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

**ARTV 30033. Iconology East and West. 100 Units.**

Iconology is the study of images across media and cultures. It is also associated with philosophical reflections on the nature of images and their relation to language—the interplay between the “icon” and the “logos.” A plausible translation of this compound word into Chinese would describe it as “Words in Pictures, Pictures in Words”: ## #######. 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 (wtmitchell@uchicago.edu)
Equivalent Course(s): ENGL 20230, CMLT 30230, ENGL 30230, ARTH 30033, ARTH 20033, CMLT 20230, ARTV 20033

**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 (Haecikel’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 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 30353. Foodcultura and Art in Latino America:Creating an Imaginary Museum as a Multidisciplinary Experience. 100 Units.**

This experimental course is based on the model of Sabores y Lenguas, a project realized in eight Latin American metropoles between 1997 and 2007. At the beginning of the course, students will be guided to analyze materials from the vast documentary archive from Sabores y Lenguas (including photography, video, writing, and objects)
of locally specific foodways, foodlore, and food-related material culture. They will then transform the materials into conceptual and representational units of an imaginary museum as an interactive space organized around themes and questions that emerge from collective discussion and workshop practice. In a second phase, the course will engage students in concrete ethnographic research to document and develop critical interpretations of the cultures of food in Latin American Chicago: the taxonomies of cuisines, their distribution in urban space, the history and movement of recipes and ingredients, popular celebrations and ritual feasts, food language and music, food-related memories, and the politics of achieving a gustatory good life. In the final phase of the course, students will be asked to design the imaginary museum itself—not just its exhibits or the presentations in its auditorium, but its garden, meeting spaces, dining hall, and more. The goal is to collectively create an open-ended web-based resource that will accommodate further additions and revisions by students and/or community members long after the course has ended.

Instructor(s): Mira Balin

Note(s): Reading knowledge of Spanish is recommended, but not required.

Equivalent Course(s): ARTV 20353, SPAN 26122, ANTH 25320, ANTH 35320, LACS 25127, LACS 35127, SPAN 36122, CMST 37805

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

Equivalent Course(s): ANTH 32208, MAAD 12008, KNOW 32208, CMST 22207

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, ARTV 20805, CMST 37805

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

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

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
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 21800

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: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 21900

ARTV 32000. Introduction to Sculpture. 100 Units.
This course introduces the technical fundamentals of sculptural practice. Using basic introductions to welding, basic woodworking and metal fabrication students will undertake assignments designed to deploy these new skills conceptually in their projects. Lectures and reading introduce the technical focus of the class in various historical, social and economic contexts. Discussions and gallery visits help engender an understanding of sculpture within a larger societal and historical context.
Instructor(s): C. Bradley
Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22200

ARTV 32305. Performing Tableware. 100 Units.
Performing Tableware takes the actions and objects of the table as a site of research. Through demonstrations, readings and production, tableware will be considered in the context of contemporary practices in design, sculpture, installation and performance. MATERIALLY rooted in ceramics, this course gives students the opportunity to highlight, interrupt or subvert the patterns associated with sitting around table. Developing projects through a process of questioning behavior and the intimate functions of objects of the table, students will extend and challenge their material knowledge and engage in a range of ceramic processes including using raw clay, slip casting, hand building, slab building and multi-fire glaze processes.
Instructor(s): A. Ginsburg
Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22305

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: Winter
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 22314

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): ENST 22321, CHST 22321, ARTV 22321

ARTV 32325. Porcelain: a stroll between the mundane and the wondrous. 100 Units.
The story of porcelain begins about 2000 years ago in China where a robust ceramics technology was flourishing and where kaolin, the substance integral to porcelain’s translucency and strength was readily available, along with convenient transportations systems that availed these wares first across Asia, and then in the 17th century, made its way to Europe where it was considered white gold. Students will explore various strategies for making objects that range from the vernacular to the extraordinary. While dinnerware and small decorative objects are...
Instructor(s): David J. Levin and Mickle Maher Terms Offered: Spring
reshape those stakes and problems into diverse forms of practice.

