

UIC
School of Art
UIC Art History
School of Art
UIC History
UIC School of Art & Art History
School of Art & Art History
Fall 2016
Fall 2016 Catalog
Course Catalog

**DEPARTMENT OF
ART HISTORY**

**DEPARTMENT
OF ART**

 **School of Art
& Art History**

AH 100

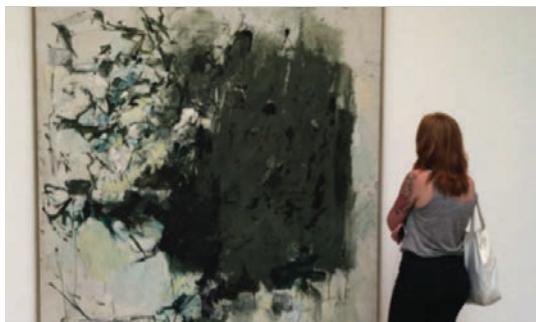
Introduction

to Art and Art

History

General Education
Fulfills Creative Arts
requirement

Explore the forms, meanings and purpose of art in this in depth introductory course. Discussion of techniques, styles and content as well as historical and social contexts, in various media and cultures.



Introduction to Art and Art History

AH 100

CRN: 27410

Credit Hours: 3

Instructor: TBD

M/W/F: 10.00 - 10.50 am

AH 110

World History of Art and the Built Environment I

General Education

Fulfills Creative Arts
requirement

Comprehensive overview of world art, architecture, and visual culture of ancient and medieval societies from prehistory to 1400 BCE. Introduces students to basic analytical tools of art history in studying pre-modern art and architecture in their cultural, political and historical context. Students must sign up for one discussion section in addition to class registration.



World History of Art and the Built Environment I

AH 110

CRN: 10114 + discussion section

Credit Hours: 4

Omur Harmansah

Lecture M/W/F: 12.00 - 12.50 pm + discussion section

Students must sign up for one lecture + one discussion section in order to be properly registered.

AH 160

Trends in International Contemporary Art Since 1960

General Education
Fulfills Creative Arts requirement



This course explores selected examples of contemporary art made since 1960. One major motivating theme: the conflict between traditional ways of making autonomous paintings and sculptures consisting of illusionistic representations or abstract compositions, and new strategies that extended the work of art's boundaries to incorporate real objects, images, and behaviors from everyday life. Why were illusions and abstractions no longer trusted? How did art propose it could do the work of activism? What are the different ways art has continued to carve out a space for articulating feeling publicly? Which feelings mattered most in each decade and why? We will study art in the multicultural U.S., Germany, Brazil, and beyond. Field trips to Chicago area museums and galleries will inspire student research and writing.

Trends in International Contemporary Art Since 1960

AH 160

CRN: 23943

Credit Hours: 3

Elise Archias

F: 9.00 am - 12.00 pm

AH 180

Introduction

to Museum

and Exhibition

General Education
Fulfills Creative Arts
and Individual and
Society requirement

This course engages students with museum and exhibition histories, frameworks and experiences through key readings, films, visits to campus and area museums and exhibits, and guest lectures by cultural sector professionals and faculty in affiliated areas including anthropology, art, and history. This course is open to all undergraduate students. It is a core course for the new Museum and Exhibition Studies Minor.



Introduction to Museum and Exhibition

AH 180

CRN: 38682/38683

Credit Hours: 3

Instructor: TBD

M/W/F: 10.00 - 10.50 am

AH 235

History of Design I:

1760 to 1925

This lecture course surveys the history of design in Europe and the United States from about 1760 to 1925 from various historical, methodological, and theoretical perspectives. Covering a range of fields, including industrial design, graphic design, architecture, interior architecture, and fashion, this course will explore the evolution of the role of the designer in modern society and examine a wide range of objects as both products and agents of social, cultural, and political transformation. Ultimately, this course aims to introduce students to the myriad ways in which design interacts with culture and society.



History of Design I: 1760 to 1925

AH 235

CRN: 10143/10145

Credit Hours: 3

Jonathan Mekinda

T/R: 11.00 am - 12.15 pm

AH 250

Italian

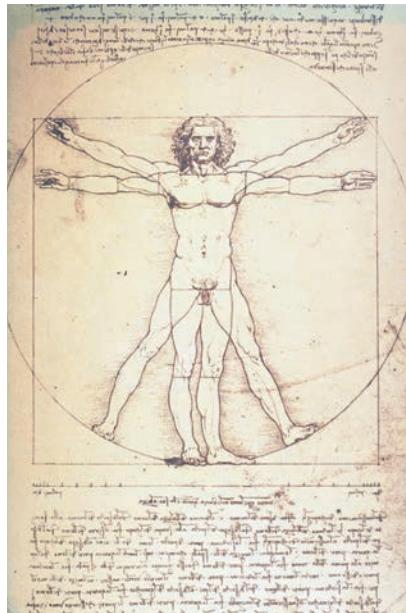
Renaissance

Art

General Education

Fulfils Creative Arts
requirement

This course surveys the history of architecture, painting and sculpture, and related visual and literary culture (wall-paintings, prints, and architectural publications) from the revival of antiquity in the fifteenth century in Florence and Rome to the start of the counter-Reformation in 1563. We will examine residential, military and religious buildings and their decorations, urban design, and gardens in Western Europe, with emphasis on the Italian peninsula.



