. The Sonic Image. 100 Units.
The Sonic Image offers a unique opportunity to work with three senior researchers exploring the bridge-making and sense delimiting articulations of sound & sight together. We will examine the potency of sound in a world largely understood through its visualization as a world picture. Readings in sound studies, visual studies & media studies explore sound, sounds that evoke pictures, the forensics of sound, sound art, & films including The Conversation, Blow Out & Amour. Each faculty collaborator brings distinct interests to the course. WJT Mitchell’s renowned theorization of images naturally extends to his theorizing the possibility of the sonic image. Artist Lawrence Abu Hamdan’s commitment to the value of earwitnessing asks the listener to extend forensic knowledge to the very core of what it means to be a human being in the world. For the course, Hamdan will develop a workshop comprising a series of practical exercises that experiment with the conditions of testimony or claim making, enabling an exploration of how the law come to its truths and how can we use sonic imagination to trouble & contest established modes of enacting justice. Performance scholar, Hannah B Higgins, examines how musical notation, performance & sound bear on the relationships between sound & vision in recent art practices. An intervention from composer Janice Misurell-Mitchell will add a dimension of musical testimony to our investigation. Equivalent Course(s): TAPS 22351, CMLT 22351, ARTV 40351, TAPS 32351, MAAD 12351, ARTH 32351, CMLT 42351, ARTH 22351, ENGL 22351, ENGL 42351

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, Regis Debray’s Mediology, and Friedrich Kittler’s Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the “unmediated” or “immediate”? How do media become intelligible and concrete in the form of “metapictures” or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become “mixed” in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Existenz that project fantasies of a world of total mediation and hyperreality. This course includes a weekly screening and discussion section. Equivalent Course(s): CMST 27800, ENGL 32800, ARTH 35900, ENGL 12800, ARTH 25900, AMER 30800, CMST 37800, MAAD 12800

ARTV 20500. Intro to Genres: Writing the Visual Arts. 100 Units.
How might language render visual experience? How do verbal representations diverge from visual representations? How might writing help us see art in new ways? How might art objects compel our writing into new forms? With these questions in mind, we will read poems and essays by a variety of writers, visit several of Chicago’s excellent museums, and conduct regular writing experiments. Writers studied may include Berger, Williams, Auden, Barthes, Schuyler, Guest, O’Hara, Waldrop, Swensen, Gander, Young, and Cole. Artists studied may include Breughel, Magritte, Cornell, Twombly, Mann, Kentridge, and Basquiat. Equivalent Course(s): CRWR 12121

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

Equivalent Course(s): ARCH 20501

ARTV 20540. Fact and Fiction. 100 Units.
Since Grierson’s definition of the documentary as "creative treatment of actuality," critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the "documentary turn in contemporary art" has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/

Equivalent Course(s): ARTH 35540, CMST 45540, MAPH 45540, CMST 25540, ARTV 45540, ARTH 25540

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 20664. Architecture of the Public Library. 100 Units.
In this architecture studio course, you will learn and practice a range of architectural skills, using as a starting point the library as an institution, and in particular the range of libraries in and around Chicago. You will look at, sketch, and work within libraries across the campus and city, and think about the role the library plays in our time. Studio projects will focus on the library as a locus for learning, a public space, an organizational system, a set of social services, and an architectural opportunity. After a series of short design exercises, you will work in groups to design a proposal for a new library for Chicago, on a real site that you choose. The bulk of your time will be spent on these studio projects, but there will also be reading and conversation. Materials for drawing and making will be provided.

Equivalent Course(s): ARCH 24198, AMER 24198, CHST 24198, ARTH 24198, ENST 24198, GEOG 24198

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

Equivalent Course(s): MAAD 13517, ARCH 23517, CEGU 23517, ENST 23517

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

**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.

Equivalent Course(s): MAAD 23645, GNSE 23645

**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.

Equivalent Course(s): ARTV 30704, ARTH 37304, MAAD 17304, ARTH 27304

**ARTV 20750. Chicago Film History. 100 Units.**

This course will screen and discuss films made mostly by Chicagoans, concentrating on the period after WWII, until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those not normally interrogated by academics, such as educational and industrial films, we will consider whether there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago style of filmmaking, one must look at the landscape of the city—the design, the politics, the cultures and labor of its people and how they live their lives. The protagonists and villains of Chicago stories are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies Van Der Rohe and the Chicago Housing Authority.

Equivalent Course(s): CMST 21801, CMST 31801, CHST 21801, HMRT 25104, MAAD 18801, ARCH 26750, HMRT 35104, ARTV 30750

**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 OpenEnded (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, CMST 27805, ARTV 30805

**ARTV 20806. Radical Reading. 100 Units.**

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

Equivalent Course(s): REES 35130, TAPS 35130, TAPS 25130, ARTV 30806, REES 25130, GNSE 35130, CMLT 25130, CMLT 35130, GNSE 25130

**ARTV 20940. The Artist as Ethnographer. 100 Units.**

This interdisciplinary seminar considers the idea of the artist as ethnographer in contemporary art and curatorial practice. Through lecture, screening and group discussions, we will trace the historical relationship between visual culture and the social sciences, uncovering how this has impacted ways of viewing objects, people and cultures within the Western tradition. Armed with this knowledge, we will consider how the ethnographer’s commitment to the study of Others has been challenged by an increasingly globalised and post-colonial world. We will explore questions of authority and subjectivity in ethnographic fieldwork. Finally, we will look to
contemporary artworks and exhibitions that have reinvested in the image and practice of the ethnographer to uncover the politics and poetics of their work. You will be introduced to the practices of Brad Butler and Karen Mirza, Paulo Nazareth, Marine Hugonniер, Camille Henrot, Kapwani Kiwanga et. al. Sessions will include close reading and discussion of texts by Hal Foster, James Clifford, Clementine Deliss, Okwui Enwezor and Kaelen Wilson-Goldie, amongst others. This course is open to advanced undergraduates and graduate students. Equivalent Course(s): ARTV 30954, ARTH 35940, ARTH 25940

ARTV 20941. Monochrome Multitudes. 100 Units.
This seminar traces modern monochrome art as a fundamental if surprisingly expansive artistic practice. Discussions will center on artworks in the eponymous fall 2022 exhibition at the David and Alfred Smart Museum of Art curated by the instructors. We will revisit classic North American Modernism-“essentialist” flatness, idealized form, and color theories-while opening monochrome art up to culturally resonant color, a range of media, and global influence. Student research will enrich and expand existing histories of “the monochrome” by articulating cultural, political, racial, or gendered meanings of monochrome art; emphasizing the significance of materials and media; and engaging North American art in a global dialogue. Students will have the opportunity to contribute their research and writing to the exhibition’s web-based audio app and to a research symposium and possible publication. Equivalent Course(s): ARTH 21325, KNOW 21325, KNOW 31325, ARTH 31325, ARTV 30941

