

VISUAL ARTS

Department Website: <http://dova.uchicago.edu>

PROGRAM OF STUDY

The Department of Visual Arts (DoVA) is concerned with art making as a vehicle for exploring creativity, expression, perception, and the constructed world. Whether students take courses listed under ARTV to meet a general education requirement or as part of a major in visual arts, the goal is that they will develop communicative, analytical, and expressive skills through the process of artistic production.

GENERAL EDUCATION COURSES

The following three ARTV courses meet the general education requirement in the arts: ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, and ARTV 10300 Visual Language: On Time and Space. These courses introduce visual communication through the manipulation of various traditional and non-art materials, engaging principles of visual language while stressing the relationship between form and meaning. Readings and visits to local museums and galleries are required. Most advanced ARTV courses require one of these as a prerequisite. (See individual course listings for specific prerequisites.)

These three courses are an appropriate choice for any undergraduate to meet the general education requirement in the arts. None presuppose prior training in art.

ARTV courses numbered 21000 to 29700 include media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). Also included are more advanced studio courses designed to investigate the vast array of objects, spaces, and ideas embedded in the contemporary artistic landscape.

ARTV courses numbered 20000 to 20999 are not studio-based and are generally not counted toward studio requirements for the major or minor. ARTV courses in the 20000 to 20999 range may be counted toward the two electives relevant to the major. (See Program Requirements for more information.)

MAJOR PROGRAM IN VISUAL ARTS: STANDARD TRACK

The BA program is intended for students interested in the practice and study of art. DoVA's faculty consists of a core of artists and other humanists interested in making and thinking about art. Students who major in visual arts take an individually arranged program of studio, lecture, and seminar courses that may include some courses outside the Arts & Humanities Collegiate Division.

The program seeks to foster understanding of art from several perspectives: the practice and intention of the creator, the visual conventions employed, and the perception and critical reception of the audience. In addition to work in the studio, these aims may require study of many other subjects, including but not limited to art history, intellectual history, criticism, and aesthetics.

The major in visual arts requires twelve courses: one from the 100-level visual language sequence, ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space, six from ARTV studio courses numbered 21000 to 29700, two electives relevant to their major, one 200-level course in Art History, and Studio Projects I and II. Students may take up to two studio-based independent study courses (ARTV 29700 Independent Study in Visual Arts) to count toward their six ARTV studio course requirement.

Students are encouraged to take the 100-level visual language course within the first two years of their program. Students may take ARTV 29600 Studio Project - I as early as the Spring Quarter of their second year, ideally after they have taken at least two ARTV studio courses numbered 21000 and above. ARTV 29850 Studio Project - II is often taken in the fourth year, but may be taken in the third year.

The Studio Project series must be taken in sequence; students who are planning to study abroad should plan ahead so that they can complete the sequence in order prior to graduation.

SUMMARY OF REQUIREMENTS FOR STANDARD TRACK MAJORS

MAJOR		
One of the following:*		100
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
ARTV 29600	Studio Project - I	100
ARTV 29850	Studio Project - II	100
Six studio ARTV courses numbered 21000 and above**		600
Two electives relevant to the major		200

One 20000-level course in Art History †	100
Total Units	1200

- * Visual arts majors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the major. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the major with another section of ARTV 10100, ARTV 10200, or 10300, or with a studio art course numbered ARTV 21000 and above.
- ** Students may petition to count up to two ARTV courses numbered 20000 to 20999 and/or upper-level studio courses offered by MAAD, CMST, or ARCH toward their requirement of six studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.
- ‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.

MAJOR PROGRAM IN VISUAL ARTS: STUDIO TRACK

Students may choose to apply for the visual arts Studio Track. Places in the Studio Track are limited. Applications will be accepted in May of each year for participation in the Studio Track the following year. Most students apply for the Studio Track at the end of their third year so that they may enter the Studio Track in their fourth year, but the Studio Track may also be completed in the third year, provided that students are able to complete the Studio Project series in order. Students should contact the department (<https://dova.uchicago.edu/about/contact/>) well in advance of the May deadline to request an application. Applicants will be reviewed by a faculty committee at the end of each academic year, and Studio Track decisions will be announced before the start of the Autumn Quarter. Students in the Studio Track present their work in a thesis exhibition and may be eligible to receive shared studio space in their Studio Track year.

Studio Track students must take ARTV 29900 Studio Project - III in the Winter Quarter of their exhibition year, in preparation for their thesis exhibition.

SUMMARY OF REQUIREMENTS FOR STUDIO TRACK MAJORS
MAJOR

One of the following:*		100
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
ARTV 29600	Studio Project - I	100
ARTV 29850	Studio Project - II	100
ARTV 29900	Studio Project - III	100
Six studio ARTV courses numbered 21000 and above**		600
Two electives relevant to the major		200
One 20000-level course in Art History †		100
Total Units		1300

- * Visual arts majors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the major. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the major with another section of ARTV 10100, ARTV 10200, or ARTV 10300, or with a studio art course numbered ARTV 21000 and above.
- ** Students may petition to count up to two ARTV courses numbered 20000 to 20999 and/or upper-level studio courses offered by MAAD, CMST, or ARCH toward their requirement of six studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.
- ‡ ARTH courses that satisfy the general education requirement in the arts are not eligible.

HONORS

Only students in the Studio Track are eligible for honors in visual arts. Students must have a portfolio of exceptional quality and a GPA of at least 3.25 (overall and in the major) to be recommended to graduate with honors. Visual arts faculty make final honors decisions at the end of the student's fourth year, based on overall performance in major requirements. Students will not be considered for departmental honors if they have not met with advising requirement, which states that they must meet with four different DoVA faculty over the course of the autumn and winter quarters during their Studio Track year.

GRADING

Students majoring in visual arts must receive quality grades for the 12 or 13 courses that constitute the major. With consent of their College adviser and the instructor, non-majors may take visual arts courses for P/F grades if the courses are not used to meet a general education requirement.