Renaissance Architecture and Art

AH 250

CRN: 34430/34431

Credit Hours: 3

Martha Pollak

T/R: 11.00 am - 12.15 pm

AH 260

European Art

from 1750 to 1900

General Education
Fulfills Creative Arts
requirement

This course surveys key episodes in the history of modern European art. In an age of Revolution—political, industrial, and social—how did art keep pace with modernity? What were the distinctive features of modern life, and what forms of expression did they take in the works of artists such as David and Géricault, Monet and Morisot, Carpeaux and Rodin? The artistic languages that we will encounter—Classicism and Romanticism, Realism and Impressionism, Symbolism and Primitivism—have much to tell us about the ways in which modern imaginations processed and gave representation to such complex subjects as nationalism and the public sphere, empire and colonialism, nature and urban transformation, class relations and family life.



European Art from 1750 to 1900

AH 260

CRN: 10154/10155

Credit Hours: 3

Nina Dubin

T/R: 9.30 - 10.45 am

AH 275

South Asian Visual Cultures

General Education
Fulfills Creative Arts
World Cultures

From the well-ordered brick cities of the Indus Valley Civilization (c. 2600 BCE) to the wide boulevards and sweeping vistas of contemporary New Delhi, this introductory survey explores the art, architecture, and visual culture of South Asia. Given the vast scope of this course, we focus our chronological investigation of this material around the diverse relationships between artistic production and modes of seeing. Topics to be analyzed include the use of imagery at ancient Buddhist sites to announce the Buddha's sacred presence and the function of art to mediate the dynamic exchange of gazes between the devotee and the divine at Hindu temples. The creation of architectural spaces to frame Mughal rulers for formal audiences—and the depiction of such spaces within painted manuscripts—will be examined. We will also analyze British colonial responses to the art and architecture of South Asia and the emergence of new technologies, such as printing, photography, and filmmaking. This course will conclude with a consideration of artistic production in modern and contemporary South Asia and the crafting of new national identities in this region. This course has no prerequisites; all students are welcome!



South Asian Visual Cultures
AH 275
CRN: 29924/29925
Credit Hours: 3
Catherine Becker
T/R: 12.30 - 1.45 pm

AH 301

Theories and Methods in Art History

This course's general aim is to acquaint art history majors with the writings of some of the prominent thinkers—from antiquity to the twentieth century—who have shaped the discipline, as well as with the range of methods encompassed by the field. Attending not only to seminal episodes in the discipline's history but also to the rhetorics employed by its practitioners, the course further seeks to foster critical skills in reading, writing and visual analysis.



Theories and Methods in Art History

AH 301

CRN: 35368

Credit Hours: 3

Nina Dubin

T: 2.00 - 4.45 pm

AH 302

Museum and

Exhibition Workshop

This course is a laboratory and a practicum for imaginative, justice focused approaches to the work of cultural institutions such as museums. Students will organize and collaboratively curate an exhibition, and/or create a public program, exhibition catalogue or organize a museum intervention. The course will be based on praxis based projects that will include, readings and visits to campus and area museums to experience, critique and reimagine how exhibitions and programs create knowledge and address the needs of people and communities. This is a core course for the Museum and Exhibition Studies Minor.



Museum and Exhibition Workshop

AH 302

CRN: 39395/39450

Credit Hours: 3

Instructor: TBD

W: 1.00 - 3.45 pm

AH 303

Writing in Art

History

This 1-unit course complements AH 301—which surveys art historical methodologies—by training students in the skills distinctive to the writing of art history. We will examine the different ways in which critics, historians and others have met the unique challenges of writing about works of art, while strengthening our own techniques of description. (This course has recently been introduced as part of the department's new undergraduate curriculum; it is a requirement for new majors and optional for continuing majors, depending on whether they plan to fulfill the requirements of the new curriculum or the previous one). Meeting times will be determined with the course instructor.

Writing in Art History

AH 303

CRN:

Credit Hours: 1

Nina Dubin

Time: As determined with the course instructor

AH 404

Topics in

Architecture, Art

and Design

This course explores the design and decoration of the house between 1550 and 1750 in western European practice. The visual record -- in the form of drawings, prints and paintings and actual decorative art objects -- offers abundant clues for an exploration of privacy and the role of art in the home, the two main themes of this course. Extending the breadth of the course are considerations of global trade, especially with countries in Asia, and the luxury materials and objects that came to ornament residential interiors in western Europe.



**House and Home: Dwelling in the Early Modern
AH 404**

CRN: 25108 (U.G), 25110 (G)

Credit Hours: Undergraduate - 3, Graduate - 4

Martha Pollak

T: 2.00 - 4.45 pm

AH 460

Topics in Modern and Contemporary Art

The course examines the term “avant-garde” and its referents in Russian culture before and after the October Revolution of 1917. We will read various theories of the avant-garde and study avant-garde practices in literature, film, architecture, and visual arts. Specifically, we will consider such movements, as Cubo- and Ego-Futurism, Neo-primitivism, Suprematism, Biomechanics, and Constructivism.

Topics treated will include the impact of new technologies; relationship between art and politics; blending of borders between high art and mass culture; abstraction and figuration; war and revolution; gender and representation; and the utopian impulse to have the arts redesign society as a whole. The works of Russian artists will be analyzed not only in their political and historical context, but also in the theoretical, intellectual, and artistic context of the European avant-garde. We will discuss formal experimentation and innovation in avant-garde artworks and interpret the ideas and values they embody.



