

Visual Arts

Director of Undergraduate Studies:

David Schutter, M 107, 753.4821, dschutter@uchicago.edu

Department Coordinator:

Alison LaTendresse, M 107, 753.4821, dova@uchicago.edu

Web: dova.uchicago.edu

Program of Study

The Department of Visual Arts (DOVA) is concerned with the making of art 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. ARTV 10000-level courses, which are intended for students with no studio background, meet the general education requirement in the dramatic, musical, and visual arts. More advanced courses presume that students have taken at least ARTV 10100 or 10200. (See individual course listings for specific prerequisites.)

Range of Course Offerings. ARTV 10100, 10200, and 15000 serve as introductory courses to the elements of visual communication and the critical investigation of art. ARTV 10100 and 10200 introduce visual communication through the manipulation of various traditional and nonart materials and also include readings and visits to local museums and galleries. These courses engage principles of visual language stressing the relationship of form and meaning. ARTV 15000, which is primarily intended for students majoring in visual arts, examines the place of artistic practice in contemporary culture. ARTV 20000 to 24900, and 27000 to 29000, including 29700 (Independent Study), are media specific courses that teach technical skills and provide a conceptual framework for working in these media (e.g., painting, photography, sculpture, video). ARTV 25000 to 26900 are nonstudio courses in the theory and criticism of art, excepting courses in theater and set design (ARTV 25700, 26000, 26200, 26400). ARTV 27000 to 29000 are more advanced studio courses designed to investigate the vast array of objects, spaces, and ideas embedded in the contemporary artistic landscape.

Students in other fields of study may also complete a minor in visual arts. Information follows the description of the major.

Program Requirements

The BA program in the Department of Visual Arts 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 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 art history and intellectual history, as well as psychology, criticism, and aesthetics. Because of the diversity of student interests and the department's interdisciplinary orientation, requirements for the major are flexible.

All students take a core of ARTV 10100 or 10200, and 15000 in the first two years of their studies. After completing these core courses but no later than Winter Quarter of their third year, students meet with the Director of Undergraduate Studies to plan the rest of their program. At least five of the courses beyond the core must be drawn from the second level of predominantly studio-oriented offerings (ARTV 20000 to 24900, and 27000 to 29000, including 29700). The remaining three courses may be any intellectually consistent combination of visual arts studio courses, visual arts critical and theory courses (ARTV 25000 to 26900), and any other relevant offerings in the College. Up to two independent study courses that are relevant to the major may be counted toward these three electives. (For more information, consult the sample programs of study that follow.)

As preparation for the senior project, students must take ARTV 29600 in Spring Quarter of their third year. This studio seminar examines approaches to independent studio projects. Students must take ARTV 29850 (Senior Seminar) as an entry point for their senior project that is the culmination of their visual arts major. The senior project consists of a studio or, in special cases, a research project that represents a coherent line of inquiry. This work, for which students may receive credit in ARTV 29900, is done under the supervision of a primary adviser and must also be approved by the Director of Undergraduate Studies. In the summer between their third and fourth years, it is expected that students in the program prepare themselves to present their ideas for the senior project at a group critique at the beginning of the academic year. (*NOTE: The visual arts major, taken as it is in the context of the College's liberal arts tradition, does not typically prepare a student for admission to an MFA program without additional studio work.*)

Summary of Requirements

General Education introductory art history, drama, or music course*

<i>Major</i>	1	ARTV 10100 or 10200
	1	ARTV 15000
	1	ARTV 29600 (junior seminar)
	1	ARTV 29850 (senior seminar)
	1	ARTV 29900 (senior project)
	5	from ARTV 20000–24900, 27000–29000, 29700
	3	electives relevant to the major
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* *Students majoring in visual arts cannot use an ARTV course to meet the general education requirement in the dramatic, music, and visual arts.*

Sample Programs. The Department of Visual Arts encourages its students either to focus their major in the studio or to construct interdisciplinary major programs combining studio and nonstudio courses that focus on a particular theme. The following examples are not prescriptive, only suggestive:

(1) A program that explores relationships of image and text in the construction of narratives, combining courses in drawing and graphics with courses in creative writing, literature, and art history.

(2) A program that explores issues of identity construction through image making, and combines courses in painting, sculpture, drawing, and photography with courses in anthropology, art history, and gender studies.

(3) A program in the practice of painting exploring aesthetic form as a vehicle for individual expression, including art history and philosophy courses.

(4) A studio-based program in photography that concentrates on black-and-white silver-gelatin processes, and includes a thorough investigation of the history and conceptual framework of the medium.

