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Course Syllabus - Eco-Art | [Course Outline](#) | [Course Supplement](#)

PLEASE NOTE: Course content may be revised during the semester. Any changes will be announced during class and edits will be made to this document. Please refer back to this document on a weekly basis.

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Fall 2016

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Statement

Eco Art brings together ideas, tools and methods from across a spectrum of arts, sciences, progressive agriculture, and folk traditions with an ultimate interest in forming sustainable and creative relationships with the earth's life support systems. The course assumes that the environmental problems we face are largely the product of culture, and as such, require cultural responses. Eco Art explores current discourse on art, ecology, and environmentalism, while challenging students to conceptualize and make engaging, creative, and ecologically informed responses to their world.

Goals

Eco Art brings together students with diverse experiences, interests and skills, from a broad spectrum of academic programs, in the interest of developing projects that explore the interdependence of our cultural and biological systems. The course serves as an introduction to Eco Art by creating a context for course members to:

- Examine the precedence and present case for making art as an ecological practice by studying the history of ecologically informed art practice, while considering the political/economic (and therefore ecological) function of the modern art canon;
- Develop vocabulary, knowledge and practical skills useful in making creative, ecologically informed decisions in art and life;
- Create individual and group projects that respond to cultural and ecological conditions;
- Developing methods of evaluating human works in relation to their ideological and material impacts on the world.

Requirements

Required Texts & Media

- Ecovention: Current Art to Transform Ecologies by Sue Spaid - [Text Preview](#)
- To Life! EcoArt in Pursuit of a Sustainable Planet by Linda Weintraub & [Online resources](#)
- Gaia's Garden, Second Edition: A Guide To Home-Scale Permaculture by Toby Hemenway - [Text Preview](#)
- [Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots](#) by Sue Spaid
- Additional texts provided

Course Blogs

Each student is required to keep a dedicated website (on a blogging platform of choice) as a resource and detailed course document. The blog should be private and password protected with read only access going to the professor and course members. All coursework is to be documented on the blog and posted on the due dates provided in the syllabus. Blogs should contain a separate page and corresponding menu item dedicated to each course project. Work will not be considered complete until it is posted to the course blog.

Projects

The course requires the completion of several individual and collaborative projects, each requiring the following stages of development, which will be thoroughly documented on course blogs:

1. Research

A. Identify Issues, Approaches, Art Genre, and Strategies of Interest

Issues

Energy, Waste, Climate Change, Technology (e waste, Biotech, Nanotech, Nuclear, etc), Environmental Degradation (Habitat loss, Eutrophication, etc), Sustainability, Resources, Systems, Reforms, Environmental Health, War & the Environment, Environmental Law, Land Use, Pollution, Agriculture, Soil, Toxicants...

Approaches

Conservation, Novel Ecosystems, Preservation, Social Ecology, Deep Ecology, Restoration Ecology, Urban Ecology, Industrial Ecology, Human Ecology, Ecosystem Ecology, Sustainable Development, Permaculture...

Art genre

Paint & Print, Sculpture, Performance / Event, Photo, Film/Video, Bio Art, Generative Art, Social Practice, Installation, Public Art, Tactical Media, Gardening, Permaculture Design, Product Design, Graphic Design...

Strategies

Educate, Intervene, Visualize, Metaphorize, Activate, Celebrate, Perturb, Dramatize, Satirize, Investigate...

B. Identify and analyze existing artworks

C. Identify key research

2. Conceptualize / Design

A. Brainstorming /Mind Mapping

B. Write project proposal

Include a discussion of the issues, approach, art genre, and strategy to be used.

3. Construct

A. Identify appropriate tools and techniques.

B. Seek instruction, guidance and tutorials.

C. Make.

4. Present

A. Verbal project summary including:

Presentation of research - relevant artworks, and scientific research in relation to your project;

Presentation of ideas, issues, approaches, genre, and strategies concerning your project;

Presentation of documented work in progress - brainstorming, conceptual drawings and writings, failed attempts, stages of development, etc;

The artwork (or appropriately formatted and thorough documentation thereof) presented to the class;

Self-evaluation and response to class questions and criticism, reworking of projects based on feedback.

