Department of the Visual Arts

Chair

• Matthew Jesse Jackson

Professors

• Theaster Gates
• Laura Letinsky, Cinema and Media Studies
• Jessica Stockholder

Associate Professors

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

Assistant Professors

• Carol Jackson, Harper Schmidt Fellow

Professor of Practice in the Arts

• Geof Oppenheimer

Provost’s Postgraduate Fellow

• Julia Phillips

Lecturers

• 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

Associates

• Susanne Ghez

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 (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 Resources page 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.
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 at 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 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.
Instructor(s): Y. Umolu Terms Offered: Winter
Equivalent Course(s): ARTV 20008, ARTH 36110, ARTH 26110

ARTV 30011. Control Art. 100 Units.
This class 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 June 15th -28th. Using wide-ranging sources, the class will speak to the ways that groups and governments alike have used art and art likes things to influence, coerce and inspire people and meaning. In summation the class as 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.
Terms Offered: Spring
Equivalent Course(s): ARTV 20011

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" (Boccioni); 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.
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 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 Mendelssohn in his art, struggled in the emergent New York “art world”, played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock’s dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock’s Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology. 
Instructor(s): Lawrence Rothfield; Ric Burns Terms Offered: Spring 
Prerequisite(s): Instructor consent required. Open to students at all levels, undergraduate and graduate. Email a letter of interest to Professor Rothfield: lary@uchicago.edu. 
Equivalent Course(s): ARTV 20203, CMST 28265, ENGL 26522, CMST 38265, ENGL 36522

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. 
Instructor(s): L. Danzig, E. Lansana Terms Offered: Spring 
Note(s): Attendance at first class is mandatory. 
Equivalent Course(s): HMRT 34902, TAPS 24902, TAPS 34902, HMRT 24902, ARTV 20212

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. 
Instructor(s): A. Dorsen Terms Offered: Spring 
Equivalent Course(s): MAAD 24515, TAPS 25515, TAPS 35515, ARTV 20213

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. 
Instructor(s): A. Dorsen Terms Offered: Spring 
Prerequisite(s): Course is designed for advanced undergraduates and graduates. Previous coursework in theater & performance studies or related fields required. 
Note(s): Attendance at first class meeting is mandatory. 
Equivalent Course(s): TAPS 26530, TAPS 46530, ARTV 20214, MAAD 24530

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): CMST 27805, CMST 37805, ARTV 20805

ARTV 30806. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than decade, and film scholar Tom Gunning, this course will use this moment of new technologies to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial forces now propelling it forward. This course will be intensely experimental as we see how we might use new computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed for and during this class, students will make new experiences inside virtual reality environments for watching, analyzing, and recombining films and that are unlike any other. These tools will enable students, regardless of previous programming experience, to participate in this crucial technological and cultural juncture. 
Equivalent Course(s): CMST 27805, CMST 37805, ARTV 20805
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.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 21001

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, characters, and ideas.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21006, MAAD 21006

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

ARTV 31701. Conceptual Drawing. 100 Units.
When does a drawing become an object rather than a picture? How can a line leave the page and be made as an action in the world? Can a design tell a story? These questions and many others will guide course work, addressing the history of drawing, its contemporary condition as its potential for presenting personal ideas and innovative new forms. Art historical examples and non-art formats such as maps, instructional graphics and schematics will be introduced as models for weekly assignments and longer-term projects.
Instructor(s): S. Wolniak Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
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.
Instructor(s): B. Collins Terms Offered: Spring
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: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21800

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

ARTV 32304. Ceramics: Surface and Content. 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.
Instructor(s): A. Ginsburg Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22304

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.
Instructor(s): A. Ginsburg Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 22314

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.
Instructor(s): J. Salavon Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): MAAD 22500, CMST 28800, ARTV 22500

ARTV 32501. Art & Machine Intelligence. 100 Units.
Course description coming soon
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): 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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 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 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 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
Equivalent Course(s): MAAD 23808, CMST 38921, CMST 28921, ARTV 23808

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: be a stand alone course. Early video effects and image processing, and a wide variety of digital and abstract animation will be presented as formal and technical examples.
Instructor(s): S. Wolniak Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 or 10300,
Equivalent Course(s): MAAD 23809, ARTV 23809

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): CMST 38006, CMST 28006, MAAD 23805, ARTV 23805

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.
Instructor(s): B. Collins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 23900

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
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): CMST 23930, ARTV 23930, HMRT 35106, MAAD 23930, HMRT 25106, CMST 33930
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
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): HMRT 25107, ARTV 23931, HMRT 35107, MAAD 23931, CMST 33931, CMST 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.
Instructor(s): E. Hogeman Terms Offered: Autumn Winter
Prerequisite(s): ARTV 10100, 10200 or 10300.
Note(s): Students need their own 35mm film camera.
Equivalent Course(s): ARTV 24000