MINOR PROGRAM IN THE DEPARTMENT OF VISUAL ARTS

The minor in visual arts requires six courses: one is from the 100-level sequence (ARTV 10100 Visual Language: On Images, ARTV 10200 Visual Language: On Objects, or ARTV 10300 Visual Language: On Time and Space), and five are drawn from ARTV studio courses numbered 21000 to 29700, chosen in consultation with the Director of Undergraduate Studies. ARTV courses numbered 20000 to 20999 are not studio-based and are generally not counted toward studio requirements for the minor.

Students choose courses in consultation with the Director of Undergraduate Studies using the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, available from the student's College adviser or online. Once the Director has signed the form, the student should submit the signed form to the College adviser.

Courses in the minor (1) may not be double-counted with the student's major(s) or with other minors; and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

SUMMARY OF REQUIREMENTS FOR THE MINOR IN VISUAL ARTS

MINOR		
One of the following:*		100
ARTV 10100	Visual Language: On Images	
ARTV 10200	Visual Language: On Objects	
ARTV 10300	Visual Language: On Time and Space	
Five studio art courses numbered 21000 and above**		500
Total Units		600

- * Visual arts minors must take ARTV 10100, ARTV 10200, or ARTV 10300 as a prerequisite to more advanced studio courses, but they may elect to count the course toward the general education requirement in the arts rather than the minor. Students who count ARTV 10100, ARTV 10200, or ARTV 10300 toward the general education requirement may replace it in the minor with another section of ARTV 10100, ARTV 10200, or ARTV 10300, or with a studio art course numbered ARTV 21000 and above.
- ** Students may petition to count up to two ARTV courses numbered 20000 to 20999 and/or studio courses offered by MAAD, CMST, or ARCH toward their requirement of five studio electives, provided that substantial studio work is done in the course. Approval is not guaranteed.

COURSE ATTENDANCE

Students must attend the first and second class sessions to confirm enrollment. No exceptions will be made unless the student notifies the instructor before the first class.

VISUAL ARTS COURSES

ARTV 10100. Visual Language: On Images. 100 Units.

Through studio work and critical discussions on 2D form, this course is designed to reveal the conventions of images and image-making. Basic formal elements and principles of art are presented, but they are also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, illusion, analogy, metaphor, time and memory, nature and culture, abstraction, the role of the author, and universal systems can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques.

Terms Offered: Autumn Spring Winter
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. During the Academic Year (autumn, winter, spring) students must attend the first two class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at <https://dova.uchicago.edu/waitlist>.

ARTV 10200. Visual Language: On Objects. 100 Units.

Through studio work and critical discussions on 3D form, this course is intended to reveal the conventions of sculpture while investigating its modes of production. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as, but not limited to, platonic form, analogy, metaphor, verisimilitude, abstraction, nature and culture, and the body politic can be illuminated through these primary investigations. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques.

Terms Offered: Autumn Spring Winter
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually. This course meets the general education requirement in the arts. Previous experience in media-based studio courses not accepted as a substitute for this course. During the Academic Year (autumn, winter, spring) students must attend the first two

class sessions to confirm enrollment and wait list requests are due several weeks before the quarter begins. Sign up for the Academic Year wait list at <https://dova.uchicago.edu/waitlist>.

ARTV 10300. Visual Language: On Time and Space. 100 Units.

The course is primarily concerned with how patterns of techniques and formal logics interact and shape our experience of space and time. We will engage in creative and technical studies, individual projects, readings and screenings that focus on the organization and technical realization of content as well as its interpretation. The goal is for students to understand how the experience of space and time can be shaped. Faculty teaching this course will emphasize different media to engage these issues including animation, computation, video/filmography, and performance.

Terms Offered: Autumn Spring Winter

ARTV 15601. Florence: Drawing Through the World. 100 Units.

The College's September course in Florence provides undergraduate students with the opportunity to earn Arts Core credit by examining drawing fundamentals and the relationship between drawing, seeing, knowing, and making sense of our experience of the world—both past and present. The September 2026 program will take place from Saturday, August 22, 2026 through Saturday, September 12, 2026. Participants will be required to commit to the full duration of the program in line with these dates.

Instructor(s): K. Desjardins Terms Offered: Summer. September Study Abroad Course

ARTV 15700. On Images: Picturing Paris, repetition or revelation? 100 Units.

Paris has been the site of what we consider "art" throughout the past several decades, even centuries; in this undergraduate course, students will explore a range of visualization practices including drawing and photography, alongside the underpinnings of their development while also earning an Arts Core credit. The September 2026 program will take place from Friday, August 28, 2026 through Sunday, September 20, 2026. Participants will be required to commit to the full duration of the program in line with these dates.

Instructor(s): L. Letinsky Terms Offered: Summer. September Study Abroad Course

ARTV 16210. Media Art and Design Practice. 100 Units.

This studio-based course explores the practice, conventions, and boundaries of contemporary media art and design. This can encompass areas as diverse as interactive installation, app design, and the Internet meme. Through projects and critical discussion, students engage with the problems and opportunities of digitally driven content creation. Fundamental elements of digital production are introduced, including basic properties of image, video, and the global network. Further topics as varied as—though not limited to—web production, digital fabrication, interfaces, the glitch, and gaming may be considered. Sections will vary based on the instructor's fields of expertise. This course meets the general education requirement in the arts. This course may not double count for general education requirements and the Media Arts and Design minor. However, it is a great way for students to explore a potential interest in these areas. During the academic year, students must attend the first course session to confirm enrollment. Students aiming to get into the course after registration or during drop/add must use the waitlist to request to enroll. The deadline for submitting requests to the waitlist is March 16th. WAITLIST: <https://airtable.com/appF7rAlnH3zoRdB4/pagU2swlu7igRSqTB/form>

Instructor(s): C. Collins, N. Briz, M. Downie, C. Mankin, C. Beiersdorfer, T. Shallow Terms Offered: Autumn Spring

Prerequisite(s): MADD 26210 Media Art and Design Practice is affiliated with HUMA 16000-16100-16200 Media Aesthetics: Image, Text, Sound I-II-III. Students satisfying the general education requirement in the humanities will have priority in enrollment for Media Arts and Design Practice.