5. Document

Projects must be fully documented on course blogs. Each project will have a dedicated page on the blog. Each project page will include the following (see course outline for specific due dates):

A. Research;

Discussion of at least 3 Artworks from the

project references located in the course outline (100 words minimum for each artwork);

Discussion of Text from the project references located in the course outline (200 word minimum for each text);

B. Project Proposal;

Including - Issue, Approach, Genre, Strategy, Who, What, Where, When, How, Why (150 word minimum).

C. Documentation of Artwork;

Completed project documentation including the making of - brainstorming, conceptual drawings, writings, failed attempts, stages of development, etc, as appropriate.

D. Project Summary;

Including Who, What, Where, When, How, Why and your findings and reflections upon completion (200 word minimum).

NOTE: The need for meticulous and finely crafted project documentation is essential to project success. In many cases, documentation may be the only way others get to experience your work in the future. Do not ignore technical proficiency in your chosen method of documentation. Take advantage of university and School of Art facilities and equipment lending.

6. Critique

All class members will participate in critical discussion of the works produced in this course in an attempt to:

Identify, practice, and question various approaches to criticism in the

arts in relation to Eco Art practices;

Learn how scientific research & methods apply to Eco Art practices;

Develop a language that incorporates social and biological function into aesthetic discourse and criticism;

Encourage and empower creative people to make their works better, and

Discuss what "better" might mean.

7. Maintain

Students must either remove or attend to the future maintenance needs of built projects in the Green Studio and Art and Design Building.

The Green Studio

Located on the grounds of the George Mason University's Art and Design Campus The Green Studio offers students a living studio in which to creatively explore the interdependence of biological and cultural systems. The Green Studio exists, as any working art studio does, in constant flux, and develops organically through the relationship artists form with the ecology of the site. The concept of an externalized art studio challenges conventional approaches to landscape as master-planned perpetually finished products. The Green Studio also challenges the notion of the art studio as a place where artists retreat from the world and repositions the artist within the contingencies of a living space with its art materials embedded in an ecosystem. The goal of work in The Green Studio is not to create in spite of the world, but rather in relation to it. In this sense, modernist aesthetics of creating autonomous abstract formal relationships (whether on the canvas or in the landscape) are abandoned in an attempt to find the knowledge and tools to build creative and sustainable relationships with the life support systems of the world.

The Green Studio online <http://www.flawedart.net/greenstudio>

Field Trips

Field trips are coordinated and carried out with the contributions of the class. Course members are responsible for transportation to field trip sites. Attendance to field trips is mandatory; however, field trip substitutions may be made in the event of unresolvable schedule conflicts. The course includes field trips to various sites. Dates and locations are to be determined with input of all hosts and participants. Trips may include one or more of the following:

- Polyface Farm, Swoope, VA
<http://www.polyfacefarms.com/>

- Whiffletree Farm, Warrenton, VA
- Flawed Homestead, Warrenton, VA
- Neighborhood Farming Initiative, Washington, D.C.
<http://neighborhoodfarminitiative.org/>
- Crop Mob DC
- Campus Foraging Tours
- Demonstrations and Protest Actions, Washington, D.C.
- [Potomac Heights Vegetable Garden](#), GMU
- Art exhibitions

Demonstrations

Demonstrations and workshops will be given throughout the semester and may include:

- Homegrown Paper-making
- Home-scale Vermiculture
- Chickens: City and Suburbs
- Home-scale Beekeeping
- Food Preservation
- Foraging: City and Suburbs
- Permaculture: Principles & Methods for Home-Scale Gardening
- Homegrown Shiitake mushrooms
- Medicinal Herbs and Preparations

