Department of the Visual Arts

Chair

• Matthew Jesse Jackson

Professors

• Theaster Gates
• Matthew Jesse Jackson, Art History
• Laura Letinsky, Cinema and Media Studies
• William Pope.L
• Jessica Stockholder
• Catherine Sullivan

Associate Professors

• Jason Salavon

Assistant Professors

• Julia Phillips

Professor of Practice in the Arts

• Geof Oppenheimer

Visiting Professor

• David Schutter (visiting Winter 2024)

Instructional Professors:

• Bethany Collins
• Katherine Desjardins
• Scott Wolniak

Lecturers

• Chris Bradley
• Amber Ginsburg
• Ellie Hogeman
• Frances Lee
• Nicole Mauser

Affiliates

• Seth Brodsky, Music
• Bill Brown, English
• Rachel Cohen, Creative Writing
• Darby English, Art History
• Christine Mehring, Art History
• W. J. T. Mitchell, English, Art History

Emeritus Faculty

• Charles Cohen, Art History
• Herbert George
• Elizabeth Helsinger, English, Art History
• Vera Klement
• Thomas Mapp
• Robert C. Peters

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 Masters of Fine Arts.
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 in creating conversations that bridge between DoVA and other areas of study at the University of Chicago. Our faculty are diverse in their interests, deeply engaged with their own work, and are committed teachers engaged in a lively and sustained dialogue within the department.

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 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 (https://dova.uchicago.edu/opc/) (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. The university also offers workshops that focus on professional and pedagogical issues to assist students in preparing for a career in the arts. Please see our website (https://dova.uchicago.edu) for more information.

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 (http://humanities.uchicago.edu/students/admissions/).

Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). (Current minimum scores, etc., are provided with the application.) For more information, please see the Office of International Affairs website (https://internationalaffairs.uchicago.edu/), or call them at (773) 702-7752.

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 30004. 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, Ruttmann, 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-invigoration 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): CMST 35611, CMST 25611, ARTV 20004

ARTV 30008. 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 20004

ARTV 30011. 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 20011

ARTV 30012. 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 20012, ARTH 36790, ARTH 26790

ARTV 30019. 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 20019

ARTV 30022. 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 and 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 Velázquez’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): ARTV 20022, ARTH 29992, ARTH 39992, ENGL 49992, MAAD 10992, CMST 37505, ENGL 29992, CMST 27505

ARTV 30023. 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 experimental 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, ARTV 20023, ARTH 29940, CEGU 20023

ARTV 30024. 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 20024

ARTV 30027. 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): ARTV 20027, TAPS 36280, ARCH 26280, CHST 26280, TAPS 26280

**ARTV 30033. 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": ## 以人为本. 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, ARTV 20033, ENGL 30230, ARTH 30033, ENGL 20230, CMLT 20230, CMLT 30230

**ARTV 30034. Sovereignty and Other Sinister Glorums. 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 Steyerl 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 20034

**ARTV 30140. Aesthetic Ecologies. 100 Units.**

What would an intellectual history of the environment look like when told from the perspective of the literature of art history? The geographer Friedrich Ratzel, who first began using the term "Umwelt" ("environment") in a systematic way, claimed that, up to the end of the 19th century, the idea of environment had been primarily discussed not in scientific contexts but rather in aesthetic ones, by "artistically predisposed thinkers." In this course, we will take Ratzel’s claim seriously and aim to recuperate the aesthetic side of theories of environment across diverse areas such as: notions of landscape ("the picturesque"); aesthetic and biological theories of milieu (Haeckel’s "ecology," Taine’s "milieu," Uexküll’s "Umweltlehre"); Warburg’s cultural history; the "sculpture of environment" (Bocconi); the "space-body" in modern dance (Laban); artworks-as-environments in spatial installations. This course is about artworks that continue beyond their material confines into the space environing them. We will focus on evocations of air as the material space surrounding an artwork in texts that thematize the continuity between artwork as image and material object. Additional materials include: J.W. v. Goethe, Jacob Burckhardt, Carl Justi, Adolf v. Hildebrand, Camillo Sitte, Alois Riegl, R.M. Rilke, M. Heidegger, and others.

