Department of the Visual Arts

Chair
• Matthew Jesse Jackson (on leave 21-22)

Professors
• Theaster Gates
• Laura Letinsky, Cinema and Media Studies
• William Pope.L
• Jessica Stockholder

Associate Professors
• Matthew Jesse Jackson, Art History
• Jason Salavon
• Catherine Sullivan

Assistant Professors
• Julia Phillips
• Heather Kai Smith, Harper Schmidt Fellow

Professor of Practice in the Arts
• Geof Oppenheimer

Visiting Professor
• David Schutter (visiting Winter 2022)

Lecturers
• Chris Bradley
• Bethany Collins
• Katherine Desjardins
• Amber Ginsburg
• Ellie Hogeman
• Nicole Mauser
• Scott Wolniak

Affiliates
• Dominique Bluher, Cinema and Media Studies
• Seth Brodsky, Music
• Bill Brown, English
• Darby English, Art History
• Judy Hoffman, Cinema and Media Studies
• W. J. T. Mitchell, English, Art History
• D.N. Rodowick, Cinema and Media Studies

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 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 Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderdalas. 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.

Instructor(s): W. J. T. Mitchell Terms Offered: Autumn
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.
Equivalent Course(s): ARTH 29992, ARTV 20022, MAAD 10992, CMST 27505, ENGL 29992, ENGL 49992, CMST 37505, ARTH 39992

**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.

Instructor(s): J. Rhoads Terms Offered: Winter
Equivalent Course(s): ARTV 20027, TAPS 26280, TAPS 36280, ARCH 26280

**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” (Bocciioni); 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 enveloping 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.

Instructor(s): Margareta Ingrid Christian Terms Offered: Spring
Prerequisite(s): Open to all students. MAPH students welcome. Interested undergraduates please email instructor:michristian@uchicago.edu.
Equivalent Course(s): GRMN 35140

**ARTV 30805. Framing, Re-framing, and Un-framing Cinema. 100 Units.**

By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and
reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than decade, and film scholar Tom Gunning, this 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 37805, CMST 27805

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

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

ARTV 31502. Advanced Printmaking. 100 Units.
ARTV 21501 is required as a prerequisite. Course description coming soon.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 21501
Equivalent Course(s): ARTV 21502

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.
Instructor(s): B. Collins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21702

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.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21800

ARTV 31902. Color: Theory and Experience. 100 Units.
This studio course proposes a hands-on investigation into the way we experience color in the world and in our own work. We will study a range of approaches to color, including; “haptic” color perception, Symbolic/Spiritual color theories, as well as more widely known theories of “optical color.” In the studio, you will be introduced to a unique series of exercises that elucidate the expressive, symbolic, scientific, and cultural aspects of color perception using both acrylic pigment and light. Lectures, field trips, and guest speakers will broaden our discussion of color. A final project in a medium of your choice will serve as a culminating experience for the course.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21902
ARTV 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.
Instructor(s): C. Bradley Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300.
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.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22000

ARTV 32202. Introduction to Painting II. 100 Units.
No description available
Terms Offered: Winter
Equivalent Course(s): ARTV 22002

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.
Instructor(s): A. Ginsburg Terms Offered: Spring
Equivalent Course(s): ARCH 22320, ENST 22320, CHST 22320, ARTV 22320

ARTV 32321. Untidy Objects. 100 Units.
In this experimental course, students will join Gray Center Fellows Samantha Frost (UIUC Political Science), Sara Black (SAIC Sculpture) and Amber Ginsburg (UChicago DOVA) as we use the lens of "untidy objects" to unravel the relationship between self and other, self and world. The concepts we normally use to think tend to take for granted, on the one hand, tidy objects, and on the other hand, tidy subjects coming to know tidy objects. We will undertake to challenge distinctions between subject and object through a multi-faceted set of sculptural and horticultural practices that bring us into close contact with plants and trees. The aspirations of this project are to question the conceptual ground from which we think about environmental justice and politics with an emphasis on practices of proximity to living others. Through readings, guest speakers, discussions, and practicum, this course and project provide an opportunity to re-habituate ourselves and lean differently into the world, to perceive, conceptualize, and represent living processes in ways that are oblique to common-sense.
Instructor(s): S. Black, S. Frost, A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): CHST 22321, ARTV 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.
Instructor(s): A. Ginsburg, J. Scappettone Terms Offered: Autumn
Prerequisite(s): Third or fourth-year standing.
Note(s): This intensive three-week course meets out of doors from September 27 through October 15. Graduate registration by Consent Only.
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.

Instructor(s): J. Salavon
Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): MAAD 25201, ARTV 22501

ARTV 33801. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.

Instructor(s): S. Wolniak
Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): MAAD 23801, ARTV 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.

Instructor(s): S. Wolniak
Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 23804, MAAD 23804

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

Instructor(s): T. Comerford
Terms Offered: Winter
Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.
Equivalent Course(s): CMST 38921, MAAD 23808, CMST 28921, ARTV 23808

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.

Instructor(s): D.N. Rodowick
Terms Offered: Autumn
Equivalent Course(s): ARTV 23805, CMST 28006, CMST 38006, MAAD 23805

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 Doc Production 2 to complete their work.