(5) A program that investigates issues surrounding representations of the body (including an engagement with contemporary and historic practices in visual art and film, as well as feminist, gender, race, and class theory) and concludes in an installation of a series of photographs.

(6) A studio-based program in sculpture that examines how our sensory or kinesthetic knowledge of our bodies differs greatly from how we are seen as objects in space by others (possibly including additional courses in the history of art and in anatomy).

Grading. Students majoring in visual arts must receive quality grades for the thirteen courses that constitute the major. With consent of their College adviser

and the instructor, nonmajors may take visual arts courses for *P/F* grades if the courses are not used to meet a general education requirement.

Honors. Visual arts students who have a 3.0 or higher overall GPA and a 3.5 or higher GPA for visual arts course work are eligible to be awarded honors. They must also submit their work for review by the visual arts faculty.

Minor Program in the Department of Visual Arts

The minor in visual arts requires a total of at least six courses: two are the 10000-level sequence (ARTV 10100 or 10200, and 15000) and four are drawn from visual arts studio courses chosen in consultation with the Director of Undergraduate Studies. Students also complete an advanced studio project with the consent of the instructor in one of the studio courses.

Students who elect the minor program in visual arts must meet with the Director of Undergraduate Studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the Director of Undergraduate Studies. The Director's approval for the minor program should be submitted to a student's College adviser by the deadline above on a form obtained from the 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. (This means that nonvisual arts options must be used to meet the general education requirement in the dramatic, musical, and visual arts.) 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.

The following group of courses would comprise a minor in visual arts:

Requirements for the Visual Arts Minor

- (1) ARTV 10100 or 10200
- (1) ARTV 15000
- (4) Four studio courses drawn from ARTV 20000 to 24200, 27000 to 29000, and 29700; and an advanced studio project emerging from one of these studio courses.

Faculty

B. Brown, T. Bruguera, C. Cohen, D. English, S. Ghez, E. Helsing, J. Hoffman, M. Jackson, L. Letinsky, W. Mitchell, G. Oppenheimer, J. Salavon, D. Schutter, S. Smith, C. Sullivan, S. Wolniak, R. Zorach

Courses: Visual Arts (ARTV)

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

10100. Visual Language I. (=TAPS 28444) ARTV 10100 and 10200 may be taken in sequence or individually. Previous experience in media-based studio courses typically will not be accepted as a replacement for this course. This course meets the general education requirement in the dramatic, musical, and visual arts. Through studio production and analysis of primarily 2D visual images and objects, this course engages the communicative, analytical, and expressive possibilities of the range of images animating contemporary visual culture. The studio is used to explore the principles, conventions, and inventions of image making. Emphasis is placed on the speculative process of making as a means to understand the relationships between the intent of the maker and the content, appearance, and meanings generated by images. Among the issues explored are originality and reproduction, color, surface organization, spatial illusion, the communicative properties of materials, and the recognition of accident and chance as artistic resources. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *Lab fee \$65. Autumn, Winter, Spring.*

10200. Visual Language II. (=TAPS 28445) ARTV 10100 and 10200 may be taken individually and in any order. Previous experience in media-based studio courses typically will not be accepted as a replacement for this course. This course meets the general education requirement in the dramatic, musical, and visual arts. Through the examination of 3D forms and a series of studio problems, this course develops the formal and conceptual skills necessary to think visually—to “see” and to experience the vast array of objects, spaces, and ideas embedded in the contemporary cultural landscape. Emphasis is placed on the speculative process of making (which may include the construction and analysis of objects, alteration of spaces, or the placement/arrangement/collection of objects) as a vehicle for students to learn how ideas, thoughts, and emotions take physical form and generate meaning. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *Lab fee \$65. Autumn, Winter, Spring.*

15000. Art Practice and Theory. *It is recommended that students who are majoring in visual arts enroll in this required course before their fourth year. Open to nonmajors with consent of instructor. This course does not meet the general education requirement in the dramatic, musical, and visual arts.* This course examines the place of artistic practice in contemporary culture and the rhetoric of images. Emphasis is placed on the visual arts, examining discourses such as the assignment of value to works, the formation of taste, the relationship between individual production and institutional practices, the role of authorship (intentionality) in the construction of meaning, the gate-keeping functions of curatorial and critical practice, the function and maintenance of categorical distinctions constituting “otherness” (high/low, naive, primitive, outside), the relationship between truth

and authenticity, and the uses of art (e.g., transcendence, decoration, activism, therapy, play). Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *Winter*.