**Topics in Modern and Contemporary Art: The Russian Avant-Garde
AH 460**

CRN: 34436 (U.G), 36236 (G)

Credit Hours: Undergraduate - 3, Graduate - 4

Julia Vaingurt

W: 3.00 - 600 pm

AH 471

Topics in Asian Art and Architecture

Since the appearance of the Indian artist Raja Ravi Varma's paintings in the 1893 World's Columbian Exhibition, the city of Chicago has hosted a number of exhibitions of South Asian art. This seminar will examine the major collections and exhibitions of South Asian art in the city, with special attention to the Art Institute of Chicago. Where were these objects and images originally created or displayed and how did they make their way to Chicago? In the wake of recent scandals (such as the arrest of art dealer Subhash Kapoor), how might the museumgoer be encouraged to confront the ethical implications of viewing South Asian art in an American museum? We will also consider art and architecture outside of Chicago's museums, including not only how the patronage of South Asian communities in Chicago has transformed supposedly traditional temple architecture, but also how the work of contemporary artists of South Asian origin has shaped Chicago's urban landscape. No prior knowledge of South Asian art is expected; all students with a sense of adventure are welcome.



Topics in Asian Art and Architecture: From Delhi to Devon: The Collection, Display, and Creation of South Asian Art in Chicago

AH 471

CRN: 27747 (U.G), 27841 (G)

Credit Hours: Undergraduate - 3, Graduate - 4

Catherine Becker

R: 5.30 - 8.30 pm

AH 510

Histogramy of the

Visual Arts 1750-1960

This course offers an introduction to the new methodologies emerging in the field of art history since about 1960. Approaches may include Poststructuralism, Semiotics, Marxism, Feminism, Psychoanalysis, Phenomenology, New Materialism, Thing Theory, and Postcolonial and Performance Theory.



Histogramy of the Visual Arts 1750-1960

AH 510

CRN: 10246

Credit Hours: 4

Instructor: TBD

R: 1.00 - 3.45 pm

AH 532

Museum Collections

What makes a collection? How are collections cared for, preserved, catalogued and conserved? What circulates from a collection? How do organizations and institutions define areas for collecting? What constitutes a social justice collection? In this course, we will examine the theories, practices, and interpretations that inform how objects, images and ephemera make their way into the collections of libraries, cultural centers and museums. Students will become more knowledgeable about collections processes through field trips, lecture-demonstrations, tours, discussions, and collections-related projects coordinated with local arts organizations and cultural institutions. This semester students will focus on neighborhood collections and engage in hands-on projects and contextual research.



Museum Collections

AH 532

CRN: 36677

Credit Hours: 4

Jennifer Scott

F: 1.00 - 3.45 pm

AH 543

Writing for Exhibitions

In this course, we will read about, discuss and practice strategies and methods of effective and engaging exhibition-related writing. As a class, we will tackle numerous practical exercises aimed at developing and strengthening our skills as writers. Students will learn how to write a variety of museum and exhibition texts geared towards different publics (including informational and interpretive wall labels, audio guide scripts, and brochure essays, as well as analytical exhibition reviews and interviews/profiles); we will discuss and identify what constitutes effective and engaging exhibition writing; and through a workshop setting we will learn how to evaluate and justify our own and each other's writing. The course also features guest speakers who play professional roles in exhibition planning, curation and interpretation, social media, arts criticism, grants writing and other areas of museum and exhibition practice for which strong writing skills are essential.



Writing for Exhibitions

AH 543

CRN: 37264

Credit Hours: 4

Instructor: TBD

M: 5.30 - 8.30 pm

AH 545

Museum Genres, Practices, and Institution

Museums educate. Museums indoctrinate. Museums collect. Museums hoard. Museums innovate. Museums stifle. Museums reach out. Museums lock out. Museums remind. Museums bind. Museums matter. Museums decay.

This seminar examines the history, contexts, social practices and political potentials of museums.

Through critical inquiry, close readings of literary, theoretical, arts-based and other “texts” and media, and lively dialog students will gain perspectives on the historic purposes and radical possibilities of museums and related institutions.

We will use the seminar room as our “base station” and we will also meet during course time at museums and cultural sites throughout the city, using these as laboratories for our readings and discussion. Leading discussions about class materials; dialoging with museum professionals and practitioners; independently visiting a sampling of Chicago’s diverse cultural institutions; building an online archive of museum and exhibit images; and researching and presenting in class a museum-linked controversy will form the core of course assignments.



Museum Genre, Practices, and Institution

AH 545

CRN: 33173

Credit Hours 4

Instructor: TBD

W: 6.00 - 9.00 pm

AH 561

Seminar in Contemporary Architecture and Art

This advanced graduate seminar will consider the transition between what was called modernism and what would soon be called postmodernism in the late 1950s and early 1960s as a global phenomenon. We will be most interested in artists whose work seems to mark this transition in some way, holding onto abstract formal strategies established in the early 20th century but at the same time participating in newer formal languages such as the embrace of the ordinary, the literal, the minimal, and the pop (i.e., Rainer); or the emphasis on working through traumatic histories in the late 60s (i.e., Edwards). We will also consider artists who refuse the new strategies but nevertheless seem to adapt ideas from the modernist past for a postmodernist present and future (i.e., Mitchell.) In addition to historical and theoretical texts, readings will include newer writings defining the art historical terrain of “global modernism.” Contact archias@uic.edu for a complete description.



