

DEPARTMENT OF THE VISUAL ARTS

Chair

- Laura Letinsky

Director of Graduate Studies

- Mari Eastman

Professors

- Matthew Jesse Jackson, Art History
- Laura Letinsky
- Catherine Sullivan

Associate Professors

- Jason Salavon
- Julia Phillips

Assistant Professors

- Mari Eastman
- Anna Martine Whitehead

Professor of Practice in the Arts

- Geof Oppenheimer

Instructional Professors

- Bethany Collins
- Ellie Hogeman
- Scott Wolniak

Lecturers

- Chris Bradley
- Amber Ginsburg
- Nazafarin Lotfi

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), housed within the Arts & 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 degree.

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 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 who create 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 in this interdisciplinary program within a university environment. The faculty focus on working with students to develop their own work and enable 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. They 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 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 UChicago GRAD's website (<https://grad.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 provided that they are on track for meeting their other course requirements.

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 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 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 Arts & 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> (<http://humanities.uchicago.edu/students/admissions/>).

Questions pertaining to admissions and aid should be directed to ahd-admissions@uchicago.edu.

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/>).

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, TAPS 36280, ARCH 26280, ARTV 20027

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 surrounding 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): ARTV 20207, TAPS 22290

ARTV 30303. Art and Ethnography. 100 Units.

This course provides an overview of the intersections between art and ethnography, with a focus on modern and contemporary art of the Global South. The aim of the course is to equip advanced undergraduates and graduate students with historical and theoretical foundations in art and ethnography, as well as helpful skillsets for intensive field research, artistic or creative research, artist interviews, and critical/engaged ethnography. The first half of the course will focus on analyzing relevant texts and projects produced from the 1990s to the present; the latter half is dedicated to project workshops, with greater emphasis on sharing practical skills and familiarizing students with best practices for working in the "field." The course will be especially useful for students across disciplines who plan to undertake field research in the near future, although those at earlier brainstorming stages are also welcome.

Instructor(s): S. Ryu Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: Asian post-1800, Theory and Methodology

Equivalent Course(s): ARTH 28303, ARTH 38303, ARTV 20303

ARTV 30461. Public Art, Land Art in Europe-Gold Gorvy Traveling Seminar. 100 Units.

This class examines the intersections of two categories of sculpture traditionally understood separately: land art and public art. If the former term typically captures artworks made in remote locations, the latter concept is associated with objects conceived in relation to architecture for dense urban contexts. Land Art usually features ephemeral earthen or other natural ingredients, whereas public art tends to be made from durable industrial and other man-made materials. In the context of postwar Europe and in the wake of the continent's reconstruction, however, artists often worked across these categories, problematizing dichotomies of nature and civilization, landscape and urbanism, artwork and context, figure and ground. We will read foundational texts on postwar sculpture; test the relevance of theories of the public; consider the roles of context, site-specificity, commemoration, architecture, and photography; and examine questions of materials and conservation. This is a Gold-Gorvy Traveling Seminar and students will travel to relevant artworks, sites, and exhibitions, including the 2027 iteration of Skulptur Projekte Münster and documenta 16 in Kassel, Germany. Students must be available for two weeks of department-sponsored travel following June 5 convocation and prepare guided reading and research during spring quarter leading up to the traveling seminar itself.

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

Prerequisite(s): Consent note: Students should email instructor explaining relevant background and interest by January 10, 2027. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): GRMN 34614, CEGU 34614, ARTV 20461, ARCH 24614, ARTH 24614, CEGU 24614, GRMN 24614, ARTH 34614

ARTV 30618. What Was Art? What Is Art? What Will Art Be? 100 Units.

In this course we will consider thorny questions about art and its existence in contemporary society. Our primary focus will be on visual art, generally contemplated within Euro-American contexts across the long twentieth century. We will read texts from within the discipline of art history, as well as others in allied fields of a critical, philosophical, or theoretical bent, and still others by artists, critics, curators, and enthusiasts. Throughout the quarter we will endeavor to contemplate works from a wide range of spatial and temporal situations.

Instructor(s): M. Jackson Terms Offered: Winter

Equivalent Course(s): ARTH 30618, ARTV 20618, ARTH 20618

ARTV 30628. Site-based Practice: Choreographing the Logan Center. 100 Units.

Students will be given a unique opportunity to create a collaborative, site-based work that culminates in a final performance at UChicago's Logan Center for the Arts. 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 Logan Center that will provide context to the building's departments, exhibitions, programming, and its relationship to geography and community. Assigned readings, viewings, and conversations with guest artists will delve into the relationship between embodied performance and the sites where it happens-including multidisciplinary community-oriented spaces such as the Logan Center-and will consider the material relationship between bodies, objects, and architecture as well as the digital flows of choreography projected on buildings and exchanged online.