an adaptation laboratory, exploring & investigating theoretical stakes and practical problems while seeking to
will invite collaborators from the production to join us for workshop sessions. The seminar seeks to serve as
Students will prepare adaptations of their own - first, of Lutes’ novel, then of works of their own choosing. We
range of theoretical materials. An additional & significant component of our work will involve creative exercises.

from 2000-2018, the graphic novelist Jason Lutes published Berlin, a sprawling, formally inventive, &
ARTV 33834. Adaptation Laboratory: Staging Berlin. 100 Units.
From 2000-2018, the graphic novelist Jason Lutes published Berlin, a sprawling, formally inventive, &
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): ARTV 22501, MAAD 25201

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.

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. Enrolment 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): ARTV 22325

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; Sachtlert tripod; and Arri light kit and
accessories. For a final project, students will plan and produce footage for an individual or small group short
film. The first half the course will be highly structured, with demonstrations, in-class shoots, and lectures. As
the semester continues, class time will open up to more of a workshop format to address the specific concerns
and issues that arise in the production of the final projects. This course is made possible by the Charles Roven
Fund for Cinema and Media Studies. Students will need written permission to enroll in the course. To bid for
entry into the class, please email the instructor with your name, major and year -- and please list any other media
production or photography experience.

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

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): MAAD 23804, ARTV 23804

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

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): MAAD 23808, ARTV 23808, CMST 38921, CMST 28921

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
Equivalent Course(s): ARTV 24703
Note(s): Open to all levels of experience.
Prerequisite(s): ARTV 10100, 10200, or 10300
Instructor(s): K. Desjardins Terms Offered: Winter
and gallery visits. Prerequisite(s): ARTV 10100, 10200, or 10300 Note(s): Open to all levels of experience.
reinforce fluidity between theory, your ideas, and your art practice. This course is augmented by an image bank
observation to abstraction-to the purely conceptual. Readings, critical writing, and discussion are intended to
through a sequenced exploration of a variety of mixed media drawing materials, methods, and approaches: from
ARTV 34703. Mixed-Media Drawing: From Object to Concept. 100 Units.
An object of your choice will serve as a departure point for this process-oriented studio course that takes you
through a sequenced exploration of a variety of mixed media drawing materials, methods, and approaches: from
observation to abstraction-to the purely conceptual. Readings, critical writing, and discussion are intended to
reinforce fluidity between theory, your ideas, and your art practice. This course is augmented by an image bank
and gallery visits. Prerequisite(s): ARTV 10100, 10200, or 10300 Note(s): Open to all levels of experience.
Instructor(s): K. Desjardins Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Open to all levels of experience.
Equivalent Course(s): ARTV 24703
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: Autumn
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
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24709

ARTV 34711. In the Service of Ideas: Conceptual Art. 100 Units.
What constitutes a ‘good idea’ for an artwork, and how are ideas brought into material existence? How does the form of artwork communicate meaning? Can an idea be heavier and longer lasting than a block of stone? Questions of medium and form persist in conversations about and approaches to visual art. In this multidisciplinary studio class, students will be challenged to develop projects from conceptual origins-manifesting works from the ether of thought, and locating the best possible medium for a given idea. Traditional visual art principles such as observation, composition, process, representation and visual language will be considered through the prism of concept. A wide variety of mediums including drawing, sculpture, installation, and video will be introduced as possible outcomes for student work, with the expectation that new forms, hybrid “intermedia” and entirely non-material outcomes may also result. Art historical models such as text art, land art, site-specific installation, video, social practice and institutional critique will be presented in support of studio assignments and projects.
Instructor(s): S. Wolniak Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 24711

