

Art

**Spring 2017
Course
Catalog**

**School of
Art & Art History**



Art Spring 2017 Course Catalog

Register online!

my.uic.edu

Questions?

saah@uic.edu

Signifying Practices: Art and Visual Culture

ART 101

**Signifying Practices:
Art and Visual Culture**

Credit Hours: 4

Instructor: TBD

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.

Field trips required at a nominal fee.



Days: T/R
Times: 1.00–3.40 pm
CRN: 36324 + 36325

Course Schedule Information:
Students must sign up for one lecture + one laboratory in order to be properly registered.

Introduction to Drawing

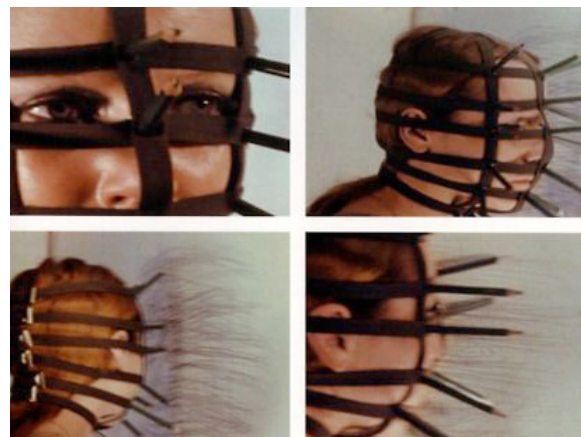
ART 112

Introduction to Drawing

Credit Hours: 4

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

Previously listed as AD 102. Field trips required at a nominal fee. Open to non-majors by approval, obtained in Jefferson Hall, Room 208.



Dates: T/R
Times: 1.00–3.40 pm
Instructor: Dianna Frid
CRN: 35217 + 35218

Dates: M/W
Times: 9.00–11.40 am
Instructor: TBD
CRN: 39292 + 39293

Course Schedule Information:
Students must sign up for one lecture + one laboratory in order to be properly registered.

Dates: M/W
Times: 1.00–3.40 pm
Instructor: TBD
CRN: 35215 + 35216

Introduction to Painting+Color

ART 130

Introduction to Painting+Color

Credit Hours: 4

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

Field trip required at a nominal fee. Open to non-majors by approval, obtained in Room 208 Jefferson Hall.

Days: M/W
Time: 9.00–11.40 am
 Instructor: Roni Packer
 CRN: 39046 + 39047

Days: T/R
Time: 9.00–11.40 am
 Instructor: Caroline Kent
 CRN: 38627 + 38628

Days: M/W
Time: 1.00–3.40 pm
 Instructor: Meg Nafziger
 CRN: 39044 + 39045

Course Schedule Information:

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



ART 140

Introduction to Sculpture

Credit Hours: 4

The study of major directions and underlying historical precedents in contemporary sculpture. Orientation to concepts of 3-dimensionality through use of relevant processes and heuristic approaches to making.

Previously listed as AD 140. Field trips required at a nominal fee. Open to non-majors by approval, obtained in Room 208 Jefferson Hall.



Course Schedule Information:

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

Days: M/W
Time: 9.00–11.40 am
 Instructor: Nate Young
 CRN: 35832 + 35833

Days: M/W
Time: 4.00–6.40 pm
 Instructor TBD
 CRN: 39296 + 39297

Introduction to New Media Art

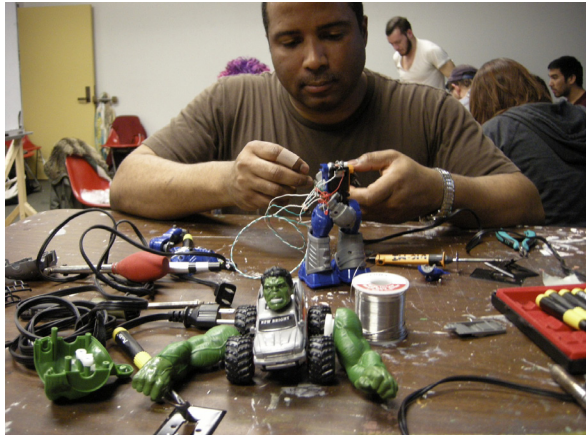
ART 150

Introduction to New Media Art

Credit Hours: 4

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 artists.

No prior experience required. Students will need to have a laptop computer.