Attendance & Participation

Attendance at all class meetings is mandatory and participation is critical to the success of both the individual and class as a whole. In short, WE NEED YOU. In the event of illness or emergency please notify the professor. Students are allowed two absences during the semester. Each additional unexcused absence results in a letter grade reduction to final grades. Additional excused absences are only given in extraordinary cases. Students are expected to participate in all classroom discussions and activities and contribute equitably to the development of collaborative projects. Arriving late or leaving early more than twice results in an absence. **Students spending class time on social media, video games and other distractions are counted absent.**

General Education Synthesis Requirements

This course fulfills a Mason requirement for Synthesis. The purpose of the synthesis course is to provide students with the opportunity to synthesize the knowledge, skills and values gained from the general education curriculum. Synthesis courses strive to expand students' ability to master new content, think critically, and develop life-long learning skills across the disciplines. While it is not feasible to design courses that cover "all" areas of general education, synthesis

courses should function as a careful alignment of disciplinary goals with a range of general education learning outcomes.

Learning Outcomes:

A general education synthesis course must address outcomes 1 and 2, and at least one outcome under 3. Upon completing a synthesis course, students will be able to:

1. Communicate effectively in both oral and written forms, applying appropriate rhetorical standards (e.g., audience adaptation, language, argument, organization, evidence, etc.)
2. Using perspectives from two or more disciplines, connect issues in a given field to wider intellectual, community or societal concerns
3. Apply critical thinking skills to:
 1. Evaluate the quality, credibility and limitations of an argument or a solution using appropriate evidence or resources, OR,
 2. Judge the quality or value of an idea, work, or principle based on appropriate analytics and standards.

Mason Arts Core

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes:

1. students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form;
2. demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context;
3. analyze and interpret material or performance culture in its social, historical, and personal contexts;
4. and engage in the artistic process, including conception, creation, and ongoing critical analysis.

Assessment

Students receive a grade for each project completed in the course. Project grades are averaged at the end of the semester to obtain a final course grade. Project grades reflect the quality of the following ingredients:

- Research - depth, quality
- Concept - generation, rigor, revision,

- Implementation / Execution - skills developed and demonstrated.
- Participation and attendance - consistent quality contributions to classroom activity and assigned projects.

A note on evaluation and criticism: The goal of creating ecologically informed art presents a challenge to a dominant paradigm of critical analysis in the fine arts, which relies heavily on the assumption that the true value of art lies essentially in a work's formal qualities and quite apart from the work's function in the material world. Within a formalist paradigm, artists are often discouraged from dealing directly with social, political, economic and other issues that are seen as an unwanted cheapening of the assumed more noble pursuit of autonomy, transcendence and universality. Since the arrival of new genre public art in the 90s, the art establishment has embraced socially conscious art on many levels, and yet within the university art-with-a-purpose continues to operate only at the margins. Furthermore, the evaluation of artworks tends to be based in a kind of approach that treats meaning (or "content" as it is often called) like candy on a cake - a treat for one and a disposable ornament for another. Eco-art pushes at the boundaries - even trespasses the limits - of an art for art's sake paradigm and assumes that art always already functions -ideologically and materially- in the world. One of the goals of this course is to deconstruct the common assumption that aesthetic choice is (or even can be) isolated from materiality. Whether we're painting a landscape or mowing it, aesthetic choices are also ecological choices.

Students are rewarded for hard work, preparedness, and consistent participation. Letter grades represent the following:

- A Work that represents an excellent contribution to the course. Work that is conceptually rigorous and skillfully applied.
- B Work that demonstrates a knowledgeable and creative understanding of relevant tools and concepts and contributes significantly to the course.
- C Work that satisfactorily meets the requirements of the project and displays adequate know-how.
- D Work that may or may not meet the minimum requirements of the project and is unsatisfactory.
- F Work that does not fulfill the requirements of the project, incomplete or excessively late, and/or work that displays very little effort and interest.