Equivalent Course(s): GRMN 35140

**ARTV 30203. 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 Mendelsohn 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): ARTV 20203, CMST 38265, ENGL 26522, CMST 28265, ENGL 36522, ARTH 26522, ARTH 36522
ARTV 30211. 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, ENGL 20610, ARTV 20211, HMRT 20610, ENGL 30610, TAPS 30610, CMLT 20610, CMLT 30611, TAPS 20610

ARTV 30212. 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, ARTV 20212, TAPS 24902

ARTV 30213. 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, ARTV 20213, TAPS 35515, TAPS 25515

ARTV 30214. 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, TAPS 46530, ARTV 20214

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

ARTV 30702. Posthuman Becoming. 100 Units.
This course introduces recent developments and advanced approaches in critical posthumanist thought. We will explore emerging theories and practices that renegotiate the human condition through critical inquiry into posthuman desires and the complicated relationship between human and non-human 'others,' including animals, plants and micro-organisms, waste and toxins, artificial life, and hyperobjects. By engaging diverse viewpoints that map the stakes of a non-anthropocentric politics of culture, such as new materialism, object-oriented ontology, and speculative realism, but also eco-feminism, queer performativity, and Indigenous epistemology, we will explore emerging techniques of mediation, communication, and representation that surrender to the relational identities of a posthuman becoming. A central premise of this exploration are post-disciplinary ways of knowing that make such imaginaries visible: in addition to discussing a substantial body of contemporary scholarship from the arts, humanities, and humanistic social sciences, the course includes a studio module that
introduces a variety of research-creation methodologies for experimentation with curatorial, artistic, and activist practices.
Equivalent Course(s): MAAD 12208, KNOW 32208, ANTH 32208, ENST 22207

ARTV 30704. 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): ARTH 37304, ARTV 20704, MAAD 17304, ARTH 27304

ARTV 30750. 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 20750

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 a 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): ARTV 20805, CMST 37905, CMST 27905

ARTV 30806. 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, REES 25130, ARTV 20806, GNSE 35130, CMLT 25130, CMLT 35130, GNSE 25130

ARTV 30941. 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, ARTV 20941, KNOW 31325, ARTH 31325

ARTV 30942. 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 longterm future from the perspectives of material, technical art history, and conservation? Equivalent Course(s): ANTH 36713, ARTH 28605, ANTH 26713, ARTV 20942, ARTH 38605

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 Kaeleen Wilson-Goldie, amongst others. This course is open to advanced undergraduates and graduate students.
Equivalent Course(s): ARTV 20940, ARTH 35940, ARTH 25940

ARTV 31001. 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 21001

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.
Equivalent Course(s): ARTV 21002

ARTV 31006. 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 21006

ARTV 31007. Drawing the Anthropocene. 100 Units.
The anthropocene is linked to the concept of acceleration through human intervention that alters our systems on a planetary scale. Acceleration accurately connotes the pace of radical behavioral and political shifts we are experiencing from Covid-19 and our current political uprising. Looking at these instances of quick change allows us to examine anthropogenic shifts as right here in our everyday lives. This course takes walking as a measure of inquiry into anthropogenic change as intimate, experienced through the body and space, not way-out-there, but all around us, and uses art as a measure that releases us from the strictly empirical to include the somatic, emotional, philosophical, lyrical, and the humorous. Drawing is a haptic practice, through the hand, that can represent people and things, real and imagined, as well as a method to create a plan or sketch. Taking walking as a point of departure, and using the GPS in our phones, we will begin to draw lines of connection between what is beneath our feet, around us, and above, to make connections between the abstraction of the anthropocene and our lived lives. While drawing is a component of this course, drawing is also engaged as a metaphor, to draw up, to draw out, to illustrate, demonstrate and give form. This class with work towards three artworks/propositions loosely categorized as, the biological, the political and the geological.
Equivalent Course(s): ARTV 21007

ARTV 31008. 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
ARTV 31100. 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, ENGL 21110, ARTV 21110, ENGL 31110, CMST 21110, TAPS 28432, TAPS 38432, MAAD 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.
Equivalent Course(s): ARTV 21501

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

ARTV 31700. 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 questionable thing. If drawing is a form of vitality, then why not consider it as an end? Through exercises and problems posed, drawing 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 21700

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.
Equivalent Course(s): ARTV 21701

ARTV 31702. 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 21702

ARTV 31703. 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.

Equivalent Course(s): ARTV 21703

ARTV 31800. 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 21800

ARTV 31801. 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 21801

ARTV 31900. 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 21900

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.

Equivalent Course(s): ARTV 21902

ARTV 32000. 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 22200

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.