Days: T/R
Time: 4:00–6:40 pm
Instructor: TBD
CRN: 35223 + 35224

Days: M/W
Time: 9:00–11:40 am
Instructor: TBD
CRN: 35835 + 35836

Days: T/R
Time: 9:00–11:40 am
Instructor: TBD
CRN: 39300 + 39301

Course Schedule Information:

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

ART 160

Introduction to Digital Photography

Credit Hours: 4

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.

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. Open to non-majors by approval, obtained in Room 208 Jefferson Hall.



Course Schedule Information:

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

Days: M/W
Time: 9:00–11:40 am
Instructor: TBD
CRN: 36809 + 36810

Days: T/R
Time: 9:00–11:40 am
Instructor: TBD
CRN: 39306 + 39307

Days: M/W
Time: 1:00–3:40 pm
Instructor: Silvia Malagrino
CRN: 35225 + 35226

Days: T/R
Time: 1:00–3:40 am
Instructor: TBD
CRN: 35838 + 35839

Days: M/W
Time: 4:00–6:40 pm
Instructor: TBD
CRN: 39304 + 39305

Days: T/R
Time: 4:00–6:40 pm
Instructor: TBD
CRN: 39050 + 39051

Introduction

ART 170

to Moving Image

Introduction to Moving Image

Credit Hours: 4

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.

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. Open to non-majors by approval, obtained in Room 208 Jefferson Hall.

Days: T/R

Time: 9:00–11:40 am

Instructor:

Jesse Malmed

CRN: 35841 + 35843

Days: M/W

Time: 1.00–3.40 pm

Instructor:

Lorenzo Gattorna

CRN: 35227 + 35228

Days: T/R

Time: 1.00–3.40 pm

Instructor: Nellie Kluz

CRN: 39308 + 39309

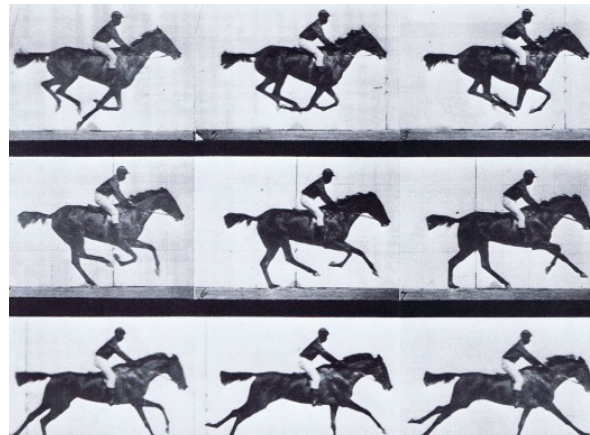
Days: M/W

Time: 4.00–6.40 pm

Instructor:

Zach Hutchinson

CRN: 38527 + 38528



Course Schedule Information:

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

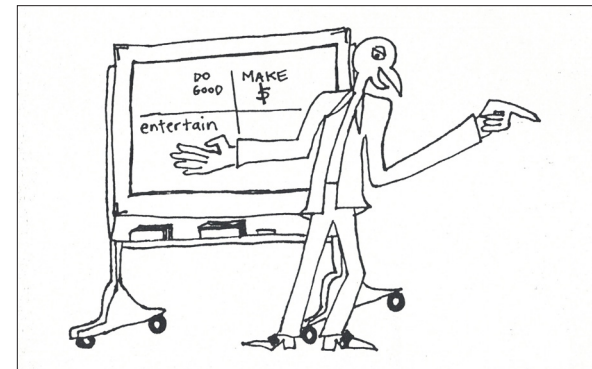
ART 190

Introduction to Social Practice

Credit Hours: 4

Instructor: Laurie Jo Reynolds

Social practice is an approach to artmaking that forms and utilizes interactions between individuals to force inquiry, dialogue and/or action. It is art made by working with or influencing people. Artists have used social practice frameworks to fill community needs, generate new social dynamics, bring attention to public space, interpret history, influence policy, and more. Through field visits, artist talks, and class experiments, we will explore and evaluate the ways that artists intervene in society and create structures of participation. Because this is a studio art class, students will participate in weekly workshops and work individually or in groups to design and complete their own socially-engaged art projects. Students may research any topic of their choice including animal cruelty, incarceration, immigration, climate change, mass extinction, reproductive health, gentrification, economic inequality, civil rights, philosophy, moral piety, disgust, despair, and debt.