Course Outline

Eco-Art | [Top of syllabus](#)
AVT 385 | School of Art | George Mason University

Professor: Mark Cooley

Class dates: | M8/29 | W 8/31 | M9/5 - Labor Day, University closed | W 9/7 | M9/12 | W 9/14 | M9/19 | W 9/21 | M9/26 | W 9/28 | M10/3 | W 10/5 | T 10/11 | W 10/12 | M10/17 | W 10/19 | M10/24 | W 10/26 | M10/31 | W 11/2 | M11/7 | W 11/9 | M11/14 | W 11/16 | M 11/21 | W 11/23 - 11/27 No class | M11/28 | W 11/30 | M12/5 | W 12/7 |

Grow

| M8/29 | W 8/31 | M9/5 - Labor Day, University closed | W 9/7 | M9/12 | W 9/14 | M9/19 | W 9/21 |

Project Resources

Text

1. The Many Roles of a Tree, **pgs 85 - 86**. Gaia's Garden, Second Edition: A Guide To Home-Scale Permaculture by Toby Hemenway - [Text Preview](#)
2. Chapter 2: The Gardner's Ecology, **pgs 19 - 27**. Gaia's Garden, Second Edition: A Guide To Home-Scale Permaculture by Toby Hemenway - [Text Preview](#)
3. 'Guerrilla gardeners' spread seeds of social change, Washington Post

Artwork

Joseph Beuys - [7000 Oaks](#)

People's Park, Berkeley, Calif. [1](#), [2](#)

[Liz Christy Community Garden](#)

Natalie Jeremijenko - To Life. pgs. 210-216

Alan Sonfist - To Life. pgs. 111 - 116.

Bonnie Ora Sherk - To Life. pgs. 105 - 110.

[EcoArtSpace Interview](#)

Amy Franceschini - To Life pgs. 171 - 177.

[Amy Franceschini & Future Farmers](#) - Victory Garden_

[Peter von Tiesenhausen](#)

[guerrillagardening.org](#)

Scot Kaplan - Weeding

[Mission Possible](#)

[Shelley Sacks](#), [Exchange Values](#)

Fritz Haeg - [Edible Estates](#), Animal Estates

Lynne Hull -

[Dan Halter](#), Mesembryanthemum Space Invader, 2014.

[Critical Art Ensemble](#) To Life. pgs. 147 - 153.

Nicole Fournier - Poly Agriculture. To Life. pgs. 165-171.

[J.J. McCracken](#) - [Hunger](#), 2012

Susanne Cockrell and Ted Purves of [Temescal Amity Works](#)

Beatriz Da Costa, Dying for the Other [1](#), [2](#), The Life Garden, Anti-Cancer Survival Kit

[How Art Can Change the Way We Eat](#) at TEDxManhattan

Video

Bonnie Sherk, [EcoArtSpace Interview](#)

[Future of Food](#) dir. Deborah Koons. (2004).

[The Power of Community: How Cuba Survived Peak Oil](#)

The Garden dir. Scott Hamilton Kennedy. (2008).

[Food Inc.](#) dir. Robert Kenner (2008).

Sites

[Guerrilla Gardening](#)

[Civil Eats](#)

[Food Democracy](#)

[Real Time Farms](#)

[Buy Fresh, Buy Local, Virginia](#)

[Slow Food USA](#)

[Sustainable Table](#)

[USDA Food Environment Atlas](#)

[Polyface Farms](#)

Workshop / Presentation

Permaculture techniques for home-scale gardening

The Birds and the Bees

Wildcrafting for food and medicine: City and Suburbs

Assignment (Complete assignment given in class)

Design, plant, and grow a garden as a conscious ecological, and artistic act. The garden must stack functions and include a built component.