Seminar in Contemporary Architecture and Art: Abstraction Circa 1960

AH 561

CRN: 33951

Credit Hours: 4

Elsie Archias

M: 2.00 - 4.45 pm

ART 101

Signifying Practices:

Art and Visual

Culture

Introduction to theoretical perspectives for analyzing experiences of visual and multi-modal phenomena. Strategies for researching and writing about topics related to contemporary aesthetic practices.

Course Information: Fields trips required at a nominal fee.

Class Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Signifying Practices: Art and Visual Culture

ART 101

Credit Hours: 4

CRN: 37245/37246

Doug Ishar

M/W: 1.00 - 3.40 pm

CRN: 38465/38467

Jen Delos Reyes

M/W: 1.00 - 3.40 pm

ART 112

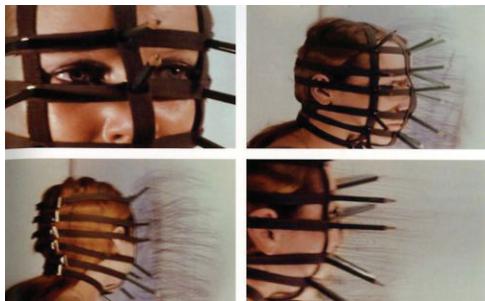
Introduction to Drawing

General Education
Fulfills Creative Arts
requirement

Introduction to Drawing: Orientation to the description and expressive potential of drawing through exposure to a variety of subjects, media, and formal concepts.

Course Information: Previously listed as AD 102. Field trips required at a nominal fee.

Course Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



**Introduction to Drawing
ART 112**

Credit Hours: 4

Instructors: TBD

CRN: 35837/35838

M/W: 4.00 - 6.40 pm

CRN: 39525/39879

M/W: 1.00 - 3.40 pm

CRN: 35867/35868

T/R: 9.00 - 11.40 am

CRN: 35869/35870

T/R: 4.00 - 6.40 pm

ART 130

Introduction

to Painting+Color

General Education
Fulfills Creative Arts
requirement

Beginning Painting: Introduction to major directions of contemporary painting; underlying historical precedents; orientation to subjects and formal concepts using relevant materials and process.

Course Information: Field trip required at a nominal fee.

Course Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Introduction to Painting+Color

ART 130

Credit Hours: 4

Instructors: TBD

CRN: 39406/39408

M/W: 9.00 - 11.40 am

CRN: 35871/37541

M/W: 1.00 - 3.40 pm

CRN: 38247/38243

T/R: 9.00 - 11.40 am

ART 140

Introduction to Sculpture

General Education
Fulfills Creative Arts
requirement

The study of major directions and underlying historical precedents in contemporary sculpture. Orientation to concepts of 3-dimentionality through use of relevant processes and heuristic approaches to making.
Course Information: Previously listed as AD 140. Field trips required at a nominal fee.

Course Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Introduction to Sculpture
ART 140
Credit Hours: 4
Instructors: TBD

CRN: 35873/35874
M/W: 9:00 - 11.40 am

CRN: 35875/35876
M/W: 4:00 - 6:40 pm

ART 150

Introduction to New Media Art

General Education
Fulfills Creative Arts
requirement

This studio course introduces fundamental skills used to create interactive art, sound, light, and responsive environments, including circuit making and bending. Hands on exercises enable all students to explore and master the use of basic electronic components, sensors, and programming for interactive installation projects. Class lectures introduce students to the most innovative and provocative new media artist. (No prior experience required. Students will need to have a laptop computer.) Course Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Introduction to New Media Art

ART 150

Credit Hours: 4

Instructors: TBD

CRN: 35881/35882

M/W: 1.00 - 3.40 pm

CRN: 35879/35880

T/R: 1.00 - 3.40 pm

CRN: 35883/35884

T/R: 4.00 - 6.40 pm

ART 160

Introduction to Digital Photography

General Education
Fulfills Creative Arts
requirement

Introduction to Digital Photography: Basic familiarity with camera, photographic techniques, Photoshop, low level lighting, and high end printing. Includes social, cultural, critical, and aesthetic considerations of the medium. Course Information: Previously listed as AD 150.

Extensive computer use required. Field trips required at a nominal fee. Fully manual Digital Camera and laptop computer with appropriate Photoshop software is required.

Course Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Introduction to Digital Photography

ART 160

Credit Hours: 4

Instructors: TBD

CRN: 35885/35886

M/W: 9.00 - 11.40 am

CRN: 35891/35892

T/R: 9.00 - 11.40 am

CRN: 35887/35888

M/W: 1.00 - 3.40 pm

CRN: 35889/35890

T/R: 4.00 - 6.40 pm

ART 170

Introduction to Moving Image

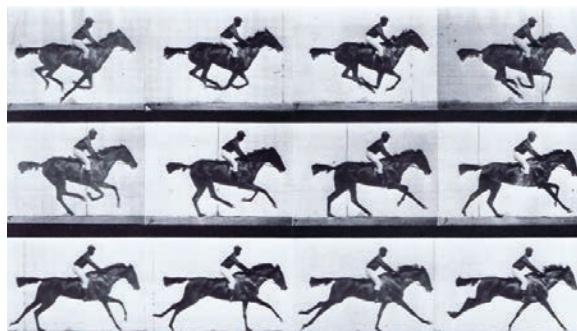
General Education
Fulfills Creative Arts
requirement

Introduction to the practice, history, and context of the moving image. Basic experimentation with image/sound capture and editing as related to film, video, and audio.