Course Schedule Information:

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

Dates: T/R

Times: 4.00–6.40 pm

CRN: 37166 + 37167

Topics in

ART 212/312

Drawing I/II: Do it Again

Topics in Drawing I/II: Drawing from Sources

Credit Hours: 4

Instructor: Dianna Frid

This is an interdisciplinary drawing (production and discussion) course that gives students the opportunity to determine their particular subject matter by means of making a body of work.

Art production is central to this course in which the practice of drawing is used expansively (from observational to conceptual, from textile to mixed media). This is not an in depth techniques course, but, rather, an invitation for students to explore, analyze and produce again and again. Reading and time dedicated outside of class time are requirements.



Days: T/R

Times: 9.00–11.40 am

CRN: 35230 + 35231

Course Schedule Information:

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

Topics in Painting I/II

ART 230/330

Topics in Painting I/II

Credit Hours: 4

Instructor: Matthew Metzger

Now, at the very moment that you think there's nothing else that can be done a boulder breaks from the edge of a cliff, tumbling down the steep vertical horizon, only to smash into wet concrete and slowly set like the sun. Everything matters eventually.



Course Schedule Information:

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

Dates: T/R

Times: 4.00–6.40 pm

CRN: 35232 + 35233

Topics in Sculpture I/II: Do it Again

ART 240/340

Topics in Sculpture I/II: Do it Again

Credit Hours: 4

Instructor: Kelly Kaczynski

This is an interdisciplinary sculpture course in which students will develop their independent art practice through intensive, guided investigation into their own interests and ideas.

An artist's practice, like any practice, is to do it again and again; repetition builds the experience to hone skills as well as to evolve a way of thinking. So what is repetition, replication, reproduction, iteration, derivation, recurrence, reenactment, multiplicity, evolution, reprise, and echo? What is the importance of sameness or when does repetition lead to effectual difference? When does repetition become habit and redundancy, how does it produce comfort or recognize boredom? Can repetition be a tool of resistance and revolution? How can we think about the repeated gesture as long term practice vs. short term series?

Art production and discussion is central to this course in which sculpture is an expanded field (expressive, conceptual, material, ephemeral, installation, time-based, etc). We will use repetition to explore methodologies of thinking and making. This course requires ample reading and time dedicated outside of class for production and research.

Dates: T/R

Times: 9.00–11.40 am

CRN: 35234 + 35235

Course Schedule Information:

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

Topics in New Media Art: Game Play

ART 250

Topics in New Media Art: Game Play

Credit Hours: 4

Instructor: Michael Hadley

'Game Play' is a hybrid seminar and studio course examining the ways artists employ games and game strategies within their art practice. In this course, you will simultaneously gain the technical skills needed to create your own games or participatory projects, as well as the theory, art historical precedents, and techniques for employing these technical skills in a way that is selfreflexive, subversive or poetic. Throughout the semester you will create several small game prototype "sketches". You will present these sketches with the class for critique and playtesting, then refine and iterate on one or more them, creating a finished game as your final project.

Course Schedule Information:

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

Dates: T/R

Times: 1.00–3.40 pm

CRN: 38224 + 38225

Topics in Digital Photography

ART 260

Topics in Digital Photography

Credit Hours: 4

Instructor: Christopher Meerdo

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

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.

Dates: M/W

Times: 9.00–11.40 am

CRN: 35238 + 35239

Course Schedule Information:

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

Topics in Analog Photography

ART 261

Topics in Analog Photography

Credit Hours: 4

Instructor: Doug Ischar

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.



Course Schedule Information:

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

Dates: T/R

Times: 9.00–11.40 am

CRN: 35240 + 35246

Topics in Film I/II

ART 270/370

Topics in Film I/II

Credit Hours: 4

Instructor: Cauleen Smith

This course is based upon a theory that it is possible to apply the <Creative Music> methods and procedures, which produced some of the most innovative and radical compositions of the 20th century, to film/video production processes. Why would this be desirable? The methods and procedures of Film Production are based on some very old-timey hierarchical forms. I propose that the radicality and liberation ethic of improvisational music can lead to radical innovations in time-based media in both form, content, theory and practice. As time-based media makers we can be the change we need for the world, we do not have to work outside of our own values.