Equivalent Course(s): ARTV 22000

ARTV 32202. Introduction to Painting II. 100 Units.
No description available

Equivalent Course(s): ARTV 22002

ARTV 32300. Sculpture. 100 Units.
This course is a continuation of ARTV 2200 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 22300
ARTV 32303. 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 22303

ARTV 32304. 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 22304

ARTV 32305. Performing Tableware. 100 Units.
Performing Tableware takes the actions and objects of the table as a site of research. Through demonstrations, readings and production, tableware will be considered in the context of contemporary practices in design, sculpture, installation and performance. Materially rooted in ceramics, this course gives students the opportunity to highlight, interrupt or subvert the patterns associated with sitting around table. Developing projects through a process of questioning behavior and the intimate functions of objects of the table, students will extend and challenge their material knowledge and engage in a range of ceramic processes including using raw clay, slip casting, hand building, slab building and multi-fire glaze processes.
Equivalent Course(s): ARTV 22305

ARTV 32306. Hybridity and the Multiple: A Course on Moldmaking. 100 Units.
Hybridity is the commingling of two or more entities, the mash-up, the crossover, the mutation and the reformulation. Thinking of objects as tools for collage, this course will begin with the art of slip casting ceramics. Once you have acquired the skill of multiple production, you will be free to reproduce, alter, and reformulate objects to create hybrid forms. Questioning the multiple, the serial, and the unique, this course will use the positive and negative space of object production as an experimental tool to explore material, installation and production.
Equivalent Course(s): ARTV 22306

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.
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.
Equivalent Course(s): ARTV 22310

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

Equivalent Course(s): ARTV 22312

ARTV 32313. 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 22313

ARTV 32314. 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 22314

ARTV 32317. 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 22317

ARTV 32318. 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 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 22318

ARTV 32319. 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 of 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, CHST 22319, CEGU 22319, ARTV 22319, ARCH 22319

ARTV 32320. 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 22320

ARTV 32321. Untidy Objects. 100 Units.
In this experimental course, students will use the lens of “untidy objects” to unravel the relationship between self and other, self and world. The concepts we normally use to think tend to take for granted, on the one hand, tidy objects, and on the other hand, tidy subjects coming to know tidy objects. We will undertake to challenge distinctions between subject and object through a multi-faceted set of sculptural and horticultural practices that bring us into close contact with plants and trees. The aspirations of this project are to question the conceptual ground from which we think about environmental justice and politics with an emphasis on practices of proximity to living others. Through readings, guest speakers, discussions, and practicum, this course and project provide an opportunity to re-habituate ourselves and lean differently into the world, to perceive, conceptualize, and represent living processes in ways that are oblique to common-sense.

Equivalent Course(s): ARTV 22321, CHST 22321, ENST 22321
ARTV 32322. 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, ARTV 22322, BPRO 27200, ENGL 27700, ENGL 47700, ARCH 22322

ARTV 32323. 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 22323

ARTV 32325. 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 transportation 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.
Equivalent Course(s): ARTV 22325

ARTV 32500. 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, MAAD 25200, ARTV 22500

ARTV 32501. 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): ARTV 22501, MAAD 25201

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

ARTV 33800. 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): CMST 38900, ARTV 23800, CMST 28900
ARTV 33801. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.
Equivalent Course(s): ARTV 23801, MAAD 23801

ARTV 33804. 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): ARTV 23804, MAAD 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.
Equivalent Course(s): ARTV 23806, MAAD 23806

ARTV 33808. 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 to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major and year -- and please list any other media production or photography experience.
Equivalent Course(s): ARTV 23808, MAAD 23808, CMST 28921, CMST 38921

ARTV 33809. 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 23809, MAAD 23809

ARTV 33810. 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 23810

ARTV 33815. 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, ARTV 23805, MAAD 23805, CMST 38006

ARTV 33834. Adaptation Laboratory: Staging Berlin. 100 Units.
From 2000-2018, the graphic novelist Jason Lutes published Berlin, a sprawling, formally inventive, & idiosyncratic account of life in the Weimar Republic. Court Theatre has commissioned the playwright Mickle Maher to prepare an adaptation of Lutes’ novel; David Levin is the collaborating dramaturg. The production is slated for Court’s 2023-24 season. This interdisciplinary seminar invites students into the process of adaptation, exploring a broad range of conceptual & artistic challenges. We will consider works in a host of genres - e.g., Lisa Kron and Jeanine Tesori’s adaptation of Alison Bechdel’s graphic novel Fun Home or Walter Ruttmann’s 1927 film ”Berlin: Symphony of a Metropolis” - to establish a dialogue between Lutes’ work, its progenitors, and a range of theoretical materials. An additional & significant component of our work will involve creative exercises. Students will prepare adaptations of their own - first, of Lutes’ novel, then of works of their own choosing. We
will invite collaborators from the production to join us for workshop sessions. The seminar seeks to serve as an adaptation laboratory, exploring & investigating theoretical stakes and practical problems while seeking to reshape those stakes and problems into diverse forms of practice. Equivalent Course(s): TAPS 40500, CMST 40500, GRMN 35523, CDIN 40500