21000. Figure Drawing. *PQ: ARTV 10100 or 10200, or consent of instructor.* This class explores approaches to drawing the figure. Drawing from life is the basis of further explorations into various modes of invention. A variety of materials are introduced (e.g., pencil, charcoal, pastel, watercolor, mixed media). Assignments investigate different models of stylistic invention from the realistic to comic expression. Readings, field trips, and assignments address contemporary and classical approaches to portraiture, identity, narrative, and social critique. Class sessions include studio work, criticism, and visits to local collections. Field trips required. *Lab fee \$70. Winter.*

22000-22002. Introduction to Painting I, II. (=TAPS 28447) *PQ: ARTV 10100 or 10200, or consent of instructor. Courses taught concurrently.* 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. The class emphasizes group critiques and discussion. *Lab fee \$70. Autumn, Winter.*

22200. Introduction to Sculpture. (=TAPS 28448) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course introduces the fundamentals of sculptural practice. Building on the historical, aesthetic, and technical strategies of making and thinking about sculpture, students are directed toward the realization of 3D objects. Assignments are designed to explore materials and process so as to facilitate students' development of an idea to a completed object. Discussions and gallery visits help engender an understanding of sculpture within a societal and historical context. Visits to galleries required. *Lab fee \$70. Autumn.*

22300/32300. Sculpture. (=TAPS 28449) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course is a continuation of ARTV 22200 that deepens the student's understanding of the relationship between material and meaning. Because the nature of contemporary sculpture is often the opposite of what is expected, (i.e., fragmented, ephemeral, and soft, as opposed to solid, permanent, and heavy) material selection and manipulation play a vital role in creating sculptural objects. Context and spatial manipulation as strategies for art making are also emphasized, resulting in a project that involves site-specific installation. Slide presentations, gallery visits, and critical discussion supplement studio work time. Field trips required. *Lab fee \$70. G. Oppenheimer. Winter.*

22500/32500. Introduction to Digital Imaging. (=CMST 28800) *PQ: ARTV 10100 or 10200, or consent of instructor.* Using the Macintosh platform, this course introduces the use of digital technology as a means of making visual art. Instruction covers the Photoshop graphics program and digital imaging hardware (i.e., scanners, cameras, storage, printing). In addition, we address problems of color, design, collage, and drawing. Topics may include questions regarding the

mediated image and its relationship to art, as well as the examination of what constitutes the “real” in contemporary culture. *Lab fee \$70. J. Salavon. Winter.*

23800/33800. Introduction to Video. (=CMST 28900/38900, TAPS 28427) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course is an introduction to video making with digital cameras and nonlinear (digital) editing. Students produce a group of short works, which is contextualized by viewing and discussion of historical and contemporary video works. Video versus film, editing strategies, and appropriation are some of the subjects that are part of an ongoing conversation. *Lab fee \$70. C. Sullivan, S. Wolniak. Winter, Spring.*

23801/33801. Video. (=CMST 28903) *PQ: ARTV 23800 or consent of instructor.* This is a production course geared towards short experimental works and video within a studio art context. *Lab fee \$70. C. Sullivan. Spring.*

23850/33850. Introduction to Film Production. (=CMST 28920/38920, TAPS 28451) This intensive lab introduces 16mm film production, experimenting with various film stocks and basic lighting designs. The class is organized around a series of production situations with students working in crews. Each crew learns to operate and maintain the 16mm Bolex film camera and tripod, as well as Arri lights, gels, diffusion, and grip equipment. The final project is an in-camera edit. *Lab fee \$100. J. Hoffman. Autumn.*

23900/33900. Drawing. (=TAPS 28452) *PQ: ARTV 10100 or 10200, or consent of instructor.* Each student in this course is encouraged to make independent work that chases drawing at the most personal and ambitious level, including the expectation that students’ work in other media is also nurtured in the process. Each week students make drawings that embody an individual visual response to a particular specification (e.g., single vs. plural media, three distinct layers, weakest ability, observed vs. invented, extreme vs. removed, nonvisual source, collaboration, transformation, most radical drawings). *All class meetings are group critiques of student work. Lab fee \$70. S. Wolniak. Autumn, Spring.*

23901/33901. Documentary Video. (=CMST 28000/38000, TAPS 28453) This course focuses on the making of independent documentary video. Examples of direct cinema, *cinéma vérité*, the essay, ethnographic film, the diary and self-reflexive cinema, historical and biographical film, agitprop/activist forms, and guerilla television are screened and discussed. Topics include the ethics and politics of representation and the shifting lines between fact and fiction. Labs explore video preproduction, camera, sound, and editing. Students develop an idea for a documentary video; form crews; and produce, edit, and screen a five-minute documentary. Two-hour lab required in addition to class time. *Lab fee \$70. J. Hoffman. Winter.*