Dates: M/W

Times: 1.00–3.40 pm

CRN:35241 + 35242

Course Schedule Information:

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

ART 272/372

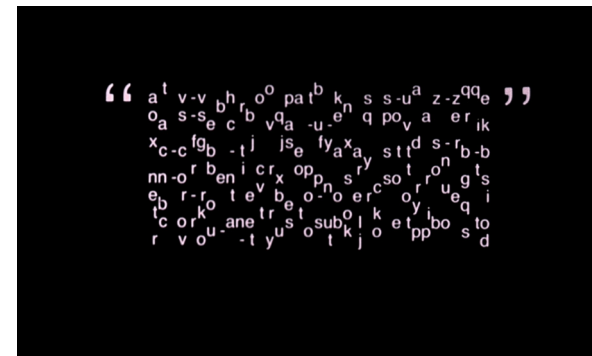
Topics in Video I/II:

Strategies of Narration in the Moving Image

Credit Hours: 4

Instructor: Sky Hopinka

From voice-overs and written texts to subtitles rendering language, each of these tactics within the moving image attempts to articulate and narrate a subjective experience for the viewer. Whether comprehension or confusion is the goal, these strategies of narration provide a voice for the maker to insert themselves into the works and add another layer of information to provide density or transparency in its content and construction. The voice can be poetic in content and form, ethnographic in its desire to explore and explain, and mischievous in its efforts to construct and dismantle what an audience thinks of as fact and fiction. We'll examine the methods of delivery, the moving and still images that accompany them, and the subjective successes and problems that result while testing the place of voice, narration, and text in our own practices.



Film still from "Secondary Currents" by Peter Rose

Course Schedule Information:

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

Dates: T/R

Times: 9.00–11.40 am

CRN: 35243 + 35244

Advanced Topics in New Media Art

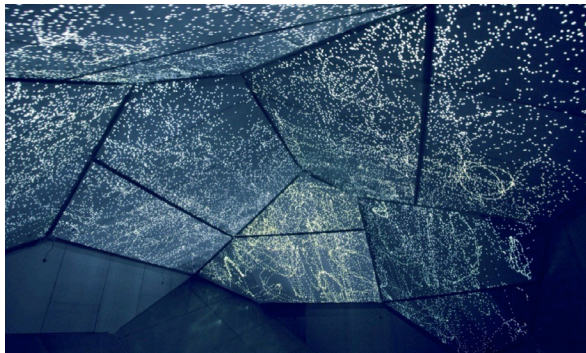
ART 350/480

Advanced Topics in New Media Art

Credit Hours: 4

Instructor: Sabrina Raaf

This course offers a comprehensive exploration of digital fabrication—from concept development to modeling and production level crafting—as it applies to the creation of art works. Students are introduced to art historical and contemporary works that incorporate new technologies and experimental materials. Students are also taught fundamental skills in physical computing (including the Arduino for introducing interactivity) and digital fabrication, including laser cutting, 3D printing with rapid prototypes, 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. No prior new media or programming experience required. Consent of Instructor required.



Dates: F

Times: 9.00–3.40 pm

CRN:35866 + 36247

Course Schedule Information:

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

Topics in Photography: What is Your Topic?

ART 360

Topics in Photography: What is Your Topic?

Credit Hours: 4

Instructor: Beate Geissler

top·ic - täpik/
noun: topic; plural noun: topics – a matter dealt with in a text, discourse, or conversation; a subject.
synonyms: subject, subject matter, theme, issue, matter, point, talking point, question, concern, argument, thesis, text, keynote “today’s topic is ...” linguistics: that part of a sentence about which something is said, typically the first major constituent.
origin: greek: topos – a place; ta topika – matters, concerning, commonplaces, from topos ‘a place.’

In the spirit of exploration this class will help students to find, discover and deepen their topics of interest.



Joseph Beuys, Demokratie ist lustig, 1973, Democracy is Merry, 1973

Course Schedule Information:

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

Dates: T/R

Times: 9.00–11.40 am

CRN: 35257 + 35257

Bodies of Sound

ART 376

Bodies of Sound

Credit Hours: 4

Instructor: Alejandro Acietro

This interdisciplinary topical studio course investigates the ways sound can be made, produced, heard, and experienced through the body. Beginning with the corporeal and extending outwards to collective environments, this course recalibrates audition as a focal point to explore sound and sonic materials through projects, in-class exercises, exploratory sound walks, and field trips. Students will become familiar with a wide array of sonic culture as they contemplate contemporary sound works, experimental music, sounding installations, and how sound has changed (with) culture historically, impacting the bodies that produce and consume it. Surveying multiple modes of sonic production, students will become familiar with basic recording techniques, mixing, sonic diffusion, and interactive possibilities that will enhance their studio practice and understanding of what and how they hear.