ARTV 20942. Earthworks Revisited. 100 Units.
More than half a century after the first modern artworks were made using the land and earth as central materials, new understandings of this seemingly canonical phase in postwar Western art history are emerging from new questions, perspectives, and contexts. As these “earthworks” have found a place in the long history of art, what is their relationship to ancient and indigenous artistic and architectural practices? From the vantage of potential ecological destruction, might this “land art,” makeable and reachable only by car and plane and sponsored in part by the De Menil family, be better understood as “oil art”? What new insights do newly accessible archives by now deceased artists yield, for example the estates of Walter De Maria and Robert Smithson? How have these works aged, and what is their longer-term future from the perspectives of material, technical art history, and conservation? Equivalent Course(s): ANTH 36713, ARTH 28605, ANTH 26713, ARTV 30942, ARTH 38605

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. Equivalent Course(s): ARTV 31001

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. Equivalent Course(s): ARTV 31002

ARTV 21005. Art Practice and Theory. 100 Units.
This course examines the place of artistic practice in contemporary culture and the rhetoric of images. Emphasis is placed on the visual arts, examining discourses such as the assignment of value to works, the formation of taste, the relationship between individual production and institutional practices, the role of authorship (intentionality) in the construction of meaning, the gate-keeping functions of curatorial and critical practice, the function and maintenance of categorical distinctions constituting “otherness” (high/low, naive, primitive, outside), the relationship between truth and authenticity, and the uses of art (e.g., transcendence, decoration, activism, therapy, play). Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events.

ARTV 21006. The Zine as Art Theory and Practice. 100 Units.
The Zine as Art Theory and Practice is a seminar/studio hybrid that combines reading, thinking, and making. Embracing the vibrant history and short turn-around time of the artist magazine or zine, course readings are prompts for you to create your own magazines. Rather than slick glossy commercial pages, your projects will be in the lineage of the hand-drawn, the doodle, the monotype, the playbill, the Xerox, and the collage. Your magazines are a space for you to combine thoughts, images, questions, speculations, manifestos, ambivalences, rants, passions, characters and ideas. Equivalent Course(s): MAAD 21006, ARTV 31006

ARTV 21007. Drawing the Anthropocene. 100 Units.
The anthropocene is linked to the concept of acceleration through human intervention that alters our systems on a planetary scale. Acceleration accurately connotes the pace of radical behavioral and political shifts we are experiencing from Covid-19 and our current political uprising. Looking at these instances of quick change allows
ARTV 21008. Outside: An Archival Impulse. 100 Units.
In "An Archival Impulse," Hal Foster describes the archive as "found yet constructed, factual yet fictive, public yet private." Foster's set of tangled binaries provides a foundation on which to build a formal and critical inquiry into the impulses of archiving and the production of archive-driven artwork. What is preserved and what is not is inherently political. Taking to the streets, we will look closely at the flora and fauna and what we term physical and cultural as sites of collection to then sort, instrumentalizing the impulse to preserve as a tool to frame what we have termed outside. Classes will be divided between mapped walks, site visits, dérives (drifts) and online discussions of readings, artist presentations, and technical instruction that supports projects. All projects will be presented digitally or out of doors. During this three week intensive course, we will produce three artworks/propositions. Taking up an archival strategy, we will produce a project. Thereafter, the subsequent projects will pivot, take a new form and new content based on an adaptation from the ideas in the readings. The suite of three works will not necessarily form a whole, rather a prism from which to unpack and explore the world around us.
Equivalent Course(s): ARTV 31008

ARTV 21110. Imagining Futures: Speculative Design and Social Justice. 100 Units.
This experimental course seeks to disrupt dominant narratives about "the future": a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of "speculative design" and "critical making." Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)
Equivalent Course(s): CMST 31110, ARTV 31110, ENGL 21110, ENGL 31110, CMST 21110, TAPS 28432, TAPS 38432, MAAD 21110

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.
Equivalent Course(s): ARTV 31501

ARTV 21502. Advanced Printmaking. 100 Units.
ARTV 21501 is required as a prerequisite. Course description coming soon.
Equivalent Course(s): ARTV 31502

ARTV 21700. Drawing as Process. 100 Units.
Drawing is often understood as a means to an end. The drawing, since the early Renaissance, has stood as an iconic representation for how thinking works: In preparation lines are forged to flesh out form, strike propositions, or experiment in possibilities. What this has come to mean historically is that drawing is a stage looking to an inevitable greater focus in another medium. Drawings will lead to final paintings, sculptures, or moving images. But, sometimes too, drawings believe in themselves to be their own economy, to be succinct, and to be in their own right a finished statement. Sometimes a drawing is the only way a set of criteria can be made clear. In this course, we will analyze the nature of drawing's history and embrace the notion of process as a question-able thing. If drawing is a form of vitality, then why not consider it as an end? Through exercises and problems posed, drawings will be a process of understanding and a making known, while at once being a venture into a seeing through, to drawing, its primordial function, and the making of a finite work as a statement in itself.
Equivalent Course(s): ARTV 31700

ARTV 21701. Conceptual Drawing. 100 Units.
When does a drawing become an object rather than a picture? How can a line leave the page and be made as an action in the world? Can a design tell a story? These questions and many others will guide course work,
addressing the history of drawing, its contemporary condition as its potential for presenting personal ideas and innovative new forms. Art historical examples and non-art formats such as maps, instructional graphics and schematics will be introduced as models for weekly assignments and longer-term projects.

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.
Equivalent Course(s): ARTV 31702

ARTV 21703. Seeing Through Drawing. 100 Units.
This studio course will center on seeing through the act of drawing. Understanding the foundations of observation will allow students to focus on drawing as a practice of deep looking. Studio work and readings will engage with histories of bearing witness, the complexities of sight, and vision-centered practices. Drawing is not restricted to artists; it is used as a description, language, and form-building method. We will question what spending time with a subject is, as both a perceptual and political act. Sites of departure include courtroom sketches, architectural studies, life drawings, and devices as still lives. Beginning with traditional techniques focused on formal concerns, students will quickly progress to question these modes and innovate based on their own connections to the content. Issues of time, control, and repetition in our daily lives become fuel for studio investigations while maintaining a sketchbook throughout. Experimentation with materials and installation strategies will propel class discussions. We will work outside of the classroom whenever possible, and museum and site visits will augment live drawing sessions in class.
Participation in several field trips is required.
Equivalent Course(s): ARTV 31703

ARTV 21800. Studio Practice. 100 Units.
This course considers a variety of methods, processes and media to explore conceptual issues pertinent to a contemporary art practice. Through research, material investigation, experimentation and revision, students will develop their own approach to a daily self-directed practice. Projects will include weekly and longer-term assignments, individual and collaborative work. We will also look at the practices of established artists for possible models. Participation in several field trips is required.
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.
Equivalent Course(s): ARTV 31801

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.
Equivalent Course(s): MAAD 22900, ARTV 31900

ARTV 21902. Color: Theory and Experience. 100 Units.
This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including: “haptic” color perception, Symbolic/Spiritual color theories, as well as more widely known theories of “optical color.” In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.
Equivalent Course(s): ARTV 31902