ARTV 34004. Introduction to Color Photography. 100 Units.
In this course students learn technical procedures and basic skills related to camera operation, color editing workflows, and inkjet printing. Students interested in working with film will learn how to make inkjet prints from high resolution scans from 35mm negatives. Through readings, discussions, and field trips we will investigate color photography in relation to its historical and social context in order to more consciously engage the contemporary photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Students need their own DSLR camera (with manual settings) or a 35mm film camera.
Instructor(s): E. Hogeman Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Note(s): Students need their own DSLR camera (with manual settings) or a 35mm film camera.
Equivalent Course(s): ARTV 24004

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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24201

ARTV 34210. Multi-media Studio: The Aleatoric. 100 Units.
ale·a·tor·ic: adj #l#-##-##r-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.
Instructor(s): K. Desjardins Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): All media and levels welcome.
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.
Instructor(s): D. Roelstraete Terms Offered: Spring
Equivalent Course(s): ARTV 24265, ARTH 36791, ARTH 26791

ARTV 34267. Architecture of Memory. 100 Units.
This architecture studio course will explore the concept of spaces created as memorials or for the purpose of holding or preserving memories. Design projects and spatial concepts will be the main focus for the class. Students will also research and critique existing built projects and visit spaces around the city to form a basis for understanding and analyzing architecture. Students will generate a portfolio of 2D and 3D spatial explorations throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of Chicago’s history. Visits to exhibitions around Chicago and current events stories will serve as starting points for project subjects. Students are required to attend the first seminar to enroll in the course.
Excursions across the city will occur during regular meeting times, but a make-up option will be outlined and permitted. Though basic tools and materials for model making will be available for sharing during studio or through a tool library, some students may find it beneficial to obtain their own items for use outside of class time and to supplement what is provided.
Instructor(s): N. Bharani Terms Offered: Winter
Note(s): Excursions across the city will occur during regular meeting times, but a make-up option will be outlined and permitted. Though basic tools and materials for model making will be available for sharing during studio or through a tool library, some students may find it beneficial to obtain their own items for use outside of class time and to supplement what is provided.
Equivalent Course(s): ARTH 24267, ARTH 34267, ARTV 24267

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.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 24403

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

ARTV 36214. On Art and Life. 100 Units.
This course is a multidisciplinary intensive into the ways in which artistic production is dependent on and part of larger cultural tropes. Utilizing contemporary culture as a framework, how does art form connective tissues with the worlds that happen outside of the artist’s studio? Visual art is a communicative form that requires subject matter, and this course will investigate the myriad of ways that artists mine culturally meaningful materials, forms, and images as both subjects and as palette. Participation in several field trips and out-of-class film screenings is required. Reference materials are drawn from a variety of disciplines.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 26214
ARTV 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): ENGL 36407, TAPS 36215

ARTV 36750. 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.
Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): CMST 21801, CMST 31801, ARTV 26750, HMRT 25104, HMRT 35104

ARTV 37204. Painting Matters. 100 Units.
Description coming shortly
Instructor(s): J. Stockholder Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300 and some experience in painting
Equivalent Course(s): ARTV 27204

ARTV 37211. Through the Looking Glass: Intermediate/Advanced Painting. 100 Units.
Course description coming shortly.
Instructor(s): K. Desjardins Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200 and 10300
Equivalent Course(s): ARTV 27211

ARTV 37911. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn
Equivalent Course(s): ENGL 32821, MUSI 35014, CMST 37802, ARTH 47911

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: Autumn
Equivalent Course(s): CMST 27920, ARTV 27920, MAAD 24920, CMST 37920
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): M. Downie Terms Offered: Autumn
Equivalent Course(s): CMST 27911, ARTV 27921, MAAD 22911, CMST 37911

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: Winter
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.
Instructor(s): R.Bird; C.Smith Terms Offered: Spring
Equivalent Course(s): CMST 24521, REES 26071, REES 36071, ARTV 28000, CMST 34521

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 approaches to cinematography (comparative and reflective light metering, color negative exposure); varying workflows for post-production editing (analog and digital); and sound recording and design. Students will meet as a group for lectures, technical demonstrations and a shooting workshop. Course meeting time will also be set aside for individual conferences with the instructor to address project development and completion. Students should expect to budget between 120.00-500.00 for their filmstock and processing costs, depending on the project. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Instructor permission required.
Instructor(s): T. Comerford Terms Offered: Spring
Prerequisite(s): Permission from instructor is required for registration. Students will bid for entry to the class by emailing tcomerford@uchicago.edu, 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): CMST 38922, CMST 28922, ARTV 28001

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 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. 
Instructor(s): W.J.T. Mitchell, Hannah Higgins, Lawrence Abu Hamdan 
Terms Offered: Autumn 
Prerequisite(s): Open to all levels with consent of the instructors. All interested students should please email the instructor (wjtm@uchicago.edu) a one page statement of interest, explaining why they want to take the course, and what they will bring to it. 
Equivalent Course(s): ENGL 42351, MAAD 12351, ARTV 20351, TAPS 32351, ARTH 22351, ENGL 22351, CMLT 42351, ARTH 32351, TAPS 22351, CMLT 22351

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
Font Notice

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

- Times was used instead of Trajan.
- Times was used instead of Palatino.

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