Department of the Visual Arts

Chair

• Jessica Stockholder, Professor

Professors

• Charles Cohen, Art History
• Theaster Gates
• Laura Letinsky, Cinema and Media Studies
• Jessica Stockholder

Associate Professors

• Matthew Jesse Jackson, Art History
• William Pope.L
• Jason Salavon, Computation Institute
• David Schutter
• Catherine Sullivan

Assistant Professors

• Carol Jackson, Harper Schmidt Fellow

Professor of Practice in the Arts

• Geof Oppenheimer

Lecturers

• Katherine Desjardins
• Amber Ginsburg
• Shane Huffman
• Scott Wolniak

Affiliates
The Department of Visual Arts (DoVA), a department within the Humanities Division at the University of Chicago, and situated in The Reva and David Logan Center for the Arts (http://arts.uchicago.edu/content/logan-center), is proud to offer a Master of Fine Arts (MFA) program. This MFA program is distinguished in its focused attention on understanding how the pluralism of today’s art making practices relate to one another and creating conversations that bridge between DoVA and other areas of study at the University of Chicago. Our faculty are diverse in their interests, committed teachers who are engaged in a lively and sustained dialogue within the department, and deeply engaged with their own work.

Our students work in sculpture, photography, painting, installation, performance, video and new media. Students are admitted to the program based on the quality of the portfolio and the level of interest and capacity in engaging this interdisciplinary program within a university environment. The faculty focus on working with our students to develop their own work and enabling them to leave the University with the tools to support a lifetime of art making. As part of this process, the department encourages students to explore not only the artistic issues pertinent to their work, but also the theoretical, social and historical issues that intersect and bracket it.

The MFA is a two-year program (six quarters), comprised of 18 courses. Many of these course credits are earned through the development of individual work in conversation with the faculty.
First and second year students work together to articulate their work and to sharpen their skills of critical thinking and writing. Students come to the program with diverse intellectual, cultural and artistic backgrounds and different art making practices. We all work together to articulate a common language with which to discuss and make art in this critical and supportive community.

As part of the MFA program, DoVA hosts a lively visiting artist program under the auspices of the Open Practice Committee (http://dova.uchicago.edu/open-practice-committee) (OPC). In addition The University of Chicago provides an enormously rich intellectual environment full of engaging lectures and workshops in all areas of study. Our students are often interested in events hosted by the Center for Gender Studies, the Center for the Study of Race, Politics, and Culture, the Mass Culture Studies Workshop, the Department of Cinema and Media Studies, and the Department of Art History. We also offer workshops that focus on professional and pedagogical issues, both in DoVA and in the Career and Placement Services Office, to assist students in preparing for a career in the arts.

Each year, DoVA supports a faculty led trip to visit museums and galleries outside of Chicago; past trips have included New York City and Beijing. Future trips may visit Los Angeles, New York, or Delhi. Information about one of our recent trips to Beijing can be found here (http://www.uchicago.cn/2012/10/uchicago-mfa-students-tour-beijing-with-laura-letinsky-and-geof-oppenheimer).

**Curriculum**

MFA students register for 300 credits (three courses at 100 credits each) per quarter. A total of 1800 credits, or eighteen courses, is required for the degree.

The basic requirements for the MFA are listed below:

1. **Graduate Studio Project (9 Courses / 900 Credit Hours)**

   Students receive course credit for time spent in their studio developing their work. As part of this requirement students will present work to faculty and students for critique regularly throughout the year. Students register for at least 100 credit hours of Graduate Studio Project (ARTV 40000) per quarter, and may register for up to 300 hours per quarter provided that they are on track for meeting their other course requirements (see Graduate Seminars and Electives).

2. **Graduate Seminars (3 Courses / 300 Credit Hours)**

   In order to provide a core of common intellectual experience, all students are required to take three quarters of the Graduate Seminar in Visual Arts (ARTV 39200) during their first
year. The content of these seminars varies with instructors, but may focus on many different issues in contemporary theory and criticism.

3. Electives (6 Courses / 600 Credit Hours)

Students are required to take six graduate-level electives. At least three of the six electives must either be academic (i.e. non-studio based) or originate in departments outside of DoVA.

4. Thesis Presentation

In the fall quarter of the second year, each student will work with a committee of two faculty members who assist in the preparation of the thesis work. In the final quarter of the program each degree candidate presents studio work in an MFA exhibition. In addition to this exhibition, students will be expected to submit a short but focused written abstract of their work.