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

ARTV 22000. Introduction to Painting I. 100 Units.
This studio course introduces students to the fundamental elements of painting (its language and methodologies) as they learn how to initiate and develop an individualized investigation into subject matter and meaning. This course emphasizes group critiques and discussion.
ARTV 22002. Introduction to Painting II. 100 Units.
No description available
Equivalent Course(s): ARTV 32202

ARTV 22000. 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.
Equivalent Course(s): ARTV 32000

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

ARTV 22303. Treelogy: Tree as Material, System and Idea. 100 Units.
Taking trees as a site for research, this studio class will consider the processes, assumptions and practices used to render a tree useful to human endeavoring. Following through lines of material possibilities, this class will experiment in material production. We will make charcoal, cellulose as a paint medium, paper and lumber, to name a few. The results of these experimental processes will become the basis for our studio materials.
Equivalent Course(s): ARTV 32303

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

ARTV 22305. Performing Tableware. 100 Units.
Performing Tableware takes the actions and objects of the table as a site of research. Through demonstrations, readings and production, tableware will be considered in the context of contemporary practices in design, sculpture, installation and performance. Mysteriously 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.
Equivalent Course(s): ARTV 32305

ARTV 22306. Hybidity and the Multiple: A Course on Moldmaking. 100 Units.
Hybidity 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.
Equivalent Course(s): ARTV 32306

ARTV 22309. Building a House for a Kiln. 100 Units.
Building a House for a Kiln, taught in collaboration with David Woodhouse and Andy Tinucci of Woodhouse Tinucci Architects, is a hands-on building laboratory in which students will construct a student-designed structure adjacent to the Logan Center for the Arts. Students will have the opportunity to take up hammers and trowels to create a lasting sculpture that will house kilns for the university arts community. Building, the third in a design/build series, is an opportunity to work at an unusually ambitious scale and will create a work
space that gives the arts community access to kilns. In this course students will be asked to construct elements of the structure, from walls to exterior claddings and interior cabinetry. Construction and material processes and techniques will be explored and taught, and the results will be physical. No prior building experience necessary. Equivalent Course(s): ARTV 32309

ARTV 22310. Art of Engagement. 100 Units.
A primer on socially engaged art, this studio course will examine how art in the last generation has claimed new territory. This territory, commonly described as the ‘expanded field,’ involves not only art viewing contexts but also encompasses spaces of daily life and practice, socio-political spheres and draws regularly from non-art disciplines. The methods utilized in the production of this work are diverse and its successes are highly contested. In this studio-seminar course we will pack our proverbial bags and take a trip into this widely expanded field of socially engaged art and social practice, a practice emphasizing action, participation and dialogue. We will familiarize ourselves with numerous works, projects and methodologies that have been developed or proposed over the past 50 to 60 years, we will plunge deeply into the diverse historical frameworks leading up to and situating this work inside or outside art history and we will saturate our inquiries with the impassioned voices of this works’ supporters and skeptics through readings, blogs, interviews, field trips and visiting speakers. With rich historical and theoretical knowledge framing our practices, we will produce our own socially engaged work, both individually and collaboratively. Equivalent Course(s): ARTV 32310

ARTV 22312. Material as Performance. 100 Units.
This course delves into the use and practices around a broad range of materials and focuses on the intersection between culture, habit and performance. By examining the histories of specific materials in our present moment, during a time when we know that materials and resources are finite, we will think through our patterns and speculate on interactions with materials in the future. Materials offer us the opportunity to examine history through the lens of performance, questioning who and what is included in the these histories, all the while interrogating the inherent humanic lens. This studio course will be iterative, working towards large scale final projects. Equivalent Course(s): ARTV 32312

ARTV 22313. Building a House for a Kiln II. 100 Units.
Building a House for a Kiln II, taught in collaboration with David Woodhouse and Andy Tinucci of Woodhouse Tinucci Architects, is a hands-on building laboratory in which students will construct a student-designed structure adjacent to the Logan Center for the Arts. Students will have the opportunity to take up hammers and trowels to create a lasting sculpture that will house kilns for the University arts community. Building, the third in a design/build series, is an opportunity to work at an unusually ambitious scale and will create a work space that gives the arts community access to kilns. In this course, students will be asked to construct elements of the structure, from walls to exterior claddings and interior cabinetry. Construction and material processes and techniques will be explored and taught, and the results will be physical. No prior building experience necessary. Equivalent Course(s): ARTV 32313

ARTV 22314. Ceramics: Adaptive Practices. 100 Units.
Ceramics has accompanied long the adaptive dance of human survival for at least 30,000 years. Sitting in proximity to food, architecture, death rights and more, this course will think forward with the material. What forms of adaptivity are currently required? This is a course in speculative fiction with the material of clay in all its forms, fix and unfixed, working through wet, dry, fired, and glazed. Equivalent Course(s): ARTV 32314

ARTV 22317. Intuitive Form. 100 Units.
Taking the Rorschach Test as a point of departure, students will learn how to associate based on the "intuitive forms" they create serving as the "ambiguous stimulus". Learning perspective is to produce quickly and intuitively in two "immediate" materials: unfired clay and drawing. The making will take place in class as exercises, and most materials will be recycled to underline the focus on process instead of product. There will be short lectures throughout the quarter to discuss methods of association and interpretation, and to give an introduction to the Rorschach Test as a method of Psychoanalytic 'Free Association’. There will be written assignments and I am planning to invite a guest visitor from the Psychoanalytic Institute of Chicago. Equivalent Course(s): ARTV 32317

ARTV 22318. Nine Exigent Times. 100 Units.
This discussion-based seminar will engage deeply with the form and context of nine works of art spanning the timeframe of 1810 to our contemporary moment. With this broad horizon line, the class will take up questions of how artists across time and space have responded to situations of emergency in culture. Seminar format open to DoVA majors and minors, DoVA MFA’s, and MA students in MAPH. This class can be counted as a studio class toward the DoVA major or minor with consent of instructor. Equivalent Course(s): ARTV 32318

ARTV 22319. Carbon Neutral: A Design and Build Course. 100 Units.
This design build/course is site specific, working with a 1923 building within walking distance from the Logan Center for the Arts. Working with experts in the fields carbon neutral design and mechanical practices, you will
participate and be privy to both the design concepts, as well as participate in discrete elements of a retrofit. No design or building skills required.
Equivalent Course(s): ENST 22319, ARTV 32319, CHST 22319, CEGU 22319, ARCH 22319

ARTV 22320. The Integrated Garden: A Design Course. 100 Units.
Looking to the long and flourishing history of community gardens and greenscapes across Woodlawn, this design course looks to historical habits and imagined futures as we work together to design a garden within walking distance from Logan Center for the Arts. The design will include water harvesting, composting, insect interactions, land rituals, lived and archived knowledge of plants, sun patterns and human patterns of engagements across the site and outward into the community.
Equivalent Course(s): CEGU 22320, CHST 22320, ARCH 22320, ENST 22320, ARTV 32320