Course Information: Previously listed as AD 170. Field trips required at a nominal fee. Computer use required.

Students in 170 are taught Premier (part of the Adobe suite). Students can use their own cameras OR check out equipment through the School of Art & Art History.

Course Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Introduction to Moving Image

ART 170

Credit Hours: 4

Instructors: TBD

CRN: 35899/35900

M/W: 4.00 - 6.40 pm

CRN: 35893/ 35895

T/R: 9.00 - 11.40 am

CRN: 35897/35898

T/R: 1.00 - 3.40 pm

ART 190

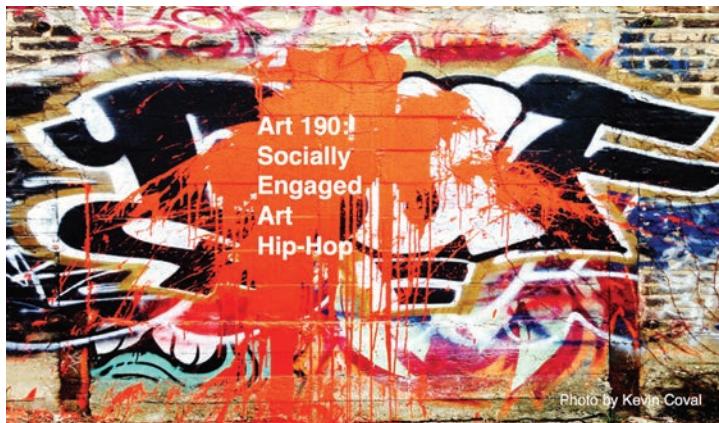
Introduction to Socially Engaged Art

**General Education
Online Course
Fulfills Creative Arts
requirement**

Be fresh. Don't be wack. This class focuses on the aesthetics of hip-hop, with an emphasis on style and creative expression as a form of emancipatory politics and resistance against oppression. Class will include hip-hop experiences both online and around the city.

Through lectures, conversations, and online instruction, you will meet hip-hop practitioners and professionals and organic intellectuals.' We will interact with, and learn from guest artists influential in Chicago's hip-hop renaissance. Students will be encouraged to experiment wildly, and intentionally incorporate foundational elements of hip-hop into their own artistic and intellectual practice(s). In a world with so much un-making and violence, we value the makers.

Students will be asked to generate something new every week, unleashing their creative and civic imaginations. There is no such things as origininal. There is borrowed, sampled, dubbed, collaged, and radically mixed and miscegenated.



Introduction to Socially Engaged Art: Hip Hop

ART 190

CRN: 37250/38252

Credit Hours: 4

Lisa Yun Lee/ Kevin Coval

Online

ART 212/312

Topics in

Drawing I/II

This course addresses current practices and theories in drawing. The course is an investigation of drawing as a vehicle by which to explore a variety of media.

Course Information: Previously listed as AD 203.

May be repeated for a maximum of 8 hours. Field trips required at a nominal fee. Prerequisite(s): Sophomore standing or above; or consent of the instructor; and completion of the art foundation program. Class Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.

Topics in Drawing I/II: Drawing from Sources

Credit Hours: 4

Dan Peterman

M/W: 9.00 - 11.40 am

ART 212

CRN: 35901/35902

ART 312

CRN: 35925/35926

ART 230/330

Topics in Painting I/II

The body. To claim it as a figure is to formalize it, stripping away its selfhood, and equating it with every other mundane “thing” in the world. To claim it as an I is to isolate and internalize it, ignoring its political and social obligations as one among many and many as one. The body thus is inherently a site of politics, a location within which we negotiate identities, intentions, and actions at every given moment, and always at the service, or mercy of, others. This course will explore these ideas among others through the medium of painting and its histories. In what ways can we understand painting the body with a body as a shared language that silences discourse and amplifies the voice?



Image: Robert Mapplethorpe,
Embrace, 1982

Topics in Painting I/II: The Body
Credit Hours: 4

ART 230
CRN: 35903/35904
ART 330
CRN: 35927/35928
Instructor TBD
M/W: 4.00 - 6.40 pm

ART 230
CRN: 39416/39417
ART 330
CRN: 39420/39421
Matthew Metzger
T/R: 1.00 -3.40 pm

ART 240/340

Topics in Sculpture I/II

Specific topics, designed by the instructor, address current practices and theories in sculpture and installation. The course is an investigation of sculptural practice as a vehicle by which to explore a variety of media. Course Information: May be repeated to a maximum of 8 hours. Field trip required at a nominal fee. Prerequisite(s): Sophomore standing or above and completion of art foundation program. Class Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Topics in Sculpture I/II

ART 240

CRN: 35907/35908

ART 340

CRN: 35931/35932

Credit Hours: 4

Dan Peterman

M/W: 1.00 - 3.40 pm

ART 250

Topics in New Media Art: Social Tech

This course will investigate how artists and designers can critically engage the ways new technologies are reconfiguring the nature of social relationships. Today, artists and designers who use and develop social technologies can't help operating in the shadow of Silicon Valley, which throughout the past decade has fundamentally transformed the ways in which we work, communicate with family and friends, interact with space, and participate in culture. Surveyed topics include strategies of resistance within established social media, surveillance and counter-surveillance, the agency of non-human actors, contestational infrastructure, utopias and dystopias, and Benjamin Bratton's "design as immunization."