5. Standards Of Performance

Each graduate student must maintain high standards of engagement and achievement in studio and academic performance, including evidence of substantial growth in their work.

For additional information, please email dova@uchicago.edu or visit our website. (http://dova.uchicago.edu)

How to Apply

The application process for admission and financial aid for all graduate programs in the Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/students/admissions.html . Additional information about financial aid and the admissions process can be found on the DoVA website (http://dova.uchicago.edu/graduate) .
Visual Arts Courses

**ARTV 30410. Expanded Arts, 1958-1978. 100 Units.**
During the 1960s and 1970s, many artists challenged traditional media, transgressed disciplinary boundaries, and revolutionized the ways that art is produced, exhibited, and experienced. Through a mixture of overview and case studies, this seminar will focus on key international developments in this process, including Fluxus, Happenings, New Music, Performance, Expanded Cinema, “Structural” film, Experiments in Art and Technology, Land Art, artists’ books and publications, and more. Taught in coordination with three related exhibitions on view concurrently at the Smart Museum of Art, Neubauer Collegium for Culture and Society, and Special Collections Research Center.
Instructor(s): J. Proctor
Terms Offered: Winter
Equivalent Course(s): ARTH 34010, MAPH 34010, ARTV 20410, ARTH 24010

**ARTV 30805. Framing, Re-framing, and Un-framing Cinema. 100 Units.**
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser) artists who have created new modes of the moving image for more than decade and film scholar Tom Gunning, this class 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.
Instructor(s): T. Gunning, M. Downie, P. Kaiser
Terms Offered: Autumn
Equivalent Course(s): ARTV 20805, CMST 37805, CMST 27805
ARTV 30954. 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 Hugonnier, 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.
Instructor(s): Y. Umolu Terms Offered: Spring
Equivalent Course(s): ARTH 35940,ARTV 20940,ARTH 25940

ARTV 31002. Life Drawing. 100 Units.
This course is designed to introduce the student to observational drawing of the human figure. The subject of the course will be the live nude model. The object of the course is to see through proportions and the anatomy of the human body and draw out a likeness, rendering present the body as seen in its materiality, its structure, its finitude. Lectures on anatomy and the history of drawing will be ongoing and stitched into this studio course, as will the critique of drawings generated in class.
Instructor(s): D. Schutter Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21002
ARTV 31110. 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 midterms 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)

Instructor(s): P. Jagoda and T. Soundararajan Terms Offered: Winter
Equivalent Course(s): ENGL 31110, ARTV 21110, CMST 21110, CMST 31110, TAPS 28432, TAPS 38432, ENGL 21110

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

ARTV 31701. Conceptual Drawing. 100 Units.
When does a drawing become an object rather than a picture? How can a line leave the page and be made as an action in the world? Can a design tell a story? These questions and many others will guide course work, addressing the history of drawing, its contemporary condition as its potential for presenting personal ideas and innovative new forms. Art historical examples and non-art formats such as maps, instructional graphics and schematics will be introduced as models for weekly assignments and longer-term projects.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21701
ARTV 31901. Color: Theory and Experience. 100 Units.
This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including: “haptic” color perception, Symbolic/Spiritual color theories, as well as more widely known theories of "optical color." In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300

ARTV 31902. Color: Theory and Experience. 100 Units.
This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including: “haptic” color perception, Symbolic/Spiritual color theories, as well as more widely known theories of "optical color." In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21902

ARTV 32200-32202. 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 32200. 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. Courses taught concurrently.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22000

ARTV 32202. Introduction to Painting II. 100 Units.
No description available.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22002
ARTV 32309. 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.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 22309

ARTV 32310. 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.
Instructor(s): A. Ginsburg Terms Offered: Spring
Equivalent Course(s): ARTV 22310

ARTV 32500. Digital 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.
Instructor(s): J. Salavon Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): CMST 28801, CMST 38801, ARTV 22500
ARTV 32502. Data and Algorithm in Art. 100 Units.
An introduction to the use of data sources and algorithmic methods in visual art, this course explores the aesthetic and theoretical possibilities of computational art-making. Focusing on the diverse and ever expanding global data-feed, we will craft custom software processes to create works investigating the visual transformation of information. Additionally, software programming may be deployed independently, without a connection to source material. While placing an emphasis on creating new work, we will also survey the history of this type of art practice.
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): No prior experience with programming is necessary.
Equivalent Course(s): ARTV 22502

ARTV 33801. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 23801, CMST 28903