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-habitate ourselves and lean differently into the world, to perceive, conceptualize, and represent living processes in ways that are oblique to common-sense.
Equivalent Course(s): CHST 22321, ENST 22321, ARTV 32321

ARTV 22322. Sensing the Anthropocene. 100 Units.
In this co-taught 3-week and in-person course between the departments of English (Jennifer Scappettone) and Visual Arts (Amber Ginsburg), we will deploy those senses most overlooked in academic discourse surrounding aesthetics and urbanism-hearing, taste, touch, and smell—to explore the history and actuality of Chicago as a site of anthropogenic changes. Holding our classes entirely out of doors, we will move through the city seeking out and documenting traces of the city's foundations in phenomena such as the colonization of the ancestral homelands of the Three Fires Confederacy and trade routes of many other indigenous groups; the filling in of swamp; the redirection of the river; and the creation of transportation and industrial infrastructure—all with uneven effects on human and nonhuman inhabitants. Coursework will combine readings in history and theory of the Anthropocene together with examples of how artists and activists have made the Anthropocene visible and audible, providing forums for experimental documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene.
Equivalent Course(s): CHST 27200, ENST 27700, CEGU 27700, BPRO 27200, ENGL 27700, ENGL 47700, ARCH 22322, ARTV 32322

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.
Equivalent Course(s): ARTV 32323

ARTV 22324. Ceramics: Surface and Content. 100 Units.
Ceramics and painting have a long connected history. In Natural History (77-79AD), Pliny the Elder attempts to trace the history of portraiture. Butades the potter, broken hearted at the departure of his soon to be married daughter, catches a glimpse of her her profile on the wall from the reflection cast by a candle and traces the outline with some clay. In the retelling of this narrative, this act of doubling is attributed, variously, to the origin of portrait painting and to the origin of the portrait modeling, depending on the focus of the outline as an act done by a brush or the plastic actions of filling in the trace. While historically apocryphal, this account captures the historical dance between ceramics as a surface for painting and material to form shape. In this course, you will bring surface and form together to create a space and site of content. While using the inherently plastic nature of clay to create shape, the workshop format of this course will instrumentalize the surface to test and play with color and line. Thinking of ceramics as a flexible surface for archival paint, also known as glaze, this studio course will test glazes, oxides, decals and multi-fired surfaces. Assignments will be geared towards experimental results that allow students to further their own interests and practices.
ARTV 22325. Porcelain: a stroll between the mundane and the wondrous. 100 Units.
The story of porcelain begins about 2000 years ago in China where a robust ceramics technology was flourishing and where kaolin, the substance integral to porcelain’s translucency and strength was readily available, along with convenient transportations systems that availed these wares first across Asia, and then in the 17th century, made its way to Europe where it was considered white gold. Students will explore various strategies for making objects that range from the vernacular to the extraordinary. While dinnerware and small decorative objects are porcelain’s primary usage, using this raw material, and glazes, we will experiment within and beyond these forms.
ARTV 22500. Computational Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc.), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.
Equivalent Course(s): CMST 28800, ARTV 32500, MAAD 22500

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.
Equivalent Course(s): MAAD 25201, ARTV 32501

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.
Equivalent Course(s): MAAD 22502, ARTV 32502

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

ARTV 23801. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.
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.
Equivalent Course(s): MAAD 23804, ARTV 33804

ARTV 23805. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists' film and video from the late 1960s to the present day. Emphasis will be placed on works made with limited means and/or with "amateur" formats such as Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how to produce complex results from economical means. Important texts will be paired with in class discussion of works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.
Equivalent Course(s): CMST 28006, MAAD 23805, ARTV 33815, CMST 38006

ARTV 23806. Video Workshop. 100 Units.
This production course is geared toward short video works and innovative approaches to digital moving-image art. Video Workshop will function as a continuation and expansion on the foundations of Video I, with emphasis on individually directed projects and experimentation. While some technical instruction and assistance will be offered, a basic understanding of digital cameras and editing software will be beneficial. Projects include several short video sketches and experiments, group exercises, and a larger-scale independent project. Weeks will be divided into screenings/discussion sessions and technical work periods.
Equivalent Course(s): ARTV 33806, MAAD 23806

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

Equivalent Course(s): MAAD 23808, CMST 28921, CMST 38921, ARTV 33808

ARTV 23809. Experimental Animation: Digital and Camera-less Production. 100 Units.
Through digital and camera-less production techniques such as scanning, signal manipulation, and appropriation, this course will emphasize image construction, digital effects, and post-production for creation of animated art. It can function as a continuation of Experimental Animation: Exploring Manual Techniques or be a stand alone course. Early video effects and image processing, and a wide variety of digital and abstract animation will be presented as formal and technical examples.

Equivalent Course(s): ARTV 33809, MAAD 23809

ARTV 23810. Archaeological Experiments in Filmmaking. 100 Units.
The focus of the course is: 'how can one make a film with an archaeological eye?' Thematics will cover temporality, materiality, and the body in film, and more generally the potential of collaborations that cross the line between art and science. Although there will be reading and film-viewing components of the syllabus, the major requirement will be the production of a collaborative, experimental short.

Equivalent Course(s): ANTH 36605, ANTH 26605, ARTV 33810

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

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.

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

ARTV 23900. Drawing. 100 Units.
This intensive multilevel studio course is dedicated to investigations of genre, technique, and format in relation to subject matter and individual expression. Guided and self-directed experiments are used to develop visual work within conceptual and thematic frameworks. Art historical examples and contemporary strategies in two-dimensional art are presented as models. Students are expected to produce a body of work consisting of studies, sketches, and finished projects in a range of scales and materials. Classes are dedicated to studio work, lectures, critiques, and field trips.

Equivalent Course(s): ARTV 33900

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 MAPS students working on a creative thesis.

Equivalent Course(s): CMST 23905, ARTV 33905, CMST 33905
ARTV 23920. Drawing II: Exploded Drawing. 100 Units.
This intensive studio course will explore wide-ranging strategies in drawing and two-dimensional composition. Interrogating conventions of representation and pictorial space, students will develop new formal and conceptual possibilities that relate to the complexities and changing perspectives of contemporary life. Drawing will be addressed as an expansive, open-ended outlet for thought and action. Emphasis will be on innovation within the fundamental structures of the medium, including its history, materials, and techniques. 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. Equivalent Course(s): CHST 23930, HMRT 25106, CMST 23930, MAAD 23930, CMST 33930, ARTV 33930, HMRT 35106

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

ARTV 24000. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required. 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. Equivalent Course(s): ARTV 34004

ARTV 24005. The Elephant and the Six Blind Men. 100 Units.
The objective of the class is to explore photography, its relationships to power and knowledge, and questions of representation and subjectivity. By analyzing images, films, and readings drawn from across disciplines students will examine photography's role in mediating our understanding of people and place in the urban context. In addition to developing a critical understanding of the image making process, students will learn to develop black and white film, scan negatives, basic Photoshop skills, and analogue and inkjet printing techniques. Students will be expected to work independently and in groups to produce a body of work on a location in the city. Field trips and attendance at the first class are required. Equivalent Course(s): ARTV 34005