Instructor(s): J. Rhoads Terms Offered: Spring

Equivalent Course(s): ARCH 26285, CHST 26285, TAPS 26285, ARTV 20628, TAPS 36285

ARTV 30642. Do You Read Me? Curating Postwar Artists' Books. 100 Units.

This course is a combined research seminar and curatorial practicum with students co-curating an exhibition of artists' books. Following World War II, visual artists took up the book as an artistic medium, experimenting with and expanding the essential components of a medium that had remained unchanged for centuries. The results defied all expectations about traditional understandings of what constitutes a book, including the primacy of text and the use of paper, pages, and binding. This class will consider how books became visual and material objects to be viewed rather than read; made from modern materials such as plastics, concrete, or newspaper and in sizes as small as a square inch or as large as an over-life-sized wood construction; featuring unusual objects such as a sack of flour, a display shelf, or a comic book with stenciled holes; or prompting readers to actions with urban performance instructions or do-it-yourself watercolor kits. Drawing on (U)Chicago collections and a recently gifted private collection, students will work on a fall 2027 exhibition in the Regenstein Library's gallery, including researching artists, visiting local collections, selecting artists' books, assessing conservation needs, writing object and section labels, and designing layout.

Instructor(s): Christine Mehring Terms Offered: Autumn

Prerequisite(s): Students should email instructor explaining relevant background and interest. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): GRMN 34621, FNDL 24621, GRMN 24621, ARTH 34621, ARTV 20642, ARTH 24621

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: Not offered in 2026-2027

Prerequisite(s): PQ: Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form: <https://forms.gle/QvRCKN6MjBtcteWy5>; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu

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

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): MADD 12208, ANTH 32208, KNOW 32208

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 27805, CMST 37805

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): CDIN 25050, TAPS 35050, CDIN 35050, ARTV 20807, TAPS 25050, GRMN 35050

ARTV 30812. Advanced Typography. 100 Units.

Typography generally refers to the arrangement of type on a surface. It often goes unnoticed, because the way words look - their shape and typographic form - is secondary to the meaning they carry. Typography is one of the richest areas for formal exploration in graphic design. This course explores major shifts in the reproduction of the

written word: from type foundries and linotype to bitmap fonts, open type, and variable type. Working in Adobe Illustrator and InDesign, students will experiment with the layout and appearance of letterforms, words, and text in multiple scripts and languages. Typographic history and theory will be discussed in relation to course projects. (Theory)

Instructor(s): Danielle Aubert Terms Offered: Autumn

Equivalent Course(s): ENGL 40308, ARTV 20312, MADD 20308, ENGL 20308

ARTV 30875. Playable Theater and Transmedia Games. 100 Units.

Over the 21st century, the internet has shifted from an information exchange platform to a performance medium. Especially following the pandemic, the landscape of live performance and interactive art has also changed.

This course invites directors, designers, performers, and writers to explore theater experiments in digital and networked environments. The term "playable theater" highlights a new constellation of participatory, interactive, immersive, site-specific, and technologically-augmented performance events in which audiences have substantial agency and can actively influence elements or outcomes of a performance. Together, we will examine the transition from traditional stage performance to interactive online experiences, highlighting the potential of various forms such as netprov, alternate reality games (ARGs), online live-action role-playing (LARPs), live-streaming performance, interactive theater, and even video games. By integrating popular social media platforms, from Instagram to TikTok, students will push the boundaries of storytelling and audience engagement. Students will engage in a series of hands-on workshops, lectures, and design sprints as well conversations with guest artists. Work will involve short-form, interactive original works shifting between in-person and online platforms. No prior experience with coding or video production is required, making this course accessible to all creative and collaborative minds.

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

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

Equivalent Course(s): MADD 20750, ARTV 20875, TAPS 34460, ENGL 28760, BPRO 28750, TAPS 24460, ENGL 48760

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): TAPS 27420, MADD 20420, ARTV 20944

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): TAPS 22315, TAPS 32315, ARTV 20945

ARTV 30991. Unwrapping: Art and Money. 100 Units.

Art and entrepreneurship are completely intertwined; art is a commodity and as such, is mired along with economics in social, political, historical and philosophical issues. This course brings these two seemingly disparate fields into what is an inevitable conversation, probing each to address questions including taste formation, assessment of value, monetary as well as other cultural factors that are conditioned by hegemony, varying over time and across geographies. Through a combined methodology that includes hands-on experience, actual case studies, visiting guests, and a range of readings (from critical and social theory as well as art history and economics, students will address basic questions regarding taste and value, how it is formed and appraised, its shifting tides that reflect social, political and other hegemonic factors across time and geography, the importance of gender and race historically and contemporaneously, notions of originality and the copy as informed by the Enlightenment and an expanding global framework, who and how the market is controlled and by what vehicles from the artist through galleries to collectors and institutions.