Topics in New Media Art: Social Tech

ART 250

CRN: 35909/35910

Credit Hours: 4

Instructor: TBD

M/W: 9.00 - 11.40 am

ART 260

Topics in Digital Photography

Intermediate Digital Photography: Specific topics designed by the instructor, conceptual/contextual image making, familiarity with camera, photographic techniques, Photoshop, basic lights techniques and high end printing.

Course Information: Previously listed as AD 267. May be repeated for a maximum of 8 hours. Extensive computer use required.

Field trips required at a nominal fee. Prerequisite(s):

Sophomore standing or above and completion of the first-year art foundation program. Class Schedule Information: To be properly registered, students must enroll in one Lecture and one Laboratory.



Topics in Digital Photography

ART 260

CRN: 35911/35912

Credit Hours: 4

Instructor: TBD

T/R: 9.00 - 11.40 am

ART 261

Topics in Analog Photography

Introduction to analog black and white photography: advance familiarity with camera, photographic techniques, printing and basic lighting.

The course is an investigation of analog photography.



Topics in Analog Photography

ART 261

CRN: 35913/35914

Credit Hours: 4

Doug Ischar

M/W: 9.00 - 11.40 am

ART 272/372

Topics in Video I/II

This is a class for making videos. Students will learn and get refreshers on digital camera operation, sound recording, lighting, non-linear editing, basic compositing and green screen. Our focus is hands-on video production, but we'll also discuss the history, ideologies and aesthetics of the moving image as they exist in relation to our technologically morphing, information-overloaded culture. Expect equipment workshops, screenings, readings, discussions and critiques to this end. This class considers video as a transformative process rather than just a recording device.



Topics in Video I/II

Credit Hours: 4

Instructor: TBD

M/W: 9.00 - 11.40 am

ART 272

CRN: 35915/35916

ART 372

CRN: 35941/35942

ART 274/374

Topics in Motion Graphics I

This course focuses on the production of Digital Photo/Video and Motion Graphics Art. Throughout the course we will work with After Effects and related media. Projects made in class will be informed and inspired by present cultural positions and theoretical insights drawn from contemporary art as well from your own life experiences. Through project oriented methods and diverse software, we will experiment and focus on the creation of artworks that are conceptually, aesthetically, and technically provocative. By the end of the course you will be able to employ the various image-making strategies presented in this course and apply them to your own creative work. The course time will be divided among lab, readings, screenings, and open discussions of the assignments and material presented. Students will work on a free personal project for the mid-term and final.



Topics in Motion Graphics I

Credit Hours: 4

Silvia Malagrino

M/W: 1.00 - 3.40 pm

ART 274

CRN: 3725/37252

ART 374

CRN: 35944/35945

ART 280/380

Topics Seminar



This course will use black as an eternal reference to explore and understand Color Theory. Beyond the conventions of ROY G. BIV we are often left with a highly amorphous, political, and affective goo that penetrates our psyche faster than we can understand its impact. This course will explore color theory against black and through the body. It will be comprised of a variety of philosophically based projects and critical readings with which to approach theories of color and the impacts of black in/on our daily lives.

Topics Seminar: On Black : Color Theory Beyond the Prism

Credit Hours: 4

Matthew Metzger

T/R: 4.00 - 6.40 pm

ART 280

CRN: 35923/35924

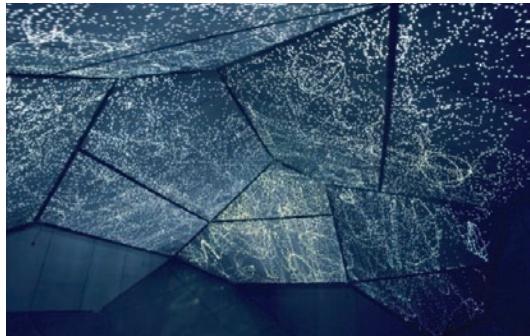
ART 380

CRN: 35948/35949

ART 350/480

Advanced Topics in New Media Art

This course offers a comprehensive exploration of rapid prototyping as it applies to the creation of new media art works from concept development to execution. Students with a variety of interests and skill levels are introduced to art historical and contemporary artworks that incorporate technology. Students are also taught fundamental skills in computer programming, electronics and digital fabrication, including laser cutting, 3d printing and CNC milling/routing. Through self-directed research, class discussions and critiques, students will develop plans for a final project to be completed by the end of the semester using the concepts and skills learned to augment the student's own practice. Students will be required to keep a wiki page, materials conduct research, and present material to the class or discussion. (Prereq: ART 150 - Introduction to New Media Arts, or Consent of Instructor)