ARTV 24006. Darkroom Experimentation. 100 Units.
In this course students explore the material possibilities of working in the darkroom. Primary emphasis is placed on process and students developing their own methods for producing photographic imagery, guided by technical demos in photograms, collage strategies, and interventions in film processing. Through readings and discussions we will investigate process driven 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. This course accommodates both students who wish to build on their skills from Intro to Black and White Photography
and for students who are new to the darkroom. Students need their own film camera (all film cameras welcome, including 35mm SLR, Holga, and medium format).
Equivalent Course(s): ARTV 34006

ARTV 24007. Thinking About and Making Pictures. 100 Units.
With the advent of the digital smart phone, we are all photographers. Just as we all use words, photography, like language, carries meaning that has and gives rise to a myriad of purposes, possibilities, and limitations. The goal of this course is to develop students' investigations and explorations in photography, building on beginning level techniques and ideas to explore technical and conceptual image-making strategies to refine students' visual eloquence. Students will make photographs in response to prompts that interrogate various photographic processes, readings and artists' work (gallery visits, books and image presentations). Critiques and discussions will hone students' critical and evaluative capabilities. Processes will range from silver gelatin black-and-white or color printing, small, medium and/or large format cameras usage, as well as experimenting with alternative light-sensitive materials and digital negatives and printing.
Equivalent Course(s): MAAD 24007, ARTV 34007

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.
Equivalent Course(s): ARTV 34112

ARTV 24113. The Body in Medicine and the Performing Arts. 100 Units.
This is a multidisciplinary course designed to explore the human body through the unique combination of medical science and the performing arts. Drawing broadly from medicine, anthropology, and the performing arts, this course seeks to understand the human body by comparing and contrasting the medicalized body with the animated or performing body. With an emphasis on experiential learning, the primary pedagogy will be interactive activities that allow students to learn about the human body through interactions with other bodies as well as their own. The medical sequence of the course will examine how medicine uses the body as an educational tool, views the body through radiographic imaging, utilizes the dead body to make diagnoses, and endeavors to prolong life. Activities associated with this sequence will include exploration of the dissected cadaver in the anatomy lab, viewing of radiographic images, use of the ultrasound on oneself, a visit to the morgue, and interactions with individuals who received organ transplants. The performing arts sequence will explore the mind and body as a continuous system through somatic pedagogies at the intersection of theater, dance, and physical and psychotherapy. Students will use their own bodies as instruments of inquiry into somatic pedagogies such as Feldenkrais technique in physical and occupational therapies, methodologies drawn from Biomechanics in the theater, from Contact Improvisation in dance, and Bioenergetics in psychotherapy. These two distinct sequences will be explored within the larger cultural context of the human body and more specifically through the deliberate tension created by interactions with the dead/inanimate body and the living/animated body. Taken as a whole, the course will provide students with the unique opportunity to explore the human body through an engaging multidisciplinary experience.
Equivalent Course(s): ARTV 34113

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.
Equivalent Course(s): ARTV 34121

ARTV 24122. Diasporic Practices in Contemporary Art. 100 Units.
The class will examine various phenomena of "Diasporic Practices in Contemporary Art", such as fragmented histories, the question of origin(ality), the limits of translation, social belonging and "the chosen family", and (over-)representation of origin. In class we will discuss readings by (a.o.) Grada Kilomba, Adrian Piper, Édouard Glissant, Langston Hughes, Trinh T. Minh-ha, and Hito Steyerl. Students will be asked to present on contemporary artists highlighting their diasporic strategies, while also producing creative works through assignments that employ diasporic strategies and that will be discussed in class.
Equivalent Course(s): ARTV 34122, ARTH 24122, GNSE 28122, CRES 24122, GNSE 38122

ARTV 24124. Beyond Subject Past Object. 100 Units.
In this course we will interrogate the history of the fights of nature, and work to observe and even 'model' an expanded political subject that is not just human, but human-in-relation to other-than-human beings. If we are, in fact, entangled beings, and the "individual" subject is a kind of friction, could we cast a wider net and protect
this entangled being that is both us and Other? We will explore the "expanded field" in sculpture and relational art as parallel to contemporary political theory, eco-criticism, and environmental justice. This is a site based course, in the Untidy Object sculpture on the south side of the Logan Center for the Arts. Students will engage in terra resonance to the plants and animals ready inhabiting the space, daily field observations of plant and animal communities, horticultural design, creative writing exercises, discussions, reflective summaries and produce one site-specific temporary sculptural and/or relational form in collaboration or individually.

Equivalent Course(s): ARTV 34124

ARTV 24131. Studio Writing. 100 Units.
This seminar will examine the writings of studio practitioners: artists, architects, and designers. It will hone students' own skills in writing about art and design practices. We will examine the role that writing plays in shaping our understanding of studio practices, and in practitioners’ understandings of themselves. We will explore different modes in which artists, architects, and designers write-exposition, criticism, fiction, and manifesto-and their uses. Students will be asked to produce their own examples in these modes, and these texts will form the basis of several writing workshops.

Equivalent Course(s): ARTV 34131

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.

Equivalent Course(s): ARTV 34201

ARTV 24203. Synthesis, Procedure and Objecthood. 100 Units.
Synthesis: the combination, 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.

Equivalent Course(s): ARTV 34203

ARTV 24210. Multi-media Studio: The Aleatoric. 100 Units.
Ale-a·tor·ic: adj \ā-lē-ə-tēr-ik\: characterized by chance or indeterminate elements. This studio course addresses how artists throughout time and across cultures have embraced chance and "randomness" as an integral part of the creative process. Through a series of studio projects, you will be challenged to explore how "official" Western aesthetic canons of taste (such as artistic skill, control, and "genius") were brought into question through chance and aleatoric strategies, particularly during the 20th century. This opened doors to experimentation with unorthodox methodologies, exploration of the unconscious, re-consideration of so-called "outsider" art and more. Readings, discussions, and field trips put these practices into cultural and theoretical context. Although this course employs drawing-based tools for developing ideas, you will be afforded ample room to expand beyond 2D-into sculpture, video, installation, photography, performance, and/or hybrids forms-in order to realize a clear and contemporary response to our theme as a final project.

Equivalent Course(s): ARTV 34210

ARTV 24265. Best in Show: Art History as Exhibition History. 100 Units.
In this course, I propose a reading of post-war art history as seen, in part, through the periodical prism of one of the field's most important, signature events - the five-yearly Documenta exhibition in Kassel, Germany. Starting with the founding 1955 edition organized by Arnold Bode and ending with the 2017 edition which I worked on as a curator, we will discuss one chapter of Documenta's history per class alongside related events like the Venice and Sao Paulo biennials and Skulptur. Projekte Münster, touching upon such key issues of contemporary art practice and theory as the dynamics of globalization, identity politics, the vagaries of market influence, history and memory and the pressures of the social realm on aesthetic experience. As a history of exhibition making and curatorial practice, the course will also draw on recent developments in museum culture and the everyday politics of the art world's various institutions, and will be recounted in part from the perspective of exhibition-making experience. The class will consist of hands-on curatorial exercises, as well as writing and reading assignments that mirror and follow the 64-year arc of our historical periodization.