ARTV 33804. Experimental Animation. 100 Units.
Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to stop-animation and motion picture art will combine digital production and post-production with analog and material methods of picture making. Early and experimental cinema, puppetry and contemporary low-tech animation strategies will be presented as formal and technical examples.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 23804

ARTV 33806. 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.
Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): PQ: ARTV 10300, ARTV 23801, or consent of instructor
Equivalent Course(s): ARTV 23806
ARTV 33905. Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): Judy Hoffman Terms Offered: Autumn, Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
Equivalent Course(s): CMST 33905, ARTV 23905

ARTV 33930. Documentary Production I. 100 Units.
This class is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.
Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended
Equivalent Course(s): ARTV 23930, CMST 33930, HMRT 25106, HMRT 35106

ARTV 33931. Documentary Production II. 100 Units.
This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930/ARTV 23930
Equivalent Course(s): CMST 33931, CMST 33931

ARTV 34000. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.
Instructor(s): A. Clark, E. Hogeman Terms Offered: Autumn, Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Camera and light meter required.
Equivalent Course(s): CMST 27600, CMST 37600, ARTV 24000
ARTV 34112. Advanced Problems in Sculpture. 100 Units.
This course is open to all manifestations of sculptural practice broadly defined, including performance and film/video. A particular focus of the course will be considering issues of presence/the index, material histories, economic determination, and societal legibility. Readings on sculptural history from the 19th through the 21st century will be used to illuminate contemporary concerns and issues.
Instructor(s): G. Oppenheimer Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 22200 or consent of instructor.
Equivalent Course(s): ARTV 24112

ARTV 34121. 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, to 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 student’s ideas to a completed project. Central topics will include theories of imitation, how power exerts itself through narrative, and the work of art’s tendency to fold rather than transcend what might otherwise be perceived as linear, homogeneous time. Readings include Michael Taussig’s "Mimesis and Alterity," Avital Ronell’s "Stupidity," and Oswald Spengler’s "Decline of the West." Sample artists: Pinar Yolacan, Yoshua Okon, Mickalene Thomas, Natalie Jeremijenko, and Lari Pittman, among others.
Instructor(s): C. Jackson Terms Offered: Spring
Equivalent Course(s): ARTV 24121

ARTV 34131. Studio Writing. 100 Units.
This seminar will examine the writings of studio practitioners: artists, architects, and designers. It will also 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.
Instructor(s): S. Keller Terms Offered: Winter
Equivalent Course(s): ARTV 24131

ARTV 34201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24201
ARTV 34266. 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 “polemical 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.
Instructor(s): S. Keller Terms Offered: Winter
Equivalent Course(s): ARTH 24266, ARTH 34266, ARTV 24266

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

ARTV 34403. Advanced Photography. 100 Units.
The goal of this course is to develop students’ investigations and explorations in analogue photography, building on basic silver printing skills and facility with a 35mm camera. Students will have the opportunity to work with medium and large format cameras, work with color film, and learn to combine digital and analogue workflows. Working in slow and conspicuous analogue processes like large format photography necessitates a degree of consent between a photographer and his or her subject matter. Through readings, discussions, and field trips we will consider this question of consent, as well as the capacities and limitations of photographic representation. Guided by technical demos and regular critiques, students will work toward a final portfolio and a brief artist statement.
Instructor(s): E. Hogeman Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 24403

ARTV 34550. Shopcraft: Methods and Materials. 100 Units.
Designed as a complementary course to the DOVA sculpture sequence, Shopcraft explores the tools and techniques available to students in the wood shop. Topics covered include shop safety; the properties of woods; the planning and material selection process for sculpture, furniture, and other woodworking applications; the care and use of hand tools; and interpreting and creating scale drawings and conceptual plans. A series of small projects designed to challenge and expand students’ design, drafting, and woodworking skills are assigned. In addition, students are invited to incorporate projects from sculpture classes or their individual studio practice into the course.
Instructor(s): D. Wolf Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): TAPS 27900, ARTV 24550
ARTV 34703. 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.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Open to all levels of experience.
Equivalent Course(s): ARTV 24703

ARTV 34705. 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.
Instructor(s): J. Stockholder Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24705