23902/33902. Documentary Video: Production Techniques. (=CMST 28001/38001) *PQ: ARTV 23901 or consent of instructor.* This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld

camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space. *Lab fee \$70. J. Hoffman. Spring.*

24000/34000. Introduction to Photography. (=CMST 27600/37600) *PQ: ARTV 10100 or 10200, or consent of instructor. Camera and light meter required.* Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this class, 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. *Lab fee \$70. S. Huffman, L. Letinsky. Autumn, Winter.*

24011/34011. Media Art Workshop: Pixel and Spline. *PQ: ARTV 10100 or 10200, or consent of instructor. Advanced ability in digital imaging not required.* Beginning with fundamental aspects of the digital image, this course examines concepts and tools used in the production of computer-mediated artwork. Focusing on the 2D still, we survey software used for both raster and vector graphics (Photoshop and Illustrator). We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge. *Lab fee \$75. J. Salavon. Spring.*

24012/34012. Introduction to 3D Computer Graphics. *PQ: ARTV 10100 or ARTV 10200, or consent of instructor.* This course introduces basic concepts and techniques central to modeling, animating, and rendering 3D computer graphics. Using the Maya software package, we will learn core elements of polygonal and NURBS modeling, as well as basic animation methods. Lighting and the application of materials for rendering will also be explored. Concurrent to technical concerns, the course investigates concepts and issues inherent to the visual simulation of reality. *Lab fee \$75. J. Salavon. Spring.*

24105/34105. Negotiable Skin. (=TAPS 28455) *PQ: ARTV 10100 or 10200, or consent of instructor.* This course addresses the exchange and influence between contemporary visual arts production, the media, popular culture, and the transformation of traditional social norms that program the conventions on identity. At the time of the final presentation, the transformation and the built outfit is accompanied with a set of gestures, body language, and behaviors, as well as location and situation that informs the created persona. Although sculpture oriented, the course engages in other artistic practices and includes group critiques and discussion. We read texts by authors including Jones, Goffman, Muñoz, and Schechner; and we see work by artists including Yonibare, Kusama, Clark, Duchamp, Picabia, Bausch, and Amorales. Visits to galleries, museums, and other cultural sites required. *Lab fee \$60. T. Bruguera. Spring.*

24115/34115. Performance Installation. (=TAPS 28410) *This course may be repeated.* This course is designed for students with a background or special interest in any art form to develop “performance installations” by exploring the intersections and boundaries between art forms (i.e., theater, visual art, music, dance, creative writing) and practices that are themselves at the margins of what we think of as art (e.g., martial arts, circus, comic books, new media, graffiti). The work will be collectively created. *Lab fee \$50. P. Pascoe. Autumn, Spring.*

24401-24402/34401-34402. Photography. (=CMST 27602-27702/37602-37702) *PQ: ARTV 10100 or 10200, or consent of instructor. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project. Camera and light meter required.* The goal of this course is to foster investigations and explorations of students in photography (e.g., refine their craft in black and white or color, with a different format camera, or by utilizing light-sensitive materials). Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist’s statements. *Lab fee \$70. L. Letinsky. Spring.*

24800. Foucault and *The History of Sexuality*. (=CHSS 41900, CMLT 25001, GNDR 23100, HIPS 24300, PHIL 24800) *PQ: Prior philosophy course or consent of instructor.* This course centers on a close reading of the first volume of Michel Foucault’s *The History of Sexuality*, with some attention to his writings on the history of ancient conceptualizations of sex. How should a history of sexuality take into account scientific theories, social relations of power, and different experiences of the self? We discuss the contrasting descriptions and conceptions of sexual behavior before and after the emergence of a science of sexuality. Other writers influenced by and critical of Foucault are also discussed. *A. Davidson. Autumn.*

25300. Introduction to Film Analysis. (=ARTH 20000, CMST 10100, ENGL 10800) This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles. *Autumn, Spring.*

25400. Theories of Media. (=ARTH 25900/35900, CMST 27800/37800, ENGL 12800/32800, MAPH 34300, TAPS 28458) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also at the very idea of a medium as a means of communication, a set of institutional practices, and a “habitat” in which images proliferate and take on a “life of their own.” Readings include classic texts (e.g.,