Due Dates

M 9/5

- Discussion of at least 3 Artworks from the project references located in the course outline (100 words minimum for each artwork)
- Discussion of Text from the project references located in the course outline (200 word minimum for each text);

W 9/7

- Project Proposal [as indicated in syllabus](#)

W 9/21

- Project Documentation [as indicated in syllabus](#) - ongoing project documentation as needed throughout the semester.
In-class Project Presentation [as indicated in syllabus](#)

Remediate

| M 9/26 | W 9/28 | M 10/3 | W 10/5 | T 10/11 | W 10/12

Project Resources

Text

[Creative and Green: Art, Ecology, and Community Chapter 2: Art in Land and Water Remediation](#) by Sarah E. Graddy

Artwork

Hans Haacke - [Condensation Cube](#), 1965 To Life. pgs. 69 - 74.
[Hans Haacke - Rhinewater Purification Plant](#), 1972
Alan Sonfist - [Greenwich Village Time Landscape](#), 1978 - present
Herbert Bayer - [Mill Creek Canyon Earthworks](#),

Kent, Washington, 1982 - present
[Mierle Laderman Ukeles - Excerpt from Not Just Garbage](#) To Life. pgs. 116 - 123.
[Jackie Brookner - Veden Taika](#) | Halikonlahti Bird Pools, Salo, Finland, 2007-10
[Jackie Brookner - BioSculptures](#)
[Jackie Brookner - Dreher Park](#) West Palm Beach, Florida, 2003-04
[Jackie Brookner - The Gift of Water](#) | Grossenhain, Germany, 2001
[Stacy Levy - Spiral Wetland](#) | Fayetteville, Arkansas, 2013
[Patricia Johanson - Fair Park Lagoon](#) | Dallas, Texas, 1986
McMurrin, [Solid Waste Management Facility](#)
[Aviva Rahmani- Ghost Nets](#) | Vinal Haven, Maine, 1990-00
AMD&ART - [article](#) by T. Allen Comp (founder)
[Mel Chin - Revival Field, SPAWN, Fundred](#), To Life. pgs. 135 - 142.
[Tue Greenfort](#) - BONAQUA Condensation Cube
[Rupert White - Untitled \(still\)](#), 2006
Betsy Damon - [Keepers of the Waters](#)
[Joe Scanlan - Pay Dirt](#)
Jae Rhim Lee, [Mushroom Burial Suit](#), 2012
Amy Youngs, [Machine for Living](#)
[Interdependently](#), 2012- 2015
Amy Youngs, [River Construct](#), 2010
T. Allen Comp - [Ecoscience+Art lecture](#), 2014
[Matthew Friday - Everything is Downstream](#)
Xavier Cortada - [Reclamation Project](#)
Ozzie Forbes - Rio Indio
Buster Simpson - [EcoArtSpace Interview](#)

Video

Patricia Johanson - [EcoArtSpace Interview](#)
Jackie Brookner - [EcoArtSpace Interview](#)
Stacy Levy - [Ecoscience+Art lecture](#), 2014
Patricia Johanson - [Ecoscience+Art lecture](#), 2013
Buster Simpson - [EcoArtSpace Interview](#)
[Dirt! The Movie](#) dirs. Bill Benenson, Gene Rosow,

Eleonore Dailly
[Symphony of the Soil](#) dir. Deborah Koons Garcia

Workshop / Presentation

Home-scale Vermiculture Systems
Suburban Dirt Farming 101

Assignment

Create an artwork as an act of remediation or reclamation.

Due Dates

M 9/26

- Research - Discussion of at least 3 Artworks from the project references located in the course outline (100 words minimum for each artwork)
- Research - Discussion of Text from the project references located in the course outline (200 word minimum for each text);

W 9/28

- Project Proposal [as indicated in syllabus](#)

W 10/12

- Completed Project Documentation [as indicated in syllabus](#)
In-class Project Presentation [as indicated in syllabus](#)

Consume

| M 10/17 | W 10/19 | M 10/24 | W 10/26 | M 10/31 | W 11/2 |

Project Resources

Text

[*Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture.*](#) Stuart Ewen.