ARTV 36214. 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.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 26214
ARTV 36216. Comedy Central. 100 Units.
Comedy is a serious subject and art is no laughing matter, but levity displays a type of intelligence that is both profound and nimble and must be met on its own terms. Toward that end, this interdisciplinary seminar will investigate: the various modes through which comedy infects contemporary art, questions of form in the art of comedy, performative objects, the object of comedic performance, and the seriousness of play. A number of guest speakers from various backgrounds will lecture, lead discussions, and projects. Assignments include weekly readings, performative actions, and two short writing assignments, one on a key thinker on the subject of the comedic, the other a creative writing assignment. A final project of your choice can be a traditional research paper (10–12 pages) or a creative project with your choice of medium. Readings include selections from Friedrich Schiller's "Letters upon the Aesthetic Education of Man," Henri Bergson's "Laughter," Sigmund Freud's "Joke and Its Relation to the Unconscious," Lewis Hyde's "Trickster Makes This World," David Robbin's "Concrete Comedy," and others. Note this is not a studio class, and while we will conduct a number of exercises in class, participants are expected to be working on their individual projects outside of class throughout the term in consultation with the instructor via office hours. Prior experience working with video is useful. An exhibition from the seminar in the form of a YouTube channel will go live at the end of the seminar. Comedy Central is produced in collaboration with the Open Practice Committee.
Instructor(s): L. Berlant, Z. Cahill Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Field trips and screenings are required.

ARTV 36300. Introduction to Stage Design. 100 Units.
This course explores the application of the visual and aural arts to the varied forms of design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to the development of a cogent and well-reasoned analysis of text and an articulate use of the elements of design through a set of guided practical projects.
Instructor(s): T. Burch Terms Offered: Autumn
Note(s): Lab fee required. This course is offered in alternate years.
Equivalent Course(s): ARTV 26000

ARTV 36500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): T. Gunning Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500
ARTV 37000. Performance Art: Theory and History. 100 Units.
Performance-based artworks not only define several crucial chapters in the history of twentieth and twenty-first century art, they also consistently present the art historian with complex interpretive challenges. In this course, we will attempt to map differing theoretical approaches to the history of performance, while also analyzing performance's transformation into an object of art historical investigation. This seminar will concentrate on the history of performance art in Europe and North America.

Instructor(s): Matthew Jesse Jackson Terms Offered: Autumn
Equivalent Course(s): ARTH 48709

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

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

ARTV 38204. 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.
Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): ARTV 28204, CMST 38201, CMST 28201

ARTV 39200. Graduate Seminar: ARTV. 100 Units.
Only MFA students in the Department of Visual Arts may register for this class.
Instructor(s): D. Schutter, W. Pope.L Terms Offered: Autumn, Winter
ARTV 39700. Independent Study: Visual Arts. 100 Units.
This course is for MFA students who want to work either one on one or in a small group with a particular faculty member. Contact the department for more information.

Terms Offered: Autumn, Winter, Spring

ARTV 39901. 21st Century Art. 100 Units.
This course will consider the practice and theory of visual art in the late twentieth and twenty-first centuries.
Instructor(s): M.J. Jackson Terms Offered: Spring
Equivalent Course(s): ARTH 42911

ARTV 40000. Graduate Studio Project. var Units.
Only MFA students in the Department of Visual Arts may register for this class.
Terms Offered: Autumn, Winter, Spring

ARTV 40201. 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.
Instructor(s): J. Proctor Terms Offered: Autumn
Equivalent Course(s): ARTH 30201, MAPH 40201, ARTV 20201, ARTH 20201
ARTV 44319. Writing Images/Picturing Words. 100 Units.
What is the relationship between reading and looking? To what extent are all texts images, and all images texts? What are the cognitive, phenomenological, social, and aesthetic consequences of foregrounding the pictorial aspect of alphabetical characters? How do textual and visual images compare to our mental visualizations? In this arts studio course, students will construct original works of literary and visual art that "picture language" in order to investigate the overlapping functions of text and image. Studying works by contemporary visual artists like Alison Knowles and Jenny Holzer, and practicing poets such as Susan Howe and Tan Lin, we will frame our artistic and literary practice within the ongoing conversation between word and image in modern culture. 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. Faculty members working at the intersection of word and image will also visit the class to help us frame our creative practice within a critical, historical, and theoretical context. Students will submit a final project, which may be accompanied by a critical background essay, at the end of the term.
Instructor(s): S. Reddy and J. Stockholder Terms Offered: Spring
Prerequisite(s): Consent of instructor required. Interested students, please email faculty a paragraph about your background and interest in the material.
Equivalent Course(s): CDIN 44319, ENGL 44319, MAPH 44319

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Font Notice

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

Times was used instead of Trajan.

Times was used instead of Palatino.

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