Dates: M/W

Times: 9.00–11.40 am

CRN: 35268 + 35269

Course Schedule Information:

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

Topics in Art: Relevant Forms

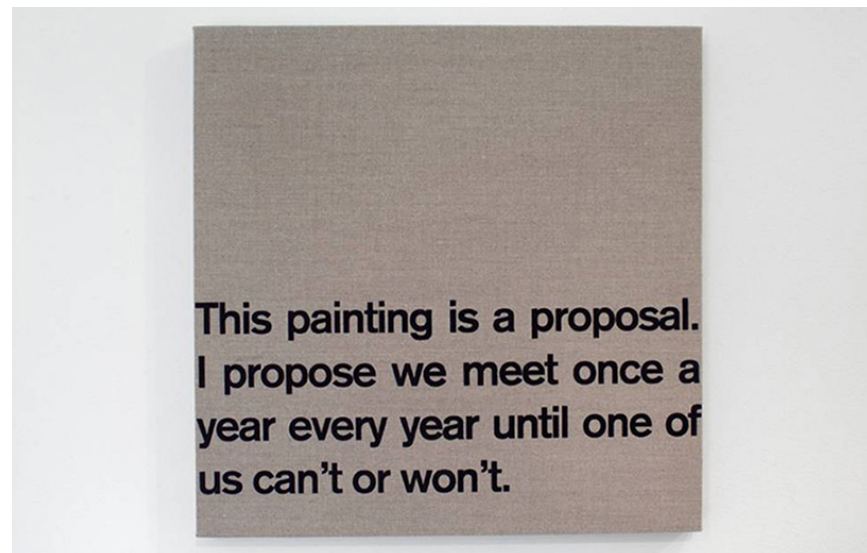
ART 382

Topics in Art: Relevant Forms

Credit Hours: 4

Instructor: Nate Young

Relevant Forms is studio course focusing on the realization of forms as they relate to conceptual problems. Thinking about form not as a primary driver but as a secondary structure in the production of an artwork. We will look specifically at content as a starting point to lead to actualized outcomes. Preceding making with the question what is the work “about”?



Course Schedule Information:

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

Dates: M/W

Times: 1.00–3.40 pm

CRN: 35273 + 35274

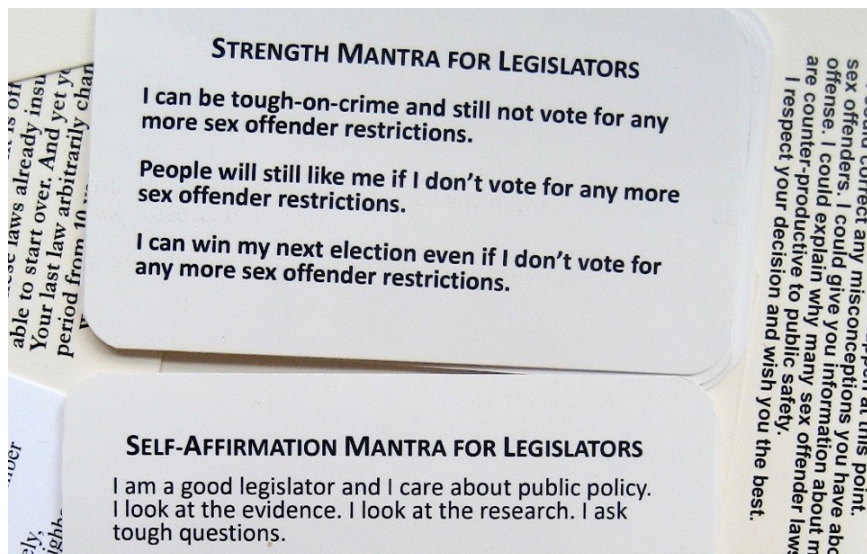
Topics in Art: Sex Offender Legislation and Performance

ART 382

**Topics in Art: Sex Offender
Legislation and Performance**

Credit Hours: 4
Instructor: Laurie Jo Reynolds

May be repeated for a maximum of 12 hours. Field trips required at a nominal fee. Prerequisite(s): Junior standing or above.



Dates: T/R
Times: 4.00–6.40 pm
CRN: 38396 + 38397

Course Schedule Information:
Students must sign up for one lecture + one laboratory in order to be properly registered.