Artwork

Ant Farm. To Life. pgs. 53 - 58

[Reverend Billy](#) To Life, pgs. 295 - 300

[Vik Muniz](#) film: [Waste Land](#)

To Life. pgs. 116 - 123.

Michael Singer, Linnea Glatt, Richard Epstein and Sterling

[Solid Waste Management Facility](#)

Julia Anne Goodman, [Nothing is Certain Now](#)

Simon Starling, To Life, pgs. 270 - 276.

[SF Recycling & Disposal's Artist in Residence Program](#)

Harriete Estel Berma, [Grass](#) , [Pick Up Your Pencils, Begin](#)

[Kuros Zahedi](#), [Finding Away](#)

[HA Schult](#), [Trash People](#)

[Tim Noble & Sue Webster](#)

[DIY Architecture](#)

[Robbie Rowlands](#),

Dr. Evermor, [Forevertron](#)

Tim Gaudreau, [Self-portrait as Revealed by](#)

[Trash: 365 days of photographing everything I threw out](#) | [Variation 1](#), 2006

[Chris Jordan](#)

Prix Pictet Photography Awards ([consumption](#))

Bob Johnson, [River Cubes](#)

[Robin Lasser](#), Dining in the Dump, SF Sanitary Fill Project, Consuming Landscapes (2003)

Anne-Katrin Spiess, [S. P. I. L. L. Silent and](#)

[Persistent Infusion of Life and Love](#) , [Fresh Kills, Chopsticks](#)

Andraes Gursky

[Tim Noble and Sue Webster](#)

Peter Menzel, [Hungry Planet Family Food Portraits](#)

Video

[Manufactured Landscapes](#)

[Waste Land](#)

[What Would Jesus Buy](#)

[The Story of Stuff](#)

[The Corporation](#)
[Freeganism: Living off trash](#)
[The Gleaners and I](#) dir. [Agnès Varda](#)
[Consumed](#) - Journeyman Pictures
[The Persuaders](#), PBS Frontline
[Midway](#)
[Edward Burtynsky](#), [TED](#),

Assignment (Complete assignment given in class)

After keeping a consumption journal for 5 days, create a work of art that considers consumption and reuse in both concept and process.

Due Dates

M 10/17

- Research - Discussion of at least 3 Artworks from the project references located in the course outline (100 words minimum for each artwork)
- Research - Discussion of Text from the project references located in the course outline (200 word minimum for each text);

W 10/19

- Project Proposal [as indicated in syllabus](#)

W 11/2

- Completed Project Documentation [as indicated in syllabus](#)
In-class Project Presentation [as indicated in syllabus](#)

Activate

| M 11/7 | W 11/9 | M 11/14 | W 11/16 | M 11/21 | W 11/23 - 11/27 No class | M 11/28

Project Resources

Text

[Section 2](#): Ecovention: Current Art to Transform Ecologies by Sue Spaid

[Art, Environment Action](#), Exhibition catalog,
Curated by Radhika Subramaniam

Artwork

[The Yes Men](#)

[Reverend Billy](#) To Life, pgs. 295 - 300

Center for Tactical Magic - [Cricket-Activated](#)

[Defense System](#)

Carissa Carman and Joanna Lake - [State of Progress](#)

Carolyn Lambert - [The Ohio River Lifeboat Project](#)

[Brooke Singer](#) - [800 Steps Apart](#)

[billy X Curmano](#) -

Anne-Katrin Spiess - [Chopsticks](#) (2001),

[CO2 Neutral Bicycle Journeys: Green Horizons,](#)

[Sublime Climate & Demo Eco M.O.](#) (2007 -)

[The Beehive Design Collective](#) - [video](#) - To Life.

pgs. 129 - 135 | [video](#)

[Karl Phillips](#)

Workshop / Presentation

Identity Correction and other Tactical Media
Practices

Video

[What Would Jesus Buy](#)

[The Yes Men Fix the World](#)

The Yes Men Revolt

Assignment (Complete assignment given in class)

Plan and execute a public action and/or installation
intended to activate witnesses and participants.