Equivalent Course(s): MADD 26210

ARTV 20002-20003. History of International Cinema I: Silent Era; History of International Cinema II: Sound Era to 1960.

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

ARTV 20002. History of International Cinema I: Silent Era. 100 Units.

This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Daniel Morgan Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

Equivalent Course(s): CMLT 32400, CMST 48500, MAPH 33600, ENGL 48700, CMLT 22400, CMST 28500, MADD 18500, ARTH 38500, ARTH 28500, ENGL 29300

ARTV 20003. History of International Cinema II: Sound Era to 1960. 100 Units.

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): James Lastra Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): CMLT 32500, ARTH 28600, CMST 48600, ENGL 29600, MAPH 33700, REES 25005, MADD 18600, REES 45005, CMST 28600, CMLT 22500, ARTH 38600, ENGL 48900

ARTV 20006. Contemporary Art. 100 Units.

This course will consider the practice and theory of visual art in the late twentieth and early twenty-first centuries. Among the subjects that will drive our narrative will be the rise of postmodernism, pop art, the aesthetics of the social movements of the 1960s, institutional critique, the relationship between reproductive media and Feminism, the concept of spectacle, conceptual art, the appearance of a global art industry after 1989, the connections between art school and art-making, "relational aesthetics," the fate of art in the age of the Internet, the art of the post-studio moment, and what happens to art when it engages with "everything".

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

Equivalent Course(s): MADD 10006, ARTH 15800

ARTV 20017. Art and the Archive in Greater Latin America. 100 Units.

How and why do artists engage records of the past in their work? What are the politics of both creating archives and culling from them to visually render or represent the past? Focusing on artists, art-making, and archives in Greater Latin America (including the United States), this course will consider the process of collecting and creating in archival production from the perspectives of both theory and practice. Students in the course will work directly with archival materials in Chicago and collaborate on contemporary artistic projects that consider issues of relevance to people and places of the Western Hemisphere.

Instructor(s): Diana Schwartz-Francisco Terms Offered: Course not offered in 24-25

Equivalent Course(s): CHST 26384, RDIN 26384, HIST 26319, ARTH 26384, LACS 26384

ARTV 20018. Death Panels: Exploring dying and death through comics. 100 Units.

What do comics add to the discourse on dying and death? What insights do comics provide about the experience of dying, death, caregiving, grieving, and memorialization? Can comics help us better understand our own wishes about the end of life? This is an interactive course designed to introduce students to the field of graphic medicine and explore how comics can be used as a mode of scholarly investigation into issues related to dying, death, and the end of life. The framework for this course intends to balance readings and discussion with creative drawing and comics-making assignments. The work will provoke personal inquiry and self-reflection and promote understanding of a range of topics relating to the end of life, including examining how we die, defining death, euthanasia, rituals around dying and death, and grieving. The readings will primarily be drawn from a wide variety of graphic memoirs and comics, but will be supplemented with materials from a variety of multimedia sources including the biomedical literature, philosophy, cinema, podcasts, and the visual arts. Guest participants in the course may include a funeral director, chaplain, hospice and palliative care specialists, cartoonists, and authors. The course will be taught by a nurse cartoonist and a physician, both of whom are active in the graphic medicine community and scholars of the health humanities.

Instructor(s): Brian Callendar Terms Offered: Spring

Equivalent Course(s): ENGL 26230, ENGL 36230, HIPS 26230, KNOW 36230, HLTH 26230

ARTV 20020. Complex Curves/Plastic Shapes. 100 Units.

This course examines the design and construction of "plastic shapes" in 20th century art and architecture.

Investigation begins by study of several mid-20th century artists, including Gabo, Albers, Moholy-Nagy, Arp, and Hepworth, all of whom had deep architectural interests. Investigation is done of their spatial organization of three-dimensional forms, and these studies inform your own drawings and models. Throughout the quarter, work grows in both control and complexity, and is done in both orthogonal and curvilinear geometries. Issues studied include regulatory lines, boundary conditions, transparency, and shallow and deep space. Modeling is done with software, ending in the making of three-dimensional objects. The formal discipline learned has wide application, for intimate spaces as well as larger architectural landscapes. Recommended: familiarity with any design processes and active engagement in class. Starting November 17, 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. Prior completion of at least one ARCH studio course is strongly recommended for enrollment in this class, as many of its themes and conversations will build on familiarity with at least one approach to courses like these.

Instructor(s): G. Goldberg Terms Offered: Winter

Prerequisite(s): Experience with the arts or design is recommended. Advanced Architecture Studios: Advanced Architecture Studios engage deeply with specific topics in the built environment, architectural and design practice, or representation. Students should have completed at least one introductory Architecture Studio before enrolling

Equivalent Course(s): ARTH 34210, ARCH 26510

ARTV 20025. Scene Painting. 100 Units.

This course is designed to introduce students to the theatrical art of scenic painting for the stage and film. A scenic artist is the hand of the theatrical designer, translating the small scale of the designer's rendering into full size theatrical environments. In this course, students will explore the unique tools and techniques used by scenic artists to create scenery. The end result of this class will be a basic mastery of painting "faux" surfaces and an understanding of how a scenic artist transforms the designer's ideas into realized pieces of theatrical art.

Instructor(s): A. Mohn Terms Offered: Winter

Equivalent Course(s): TAPS 27100

ARTV 20026. How Design Thinks. 100 Units.

This course seeks to develop an iterative design process by visiting locations on the university campus as well as in the city of Chicago to inform and inspire world building in an array of performance modalities from theater to gaming. Student projects will involve observation, research, illustration, and scale modelling. Individual as well as collaborative projects are possible. Returnable model-making kits containing basic supplies will be provided by the instructor for the duration of the course.