Instructor(s): J. Hoffman
Terms Offered: Autumn
ARTV 33931. Documentary Production II. 100 Units.
Documentary Video Production II focuses on the shaping and crafting of a non-Fiction video. Enrollment will be limited to those students who have taken 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.
Instructor(s): J. Hoffman Terms Offered: Winter
Equivalent Course(s): CMST 23930, HMRT 25106, or ARTV 23930
ARTV 34000. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph’s communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.
Instructor(s): E. Hogeman Terms Offered: Autumn Winter
Equivalent Course(s): ART 10100, 10200 or 10300.
Note(s): Students need their own 35mm film camera. Some film and paper are provided, but students need to purchase additional supplies. More details will be provided on the first day of class and on Canvas.
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, slideshows, and discussions, we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph’s communicative and expressive possibilities. Students will be given constraint-driven assignments to help them unpack their habits and develop an understanding of the principles of photography and color editing workflows. Students are recommended to have their own DSLR camera with manual settings, but all camera formats are welcome.
Instructor(s): E. Hogeman Terms Offered: Winter
Equivalent Course(s): ARTV 24000
ARTV 34201. Collage. 100 Units.
This studio course explores collage as a means for developing content and examining complex cultural and material relationships. Projects and assigned texts outline the history of collage as a dynamic art form with a strong political dimension, as well as critically addressing how it is being used today.
Instructor(s): S. Wolniak Terms Offered: Autumn
Equivalent Course(s): ARTV 24201
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.
Instructor(s): D. Roelstraete Terms Offered: Spring
Note(s): Students must attend first section to confirm enrollment.
Equivalent Course(s): ARTH 26791, ARTH 36791, ARTV 24265
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
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 well as the verbal expression of their ideas in class discussions, critiques, and artist’s statements. As a vital component of articulating ideas and inquiry, students will refine their skills, e.g., black and white or color printing, medium or large format camera usage, or experimenting with light-sensitive materials.
Instructor(s): Pope.L Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24403
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 24403
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.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
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.
Instructor(s): H.K. Smith Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
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.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24709

ARTV 36214. On Art and Life. 100 Units.
This course is a multidisciplinary intensive into the ways in which artistic production is dependent on and part of larger cultural tropes. Utilizing contemporary culture as a framework, how does art form connective tissues with the worlds that happen outside of the artist’s studio? Visual art is a communicative form that requires subject matter, and this course will investigate the myriad of ways that artists mine culturally meaningful materials, forms, and images as both subjects and as palette. Participation in several field trips and out-of-class film screenings is required. Reference materials are drawn from a variety of disciplines.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Participation in several field trips and out-of-class film screenings is required.
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.
Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn
Equivalent Course(s): TAPS 36215, ENGL 36407

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

ARTV 37204. Painting Matters: En Plein Air. 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, discussion, and one or two field trips will be required.
Instructor(s): J. Stockholder Terms Offered: Autumn
Prerequisite(s): PQ: ARTV 10100, 10200 or 10300 and some prior experience in painting. Basic supplies for the class will be provided, but students may wish to purchase additional supplies. More information will be provided on the first day of class.
Equivalent Course(s): ARTV 27204

ARTV 37210. Intermediate/Advanced Painting. 100 Units.
The goal of this course is to literally expand your painting practice and your definition of painting. Through a series of studio projects, we will consider fundamental issues surrounding 21st-century painting such as: figuration/abstraction, the body, digital/analog, painting’s expanded relationship to itself and to other media. In the studio we will frequently subject painting to juxtaposition with other 2-D, 3-D, and 4-D media as we come to terms with the actual physical properties of paint. A final project serves as a culminating experience.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300 and 22000 or 22002 or consent of instructor.
Equivalent Course(s): ARTV 27210
ARTV 37920. Virtual Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR “canon” that spans new modes of journalism and documentary, computer games, and narrative “VR cinema.” Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.
Instructor(s): M. Downie Terms Offered: Spring
Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.
Equivalent Course(s): CMST 37920, ARTV 27920, MAAD 24920, 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.
Instructor(s): Marc Downie Terms Offered: Autumn
Equivalent Course(s): CMST 37911, MAAD 22911, 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.
Instructor(s): M. Downie Terms Offered: Autumn
Equivalent Course(s): ARTV 27923, CMST 27011, MAAD 21011, CMST 37011

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

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

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

ARTV 40100. Mexico: Near and Far, a la distancia y por dentro. 100 Units.
This travel seminar is only open to MFA students in the Department of Visual Arts.
Instructor(s): L. Letinsky Terms Offered: Autumn
Prerequisite(s): This travel seminar is only open to MFA students in the Department of Visual Arts.

ARTV 40310. Technology and Aesthetics. 100 Units.
The idea of technological “progress” is a contested one, but it cannot be denied that innovation, at the very least, is a continuous process. Technological innovations regularly enable new mediums, new styles, new genres, and new subject matter as they offer us new ways to record the world, express ourselves, and tell stories. And because art is one of the fundamental lenses through which we see the world, the advent of new artistic and literary forms constantly offers us new ways to know. Each transformation in both creation and reception, however, raises anew fundamental theoretical questions: what is the difference between an objective record of the world and an artistic rendition of it? After touching briefly on the revolution brought about by Gutenberg’s invention of the printing press, this class will span the 19th through the 21st centuries to explore how technological innovation has led to new literary and aesthetic forms. Though the primary focus will be on literary texts, the course is intended as an interdisciplinary one, incorporating visual art and media. Class sessions will include visits to the Rare Book Collection, local art museums, and, potentially, Chicago-area theatre performances. For their final projects, students will be able to choose between a research paper or a creative project that engages with the questions and concerns of the course.
Instructor(s): Anastasia Klimchynskaya Terms Offered: Spring
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 25540, ARTV 20540, CMST 25540, ARTH 35540, CMST 45540, MAPH 45540

ARTV 39200. Graduate Seminar: ARTV. 100 Units.
Only MFA students in the Department of Visual Arts may register for this class.
Instructor(s): D. Schutter, W. Pope.L Terms Offered: Autumn Winter

ARTV 39700. Independent Study 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.
Instructor(s): Staff Terms Offered: Autumn Spring Winter

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

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