ARTV 33861. 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 23861, CMST 28925, CMST 38925

ARTV 33900. 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 23900

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

ARTV 33920. 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 23920

ARTV 33930. 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 23930 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 23930, HMRT 35106

ARTV 33931. 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, CMST 33931, ARTV 23931

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.
Equivalent Course(s): ARTV 24000

ARTV 34004. 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, slide shows, 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 24004

ARTV 34005. 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 24005

ARTV 34006. 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 24006

ARTV 34007. 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): ARTV 24007, MAAD 24007

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.
Equivalent Course(s): ARTV 24112

ARTV 34113. 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 24113

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, storytelling, 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 24121

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

Equivalent Course(s): ARTH 24122, GNSE 28122, ARTV 24122, CRES 24122, GNSE 38122

ARTV 34124. 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): ARTH 24122, GNSE 28122, ARTV 24122, CRES 24122, GNSE 38122

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.

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.

Equivalent Course(s): ARTV 24201

ARTV 34203. Synthesis, Procedure and Objecthood. 100 Units.
Synthesis: the composition, combination or transformation of parts or elements to form a whole. This course will explore the unique position of combining various mediums and techniques in the visual arts platform. What does it mean to use principles of drawing in the making of a photograph? Why explore sculptural forms through the materiality of painting? Encountering and interrogating the terms collage, ready-made, mixed media, new media and objecthood along with their art historical and contemporary precedents is integral. We will look closely at a select group of contemporary artists who move fluidly through modes of working/thinking. The course consists of the following key areas: material, form, concept, intersection and synthesis. Throughout the studio, students will address conceptual, formal and process-oriented issues related to working across mediums in the visual arts. Throughout the course students will explore studio and post-studio art practices. Studio assignments, group critiques, readings and visits to studios/art spaces will help students refine and/or identify their formal and conceptual aspirations. Students will develop an understanding of how to balance formal and contextual issues
in order to achieve desired syntheses in visual art. For students working in various mediums and searching to develop their visual vocabulary; open to all levels of experience.

Equivalent Course(s): ARTV 24203

ARTV 34210. Multi-media Studio: The Aleatoric. 100 Units.

ale·a·tor·ic: adj ə-lā-ē-ə-ˌtār-ē-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 24210

ARTV 34265. 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): ARTH 36791, ARTH 26791, ARTV 24265

ARTV 34266. Polemeial 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 "polemeial 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 24266, ARTH 24266, ARTH 34266

ARTV 34267. 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, ARTH 24267, ARTV 24267, CHST 24267, ARCH 24267, ARTH 34267

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.

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 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.
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.
Equivalent Course(s): ARTV 24550

ARTV 34702. 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 24702

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. 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.
Equivalent Course(s): ARTV 24705

ARTV 34706. 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 24706

ARTV 34707. 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 24707

ARTV 34708. 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 24708
ARTV 34709. 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 24709

ARTV 34710. 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 24710

ARTV 34711. 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 24711

ARTV 35100. 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, ARTV 25100, HMRT 35101, CMST 28200

ARTV 35117. 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 trajectories. Archaeological objects change depending on the place where they are and the people who manipulate them.
Equivalent Course(s): LACS 25117, ARTV 25117, LACS 35117

ARTV 35118. 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 swatch 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 25118

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

ARTV 36200. 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 26200, ARTH 36206

ARTV 36203. 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.

Equivalent Course(s): ARTV 26203

ARTV 36204. 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 26204

ARTV 36205. 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): ARTV 26205, PBPL 26205, PPHA 39712

ARTV 36206. Revised Ecologies for the Black Image. 100 Units.

A team-taught course with artist, Theoer 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): PPHA 36206, CRES 26210, ARTV 26206

ARTV 36209. Contemporary Arab Representations. 100 Units.

Equivalent Course(s): ARTV 26209, ARTH 26209, ARTH 36209

ARTV 36210. 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, ARTH 29942, ANTH 35315, ARTV 26210, CMST 36210, ANTH 25315, CMST 26210

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.