Instructor(s): K. Boetcher Terms Offered: Winter

Equivalent Course(s): TAPS 27450

ARTV 20027. 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 36280, ARTV 30027, CHST 26280, ARCH 26280, TAPS 26280

ARTV 20032. Chris Marker. 100 Units.

Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker's multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his "essay films," a hybrid of documentary and personal reflection, which he invigorated if not invented with films like *Lettre de Sibérie* (Letter from Siberia, 1958) or *Sans Soleil* (Sunless, 1983). His most famous film, *La Jetée* (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam's *12 Monkeys* (1995). In 1990, he created his first multi-media installation, *Zapping Zone*, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (*Immemory*). In 2008, he continued his venture into digital spaces with *Ouvroir*, realized on the platform of *Second Life*. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker's travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.

Instructor(s): Dominique Blucher Terms Offered: Autumn

Equivalent Course(s): CMST 36303, MADD 13303, CMST 26303, FNDL 26102

ARTV 20035. Animation: Practices & Principles. 100 Units.

Sitting at the intersection of fine arts and filmmaking, animation has held a unique place in visual culture since its inception and has more recently become a ubiquitous presence in our society. Through a combination of workshops, screenings, and discussions, this course will examine the advantages and particularities that come with the art form as well as the diverse range of technologies and techniques that it can include. Students learn both analog and digital animation methods-including cut-out, hand-drawn, and stop motion, among others-to explore their own artistic voice through moving image, culminating with a final project in the medium of their choice. Works screened for discussion will range from the traditional and studio-based to the experimental and alternative. No previous drawing experience required.

Instructor(s): Elizabeth Rogers Terms Offered: Autumn

Equivalent Course(s): CMST 35602, MADD 20602, CMST 25602

ARTV 20038. Intro to Genres: Graphic Design. 100 Units.

This studio course introduces students to essential graphic design skills and concepts. Through a series of hands-on assignments, we'll explore how graphic information-type, image, composition, and layout-shapes the way we communicate and understand the world. You will experiment with accessible tools like photocopiers and laser printers, and work through the phases of the design process: from research, conception and ideation, to sketching, evaluation and the development of form, to final execution and production.

Instructor(s): Danielle Aubert Terms Offered: Winter

Prerequisite(s): If the course is listed as consent required or closed, please reach out to the instructor to enroll or to be added to the waitlist. Attendance on the first day is mandatory.

Equivalent Course(s): CRWR 12181, MADD 22181

ARTV 20207. Introduction to Performance Installation. 100 Units.

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

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

Equivalent Course(s): TAPS 22290, ARTV 30207

ARTV 20208. Scenography: Static and Kinetic Forms. 100 Units.

This course is an exploration of various forms and processes of designing sets and projections for theatrical performance. We pay particular attention to a cohesive reading of a text, contextual and historical exploration, and visual and thematic research, as well as the documentation needed to complete a show including storyboards, models, drafting, and paint elevations. Conversations with guest artists will illuminate personal and cultural aesthetics of an individual artist and assigned readings will expose students to major trends in modern stage design.

Instructor(s): Alyssa Mohn Terms Offered: Autumn

Equivalent Course(s): TAPS 27410, MADD 27410

ARTV 20209. Costuming the Shape of Heroes and Villains. 100 Units.

Costume Design is an essential element in conveying a character's story. This course will explore design elements from archetypal characters, while interrogating concepts of movement, space, and structure. Explorations in the Bauhaus, film, and dance will illuminate the relationships between opposites in storytelling. Students will develop a design vocabulary, build skills in rendering and sketching, and prepare a final costume design highlighting heroes and villains.

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

Equivalent Course(s): TAPS 27520

ARTV 20210. Imagining Chicago's Common Buildings. 100 Units.

This course is an architectural studio based in the common residential buildings of Chicago and the city's built environment. While design projects and architectural skills will be the focus of the course, it will also incorporate readings, a small amount of writing, some social and geographical history, and several explorations around Chicago. The studio will: (1) give students interested in pursuing architecture or the study of cities experience with a studio course and some skills related to architectural thinking, (2) acquaint students intimately with Chicago's common residential buildings and built fabric, and (3) situate all this within a context of social thought about residential architecture, common buildings, housing, and the city. While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, 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.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Instructor(s): L. Joyner Terms Offered: Autumn

Note(s): While this class does not require prior experience, all ARCH studio courses require consent. Starting July 31, 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.) Please also note that this course will include several field trips around Chicago during class time; if you have any questions or concerns about that, please share them in the consent form when you complete it.

Equivalent Course(s): ARCH 24190, CHST 24190, CEGU 24190, ARTH 24190, AMER 24190, GEOG 24190

ARTV 20215. Adaptation: Text and Image. 100 Units.

A course concerned with the marriage of image and text that explores films, illuminated manuscripts, comic books/graphic novels, children's picture books and present day (perhaps local) theater productions that deal at their core with the balance and dance between story and picture. Examples of work studied would be Chris Marker's *La jetée*, Alice in Wonderland and its many adaptations, the comics of Winsor McCay, Seth, Chris Ware, etc, and William Blake's engraved poems and images. The theatrical collaborations between the instructors themselves ("The Cabinet" and "Cape and Squiggle," both produced by Chicago's Redmoon Theatre) will be discussed as well.

Instructor(s): M. Maher, F. Maugeri Terms Offered: Spring

Equivalent Course(s): TAPS 28465, MADD 14865

ARTV 20216. Spectacle in Miniature. 100 Units.

This course explores how the grand theatrical event can be 'miniaturized'. Students will investigate forms of spectacle and contemporary puppetry, toy theater, performance installation, and designed environments, along with artists who work in intimate and miniature scale. Students will create works experimenting with how

large dramatic stories can be told with detailed and intimate sets, puppets, transforming objects, mechanical contraptions, and text. Sources for narrative will include but not be limited to dream and myth.