Equivalent Course(s): ARTV 34265, ARTH 36791, ARTH 26791

ARTV 24266. Polemical Hut. 100 Units.
From Vitruvius to Le Corbusier, and from Thoreau's cabin to prefab micro-houses, the architectural imaginary has been populated by idealized minimal dwellings. As an introductory architectural design studio, this course poses the problem of the "polémical hut" to ask how we live and build today. A range of projects and related
readings will provide the context for students' own designs. Basic techniques of architectural drawing and modeling will also be introduced.
Equivalent Course(s): ARTV 34266, ARTH 24266, ARTH 34267

ARTV 24267. Architecture of Memory. 100 Units.
This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and incite action, and examining relationships and meaning between architecture and place, students will explore concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history. The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and 2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis for understanding and analyzing space and form, students will research and critique precedents. The class will visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions about architecture practice today will also be presented. Students will generate an analog portfolio of drawings and models throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of social history of the South Side of Chicago.
Equivalent Course(s): ARCH 34267, ENST 24267, ARTV 34267, ARTH 24267, CHST 24267, ARCH 24267, ARTH 34267

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.
Equivalent Course(s): ARTV 34301, TAPS 28414

ARTV 24403. Advanced Photography. 100 Units.
The goal of this course is to develop students' investigations and explorations in photography, building on beginning level experience and basic facility with this medium. Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist's statements. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials.
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.
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.
Equivalent Course(s): TAPS 27550

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

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

ARTV 24705. Drawing from Life, Culture, and Thought. 100 Units.
We will jump into the many ways that drawing can be generated; we will discover the purposes it might serve, and the different forms that it can take. We will explore various ways to generate line, and the relationship between thought and looking.
Equivalent Course(s): ARTV 34705

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.
Equivalent Course(s): ARTV 34706

ARTV 24707. Landscape Record. 100 Units.
Landscape Record is a project-oriented, mixed-media studio course conducted largely outdoors. Exploring material phenomena of the landscape, this course will draw on traditions of site-specific sculpture, land art and plein air painting, as well as contemplative activities like "slow looking" and Zen gardening. The immediate environment of the campus, the grounds of the Logan Center, and surrounding natural spaces will be explored and recorded through a variety of media including painting and drawing, sculpture, photography and video. Breaking from traditional observational approaches to landscape art, this course will focus on direct recording such as casting, rubbing, contact recording and intervention. The majority of studio work, technical instruction and material experimentation will occur in person, within class meetings, and be supplemented through ongoing independent sketchbook, reading and screening assignments.
Equivalent Course(s): ARTV 34707

ARTV 24708. Observational Drawing as an Action. 100 Units.
This studio course will center on observational drawing as an action. Understanding the foundations of an observational practice will allow students to deepen a commitment to drawing as a practice of looking. Studio work and readings will engage with histories of bearing witness and spending time with a subject as simultaneously perceptual and political acts. Sites of departure include: courtroom sketches, architectural studies, gestural documentation of the moving image, devices as still lives. Beginning with traditional methods connected to formal concerns, students will progress to question these modes and innovate based on their own connections to content. Issues of time, control and repetition in our daily lives become fuel for studio investigations through a rigorous drawing practice.
Equivalent Course(s): ARTV 34708

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.
Equivalent Course(s): ARTV 34709

ARTV 24710. Escapism. 100 Units.
How can art be a vehicle for release from our physical and mental realities, as well as a conduit through which states of mind can pass? What is the value of pleasure in art, or art that intentionally looks away from "the real world"? This painting and drawing-based, multi-disciplinary studio course will explore aspects of beauty and pleasure, play, transcendence, altered states, imagination and the "anti-political" as related to art-making. Students will consider texts and historical works from traditions such as Romanticism, Surrealism, fantasy, folk art, and spiritual and contemplative practices to contextualize work in the studio.
Equivalent Course(s): ARTV 34710

ARTV 24711. In the Service of Ideas: Conceptual Art. 100 Units.
What constitutes a "good idea" for an artwork, and how are ideas brought into material existence? How does the form of artwork communicate meaning? Can an idea be heavier and longer lasting than a block of stone? Questions of medium and form persist in conversations about and approaches to visual art. In this multidisciplinary studio class, students will be challenged to develop projects from conceptual origins—manifesting works from the ether of thought, and locating the best possible medium for a given idea. Traditional visual art principles such as observation, composition, process, representation and visual language will be considered through the prism of concept. A wide variety of mediums including drawing, sculpture, installation, and video will be introduced as possible outcomes for student work, with the expectation that new forms, hybrid "intermedia" and entirely non-material outcomes may also result. Art historical models such as text art, land art,
site-specific installation, video, social practice and institutional critique will be presented in support of studio assignments and projects.
Equivalent Course(s): ARTV 34711

ARTV 25100. Nonfiction Film: Representations and Performance. 100 Units.
This course attempts to define nonfiction cinema by looking at the history of its major modes (e.g., documentary, essay, ethnographic, agitprop film), as well as personal/autobiographical and experimental works that are less easily classifiable. We explore some of the theoretical discourses that surround this most philosophical of film genres (e.g., ethics and politics of representation; shifting lines between fact and fiction, truth and reality). The relationship between the documentary and the state is examined in light of the genre’s tendency to inform and instruct. We consider the tensions of filmmaking and the performative aspects in front of the lens, as well as the performance of the camera itself. Finally, we look at the ways in which distribution and television effect the production and content of nonfiction film.
Equivalent Course(s): CMST 38200, HMRT 25101, HMRT 35101, ARTV 35100, CMST 28200

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

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.
Equivalent Course(s): ARTV 35118

ARTV 25119. Mingei: Origins and Futures - A Seminar Studio on Crafting Things. 100 Units.
Course description coming soon.
Equivalent Course(s): ARTV 35119

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

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

ARTV 26200. Intervention and Public Practice. 100 Units.
Public art has experienced tremendous change in the past twenty years, no longer stopping at the monumental forms of the early twentieth century. They have come to include temporary, socially charged, and environmentally responsive projects. What is this new public art, and how does it engage and inform public discourse? This course seeks to tease out answers by surveying contemporary projects, both nationally and internationally. We also look at the processes by which artists and their works are selected and the implications of their work within the communities of their development.
Equivalent Course(s): ARTH 26206, ARTV 36200, ARTH 36206

