

DEPARTMENT OF THE VISUAL ARTS

Chair

- Matthew Jesse Jackson

Professors

- Theaster Gates
- Matthew Jesse Jackson, Art History
- Laura Letinsky, Cinema and Media Studies
- Catherine Sullivan

Associate Professors

- Jason Salavon

Assistant Professors

- Mari Eastman
- Julia Phillips

Professor of Practice in the Arts

- Geof Oppenheimer

Visiting Professor

- David Schutter (visiting Winter 2025)

Instructional Professors:

- Bethany Collins
- Katherine Desjardins
- Scott Wolniak

Lecturers

- Chris Bradley
- Amber Ginsburg
- Ellie Hogeman

Affiliates

- Seth Brodsky, Music
- Bill Brown, English
- Rachel Cohen, Creative Writing
- Darby English, Art History
- Christine Mehring, Art History
- Tina Post, English

Emeritus Faculty

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

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 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: Spring

Equivalent Course(s): TAPS 26280, CHST 26280, ARCH 26280, ARTV 20027, TAPS 36280

ARTV 30033. Iconology East and West. 100 Units.

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

Instructor(s): WJT Mitchell Terms Offered: Winter

Prerequisite(s): Enrollment in the course will be with the consent of instructor; it is open to students at all levels, but enrollment will be limited to 15. Students should send a one page statement of their interest to W. J. T.

Mitchell (wjtm@uchicago.edu)

Equivalent Course(s): CMLT 30230, ARTH 20033, ENGL 20230, ARTH 30033, CMLT 20230, ENGL 30230, ARTV 20033

ARTV 30037. Generous Gravities. 100 Units.

Generous Gravities is a comparative study of two distinct cultural experiences in the production, influence and imposition of cultural power and how artistic production has been influenced in response. The production of a culture is a messy, promiscuous affair. Rather than a conception of culture as a singular set of values, built up from a singular core, what we call the culture of a place is a result of an endless process of accrual, rejection, imposition and influence. Specifically, the class will focus on the city of Paris both as case study and antecedent of our conception of the cosmopolitan in the 19th and 20th century along with the Republic of Georgia's historical experience in the 20th and early 21st century. These two places give us sites to think through ideas of renewal and exchange between radically different ideological and aesthetic systems and the complex cultures produced as a result of centuries long processes. In the 19th century, Paris was the origin point for a set of specific cultural currents that combined to make something new, perverse and alive - what we today call The Cosmopolitan - before their subsequent fraying at the end of the twentieth century. Today as it was in the past, the Republic of Georgia stands at an intersection of some of the most important forces of the early 21st century while at the same time in the midst of a creative explosion within its cultural economy.

Equivalent Course(s): ARTV 20037

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 30207. Introduction to Performance Installation. 100 Units.

This introductory course provides students with a comprehensive understanding of the collaborative and theatrical techniques required for staging a performance installation piece. This artistic medium works at the boundaries between visual art, theater, and experiential storytelling. This medium thereby offers the ensemble a dynamic platform for creative expression. Students will create site-specific pieces while also experimenting with various physical and vocal techniques. Students interested in the course should contact Pamela Pascoe (pkpascoe@uchicago.edu) before registering.

Instructor(s): P. Pascoe Terms Offered: Autumn

Equivalent Course(s): TAPS 22290, ARTV 20207

ARTV 30700. Alternate Reality Games: Theory and Production. 100 Units.

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

Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Autumn

Prerequisite(s): PQ: Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form: <https://forms.gle/QvRCKN6MjBtceWy5>; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu

Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.

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

ARTV 30701. Old Art Here and Now. 100 Units.

This course is conducted through close and focused encounters with historical art in the Art Institute of Chicago. Participants collectively generate our (actual and conceptual) itinerary during in-studio presentation and discussion, early in the quarter, of your current preoccupations. What's got you thinking hardest? How might the art that "endures" at once hinder and assist that thinking?

ARTV 30702. Posthuman Becoming. 100 Units.

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

Instructor(s): Andre Uhl Terms Offered: Spring

Equivalent Course(s): ANTH 32208, ENST 22207, KNOW 32208, MADD 12208

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 30807. Adaptation Laboratory: Staging Berlin at Court Theatre. 100 Units.