Instructor(s): L. Letinsky and J. Stoops Terms Offered: Winter

Equivalent Course(s): ARTV 20991, BUSN 42137

ARTV 31006. The Zine: Where Ideas and Drawing Come Together. 100 Units.

The zine, quick and small, is a dynamic form to tumble with ideas and images. Your zines, in the lineage of the hand-drawn, the doodle, the playbill, the Xerox, and the collage are a space for you to combine thoughts, images, questions, speculations, manifestos, ambivalences, rants, passions, characters and musings. Each week we will apprentice ourselves to a short writing on art, pulled from the collective interests in the class. Apprenticing yourself to the writing, you will have a week to doodle around in the ideas and visual language of the author.

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

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): MADD 21006, ARTV 21006

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 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): MADD 22900, 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: 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

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

ARTV 32328. Ceramics: The Hand Built World for Decorative Surfaces. 100 Units.

In this class you will learn many hand building techniques, from the angularity of slabs to the lumpy of the squeeze. These forms, three dimensional canvases, will be your canvases for decorative processes. You will experiment with sgraffito, mono-printing, decals, image transfer, stamping, and more to create dynamic surfaces and imagery.

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

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

Equivalent Course(s): ARTV 22328

ARTV 32410. Architecture Studio: Bodies, Objects, Spaces. 100 Units.

How do we experience the world beyond what we simply see? Architecture Studio: Bodies, Objects, Spaces is a hands-on, multisensory introduction to architecture that centers the human body as a starting point for design. Open to students with no prior experience in architecture or drawing, the studio begins with close observation of an everyday interior space, mapping its sensory landscape through measurement, drawing, and annotation that attends to sight, sound, smell, and touch. Students then engage in a series of design investigations, including the fabrication of a body-scale object that amplifies or alters a chosen sense. In the final phase of the course, students play with scale, transforming a bodily object into an architectural proposition by designing a room that frames, houses, or activates it for others to experience. Through making, drawing, and iteration, students explore how architectural ideas can emerge from the relationship between bodies, objects, and spaces, developing conceptual clarity while gaining foundational skills in architectural representation and spatial thinking.

Instructor(s): C. Haouzi Terms Offered: Spring

Prerequisite(s): Architecture Studios: Architecture Studios introduce students to technical skills and creative approaches for designing the built environment. While exploring different themes, the cumulative design exercises of these studios prepare students for Advanced Architecture Studios. No prior studio or art experience is required. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): CEGU 32410, CEGU 22410, CHST 22410, ARCH 22410, ARTH 32410, ARTV 22410, ARTH 22410

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: Spring

Prerequisite(s): ARTV 10100, 10200 or 10300

Equivalent Course(s): ARTV 22501, MADD 25201

ARTV 32512. Architecture Studio: Drawing, Visualization & Modeling: Architectural Skills in Depth. 100 Units.

This hands-on studio introduces students to how architects visualize and communicate their design work. Architectural drawings can do so much more than represent physical form—they can convey atmosphere, emotion, and meaning, sometimes taking on a life of their own. Through a series of workshops and design projects, students will develop skills in mixed-media drawing, digital modeling and rendering, post-processing, and physical model-making. No prior studio or art experience is required. This course is highly recommended for students interested in taking studios, want to expand their creative skill set, or are planning to pursue careers in any design related field. Starting November 18, please visit arthistory.uchicago.edu/archconsent to request instructor consent for this class or other ARCH studios. (Please do not send consent requests by email.

Instructor(s): S. Park Terms Offered: Spring

Prerequisite(s): Architecture Studios: Architecture Studios introduce students to technical skills and creative approaches for designing the built environment. While exploring different themes, the cumulative design exercises of these studios prepare students for Advanced Architecture Studios. No prior studio or art experience is required. This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARTH 35122, CEGU 25121, ARTV 22512, ARCH 25121, ARTH 25121

ARTV 32526. Aby Warburg and the Memory of Images. 100 Units.