ARTV 26203. The Informed Object: Archives + Sculpture. 100 Units.
This course will develop a canon of past artistic projects and social endeavors that have conceived of new works based, in some way, on the use of ‘past meanings’ as the principal or tangible agent of inspiration. With this constant as our basis, we will conceive of new works of art based in the historic signature of known and under-known collections, policies, everyday news, and significant past characters.
ARTV 26204. Speeches and Podiums. 100 Units.
Combining observation, making, and performance, this course will explore the corollary between important
moments, platforms, and what one says. Through the analysis of conventional and unconventional speeches,
speech acts, lyrics, legal defense, etc., we will locate the power of language and the body to cause a shift, rift, or
bridge. Speech, the intangible material, will meet the tangible world through the creation of stages, soap boxes,
and temporary micro-architectural sculptures.
Equivalent Course(s): ARTV 36204
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.
Equivalent Course(s): PBPL 26205, PPHA 39712, ARTV 36205
ARTV 26206. Revised Ecologies for the Black Image. 100 Units.
A team-taught course with artist, Theaster Gates and art historian, Romi Crawford, "Valuations, Economies,
and Revised Ecologies for the Black Image," is an investigation and inquiry into the challenges around black
photographic image production. The course will require students to both examine and produce (on their
own and with the faculty) strategies for making and interpreting contemporary art-- based on the urgent
economic and affective needs (often obfuscated) of black photographic archives. Organized around practicums
of research and making, students will be required to conduct interviews with artists and/or produce art works
in collaboration with living artists and photographers. The course will allow students to work with faculty on
producing outcomes in areas such as intergenerational collaboration, archival based art making, and "service
oriented" art history; or one that pays attention to the affective realm of (often) very basic needs and desires
of the black and minoritized artist. With students we will develop a process and method for locating and
responding to these needs as an actionable part of art historical research and scholarship.
Equivalent Course(s): ARTV 36206, PPHA 36206, CRES 26210
ARTV 26209. Contemporary Arab Representations. 100 Units.
Equivalent Course(s): ARTV 36209, ARTH 26209, ARTH 36209
ARTV 26210. XCAP: Food for Thought. 100 Units.
If anthropology and contemporary art have one thing in common, it is the aim to de-familiarize taken-for-
granted ways of being in the world by means of ethnographic comparison or aesthetic provocation so as to open
up new perspectives on the complexities of human social life. Co-taught by an artist and an anthropologist, this
course considers what’s at stake when contemporary artists build on this longstanding practice to explore the
complexities of current societal, political, and cultural contexts.
Equivalent Course(s): KNOW 29942, ARTV 36210, ARTH 29942, ANTH 35315, CMST 36210, ANTH 25315, CMST 26210
ARTV 26214. On Art and Life. 100 Units.
This course is a multidisciplinary intensive into the ways in which artistic production is dependent on and part
of larger cultural tropes. Utilizing contemporary culture as a framework, how does art form connective tissues
with the worlds that happen outside of the artist’s studio? Visual art is a communicative form that requires
subject matter, and this course will investigate the myriad of ways that artists mine culturally meaningful
materials, forms, and images as both subjects and as palette. Participation in several field trips and out-of-class
film screenings is required. Reference materials are drawn from a variety of disciplines.
Equivalent Course(s): ARTV 36214
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.
Equivalent Course(s): ARTV 36218
ARTV 26219. Art and the Active Instrument. 100 Units.
Course description coming soon.
Equivalent Course(s): ARTV 36219
ARTV 26220. Paraacademic- art, spirituality, and social healing. 100 Units.
Paraacademic is a set of knowledge bases that typically exist outside of officially recognized institutions of higher learning. It is the space where new, heretofore unknown forms of art may come into being and underrecognized traditions thrive. Coinciding with visiting artist Vanessa German's 2023-24 residency at the Gray Center, this experimental and interdisciplinary seminar will explore various schools of mysticism, art as a form of social healing, the political histories and methodologies of witchcraft, the aesthetics of the occult, and the techniques of the supernatural. A number of guest speakers from various backgrounds will lecture, join discussions and participate in class critiques. Assignments include weekly readings and an updated Google doc of class notes, two short writing assignments, one on a para-academic thinker, and a creative writing assignment based on your own para-academic practice/interest/experience, along with dedicated weekly studio time in class. A final project of the student's choice may be a research paper (10-12 pages) or a creative project with a choice of medium. All work in the course will culminate in an elective student exhibition in the Summer of 2024. Readings will include excerpts from Maria Tatar's The Heroine with a Thousand Faces, Ytasha Womak's Afrofuturism, Lauren Berlant's The Female Complaint, Mona Chollett's In Defense of Witches, as well as texts by Jan Verwoert, Fred Moten, Rebecca Solnit, and others.
Equivalent Course(s): ARTV 36220

ARTV 26411. Movies and Madness. 100 Units.
We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for "the mad" to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus-not simply on the mentally ill subject as hero.
Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ARTH 36905, ENGL 38703, ENGL 28703, CMST 35550, ARTH 26905

ARTV 26611. Abstraction. 100 Units.
This course will examine the elaboration and dissemination of major iterations of "abstract" art at key junctures throughout the twentieth century, with an emphasis on developments in Europe, the United States, and South America. Why abstraction? What were the formal, social, and philosophical stakes of divergent models and paradigms of abstract practice? And what difference do they make in the history and theory of artistic modernism? Case studies will include: Wassily Kandinsky, Piet Mondrian, Jackson Pollock, Simon Hantaï, the Zero Group, Lygia Clark, and Eva Hesse.
Equivalent Course(s): ARTH 26611, ARTV 36611, ARTH 36611

ARTV 26702. History of Video Art. 100 Units.
Artist and critic Gregory Battcock wrote in the early 1970s, "Video art is art that will stretch the boundaries of the art world." This course will take up Battcock's polemic as a question: How did video promise to transform postwar art practice and criticism? We will focus primarily on the U.S. context during the period now described as early video: 1960s to 1980s. Of particular interest will be video's separation from (and continual return to) television-from transmissions of art on television to notions of artists' television. Additional topics include the influence of civil rights protest; expanded cinema and multi-channel environments; the circulation of early video in print formats; video collectives; exhibitions such as Software and Information; feminist performance; appropriation; installation and the rise of projection; and video as a paradigmatic instance of "social media." We will also consider the particularity of early video in Chicago, from video synthesizers to the Video Data Bank.
Equivalent Course(s): CMST 28702, ARTH 25608

ARTV 26901. Picturing Words/Writing Images (Studio) 100 Units.
What is the relationship between reading and looking? Images in mind and images on paper-words in mind and on the page-we will explore the intersection of these different ways to think, read, and look, as we make poems, drawings, paintings, etc., in class. We will investigate the problem of representing language as it is expressed in the work produced in class. Studying works by contemporary visual artists like Jenny Holzer and Ann Hamilton, and practicing poets such as Susan Howe and Tom Phillips will inform our investigation. The course will feature visits to our studio by contemporary poets and visual artists, who will provide critiques of student work and discussion of their own ongoing projects. These visitors will help to frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. We will ask, what are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial/visual aspect of alphabetical characters? (C, H)
Equivalent Course(s): BPRO 26500, ENGL 24319, ENGL 34319, CRWR 26341, CRWR 46341, ARTV 36901
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.
Equivalent Course(s): ARTV 37200