From 2000-2018, the graphic novelist Jason Lutes published *Berlin*, a sprawling, formally inventive, & idiosyncratic account of life in the German capital city during the years just prior to National Socialism. Court Theatre, the Tony award winning professional theater on the UChicago campus, has commissioned the playwright Mickle Maher to prepare an adaptation of Lutes' novel for Court's 2024-25 season; David Levin is the collaborating dramaturg. This interdisciplinary team-taught seminar invites students into the process of adaptation, exploring a range of practical, conceptual & artistic challenges. The course will take place in two locations: at Court Theatre (where we will attend rehearsals for the world premiere production, from first rehearsal through opening) and in a theater lab on campus, where we will consider a range of critical and creative materials - e.g., Lisa Kron and Jeanine Tesori's adaptation of Alison Bechdel's graphic novel *Fun Home* or Walter Ruttmann's 1927 film "*Berlin: Symphony of a Metropolis*" - to establish a dialogue between Lutes' novel, its progenitors, and the work in Court's rehearsal room. An additional & significant component of our work will involve creative exercises. Students will prepare adaptations of their own - first, of Lutes' novel, then of works of their own choosing. Artists from Court's production will join us for workshop sessions. The seminar aims to serve as a creative and critical forum, exploring the challenges of adaptation.

Instructor(s): David Levin and Mickle Maher Terms Offered: Winter

Prerequisite(s): An interest in the graphic novel and/or 20th century German history & culture is welcome but not required. An active interest in – and a willingness to think critically and creatively about – the practices of interpretation on stage is essential.

Equivalent Course(s): TAPS 35050, GRMN 35050, CDIN 25050, CDIN 35050, ARTV 20807, TAPS 25050

ARTV 30944. Painting with Light in Space. 100 Units.

This course explores projected imagery as a medium to paint ephemeral ideas in the real world through installation and theatrical design. Utilizing visual iconography, architectural forms, objects, and cinema, this course will explore the practical and theoretical applications of video on unorthodox objects and spaces. Using software as an instrument, students will investigate the visceral extents of images both historical and generative to create living light. The course will culminate in student presentations that illustrate and illuminate the ideas and techniques presented throughout the course.

Instructor(s): R. Davonté Johnson Terms Offered: Spring

Equivalent Course(s): MADD 20420, ARTV 20944, TAPS 27420

ARTV 30945. Performance Art Installation: Imagining the End. 100 Units.

Perhaps the most important American play dealing with the prospect of the end of the world is Thornton Wilder's *The Skin of Our Teeth* (1942). This class will use this strange and remarkable play that moves through human and geological time to explore contemporary concerns about the end of life as we know it. Our work will culminate in a site-specific performance piece making use of the skills, talents, and experience of the members of the group.

Instructor(s): P. Pascoe Terms Offered: Spring

Equivalent Course(s): ARTV 20945, TAPS 22315, TAPS 32315

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: Autumn Winter

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 21501

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 31802. Around the Plausibility of Context. 100 Units.

This interdisciplinary and conversation-oriented studio seminar investigates the construction of context before/after the making of an artwork. Discussions, initially held among class members and subsequently expanded to involve external scholars, will pivot around the following questions: 0. Do and should artists consider the placement of their work? 1. How can artists examine and challenge their perceived biography? 2. What are the functions of a collection/gallery/museum? 3. How can artists inaugurate supportive and meaningful infrastructures around their practice and activate them as crucial toolsets for engagement and interpretation? 4. Where and how, ultimately, can context appear most plausible? Routine visits to study rooms and archives, among other sites in Chicago, are considered major components of this course, so students should be prepared to use public transport and carpool. The final project of this class, as it stands now, will entail the design of an imaginary collection/gallery/museum in Chicago with concomitant programming according to each artist's interests and points of view. This course is open to undergraduate and graduate students regardless of their majors and areas of expertise

Instructor(s): T. Qian Terms Offered: Winter

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): CHST 21802, ARTV 21802

ARTV 31900. Color Theory and Practice. 100 Units.

This course will introduce students to practical aspects of color mixing and the visual impacts of specific color combinations through a series of studio exercises and projects. Conceptual and theoretical investigations into optics, the science of color, and psychological and symbolic effects will contribute to an overall understanding of color in relation to visual culture and perception.

Instructor(s): S. Wolniak Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 21900, MADD 22900

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: Spring 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. 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): M. Eastman Terms Offered: Autumn Spring

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 32321. Untidy Objects. 100 Units.

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

Instructor(s): A. Ginsburg Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 22321, CHST 22321, ENST 22321

ARTV 32322. Sensing the Anthropocene. 100 Units.