Advanced Topics in New Media Art

Credit Hours: 4

Sabrina Raaf

F: 9.00 am - 3.40 pm

For undergraduates

ART 350

CRN: 37253/37254

For graduates

ART 480

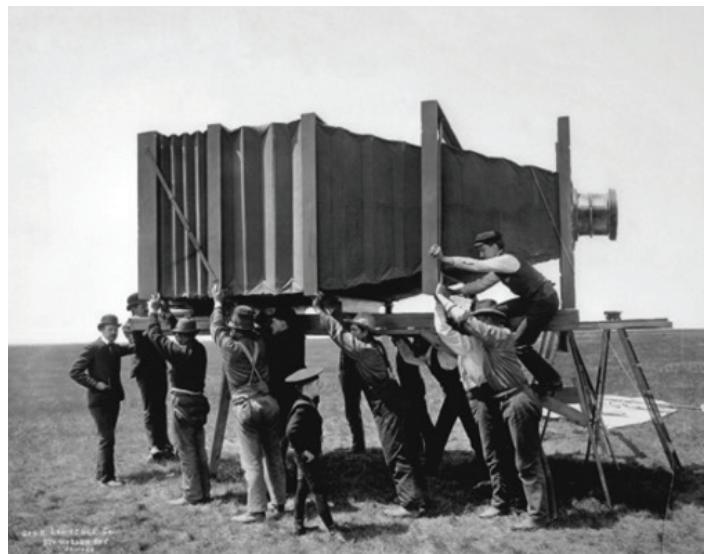
CRN: 36430/36431

ART 362

Topics in Photography: View Camera and Lighting Studio

This course introduces students to ideas and attitudes that are inherent and possible with the large-format camera. The course covers traditional uses of large-format equipment including portraiture, landscapes, still life, and architecture, while developing a more personal viewpoint.

The coursework covers sheet film, printing skills, related equipment, and individual projects using the large-format image. Available for use are 4x5 view cameras.



**Topics in Photography: View Camera and Lighting
Studio: Large Format Photo**

ART 362

CRN: 35937/35938

Credit Hours: 4

Beate Geissler

T/R: 9.00 - 11.40 am

ART 381

Topics in Documentary Media

We've all heard the term documentary, but what is it exactly? Where are its edges and who defines them?

In fiction, there is an interior vision the artist wants to manifest, and directors aim to exert control over their work. In non-fiction, artists draw inspiration from the real world and, in the process, cede some control to fate. This simplistic dichotomy drives us to slot movies into "narrative" or "documentary" categories. In the process marginalizing some of the most vital, innovative cinema happening today, which finds itself located somewhere between the two authorial desires. This class examines the impulses behind wanting to express truth or reality, and the ways these two concepts often become confused, both productively and problematically. From its beginnings, documentary has been at the frontline of ideological struggles over representation, power, memory and truth. The range of works we'll look at and discuss in this course share some essential qualities: the use of "indexical" media (photo, film, video, audio), an interest in social conditions and the impact that events have upon place. Special emphasis will be placed on "chimeric" films which utilize both the found and the constructed.



Topics in Documentary Media

ART 381

CRN: See online course schedule

Credit Hours: 4

Deborah Stratman

M/W: 1.00 - 3.40 pm

ART 382

Topics in Art: Themes in Contemporary Art

In the book “Why is that Art” Terry Barret” presents some definitions of Art and Artist.

- 1- An artist is a person who participates with understanding in making a work of art.
- 2- A work of art is an artifact of a kind created to be presented to an artworld public.
- 3- A public is a set of persons whose members are prepared to some degree to understand an object that is presented to them.
- 4- The artworld is the totality of all artworld systems.
- 5- An artworld system is a framework for the presentation of a work by an artist to an artworld public.

These definitions are guiding principles for the understanding of the production, consumption and distribution of art.

In this course we will address multiple contemporary practices in the artworld. We will study particular artists and their work and we will address current themes such as the environment, power, memory, sexuality and others.

There will be readings, screenings, field trips and review of exhibitions.

This is also a production course. Each student will be required to create 3 artworks in the medium or mediums of your choice



Topics in Art: Themes in Contemporary Art

ART 382

CRN: 38266/38267

Credit Hours: 4

Silvia Malagrino

M/W: 4.00 - 6.40 pm

ART 382

Topics in Art: The Field

This is an interdisciplinary production and discussion course that uses both Chicago and Art practice as field sites. Chicago is our field, with its geographic, historic and cultural sites. Art is the means by which the field is explored and given form (whether it is drawing, text, painting, sculpture, video, etc.). In this course, we will explore different field sites in the city and also reflect on how our individual interests are influenced by our responses to them, as we produce work.

This is not an in depth techniques course, but, rather, an invitation for students to work on their medium of choice to explore and analyze the transformation of their field research into artistic practice. This class requires ample reading including Georges Perec's "Species of Spaces" and Sarah Thornton's "Seven Days in the Art World." Students are expected to produce works (at least three projects) that enhance their individual field interests and research beyond the course.



**Topics in Art: The Field
ART 382**

CRN: 38264/38265

Credit Hours: 4

Dianna Frid

T/R: 9.00 - 11.40 am

ART 401

Senior Projects:

Critique

Exhibition/thesis production and seminar culminating in an exhibition/final thesis show for graduating seniors. Course Information: Previously listed as AD 453. Prerequisite(s): ART 401; and senior standing or above; and consent of instructor. Class Schedule Information: To be properly registered, students must enroll in one Laboratory-Discussion and one Conference.