Senior Projects: Thesis

ART 402

Senior Projects: Thesis

Credit Hours: 6
**Instructor: Jennifer Reeder, Tony Tasset &
Doug Ischar**

Exhibition/thesis production and seminar culminating in an exhibition/final thesis show for graduating seniors.

Previously listed as AD 453. Prerequisite(s): ART 401; and senior standing or above; and consent of instructor.

Course Schedule Information:
Students must sign up for one laboratory-discussion + one conference in order to be properly registered.

Dates: T/R
Times: 1.00–3.40 pm
CRN: 35877 + 35879

Informational Aesthetics

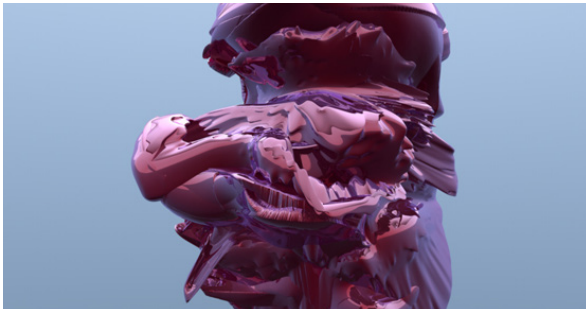
ART 452

Information Aesthetics

Credit Hours: 4

Instructor: Alejandro Acietro

This interdisciplinary research studio course investigates the ways in which data and information are aestheticized and made present. Noting the emergence of data as a cultural form (after Manovich, 2001), this class surveys multiple modes of information presentation and introduces participants with skills to develop creative projects in two-, three-, and four dimensions. Students will become familiar with a basic vocabulary of the code-based generative art tool Processing (.js) and will explore other work of artists whose practice has involved a deep involvement with data and information. This course will also cover a lot of historical and theoretical territory from which the field is grounded. Based in the creative production of works that are generated by data, students will experiment with different material, conceptual, and methodological potentials that can push their practice in multiple directions. It should be noted that experience in XHTML, Cascading Style Sheets (CSS), Java, and programming are beneficial, but not required.



Dates: M/W

Times: 4.00–6.40 pm

CRN: 38276 + 38277

Course Schedule Information:

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

3D Space II: Animation

ART 455

3D Space II: Animation

Credit Hours: 4

Instructor: Sabrina Raaf

Continuation of 3D Space I: Modeling. Includes a focus on environment design with advanced texturing, lighting, rendering and particles. Course Information: Previously listed as AD 455. May be repeated for maximum of 8 hours. Extensive computer use required. Prerequisite(s): ART 454; or consent of instructor.

Course Schedule Information:

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

Dates: T/R

Times: 1.00–3.40 pm

CRN: 35281 + 35284

Advanced Interactive 3D

ART 457

Advanced Interactive 3D

Credit Hours: 4

Instructor: Michael Hadley

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 multi-purpose 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.

Dates: M/W

Times: 4.00–6.40 pm

CRN: #####

Course Schedule Information:

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

Seminar in Contemporary Theory

Graduate Only

ART 520

Seminar in Contemporary Theory

Credit Hours: 4

Instructor: TBD

Previously listed as AD 502. Must be repeated for a minimum of 16 hours. Prerequisites: Graduate standing and consent of the School, graduate faculty committee, and the student's advisor.

Course Schedule Information:

Students must sign up for one laboratory-discussion + one conference in order to be properly registered.

Date: T

Time: 1.00–3.40 pm

RN: 36253 + 36254

Seminar in Contemporary Theory

Graduate Only

ART 520

Seminar in Contemporary Theory

Credit Hours: 4

Instructor: TBD

Previously listed as AD 502. Must be repeated for a minimum of 16 hours. Prerequisites: Graduate standing and consent of the School, graduate faculty committee, and the student's advisor.

Date: R
Time: 5.00–8.00 pm
CRN: 36251 + 36252

Course Schedule Information:
Students must sign up for one laboratory-discussion + one conference in order to be properly registered.

Digital Practices in Design and Arts

ISA 120

Digital Practices in Design and Arts

Credit Hours: 4

Instructor: TBD

Introduction to key ideas and fundamentals of computing in contemporary digital practices in design and the arts disciplines. Class will expose students to exciting practitioners in the field. Extensive computer use required.

Course Schedule Information:
Students must sign up for one lecture + one laboratory in order to be properly registered.

Dates: M/W
Times: 2.00–3.50 pm
CRN: ##### + #####