In this co-taught 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 the bulk of our classes out of doors, we will move through the city seeking out and documenting traces of the city's foundations in phenomena such as the filling in of swamp; the river as pipeline; 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, tangible, and audible, providing forums for playful documentation and annotations as we draw, score, map, narrate, sing, curate and collate our sensory experience of the Anthropocene into a final experimental book project. Admission is by consent only: please write a short paragraph briefly sketching your academic background and naming your interest in the course. Send this submission to: jscape@uchicago.edu, amberginsburg@gmail.com

Instructor(s): J. Scappettone, A. Ginsburg Terms Offered: Autumn

Prerequisite(s): PQ: Third or fourth-year standing.

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

ARTV 32326. The Thinking Body. 100 Units.

This studio course focuses on how the body creates art through movement, intuition and embodied knowledge. Through experimental approaches to making by hand and working with materials, we explore how the mind is distributed across the body and not limited to abstract ratiocination. Students will probe the boundaries between the arbitrary and the intentional, and the subjective and the objective through projects including 2D collage, creative writing, and 3D mixed-media. We will examine a variety of resources from rituals and ceremonies to contemporary art practices that fuse intuition and intellect and will read about sensory responses in non-human cognition (e.g. plants and animals without centralized brain).

Instructor(s): N. Lotfi Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200, or 10300.

Equivalent Course(s): ARTV 22326

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: Autumn

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): MADD 25201, ARTV 22501

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): MADD 23804, ARTV 23804, CMST 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 of the course will be highly structured, with demonstrations, in-class shoots, and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major and year -- and please list any other media production or photography experience.

Instructor(s): Staff Terms Offered: Winter

Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major 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 28921, CMST 38921, MADD 23808, ARTV 23808

ARTV 33834. Adaptation Laboratory: Staging Berlin. 100 Units.

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

Instructor(s): David J. Levin and Mickle Maher Terms Offered: Spring

Prerequisite(s): An interest in some combination of theater & performance practice, translation, adaptation, German culture and/or German history would be welcome. Note: Undergrads admitted by permission

Equivalent Course(s): CDIN 40500, GRMN 35523, TAPS 40500, CMST 40500

ARTV 33861. Expanded Cinema. 100 Units.

Though often overlooked, the act of projection is at the heart of cinema (the act or process of causing a picture to appear on a surface). This studio course focuses on the creation of moving image-based work, exploring how time and space are used as materials to create form and inspire content within the contemporary film genre known as expanded cinema. The technical, historical and political aspects of the projected image will be studied in order to re-think cinema as a group and investigate how the projected image can find meaning outside the black box of theaters or the white cube of galleries. Two personal experimental video projects will lead to a third final collective video installation that will use the environment within the vicinity of UChicago's campus to inspire the work while also become the location of the final outdoor projection event. Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major, year, and list any other media production experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to students in other departments.

Instructor(s): Marco Ferrari Terms Offered: Spring

Equivalent Course(s): CHST 28925, CMST 28925, ARTV 23861, CMST 38925

ARTV 33920. Drawing II: Exploded Drawing. 100 Units.

This intensive studio course will explore wide-ranging strategies in drawing and two-dimensional composition. Interrogating conventions of representation and pictorial space, students will develop new formal and conceptual possibilities that relate to the complexities and changing perspectives of contemporary life. Drawing will be addressed as an expansive, open-ended outlet for thought and action. Emphasis will be on innovation within the fundamental structures of the medium, including its history, materials, and techniques.

Instructor(s): S. Wolniak Terms Offered: Winter

Prerequisite(s): ARTV 10100, 10200, or 10300 and at least one ARTV class numbered 21000 and above.

Equivalent Course(s): ARTV 23920

ARTV 33930. Documentary Production I. 100 Units.

Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between "the real" and "fiction" will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research,

relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take CMST 23931 Documentary Production II to complete their work. Consent of instructor is required to enroll.

Instructor(s): Marco Ferrari Terms Offered: Autumn

Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.

Equivalent Course(s): CMST 23930, HMRT 25106, ARTV 23930, CHST 23930, MADD 23930, HMRT 35106, CMST 33930

ARTV 33931. Documentary Production II. 100 Units.

Documentary Production II focuses on the shaping and crafting of a non-fiction video. Enrollment will be limited to those students who have taken CMST 23930 Documentary Production I. The class will discuss issues of ethics, power, and representation in this most philosophical and problematic of genres. Students will be expected to write a treatment outline detailing their project and learn about granting agencies and budgeting. Production techniques will concentrate on the language of handheld camera versus tripod, interview methodologies, microphone placement including working with wireless systems and mixers, and lighting for the interview. Post-production will cover editing techniques including color correction and audio sweetening, how to prepare for exhibition, and distribution strategies. Consent of instructor is required to enroll.