Instructor(s): F. Maugeri Terms Offered: Winter

Equivalent Course(s): TAPS 27080, MADD 25080

ARTV 20217. Scenic Design & Technology. 100 Units.

This course introduces the creative and technical processes of designing and building scenery for theatrical performance. Students learn how to translate a script or performance concept into a visual environment through research, sketching, drafting, model-making, and paint elevations. Students gain hands-on experience with stage mechanics, materials, and tools in the scene shop while learning how to interpret a text through design. For interested students, the scenic design and technology process can extend to other performance forms including dance, installation and site-specific work. No prior design or technical experience is required.

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

Equivalent Course(s): TAPS 28000

ARTV 20237. Wonder Lab: Learning from the Musical Art and Craft of Stevie Wonder. 100 Units.

Stevie Wonder is one of the defining artists of the recent U.S. and the world. A celebrated and beloved musician, he is a spiritual visionary, polymath of genres, prophetic truth-teller, bard of love and loss. His vision refracts the victories, losses and contradictions of Black struggle and endeavor in America. Authenticated in this way as a Black artist, he also resonates as a global artist. Embraced by all, there seems little to say about Wonder's art, career and influence that is not self-evident. And yet, leaving appreciation of Stevie Wonder at this level allows us to revere him without recognizing his ingenious inventiveness - as artist and crafter of sound. How he brought and brings essential perspective to our experience of selves, relationships, community, power, and consciousness in all facets may be overlooked, if not lost. This class, conceived as a cultural lab, will investigate Stevie Wonder's art: his exemplification of Black music's breadth; his ambition as a sonic innovator; his commentary on social and political worlds; his insights on love, and his engagement with faith and spiritualism that summoned a global community of musicians, fans and partners. Class will involve close listening, readings, analysis of technological and sensory effects, consultation of "genius" and "collaborative" models of culture-making, and experiment in contextualizing singular imaginative achievement.

Instructor(s): Adam Green Terms Offered: Winter

Note(s): This course will be a community-engaged course, comprised of College students and members of the broader community. Consent is required to join. Please write a sentence or two about your interest in the course.

Equivalent Course(s): RDIN 23700, HIST 27726, MUSI 23705

ARTV 20300. Introduction to Film Analysis. 100 Units.

This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, genres, and directorial oeuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: mise-en-scène, cinematography, editing, and sound, and learn how filmmakers design their works. Nicolas Rueda-Sabater, Clint Froehlich 2025-2026 Winter

Instructor(s): Clint Froehlich, Nicolas Rueda-Sabater Terms Offered: Autumn Spring Winter

Equivalent Course(s): ENGL 10800, CMST 10100

ARTV 20303. 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 38303, ARTH 28303, ARTV 30303

ARTV 20312. 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, MADD 20308, ARTV 30812, ENGL 20308

ARTV 20461. 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, CEGU 24614, ARTV 30461, GRMN 24614, ARTH 34614, ARTH 24614, ARCH 24614

ARTV 20618. 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 20618, ARTH 30618, ARTV 30618

ARTV 20628. 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): CHST 26285, ARTV 30628, TAPS 26285, ARCH 26285, TAPS 36285

ARTV 20642. 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.

Equivalent Course(s): ARTV 30642, ARTH 34621, GRMN 24621, FNDL 24621, ARTH 24621, GRMN 34621

ARTV 20663. Urban Studies: Placemaking. 100 Units.

This course considers the values that drive neighborhood transformation, how policy is shaped and implemented, and the role that arts and culture can play in mindful city-building. Classroom hours will be spent with Theaster Gates, professor, Department of Visual Art, in addition to other UChicago faculty, discussing key principles in guiding city redevelopment in mindful and equitable ways. Students will gain field experience working with Place Lab, Gates's multidisciplinary team that documents and demonstrates urban ethical redevelopment strategies initiated through arts and culture. Working across a variety of projects, students will be exposed to programming, data collection, development, community building, strategy, and documentation.

Weekly site visits will give students the opportunity to see analogous projects and meet practitioners throughout Chicago.

Equivalent Course(s): PBPL 25663

ARTV 20665. Pixels, Planet, Power: Visualizing Urban & Environmental Change. 100 Units.

This hands-on methods course trains students how to turn streams of satellite imagery into persuasive, narrative visualizations of urban, environmental, and planetary change. Using Google Earth Engine and other open-source tools, you will learn how to acquire, preprocess, analyze, and map earth-observation data, from spectral indices and machine-learning classification methods to time-series composites and cartographic design. Short lectures frame the technical labs within larger questions of power, representation, and justice, encouraging you to critique the assumptions that shape geospatial workflows even as you master them. Each year, the class grounds these skills in a fresh, high-stakes theme, ensuring that evolving geospatial methods confront the most pressing environmental and urban challenges. No prior coding or mapping experience is required; curiosity and a willingness to experiment are essential. The course fulfills the CEGU methods requirement and may also be eligible to meet methods requirements in other social sciences, sciences, and humanities majors.

Instructor(s): Grga Basic Terms Offered: Winter

Equivalent Course(s): MADD 13517, CCSG 22707, ARCH 23517, CEGU 33517, CEGU 23517, MACS 23517

ARTV 20700. 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): ARTV 30700, ENGL 32314, ENGL 25970, BPRO 28700, TAPS 28466, CMST 35954, MADD 20700, CMST 25954

ARTV 20701. Body and the Digital. 100 Units.

As digital technology advances, the separation between IRL and URL blurs. Participants enrolled in this course will explore techniques that will help them create thought-provoking work, strengthen their ability to give critique, and build an understanding of how the corporeal interacts with the digital. Throughout this course, students will offer and receive constructive feedback during instructor-led critiques on peers' works. By the end of this course, students will feel comfortable utilizing different processes of development to create digital artwork.