Trained as an art historian with an expertise in Renaissance art, Warburg morphed into a historian of images (i.e., Bildwissenschaft) and - more broadly - into a historian of culture. We will trace Warburg's cultural historical method as it develops primarily from philology, but also art history, anthropology, the comparative study of religions, and evolutionary biology. How does Warburg read culture? What is his methodological approach for examining a wide variety of cultural artifacts ranging from Ovid's Metamorphoses, Poliziano's poetry, and Dürer's etchings to postal stamps and news photographs? How can these artifacts be vehicles for cultural

memory? And how does the transmission of cultural memory in artworks manifest itself in different media such as literary texts, religious processions, astrological treatises, photography, and painting? Moreover, how does Warburg's work help us contextualize and historicize "interdisciplinarity" today? This course explores Aby Warburg in the context of other thinkers of the time including Sigmund Freud, Walter Benjamin, Alois Riegl, and others. Readings and discussions in English. Undergraduates and MAPH students welcome.

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn

Equivalent Course(s): ARTH 32526, MAPH 32526, GRMN 32526

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): MADD 23801, ARTV 23801

ARTV 33804. Experimental Animation: Exploring Manual Techniques. 100 Units.

Individually directed video shorts will be produced in this intensive studio course. Experimental and improvised approaches to animation and motion picture art will focus on analog and material techniques, with basic digital post-production also being introduced. Early and experimental cinema, puppetry and contemporary low-tech animation will be presented as formal and technical examples.

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

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

Equivalent Course(s): CMST 23804, ARTV 23804, MADD 23804

ARTV 33808. Introduction to 16mm Filmmaking. 100 Units.

The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the 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): Thomas Comerford Terms Offered: Winter

Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email 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): MADD 23808, CMST 38921, CMST 28921, 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): CMST 40500, GRMN 35523, TAPS 40500, CDIN 40500

ARTV 33861. Expanded Cinema. 100 Units.

Though often overlooked, the act of projection is at the heart of cinema (the act or process of causing a picture to appear on a surface). This studio course focuses on the creation of moving image-based work, exploring how time and space are used as materials to create form and inspire content within the contemporary film genre known as expanded cinema. The technical, historical and political aspects of the projected image will be studied in order to re-think cinema as a group and investigate how the projected image can find meaning outside the black box of theaters or the white cube of galleries. Two personal experimental video projects will lead to a third

final collective video installation that will use the environment within the vicinity of UChicago's campus to inspire the work while also become the location of the final outdoor projection event. Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major, year, and list any other media production experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to students in other departments.

Instructor(s): Marco Ferrari Terms Offered: Spring

Equivalent Course(s): CMST 28925, MADD 20925, CHST 28925, CMST 38925, ARTV 23861

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): HMRT 35106, HMRT 25106, MADD 23930, CMST 23930, ARTV 23930, CMST 33930, CHST 23930

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): CHST 23931, HMRT 25107, ARTV 23931, MADD 23931, HMRT 35107, CMST 23931, CMST 33931

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 34118. Scores and Graphic Performance. 100 Units.

The performance score is a visual/textual work unto itself. Scores also provide performers and audiences with a language to understand the work. In this way, scores are documents of performative world-building while at the same time offering pathways into those worlds. This is a course about producing writing, drawing, and trace-making for the purpose of some other action - the performance of some unknown. Students will consider, in particular, how diasporic artists and writers have used writing, drawing, and mark-making as tools for inhabiting and re-enlivening performances of the past, theoretical performances, and those performances

difficult to transcribe or translate. Students will have several opportunities over the course of the term to create and perform scores including their own in various media.

Instructor(s): A.M. Whitehead Terms Offered: Winter

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

Equivalent Course(s): ARTV 24118, MUSI 24118, CRWR 26342, TAPS 24118, TAPS 34118

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 34267. Architecture of Memory. 100 Units.

This architecture studio course asks students to design a memorial. By imagining spaces that evoke emotion and incite action, and examining relationships and meaning between architecture and place, students will explore concepts for spaces created for the purpose of holding, preserving or honoring aspects of culture and history. The South Side of Chicago will be the primary focus. Students will reflect on readings about the South Side and 2020 events. Guest presentations and Arts + Public Life media and archives will be key resources. To form a basis for understanding and analyzing space and form, students will research and critique precedents. The class will visit spaces around the city either in-person or via virtual tours. As a beginning point for inquiry about space and emotions, students will reflect on readings about phenomenology in architecture. Seminars and discussions about architecture practice today will also be presented. Students will generate an analog portfolio of drawings and models throughout the quarter. For final design projects, students will choose real sites and will create a design for a memorial for an aspect of social history of the South Side of Chicago.

Instructor(s): N. Bharani Terms Offered: Spring

Prerequisite(s): This course fulfills the following requirements in the ARTH major and minor: European and American post-1800

Equivalent Course(s): ARCH 24267, RDIN 24267, RDIN 34267, ARTH 24267, ARTH 34267, CHST 24267, CEGU 24267, ARTV 24267

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 35510. Humans and the Heavens: Drawing the Skies from Babylon to Today. 100 Units.