Senior Projects: Critique

ART 401

CRN: 35952/35953

or

35954/35955

Credit Hours: 6

Dianna Frid/ Beate Geissler

T/R: 1.00 -3.40 pm

ART 452

Information

Aesthetics

The focus of this course is to engage critical contemporary issues in the city of Chicago via both physical and mediated interactions with the city. Students will create research-driven and data based projects that are radical both in purpose and material. As citizen-creatives, we are all invited (maybe obliged) to confront the social-political-cultural issues that confront our moment in history. But how and where? Where is contemporary public space? Who is the Author? Who is the audience? What forms of media may be appropriate or not? Research. Context. Media. Point of view. Action.

This course offers an introduction to information visualization in the context of the arts, design, and social engagement. Consent of instructor required.



Information Aesthetics

ART 452

CRN: See online course schedule

Credit Hours: 4

Instructor: TBD

M/W: 4.00 - 6.40 pm

ART 454

3D Space I: Modeling

This course provides an introduction to 3D modeling. Students will develop a multipurpose skill set that may be used for innovative content creation in filmic animation and compositing, previsualization of sculptural installations, objects, biomedical visualization, and other cross-media explorations. Techniques for 3D object modeling, environment construction and set design, surface texturing, lighting, image rendering, and visualizations of 3D data are explored.

Consent of Instructor & laptop required.



3D Space I: Modeling

ART 454

CRN: 35962/35963

Credit Hours: 4

Sabrina Raaf

T/R: 9.00 -11.40 am

ART 457

Advanced Interactive

3D

This course provides students with the necessary skills to design and develop innovative, interactive 3D apps for mobile media (including the iPhone and iPad) and the web. Through lectures, tutorials, and in-class projects, students will continue to develop the multipurpose skill set required to conceptualize, create, and publish interactive 3D works both on the web and in app format for mobile media.

Consent of instructor required.



Advanced Interactive 3D
ART 457
CRN: 35966/35967
Credit Hours: 4
Instructor: TBD
T/R: 4.00 - 6.40 pm

ART 520

Decarceration in Theory and Practice

The growing political will to end the era of mass incarceration has led to federal and state commitments to “decarcerate.” Yet there is no policy roadmap for smart decarceration, much less prison abolition. This class focuses on the fascinating case study unfolding in Illinois, where Governor Bruce Rauner has committed to reducing the prison population by 25% by 2025.

Significant decarceration requires a nuts-and-bolts strategy: judges, states attorneys, law enforcement and corrections must reverse current drivers of the prison population and could potentially adopt new strategies for policing and punishment. Truly sustainable decarceration would also protect people in divested and disenfranchised communities from both crime and incarceration, and address the barriers to social integration faced by people returning from prison.

This course will examine the theory, policy and politics of decarceration. In addition to reading about the US prison boom and alternative models of justice, we will have exciting guest speakers, take a huge range of field trips and analyze white papers, legislative actions, media responses, and the role of advocates and those directly affected in influencing outcomes. Students will help organize and participate in a decarceration strategy convening.

Decarceration in Theory and Practice

ART 520 + CLJ 594 + SOC 540

CRN: 36754/36755

Credit Hours: 4

Laurie Jo Reynolds

R: 1.00 - 4.00 pm

ISA 110

Creativity and Innovation in Design and Arts

General Education
**Fulfills Creative Arts
requirement**

This is a picture of Frank Gehry's Symphony Hall in LA. Is it a building? Or a sculpture? Or an image of music paper blowing in the wind? A banner hangs to one side with type and image working together to tell the audience what they should expect and to sell them on the idea. Put briefly...Our world is interdisciplinary.

This course is the first in the IDeAS sequence, which educates students in Interdisciplinary Education in the Arts. By surveying the ways the various disciplines in the college overlap, the course is intended to introduce students to the vast creative potential of interdisciplinary creativity, problem solving and critique. The course provides knowledge of the issues and factors that motivate, influence, and materialize creativity and innovation in design and arts disciplines. Class Schedule Information: To be properly registered, students must enroll in one Lecture-Discussion and one Laboratory.



Creativity and Innovation in Design and Arts
ISA 110
CRN: 38824/38825
Credit Hours: 4
Hannah Higgins
T/R: 11.00 am -12.15 pm

ISA 120

Digital Practices

Design/Arts

General Education
Fulfils Creative Arts
requirement

Digital Practices brings together art, design, media, culture and technology studies in a hands-on, collaborative class. In order to understand and explore the new landscapes of technology used by several different disciplines, we infuse this class with making, writing, digital skills building and an introduction to a range of practices that will be useful for creative and critical thinkers, because the lines between artists, designers, scholars, and inventors have largely dissolved. The class exposes students to exciting practitioners in the field and requires extensive computer use. This class is required for BA in IDEAS, BA in Theatre and Performance, and BA in Theatre Design, Production and Technology.



Digital Practices Design/Arts

ISA 120

CRN: 39859/39860

Credit Hours:

Instructor: TBD

M/W: 1.00 -3.40 pm

ISA 400

Advanced Topics in

Interdisciplinary Arts

Backstage Pass: An Insider's Look at Presenting an Urban Festival. This course is designed to provide an examination of what's involved in creating and presenting festival events from all aspects of planning, staffing, and programming. Course will also look at the socio- and economic and policy impacts events of this sort have on neighborhoods, communities and cities at-large.

Advanced Topics in Interdisciplinary Arts

ISA 400

CRN: 39755

Credit Hours: Undergraduate - 3, Graduate - 4

Michelle Boone

R: 2.00 - 4.45 pm