ARTV 35118. 27 Contact Hours. 100 Units.
27 Contact Hours will explore the complexities of Black artistic life on the South and West Sides of Chicago. In this immersive and intensive laboratory class, modeled on the legendary CalArts seminars of Michael Asher, students will spend nine weeks immersed in a representative swath of contemporary artistic practices. Organized by thematic clusters, each seminar will reflect a specific set of concerns of paramount importance to contemporary artistic practices and theoretical discussions. Students are encouraged to bring their own artistic practices and theoretical engagements into dialogue with the Laboratory’s thematic orientations. Active and concentrated participation will be essential. The Laboratory will be open to a small cohort of students. All disciplines are welcome to enroll but preference will be given to students in DOVA and RDI.
Instructor(s): T. Gates Terms Offered: Spring
Note(s): Consent only. Students who would like to register for the class are invited to send a brief (2-3 sentence) request to theaster@uchicago.edu expressing their interest.
Equivalent Course(s): ARTV 25118

ARTV 36214. On Art and Life. 100 Units.
This course is a multidisciplinary intensive into the ways in which artistic production is dependent on and part of larger cultural tropes. Utilizing contemporary culture as a framework, how does art form connective tissues with the worlds that happen outside of the artist’s studio? Visual art is a communicative form that requires subject matter, and this course will investigate the myriad of ways that artists mine culturally meaningful materials, forms, and images as both subjects and as palette. Participation in several field trips and out-of-class film screenings is required. Reference materials are drawn from a variety of disciplines.
Instructor(s): G. Oppenheimer Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Participation in several field trips and out-of-class film screenings is required.
Equivalent Course(s): ARTV 26214
ARTV 36215. Comedy Central 2: The Body’s Genres. 100 Units.
The story of comedy from the classics on focuses on the comedic as a weapon, as play that disrupts communication, and as a scene of moral revelation. This course will take up those relations, but begins with the body. We will focus on the plastic, corporeal, affective, and psychodramatic dynamics of the comedic. So much so, in fact, that we’re calling it a studio seminar: it will involve actively participating in exercises adapted from the somatic arts, contemporary dance, music, theatre and contemporary comedy and developing new ones. Recognizing that bodies are as much created by movement as engendering it, and recognizing that the comedic is a register for translating the impact of other bodies including the world’s body, the course will partition “the body” into focal themes such as: scale/gesture, the vocal grotesque/irony, movement/interruption, trauma/repair, slapstick/satire, ritual/convention, spontaneity/improvisation; cognitive laughter/belly laughter. Readings will include texts by Linda Williams, Erving Goffman, J.L. Moreno, Elias Canetti, Moshe Feldenkrais, Steve Paxton, Mikhail Bakhtin, Mae West, Jerry Lewis and Fred Moten. Students will contribute their own choices to an exploration of individual performances by Buster Keaton, Louise Lasser, Eleo Pomare, Phyllis Diller, Jackie “Moms” Mabley, and Jerrod Carmichael.
Instructor(s): L. Berlant, C. Sullivan Terms Offered: Autumn
Equivalent Course(s): ENGL 36407, TAPS 36215

ARTV 37204. Painting Matters. 100 Units.
Some prior painting experience is required. This studio aims to support the development of a student’s personal visual investigation through painting, while also challenging habits of thought and making. We will ask questions about form, content, and context with words and with paint. Participation in group critiques, discussion, and one or two field trips will be required.
Instructor(s): J. Stockholder Terms Offered: Autumn
Prerequisite(s): PQ: ARTV 10100, 10200 or 10300 and some prior experience in painting. Basic supplies for the class will be provided, but students may wish to purchase additional supplies. More information will be provided on the first day of class.
Equivalent Course(s): ARTV 27204

ARTV 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
Equivalent Course(s): ARTV 27205

ARTV 37314. Writing Art Criticism. 100 Units.
TBD
Instructor(s): C. Mehring Terms Offered: Autumn
Equivalent Course(s): ARTH 37314, ARTV 27314, ARTH 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): CMST 37920, MAAD 24920, CMST 27920, ARTV 27920

ARTV 37921. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we’ll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.
Instructor(s): Marc Downie Terms Offered: Autumn
Note(s): Not offered in 2023-24.
 Equivalent Course(s): MAAD 22911, CMST 27911, ARTV 27921, 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: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 37011, ARTV 27923, CMST 27011, MAAD 21011

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

ARTV 40310. Technology and Aesthetics. 100 Units.
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): CHSS 40410, KNOW 40310, 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): 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 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