Instructor(s): Crystal Beiersdofer Terms Offered: Autumn

Equivalent Course(s): MADD 23645, GNSE 23645

ARTV 20703. Performance as Event. 100 Units.

What makes a performance unforgettable? How do fleeting acts-onstage, online, or in the streets-spark curiosity, provoke debate, or ripple through memes and memories? In this course, we'll immerse ourselves in the bold, hybrid world of performance as a tool for upending expectations and crafting the unexpected. With hands-on projects, critical reflection, and collaborative exploration, we will investigate performance in its many forms, from physical spaces where people move, connect, and gather, to digital platforms where swipes, clicks, and streams define interaction. Together, we'll uncover how performers outwit algorithms, engineer surprise, and amplify their work in resourceful and unpredictable ways. Visiting artists from theater, media art, and tactical performance will join the course throughout the quarter, bringing unique practices and perspectives into the mix.

Instructor(s): D. de Mayo, J. Satrom Terms Offered: Spring

Equivalent Course(s): MADD 28250, TAPS 28250, SIGN 28250

ARTV 20707. Arts + Public Life: Relationships, Engagement and Cultural Stewardship on Chicago's South Side. 100 Units.

Founded in 2011 and located in Chicago's legendary Washington Park neighborhood, Arts + Public Life (APL) is a dynamic hub of exploration, expression, and exchange that fosters neighborhood vibrancy through the arts on the South Side of Chicago. This class gives students an opportunity to learn from APL's embedded practice of supporting the arts and cultural history of the South Side of Chicago to learn how they might become responsible and responsive stewards of this work themselves. Each week students will be immersed into a different aspect of APL's robust portfolio, all of which center relationships, community engagement, and cultural stewardship. Readings and visitors will provide background, inspiration, and know-how about APL's cultural production processes and location in Washington Park. Students will engage with APL team members to refine their own project ideas throughout the quarter. Class will primarily take place in APL's spaces on the Arts Block in Washington Park.

Instructor(s): Bharani, Nootan Terms Offered: Spring

Note(s): Consent is required for this class. Interested students should email the instructor Nootan Bharani, nbharani@uchicago.edu, to briefly explain their interest, however no previous experience is necessary.
Equivalent Course(s): RDIN 20501, ARTH 20500, CHST 20500

ARTV 20744. Projection Design & Technology. 100 Units.

In contemporary performing arts, projection design is more integral than ever, enhancing immersive experiences and challenging traditional staging conventions. This course explores the projection designer's process on projects including drama, opera, dance, musical theater, and themed entertainment. Students investigate, discuss, and prepare for the design challenges found in each unique production environment. We will emphasize integrating imagery and video in a theatrical context as well as installation work. Students will become familiar with the most common varieties of projection design equipment and software-including Adobe Suite as well as playback software for theater including Qlab and Isadora, and will learn standard procedures and practices for a projection designer. Final projects will culminate with a live projection mapping presentation.

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

Equivalent Course(s): TAPS 27440, MADD 20440

ARTV 20804. Introduction to Art, Religion, and Spirituality. 100 Units.

Throughout the course of human history, the pervasive belief in spirits, gods, natural and supernatural forces has significantly shaped and influenced various cultures, leaving an essential mark on their artistic expressions. This course takes a broad approach, utilizing artifacts and artworks from the Smart Museum of Art, Field Museum, and the Art Institute of Chicago collections, art history, and visual studies to explore the intersections of art, religion, and spirituality.

Instructor(s): Donato Loia Terms Offered: Winter

Equivalent Course(s): GLST 26003, ARTH 26004, RLST 26003

ARTV 20805. 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 37805, ARTV 30805, CMST 27805

ARTV 20807. Adaptation Laboratory: Staging Berlin at Court Theatre. 100 Units.

From 2000-2018, the graphic novelist Jason Lutes published *Berlin*, a sprawling, formally inventive, & idiosyncratic account of life in the German capital city during the years just prior to National Socialism.

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

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

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

Equivalent Course(s): TAPS 35050, TAPS 25050, CDIN 35050, CDIN 25050, ARTV 30807, GRMN 35050

ARTV 20808. Expositions Practicum. 100.00 Units.

Expositions Magazine is a quarterly publication on environmental change and the built environment-written, edited, designed, and produced by students. The goal of the publication is to communicate broadly and in an engaging, persuasive manner about important issues in the contemporary world. Since issues relating to the environment, geography, and urbanization almost invariably have spatial, visual, and expressive dimensions, the magazine showcases cartography, photography, illustration, and other modes alongside exceptional narrative and place-based writing. The primary goal of this practicum is to help students hone a broad range of analytic

and representational tools associated with communicating complex issues to a general audience. Weekly two-hour lab meetings provide collaborative work time for the three primary stages of publication-editing, design, and production-while bi-weekly one-hour seminar meetings introduce relevant technical skills, theoretical frameworks, and historical context. Through this diverse program, students will confront the wide range of questions and problems involved in publishing and design in the environmental social sciences and humanities. Instructor(s): Evan Carver Terms Offered: Autumn Spring Winter. Autumn and Winter will be 0 credit courses, Spring Quarter will count as a 100 credit course.

Prerequisite(s): Students must have previously taken Writing the City (CEGU 20180) or Intro to Critical Spatial Media (CEGU 23517)

Note(s): This course requires 3 quarters of enrollment/participation for 100 credits.

Equivalent Course(s): CEGU 22500

ARTV 20811. Art as Biblical Interpretation. 100 Units.