Instructor(s): Marco Ferrari Terms Offered: Winter

Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930

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

Equivalent Course(s): ARTV 24000

ARTV 34004. Introduction to Color Photography. 100 Units.

Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. We all have photographic habits and ample experience taking and consuming images. In this course, we will use photography as a means toward developing an aesthetic and theoretical language for creating art. Through readings, 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: Spring Winter

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 24004

ARTV 34112. Advanced Problems in Sculpture. 100 Units.

This course is open to all manifestations of sculptural practice broadly defined, including performance and film/video. A particular focus of the course will be considering issues of presence/the index, material histories, economic determination, and societal legibility. Readings on sculptural history from the 19th through the 21st century will be used to illuminate contemporary concerns and issues.

Instructor(s): G. Oppenheimer Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300 and ARTV 22200 or consent of instructor.

Equivalent Course(s): ARTV 24112

ARTV 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: Spring

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 24201

ARTV 34706. Drawing Through the World: Relational Ways of Seeing. 100 Units.

This studio drawing course proposes an examination of the relationship between drawing and seeing, knowing, and revealing connections in our experience of the world. Our departure point is the human figure. Rather than moving inward (anatomy), we move outward from the figure in to space, drawing diagrammatically through

the visual field, intent on expanding our ability to make visual and conceptual connections as we sharpen our observational drawing skills. A wide range of ideas—including Klee, Piaget, and Bourriaud—will be considered alongside our efforts in class. Guest speakers, field trips, and seminar discussions augment this studio drawing course. No prior drawing experience required. Students from across disciplines/working with any art media welcome.

Instructor(s): K. Desjardins Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300

Note(s): This is a 3-week intensive class that meets the first three weeks of the quarter.

Equivalent Course(s): ARTV 24706

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 Spring

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 24709

ARTV 34712. Intermediate Painting. 100 Units.

This course will begin with observational painting (painting from life) and move into different modes of image making. Students will develop their own themes and technique through iterative and generative processes, sketching, and other methods. The class will culminate in an individual project. Analyzing paintings will be developed through critiques, discussions, and readings. There will be a field trip to a museum or artist studio. This class has a lab. Students will be expected to work on their paintings outside of class hours for two to three hours outside of the class and lab. Students should have some previous experience in painting.

Instructor(s): M. Eastman Terms Offered: Autumn

Prerequisite(s): ARTV 10100, 10200, or 10300 and at least one ARTV class numbered 20000 and above, ARTV 22000 preferred.

Equivalent Course(s): ARTV 24712

ARTV 34713. Drawing into Painting. 100 Units.

A series of studio projects propose the juxtaposition of drawing and painting. Guided by material exercises and art historical examination of works from across time and a wide range of cultures, you will learn about the many ways drawing and painting have/have not intersected throughout time—while learning to come to terms with the physical properties of both mediums. Students will come away with a heightened sensibility when examining individual drawing and painting styles from across a broad range of historical/cultural contexts along with a greater sense of their own studio work. Field trips, discussion of writings by artists, informal writing assignments and visits with practicing artists augment this studio course which is conceived primarily for both studio artists and students of art history. Previous drawing or painting experience is helpful, but not required.

Instructor(s): K. Desjardins Terms Offered: Spring

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 24713

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 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 37205. Life Painting. 100 Units.

This course will introduce students to painting the human figure. Nude models will be featured in each class and painted from observation. Historical and contemporary methods of oil painting will be part of the curriculum, as well as an introduction to human anatomy.

Instructor(s): D. Schutter Terms Offered: Winter

Prerequisite(s): ARTV 10100, 10200, or 10300; ARTV 22000 preferred.

Equivalent Course(s): ARTV 27205

ARTV 37206. Practice. 100 Units.

Artists, writers, and poets are often known for one or two masterpieces in their professional lives. What often goes unnoticed, however, is the many years of practice and labor that lead to making someone an expert. This studio course explores repetitive daily habits as the foundation of artistic growth. Through readings, group discussions, and a variety of studio and take-home projects, this class examines how practice relates to theory, praxis, habit, identity, and the experience of time; we will also use practice to problematize notions of in-born talent and the primacy of the final "product." Students will engage with the notion of practice intellectually and perform daily rituals throughout the quarter as they cultivate their personalized and individual creative praxis.