Equivalent Course(s): ARTV 26214

ARTV 36215. Comedy Central 2: The Body’s Genres. 100 Units.

The story of comedy from the classics on focuses on the comedic as a weapon, as play that disrupts communication, and as a scene of moral revelation. This course will take up those relations, but begins with the body. We will focus on the plastic, corporeal, affective, and psychodramatic dynamics of the comedic. So much so, in fact, that we’re calling it a studio seminar: it will involve actively participating in exercises adapted from the somatic arts, contemporary dance, music, theatre and contemporary comedy and developing new ones. Recognizing that bodies are as much created by movement as engendering it, and recognizing that the comedic is a register for translating the impact of other bodies including the world’s body, the course will partition “the body” into focal themes such as: scale/gesture, the vocal grotesque/irony, movement/interruption, trauma/
repair, slapstick/satire, ritual/convention, spontaneity/improvisation; cognitive laughter/belly laughter. Readings will include texts by Linda Williams, Erving Goffman, J.L. Moreno, Elias Canetti, Moshe Feldenkrais, Steve Paxton, Mikhail Bakhtin, Mae West, Jerry Lewis and Fred Moten. Students will contribute their own choices to an exploration of individual performances by Buster Keaton, Louise Lasser, Eleo Pomare, Phyllis Diller, Jackie "Moms" Mabley, and Jerrod Carmichael.
Equivalent Course(s): ENGL 36407, TAPS 36215

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 it's 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.
Equivalent Course(s): TAPS 38427, ENGL 32407

ARTV 36218. 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 26218

ARTV 36219. Art and the Active Instrument. 100 Units.
Course description coming soon.
Equivalent Course(s): ARTV 26219

ARTV 36220. Paraäcademia- art, spirituality, and social healing. 100 Units.
Paraäcadedemia 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 technics of the supernatural. A number of guest speakers from various backgrounds will lecture, lead discussions, and projects. 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 26220

ARTV 36411. 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, BPRO 26400, ARTH 36905, ENGL 38703, ENGL 28703, CMST 35550, ARTV 26411, ARTH 26905

ARTV 36611. 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 Hantai, the Zero Group, Lygia Clark, and Eva Hesse.
Equivalent Course(s): ARTH 26611, ARTV 26611, ARTH 36611

ARTV 36901. 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 26901

ARTV 37000. Performance Art: Theory and History. 100 Units.
Performance-based works not only define several crucial chapters in the history of twentieth and twenty-first century art, they also consistently present the would-be interpreter with complex challenges. In this course we will attempt to map differing theoretical approaches to the history of performance art, while also analyzing performance’s gradual transformation into a decisive object of art historical investigation. This seminar will concentrate on episodes in the history of performance art in Europe and North America. (=ARTV 37000)
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.
Equivalent Course(s): ARTV 27200

ARTV 37204. 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 27204

ARTV 37205. 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 27205

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.
Equivalent Course(s): ARTV 27210

ARTV 37211. 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 27211

ARTV 37212. 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 27212

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

ARTV 37214. 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 27214, CRES 37214, GNSE 37214, TAPS 27214, ARTV 27214, TAPS 37214, GNSE 27224

ARTV 37215. 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 27215

ARTV 37314. 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, ARTH 37314, ARTV 27314

ARTV 37404. The Politics and Art of Black Death. 100 Units.
Equivalent Course(s): CMST 21002, ARTV 27404, CRES 37404, CMST 31002, PLSC 26501, PLSC 36501, CRES 37404
ARTV 37920. Virtual Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this course 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): MAAD 24920, ARTV 27920, CMST 37920, CMST 27920

ARTV 37921. 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): MAAD 22911, CMST 37911, CMST 27911, ARTV 27921

ARTV 37923. 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 27923, CMST 37011, CMST 27011

ARTV 38000. 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 28000, CMST 34521, REES 26071, CMST 24521, REES 36071

ARTV 38001. 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 apprenticography/technography (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 28001, CMST 38922, CMST 28922

ARTV 38100. 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 28100

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.
Equivalent Course(s): ARTV 28204, CMST 38201, CMST 28201