Due Dates

M 11/7

- Research - Discussion of at least 3 Artworks from the project references located in the course outline (100 words)

- minimum for each artwork)
- Research - Discussion of Text from the project references located in the course outline (200 word minimum for each text);

W 11/9

- Project Proposal [as indicated in syllabus](#)

M 11/28

- Complete Project Documentation [as indicated in syllabus](#)
In-class Project Presentation [as indicated in syllabus](#)

Share

| **M 11/28** | **W 11/30** | **M 12/5** | **W 12/7** |

Project Resources

Text

[Measuring Your Soical Impact: Community Food Projects in Action](#) by Jonathan Schifferes, Action and Research Centre (RSA)

Artwork

[Martha Rosler - MetaMonumental Garage Sale Superflex](#)

Rirkrit Tiravanija

Pierre Huyghe

Carsten Höller

[Laura Parker - Taste of Place](#)

Susanne Cockrell and Ted Purves of [Temescal](#)

[Amity Works](#)

[Michelle Fuerst](#)

[Foraged Feast](#)

Tsehai Johnson, [Table Lessons](#), 2008

Viviane Le Courtois, [Grazing](#), 2013

Viviane Le Courtois, [Tea Time](#), 2013

[100 Bowls of Soup](#), Herndon VA

Video

Pierre Huyghe - [Art 21](#)
[Time Bank feature](#)

Podcast

[Greenmuseum.org, Giftivism & Generosity:
Interview with Sam Bower & Anne Veh](#)

Workshop / Presentation

Alternative Trade Models

Sites

[buylocalvirginia.org](#)
[sharingame.org](#)
[BarnRaiser.us](#)

Assignment (Complete assignment given in class)

Plan and execute collaborative locavore public event with other classmembers. Food made from locally grown ingredients will be created and offered within an experimental artistic, social and economic context.

Due Dates

W 11/30

- Discussion of at least 3 Artworks from the project references located in the course outline (100 words minimum for each artwork)
- Discussion of Text from the project references located in the course outline (200 word minimum for each text);
- Project Proposal [as indicated in syllabus](#)

W 12/7

- Completed Project Documentation [as indicated in syllabus](#)
In-class Project Presentation [as indicated in syllabus](#)

University and School of Art Policies

Students with Disabilities and Learning Differences: If you have a diagnosed disability or learning difference and you need Academic accommodations please inform me at the beginning of the semester and contact the Office of Disability Services (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the Office of Disability Services.

Technology: In accordance with George Mason University policy, please silence all cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design: As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Important University Dates:

Consortium Registration Deadline	TBD
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date	August 29
Labor Day, university closed	September 5
Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty	September 6
Last day to drop with a 33% tuition penalty	September 20
Final Drop Deadline (67% tuition penalty)	September 30
Midterm progress reporting period (100-200 level classes)—grades available via <i>Patriot Web</i>	September 26 – October 21
Selective Withdrawal Period (undergraduate students only)	October 3 – October 28
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 10
Incomplete work from spring/summer 2016 due to instructor	October 28
Incomplete grade changes from spring/summer 2016 due to Registrar	November 4
Thanksgiving recess	November 23 – 27
Last day of classes	December 10
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	December 12
Exam Period	Tues December 13 – Tues December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Wed December 21.	December 21

ArtsBus - Dates for Fall 2016: September 24th, October 22nd and November 19th.

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300.

Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series: Fall 2016 Visual Voices is a year-long series of

lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>. Dates for Fall 2016: September 1st, September 8th, September 22nd, October 6th and October 20th.

Masonlive/Email: Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies: Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code: Students must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Writing Center: Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