This interdisciplinary Arts and Humanities course explores how human beings have made meaning through scientific and artistic engagement with the skies while providing students with the tools to participate in those traditions through creative visual arts projects. Through lectures, studio exercises, readings, and discussions, students will examine how cultures have encountered the heavens as sites of artistic inspiration, philosophical reflection, and scientific inquiry from Babylonian star lists and medieval Islamic illustrated manuscripts to modern sci-fi "alien-scapes" and contemporary art. Students will develop skills to draw objects in distance focusing on perception, observation, and perspective techniques. They will also learn practical skills to navigate the night sky with ancient and contemporary tools such as planispheres, astrolabes, binoculars, and mobile apps, and they will artistically engage with their observations. In this way, students will adapt and continue the historical traditions that they study to explore their own place in the cosmos.

Instructor(s): N. Lotfi and A. O'Malley Terms Offered: Spring

Equivalent Course(s): NEHC 25510, ARTV 25510, NEHC 35510

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: Spring

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

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): S. Wolniak Terms Offered: Winter

Prerequisite(s): ARTV 10100, 10200, or 10300; and 22000 or 22002

Equivalent Course(s): ARTV 27200

ARTV 37207. Painting Studio. 100 Units.

This course will provide you with the opportunity to take a deeper dive into painting within a studio format modeled on painting studios in art schools and academies. At the outset of the course, you will be assigned a studio space in the painting classroom at the Logan center for the duration of the class. Two concurrent sections of this course will afford you access to two instructors who, working in tandem in this open studio atmosphere, will promote creative exchange. We will make field trips to galleries, museums, and artists studios as we get to know the greater Chicago community of painters across the city. This course makes use of research, reading, informal writing, museum visits, digital imagery, group discussions and critiques in a rigorous and supportive studio environment.

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

Prerequisite(s): Prerequisite: Introduction to Painting, or prior painting experience by consent of instructors.

Equivalent Course(s): ARTV 27207

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

Prerequisite(s): Permission of instructor required. Preference given to students with background in visual arts or architectural practice or writing. Please email mehring@uchicago.edu explaining relevant background. Fulfills the following requirements in the ARTH major and minor: European and American, modern (post-1800), Theory and Historiography

Equivalent Course(s): ARTV 27314, CHST 27314, ARCH 27314, ARTH 37314, 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): MADD 24920, CMST 37920, ARTV 27920, CMST 27920

ARTV 37921. Augmented Reality Production. 100 Units.

Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.

Instructor(s): Marc Downie Terms Offered: Autumn

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

Equivalent Course(s): MADD 22911, ARTV 27921, CMST 27911, 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, MADD 21011, CMST 27011

ARTV 38818. Institution/Critique: Within, Against, Beyond. 100 Units.

Students in this course will study creative applications to institutional engagement and institutional critique via material, social, scholarly, and embodied/movement research. This course will be scaffolded by conversation/debate with guest practitioners directly engaged with questions regarding art funding structures and alternative economies, ideological roadblocks, carceral culture in the contemporary landscape, and arts criticism. Students will study critical methods to making and presenting art vis-à-vis artist-run institutions of all kinds, particularly those emergent over the last sixty years. Students will leave class with an increased sense of artistic approaches to institutional engagement, refusal, and intervention as a series of tactics and strategies rooted in space, generosity, and research. We will play throughout the course with interpretations of work, production, and resolution, but students should be prepared to spend the quarter responding to readings, viewings, visits, and conversation, and eventually develop and complete a final collaborative project. This course will be of particular interest to students working collaboratively or in social practice, engaging in social or institutional critique, participating in the programming and administrative side of the arts, and those who generally find themselves feeling awkward in whatever they understand as The Art World.

Instructor(s): A.M. Whitehead Terms Offered: Spring

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

Equivalent Course(s): CHST 28818, ARTV 28818, ARTH 28818, ARTH 38818

ARTV 39200. Graduate Seminar: ARTV. 100 Units.

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

Instructor(s): J. Phillips, 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

Equivalent Course(s): ARTH 42911

ARTV 39903. Push/Pull. 100 Units.

This seminar will explore how perceived positive and negative forces, both internal and external, shape individual artistic activity, as well as the broader contemporary art landscape. Through a series of readings and discussions, reflections on influence, and experimental presentations such as topical debates and an art critique in the form of a jury trial, students will develop awareness around the choices and priorities, attractions and aversions that guide their research and studio practice.

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

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): 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): J. Phillips, 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

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