ARTV 38800. Re-Assemble: Studio R-A. 100 Units.
Re-Assemble is a theory/history-design/build studio taught by an architect/artist and a cultural theorist. The course will engage the conceptualization of assemblage across several fields (archaeology, art, performance, poetics, geography, urbanism) and the history of assemblage practices (with a particular focus on the Art of Assemblage show at MoMA in 1961, but addressing recent work as well). This engagement will be coupled with, and prompted by, studio experiments across a range of scales, media and sites, as we collectively explore the material and theoretical problems, paths and projects of re-assemble. There will be individual and small group projects throughout the course, and the group as a whole will construct a book, a projection, and an installation. Visiting scholars, artists, and architects will also contribute to the conversation. Students need not have an art, design, or computer background but need to be prepared to develop skills quickly and to learn from one another. There will be one seminar and one studio session per week; chances are that we will take one required weekend field trip. Supported by the Richard and Mary L. Gray Center for Arts and Inquiry, the course is an experiment in the convergence of theory, history, and practice. It is open to both graduate and College students. Contact Zachary Cahill (zcahill@uchicago.edu) if you are interested in taking this course.
Equivalent Course(s): ARTH 36802, ENGL 38800

ARTV 39200. Graduate Seminar: ARTV. 100 Units.
Only MFA students in the Department of Visual Arts may register for this class.

ARTV 39700. Independent Study in Visual Arts. 100-300 Units.
Students in this course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.

ARTV 39901. 21st Century Art. 100 Units.
This course will consider the practice and theory of visual art since 1989. We will focus on questions of art's location within society and art's varied development in differing locales.
Equivalent Course(s): ARTH 42911

ARTV 40000. Graduate Studio Project. 100-300 Units.
Only MFA students in the Department of Visual Arts may register for this class.

ARTV 40100. Mexico: Near and Far, a la distance y para dentro. 100 Units.
This travel seminar is only open to MFA students in the Department of Visual Arts.

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.
Equivalent Course(s): MAPH 40201, ARTV 20201, ARTH 20201, ARTH 30201

ARTV 40301. Modernism/Postmodernism/Everythingism. 100 Units.
The post-World War II era of decolonialization, the 1989 collapse of the Soviet Bloc, and the dawn of the globally networked 21st century could be described as marking three stages in the transition of the Euro-American art industry from a culture grounded in modernist notions of cultural experience toward the contemporary horizon of what might be called 'everythingism'—with postmodernism serving as a placeholder somewhere in between. Or, at least, this is the narrative that our course will examine as we explore various aspects of visual art's production and theorization over the past 50 years.
Equivalent Course(s): ARTH 40301

ARTV 40310. Technology and Aesthetics. 100 Units.
New technologies regularly enable new mediums, styles, genres, and narrative forms as they offer us new ways to record the world, express ourselves, and tell stories. But the advent of each new artistic and literary form raises anew fundamental theoretical questions: what is the difference between an objective record of the world and an artistic rendition of it? Is what makes something art the creator's intent or the viewer's perception of it as art? That is, can something be experienced as art if it is not intended as such? What, even, is a narrative, given our minds' tendency to resolve any random pattern into a coherent series of cause and effect? And, finally, as new technologies offer endless new creative possibilities, how can we continuously recalibrate how we define art and engage with it? This class will span the 19th through the 21st centuries to explore how technological innovation has produced new literary and aesthetic forms while addressing the above questions. Its aim is two-fold: to offer a deeper understanding of literary and artistic movements and (often-canonical) texts by relating them to technoscientific concerns and contexts, and to strengthen students' foundation in literary and aesthetic theory. Thus, we will read key works of fiction that represent new aesthetic paradigms alongside scholarship that puts them into context and theoretical texts, including those of Walter Benjamin, Michael Saler, Catherine Gallagher, and Henry Jenkins.
ARTV 40351. 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, TAPS 32351, MAAD 12351, ARTH 32351, CMLT 42351, ARTH 22351, ENGL 22351, ARTV 20351, ENGL 42351

ARTV 45540. 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, ARTV 20540, CMST 45540, MAPH 45540, CMST 25540, ARTH 25540

ARTV 39200. Graduate Seminar: ARTV. 100 Units.
Only MFA students in the Department of Visual Arts may register for this class.

ARTV 39700. Independent Study in Visual Arts. 100-300 Units.
Students in this course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.

ARTV 39901. 21st Century Art. 100 Units.
This course will consider the practice and theory of visual art since 1989. We will focus on questions of art's location within society and art's varied development in differing locales.
Equivalent Course(s): ARTH 42911

ARTV 40000. Graduate Studio Project. 100-300 Units.
Only MFA students in the Department of Visual Arts may register for this class.