Long before the Christian Bible was established as we know it, biblical figures and stories were being visually depicted and developed for Christian purposes. The Christian biblical imagination encompasses a rich tradition-spanning time periods (ancient and medieval, Renaissance, and beyond), regions, denominations, and artistic media-important not only for the field of art history, but also for the fields of biblical interpretation and the history of Western civilization and culture. In this course we will be studying art as a unique mode of biblical interpretation, with its own purposes, challenges, and strengths. How are texts "translated" into images? With what strategies do images represent abstract concepts, inner thoughts or experiences, or narrative time? What does God look like, and why? What are the possible functions of biblical images? We will cover topics including incarnation, iconoclasm, beauty, evangelization and education, the depiction of violence, book and material culture, liturgy and devotion, and typology, all while familiarizing ourselves with some of the most commonly depicted biblical figures and stories. No prior knowledge is required.

Instructor(s): Lauren Beversluis Terms Offered: Autumn

Equivalent Course(s): RLST 28335, CHST 28335, ARTH 28335

ARTV 20813. Stage Design: Worldbuilding. 100 Units.

Stage Design: Worldbuilding explores various forms and processes of designing scenery for live performance. Emphasizing a cohesive reading of text, contextual and historical research, and visual and thematic analysis, the course also covers the documentation required to realize a production. Students will learn how to create and present key deliverables including storyboards, models, drafting, and paint elevations. The course examines diverse approaches and aesthetics in theater, dance, opera, and devised work. Conversations with guest artists will illuminate personal and cultural aesthetics and assigned readings will introduce major trends in modern stage design.

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

Equivalent Course(s): MADD 21010, TAPS 28010, TAPS 38010

ARTV 20816. Scroll, Screen, Stela: East Asian Art and Its Mediums. 100 Units.

This course invites students to engage critically with the materials and mediums used to create East Asian artworks, spanning from antiquity to the contemporary era. In addition to exploring subject matter and iconography specific to various historical periods, we will approach these works as physical, image-bearing objects and architectural structures-considering how their material forms shape both their creation and reception. As a COSI Mellon Museum Seminar, the course meets once weekly in a three-hour session held at local collections, including the Art Institute of Chicago, the Field Museum, the Hanna Holborn Gray Special Collections Research Center, Heritage Museum of Asian Art, and the Smart Museum of Art. Each session focuses on a major art medium-such as metalwork, scroll painting, albums and bound books, folding screens, stone carvings and rubbings, and woodblock prints. Students will read selected primary sources in translation alongside modern scholarship, and participate in close, in-person examination of objects. Over the quarter, students will build a historically grounded understanding of prominent East Asian art forms, gain hands-on experience in object observation and handling, and develop a critical sensitivity to various visual media in the contemporary world.

Instructor(s): L. Sun Terms Offered: Spring

Prerequisite(s): No prior background in East Asian art is required. This course fulfills the following requirements in the ARTH major and minor: Asian pre-1800, Asian post-1800

Equivalent Course(s): EALC 23816, ARTH 23816

ARTV 20850. Model Making: Sustainable and Creative Environments. 100 Units.

Explore how physical model making can be a tool for artists to envision, test, and manifest built environments. Students will create scale models using industry-standard scenic design tools, materials, and hands-on techniques as well as experiment with more environmentally responsible alternatives. Projects will be designed and built in response to theatrical texts and to changes we would like to see in our own homes and communities. Conversations and readings will highlight the role of artists in climate change discourse, which includes storytelling to inspire awareness, optimism, and change, and conceiving an ecologically conscious reality that can sustain future generations. The course will culminate in students presenting a complete physical scale model of an imagined space followed by peer critique.

Instructor(s): A. Mohn Terms Offered: Winter

Equivalent Course(s): TAPS 28050, ARCH 28050

ARTV 20875. 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 as 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, BPRO 28750, ARTV 30875, TAPS 24460, TAPS 34460, ENGL 48760, ENGL 28760

ARTV 20944. Painting with Light in Space. 100 Units.

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

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

Equivalent Course(s): MADD 20420, TAPS 27420, ARTV 30944

ARTV 20945. 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 30945

ARTV 20991. 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 for 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): BUSN 42137, ARTV 30991

ARTV 21006. 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): ARTV 31006, MADD 21006

ARTV 21702. 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 31702

ARTV 21800. 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 31800

ARTV 21900. 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 31900, MADD 22900

ARTV 22000-22002. 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 22000. 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 32200

ARTV 22002. Introduction to Painting II. 100 Units.

No description available

Terms Offered: Winter

Equivalent Course(s): ARTV 32202

ARTV 22200. 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 32000

ARTV 22321. 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): CHST 22321, ARTV 32321

ARTV 22328. 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 32328

ARTV 22410. 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): ARCH 22410, ARTV 32410, CHST 22410, ARTH 22410, CEGU 32410, CEGU 22410, ARTH 32410

ARTV 22501. 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): MADD 25201, ARTV 32501

ARTV 22512. 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): CEGU 25121, ARTH 35122, ARTV 32512, ARTH 25121, ARCH 25121

ARTV 23801. 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): ARTV 33801, MADD 23801

ARTV 23804. 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 33804, MADD 23804

ARTV 23808. 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): CMST 38921, MADD 23808, CMST 28921, ARTV 33808

ARTV 23861. 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, ARTV 33861, CMST 38925

ARTV 23930. 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, ARTV 33930, MADD 23930, CMST 33930, CMST 23930, CHST 23930

ARTV 23931. 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, ARTV 33931, CMST 33931, HMRT 25107, MADD 23931, HMRT 35107, CMST 23931

ARTV 24000. 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 34000

ARTV 24004. 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 34004

ARTV 24118. 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): MUSI 24118, TAPS 24118, TAPS 34118, CRWR 26342, ARTV 34118

ARTV 24201. 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 34201

ARTV 24267. 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): ARTV 34267, ARTH 24267, CEGU 24267, RDIN 34267, ARCH 24267, ARTH 34267, RDIN 24267, CHST 24267

ARTV 24554. Costume Design and Technology for the Stage. 100 Units.

In this course, students will learn the basics of designing costumes for theatrical productions, encompassing the skills of theatrical rendering and sketching, as well as the implementation of the design and basic sewing techniques. Students will learn to adopt a vocabulary using the elements and principles of design, understand

and experience the process intrinsic to producing costumes for the theater, analyze the production needs related to costumes, and prepare a finalized costume design for a theatrical production.