Instructor(s): N. Lotfi Terms Offered: Winter

Prerequisite(s): ARTV 10100, 10200, or 10300

Equivalent Course(s): ARTV 27206

ARTV 37314. Writing Art Criticism. 100 Units.

This course is a practicum in writing art criticism. Unlike art historians, art critics primarily respond to the art of their time and to developments in the contemporary art world. They write reviews of Chicago exhibitions that may be on view in galleries or museums and that may focus on single artists or broad themes. Importantly, art critics often produce the very first discourse on a given art, shaping subsequent thinking and historiography. Accordingly, art criticism is a genre that requires particular skills, for example, identifying why and how artworks matter, taking a fresh look at something familiar or developing a set of ideas even if unfamiliar with a subject, expressing strong yet sound opinions, and writing in impeccable and engaging ways. Students will develop these skills by reading and writing art criticism. We will examine the work of modern art critics ranging from Denis Diderot to Peter Schjeldahl and of artists active as critics ranging from Donald Judd to Barbara Kruger. Class discussions will be as much about the craft of writing as about the art reviewed. We will deliberate the style and rhetoric of exhibition reviews, including details such as first and last sentences, order of paragraphs, word choices, and the like. This seminar is writing intensive with a total of six exhibition reviews, four of which will be rewritten substantially based on instructor, visitor, and peer feedback and general class discussion. Off-campus field trips also required.

Instructor(s): C. Mehring Terms Offered: Autumn

Note(s): Enrollment is limited and permission of instructor is required. Preference will be given to students with a background in the visual arts or writing about the arts. Please email the instructor (mehring@uchicago.edu) explaining relevant background.

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

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): Marc Downie Terms Offered: Winter

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): ARTV 27920, CMST 37920, CMST 27920, MADD 24920

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

Note(s): Not offered in 2024-25.

Equivalent Course(s): MADD 22911, CMST 37911, ARTV 27921, CMST 27911

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

Note(s): Not offered in 2022-23.

Equivalent Course(s): MADD 21011, CMST 27011, CMST 37011, ARTV 27923

ARTV 38201. Art on My Mind. 100 Units.

A critic who began as an abstract painter, bell hooks (Gloria Watkins) was also a queer woman of color and among the most penetrating cultural observers in recent US history. This course centers on the close reading of hooks' 1995 book, *Art on My Mind: Visual Politics*, which fearlessly and sympathetically took as its subject a perennial conundrum wherein black artists and critics' relationship to art and aesthetics threatens to be subsumed by their efforts to challenge an art world bent on marginalization and exclusion. By hooks's own account, she designed this collection of essays and interviews to continue discussions of art and aesthetics begun in earlier work—specifically, to further engage the politics of feminism in conjunction with liberatory Black struggle. The result did a great deal more than this already considerable feat of intersectional study. *Art on My Mind* demonstrates then-new, still-woefully-underutilized means to think about visual art, write about visual art, and create actual spaces for 'dialogue across boundaries.' *Art on My Mind*, then, remains a model for confronting what addles critical consideration of the work of artists and cultural producers in all groups marginalized by structures of domination. This makes it also a book about transgression, and an excellent object to debate at a moment when generative meetings across boundaries seem increasingly unlikely.

Instructor(s): D. English Terms Offered: Winter

Equivalent Course(s): ARTH 28201, ARTH 38201, RDIN 28201, RDIN 38201, ARTV 28201

ARTV 39200. Graduate Seminar: ARTV. 100 Units.

Only MFA students in the Department of Visual Arts may register for this class.

Instructor(s): A. Ginsburg, G. Oppenheimer 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 since 1989. We will focus on questions of art's location within society and art's varied development in differing locales.

Instructor(s): M.J. Jackson Terms Offered: Spring

Note(s): Instructor's consent is required.

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 40310. Technology and Aesthetics. 100 Units.

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

Instructor(s): Anastasia Klimchynskaya Terms Offered: Spring

Equivalent Course(s): KNOW 40310, CHSS 40410, ARTH 40311

ARTV 39200. Graduate Seminar: ARTV. 100 Units.

Only MFA students in the Department of Visual Arts may register for this class.

Instructor(s): A. Ginsburg, G. Oppenheimer 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 since 1989. We will focus on questions of art's location within society and art's varied development in differing locales.

Instructor(s): M.J. Jackson Terms Offered: Spring

Note(s): Instructor's consent is required.

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