ARTV 27204. Painting Matters. 100 Units.
Some prior painting experience is required. This studio aims to support the development of a student's personal visual investigation through painting while also challenging habits of thought and making. We will ask questions about form, content, and context with words and with paint. Participation in group critiques, and discussion will take place regularly throughout. It is likely that two classes will take place outside. (If this is not possible given individual circumstances, accommodations will be made.)
Equivalent Course(s): ARTV 37204

ARTV 27205. Life Painting. 100 Units.
This course will introduce students to painting the human figure. Nude models will be featured in each class and painted from observation. Historical and contemporary methods of oil painting will be part of the curriculum, as well as an introduction to human anatomy.
Equivalent Course(s): ARTV 37205

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.
Equivalent Course(s): ARTV 37210

ARTV 27211. Through the Looking Glass: Intermediate/Advanced Painting. 100 Units.
This course builds upon previous painting experience. Our theme for this advanced studio class will be a focus upon the 21st c. relationship between digital technology and Painting. What does it mean to make paintings in an age of the digital screen? You will work with a series of projects which explore this question in consideration of several currents in contemporary painting, including (but not limited to) abstraction, "expanded" hybrid forms, and the most recent reemergence of narrative figuration. In the studio we will frequently juxtapose painting with other 2-D, 3-D, and 4-D media as a forum for discussion of form, content, and technique, as we come to terms with the actual physical properties of paint. A final project serves as a culminating experience. This course makes use of research, reading, informal writing, museum visits, digital imagery, group discussions and critiques in a rigorous and supportive studio environment.
Equivalent Course(s): ARTV 37211

ARTV 27212. Around Concepts and Material Arrangements. 100 Units.
This interdisciplinary and conversation-oriented studio course pairs casual conceptual exercises with formal projects, focusing less on drafting and building skills than on a discursive investigation of art, art history, and contemporaneity. Critical elements that inform studio assignments include but are not limited to time/episode, site/institution, and self-image/identity. Routine examinations on context and demonstrations on means, both in the "Western" and "Eastern" traditions, will underpin individual chats, progress discussions, and group critiques. We will host at least one session in an on-campus arts space, and students are strongly encouraged to participate in city-wide events. Ultimately, balancing thinking and making is key, and the final project, in the most ideal sense, will introduce students to an organic commitment to a creative life.
Equivalent Course(s): ARTV 37212

ARTV 27213. Painting from Observation and Imagination. 100 Units.
Course description to be added shortly.
Equivalent Course(s): ARTV 37213

ARTV 27214. Art and Knowledge. 100 Units.
This course is an exploration of questions concerning the relationship between Art and knowledge. Is Art knowledge? Can Art create knowledge? If Art is neither knowledge nor creates knowledge, what is its function? These questions are discussed using themes: secrecy, rumor, ignorance and surveillance, and a corresponding set of artworks by a group of artists who utilize these approaches: Vito Acconci, Bruce Nauman, Sophie Calle and Julia Scher, among others. We will also do close readings of essays relating to our themes, for example: texts on recent theories of ignorance as knowledge or Derrida's metaphysics of presence. To round out our discussions, students will participate in a series of hands-on art exercises to give our analyses more material form and further exemplify our exploration.
Equivalent Course(s): ARTV 37214, CRES 27214, CRES 37214, GNSE 37214, TAPS 27214, TAPS 37214, GNSE 27224

ARTV 27215. Public Sculpture. 100 Units.
This course examines sculpture made for public spaces since World War II, with a particular emphasis on public art in Chicago and on campus. We will read foundational texts on postwar sculpture; test the relevance of theories of the public; consider the role of commemoration, site-specificity, context, architecture, and
photography; and examine questions of censorship, vandalism, and conservation. Significant portions of the course will involve on-site case studies, including sculptures in Millennium Park, Henry Moore's Nuclear Energy, Wolf Vostell's Concrete Traffic, Giuseppe Penone's Ideas of Stone, and Jean Dubuffet's Monument with Standing Beast. The course will also include conversations and hands-on sessions with experts, including the campus art coordinator and staff at the nonprofit organization Public Art Chicago and at the City of Chicago's Department of Cultural Affairs. Students will research documentation, conduct interviews, and contribute texts to the website (and app) in progress on UChicago Public Art at http://arts.uchicago.edu/uchicago-public-art. Creative projects are possible in consultation with the instructor. This course requires several trips to offsite locations; please make sure your schedule allows for occasional travel time before and after class.

Equivalent Course(s): ARTH 37215, ARTH 27215, ARTV 37215

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

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

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

ARTV 27921. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.
Equivalent Course(s): ARTV 37921, MAAD 22911, CMST 37911, 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.
Equivalent Course(s): MAAD 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.
Equivalent Course(s): MAAD 21011, ARTV 37923, CMST 37011, CMST 27011

ARTV 28000. Film and Revolution. 100 Units.
On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today’s situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a “poetic documentary” by Dziga Vertov; they will be paired with classic readings from revolutionary theory; from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.
Equivalent Course(s): ARTV 38000, CMST 34521, REES 26071, CMST 24521, REES 36071

ARTV 28001. Intermediate 16mm Filmmaking. 100 Units.
This course will allow students to continue working on projects begun in the Intro to 16mm Production course (or developing a new small-scale project), in addition to developing skills with the following: sophisticated approaches to cinematography (comparative and reflective light metering, color negative exposure); varying workflows for post-production editing (analog and digital); and sound recording and design. Students will meet as a group for lectures, technical demonstrations and a shooting workshop. Course meeting time will also be set aside for individual conferences with the instructor to address project development and completion. Students should expect to budget between 120.00-500.00 for their filmstock and processing costs, depending on the project. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Permission from instructor is required for registration. Students will bid for entry to the class by emailing the instructor, listing their year, major and previous production experience. Priority will be given to students who have previously completed the Intro to 16mm course, followed by CMS and DOVA majors, from graduate students to first-years. Students whose bids are accepted will be registered officially by the instructor at the first class meeting.
Equivalent Course(s): ARTV 38001, CMST 38922, CMST 28922

ARTV 28100. Art/World in Practice. 100 Units.
As an attempt to experience art making as a profession and as a practice, we will spend 3 consecutive weeks as an intensive course off campus. As a class we will visit exhibitions, meet people behind the scenes (curators / artists / gallerists / fabricators), if the heath condition allows visit a screening / lecture, and allow for informal time together to give space to questions that arise from our shared experiences. Participants will be asked to prepare reports of our various planned activities. There will also be a tight selection of readings that will be in relation to our activities. Participants should be prepared to gather in various places throughout the city of Chicago and for class time to end with a bit of flexibility towards the end.
Equivalent Course(s): ARTV 38100

ARTV 28204. Political Documentary Film. 100 Units.
This course explores the political documentary film, its intersection with historical and cultural events, and its opposition to Hollywood and traditional media. We will examine various documentary modes of production, from films with a social message, to advocacy and activist film, to counter-media and agit-prop. We will also consider the relationship between the filmmaker, film subject and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.
Equivalent Course(s): CMST 38201, ARTV 38204, CMST 28201

ARTV 29600. Studio Project - I. 100 Units.
Students in Studio Project - 1 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.

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.

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.
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.