Plato's *Allegory of the Cave* and *Cratylus*, Aristotle's *Poetics*) and modern texts (e.g., Marshall McLuhan's *Understanding Media*; Regis Debray's *Mediology*; Friedrich Kittler's *Gramophone, Film, Typewriter*). We also look at recent films (e.g., *The Matrix*, *eXistenZ*) that project fantasies of a world of total mediation and hyperreality. Course requirements include one "show and tell" presentation that introduces a specific medium. *W. J. T. Mitchell. Winter.*

26000/36300. Introduction to Stage Design. (=TAPS 10700) This course explores the application of the visual and aural arts to the varied forms of design for the stage (i.e., scenic, lighting, costume, sound). We pay particular attention to the development of a cogent and well-reasoned analysis of text and an articulate use of the elements of design through a set of guided practical projects. *Lab fee required. T. Burch. Autumn.*

26200/36200. Intervention and Public Practice. (=ARTH 26206/36206, TAPS 28458) Public art has experienced tremendous change in the past twenty years, no longer stopping at the monumental forms of the early twentieth century. They have come to include temporary, socially charged, and environmentally responsive projects. What is this new public art, and how does it engage and inform public discourse? This course seeks to tease out answers by surveying contemporary projects, both nationally and internationally. We also look at the processes by which artists and their works are selected and the implications of their work within the communities of their development. Field trips required. *Lab fee \$50. T. Gates. Spring.*

26300/36300. The History of Photography in America. (=ARTH 26400/36400, HIPS 25300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course studies in detail the invention of the photographic system as a confluence of art practice and technology. The aesthetic history of photography is traced from 1839 through the present. Special emphasis is placed on the critical writing of P. H. Emerson, Erwin Panofsky, Alfred Stieglitz, Lewis Mumford, Susan Sontag, and Michael Fried. *J. Snyder. Autumn.*

26500. History of International Cinema I: Silent Era. (=ARTH 28500/38500, CMLT 22400/32400, CMST 28500/48500, ENGL 29300/47800, MAPH 33600) *PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. Taking these courses in sequence is strongly recommended but not required.* This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking. *J. Lastra. Autumn.*

26600. History of International Cinema II: Sound Era to 1960. (=ARTH 28600/38600, CMLT 22500/32500, CMST 28600/48600, ENGL 29600/48900, MAPH 33700) *PQ: Prior or concurrent registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* 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. *Y. Tsivian. Spring.*

26750/36750. Chicago Film History. (=CMST 21801/31801) Students in this course screen and discuss films to consider whether there is a Chicago style of filmmaking. We trace how the city informs documentary, educational, industrial, narrative feature, and avant-garde films. If there is a Chicago style of filmmaking, one must look at the landscape of the city; and the design, politics, cultures, and labor of its people, as well as how they live their lives. The protagonists and villains in these films are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies van der Rohe and the Chicago Housing Authority. *J. Hoffman. Spring.*

27200/37200. Painting. PQ: ARTV 10100 or 10200, and 22000 or 22002; or consent of instructor. 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. *Lab fee \$70. D. Schutter. Spring.*

29600. Junior Seminar. PQ: *It is recommended that students who are majoring in visual arts enroll in this required course in Spring Quarter of their third year. Open to nonmajors with consent of Director of Undergraduate Studies.* This seminar prepares students who are majoring in visual arts for their senior project. The project is an independent studio project or a combined studio/research project that students begin in the summer preceding their fourth year. Students 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. Visits to museums, galleries, and other cultural and commercial sites required, as is attendance at designated events. *S. Wolniak. Spring.*

29700/39700. Independent Study in Visual Arts. PQ: ARTV 10100 or 10200, and consent of instructor. *Students are required to submit the College Reading and Research Course Form.* 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. *Autumn, Winter, Spring.*

29850. Senior Seminar. PQ: *Required of students who are majoring in visual arts. Consent of Director of Undergraduate Studies.* This is a critique-based course utilizing group discussion and individual guidance in the service of advancing the senior project for students who are majoring in visual arts. Emphasis is placed on the continued development of student's artistic production that began in the preceding Junior Seminar, and continued throughout the intervening summer.

Readings and written responses required. In addition to studio work, visits to museums and galleries required. *Autumn.*

29900. Senior Project. *PQ: Required of students who are majoring in visual arts. Consent of Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form.* This course provides an opportunity for students to engage in a sustained and intense development of an independent visual project. This work is then presented as part of an exhibition by graduating seniors. Students work throughout the three quarters with a faculty adviser. They also meet quarterly as a group with all visual arts faculty members to critique their development. *Autumn, Winter, Spring.*