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

Note(s): Attendance at the first class meeting is mandatory.

Equivalent Course(s): TAPS 27550

ARTV 24709. 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 34709

ARTV 25403. ARTGAMES. 100 Units.

This studio course playfully explores the methods, tools, and poetics of video games as art. Develop interactive new media art, machinima, and experimental 3D environments by using (and misusing) contemporary game engines. Projects will include hypertext adventures, walking simulators, abstract platformers, and metagames. By hacking, modding, and recontextualizing existing game assets, we will challenge the rules, mechanics, and interfaces of video games. This course counts towards the Media Practice and Design requirement for the MAAD program.

Instructor(s): Chris Collins Terms Offered: Autumn Winter

Equivalent Course(s): MADD 20500

ARTV 25510. 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 Babolynian 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 35510, NEHC 25510, ARTV 35510

ARTV 26214. 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 36214

ARTV 27200. 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 37200

ARTV 27207. 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 37207

ARTV 27314. 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 37314, ARCH 27314, ARTH 37314, ARTH 27314, CHST 27314

ARTV 27421. Advanced Architecture Studio: Room for Art. 100 Units.

By investigating how we encounter art in space, this architecture studio asks how furniture and display can be used to create better rooms for art. The course begins with an exploration of galleries and exhibition spaces, examining how art is framed, supported, and experienced. While we often think of museums as empty containers, the way we experience art is shaped by smaller elements: the height of a pedestal, the weight of a frame, and the way a bench invites us to linger. Through an iterative process of drawing, modeling, and prototyping, students will design and build their own exhibition displays. The studio is in partnership with the Art History Department's Visual Resources Center, whose team will share their collection, past exhibitions, and needs for future displays. Working both individually and collaboratively, students will produce architectural drawing sets and fabricate physical works for the VRC's collection, gaining hands-on experience in construction, material assembly, and craft. The studio emphasizes the full arc of architectural practice: engaging a client, designing for real-world conditions, and testing ideas through making. Final built pieces will be publicly installed alongside drawings and process work and will be made available to future curators.

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

Prerequisite(s): Advanced Architecture Studios engage deeply with specific topics in the built environment, architectural and design practice, or representation. Students should have completed at least one introductory Architecture Studio before enrolling

Equivalent Course(s): ARTH 37421, ARCH 27421

ARTV 27700. Introduction to Puppetry. 100 Units.

Introduction to Puppetry invites students to explore the vast and dynamic world of the history of Puppet Theater and expertly trains students in multiple forms of the medium. From Bun Ra Ku to hand puppetry, Mask Performance to Shadow Puppetry, Toy Theater to banners and contastorias, students will be exposed to the form through real examples of sophisticated objects and expert direction. Students will be immersed in the history, literature, and philosophy of the ritual and performance of the puppet, and will be provided the opportunity to build their own draft of a short production.

Instructor(s): F. Maugeri Terms Offered: Winter

Note(s): Attendance at first class meeting is mandatory.

Equivalent Course(s): TAPS 27700

ARTV 27920. 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 27920, CMST 37920, ARTV 37920, MADD 24920

ARTV 27921. 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): CMST 27911, ARTV 37921, CMST 37911, MADD 22911

ARTV 27922. Sound / Image Mapping. 100 Units.

This class will examine the history and production of "hard" sound-image relationships through the lens of computational form. Through studying the range of digital and mechanical tools that have sought to couple the senses - from 19th century color organs and dreams of synesthesia, through music videos and contemporary new media installations, to recent advances in "machine listening" - students will complete a series of critical essays and sketches leading towards a final project using custom software developed in and for the class.

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

Equivalent Course(s): CMST 28010, MADD 20810

ARTV 27923. 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 27011, ARTV 37923, MADD 21011, CMST 37011

ARTV 28818. 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): ARTV 38818, ARTH 28818, CHST 28818, ARTH 38818

ARTV 29600. Studio Project - I. 100 Units.

Students in Studio Project - I engage in two main activities: (1) a series of studio projects challenging the imagination and enlarging formal skills; and (2) an introduction to the contemporary art world through selected readings, lectures, careful analysis of art objects/events, and critical writing. Studio skills are developed while contending with the central task of articulating ideas through a resistant medium. Students should take at least two studio classes numbered ARTV 21000 or higher prior to registering for Studio Project - I.

Instructor(s): A. Ginsburg, N. Lotfi Terms Offered: Autumn Spring

Prerequisite(s): PQ: at least two studio classes numbered ARTV 21000 and above. For Visual Arts majors only.

ARTV 29700. Independent Study in Visual Arts. 100 Units.

Students in this reading course should have already done fundamental course work and be ready to explore a particular area of interest much more closely.

Terms Offered: Autumn Spring Winter

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

Note(s): Students are required to submit the College Reading and Research Course Form.

ARTV 29850. Studio Project - II. 100 Units.

This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the art practice of students who are majoring in visual arts. Emphasis is placed on the continued development

of student's artistic production that began in the preceding Studio Project - 1. Readings and written responses required. In addition to studio work, visits to museums and galleries required.
Instructor(s): S. Wolniak, P. Qian Terms Offered: Autumn Spring
Prerequisite(s): ARTV 29600

ARTV 29900. Studio Project - III. 100 Units.

Required of Visual Arts majors in the Studio Track. This course provides an opportunity for students to engage in a sustained and intense development of their art practice in weekly critiques throughout the Winter Quarter.
Instructor(s): C. Sullivan Terms Offered: Winter
Prerequisite(s): ARTV 29850. Only students who are in the Studio Track may register for this class.

ARTV 10100	Visual Language: On Images	100
ARTV 10200	Visual Language: On Objects	100
ARTV 10300	Visual Language: On Time and Space	100

