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### Course Syllabus - EcoArt | [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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Spring 2017  
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### Statement

EcoArt 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. EcoArt 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

EcoArt 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 EcoArt 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
- [Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots](#) by Sue Spaid
- Additional texts provided

#### Course Werbsites

Each student is required to keep a dedicated website (on a blogging platform of choice) as a resource and detailed course document. The site 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 site and posted on the due dates provided in the syllabus. websites should contain a separate page and corresponding menu item dedicated to each course project (with all parts of the project - research, work documentation etc. on a single page). Work will not be considered complete until it is posted to course websites.

## 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 websites:

### 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 websites. Each project will have a dedicated page on the site. 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 EcoArt practices;

Learn how scientific research & methods apply to EcoArt 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. EcoArt 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

**EcoArt** | [Top of syllabus](#)

AVT 385 | School of Art | George Mason University

Professor: Mark Cooley

**Class dates:** T 1/24 | R 1/26 | T 1/31 | R 2/2 | T 2/7 | R 2/9 | T 2/14 | R 2/16 | T 2/21 | R 2/23 | T 2/28 | R 3/2 | T 3/7 | R 3/9 | **Spring Break** Mar 13 – Mar 19 | T 3/21 | R 3/23 | T 3/28 | R 3/30 | T 4/4 | R 4/6 | T 4/11 | R 4/13 | T 4/18 | R 4/20 | T 4/25 | R 4/27 | T 5/2 | R 5/4 |

#### Consume

| T 1/24 | R 1/26 | T 1/31 | R 2/2 | T 2/7 | R 2/9 |

#### 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)

Keep a consumption journal for 7 days.  
Produce a project (related or unrelated to the journal) which considers consumption and waste in our society.

#### Due Dates

##### T 1/31

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

##### R 2/9

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

#### Activate

| T 2/14 | R 2/16 | T 2/21 | R 2/23 | T 2/28 | R 3/2 |

#### 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

T 2/14

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

R 3/2

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

Remediate

| T 3/7 | R 3/9 | Spring Break 3/13 – 3/19 | T 3/21 | R 3/23 | T 3/28 | R 3/30 |

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

##### T 3/7

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

##### W 3/30

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

#### Grow

| T 4/4 | R 4/6 | T 4/11 | R 4/13 | T 4/18 | R 4/20 |

#### 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
2. Chapter 2: The Gardner's Ecology, **pgs 19 - 27**. Gaia's Garden, Second Edition: A Guide To Home-Scale Permaculture by Toby Hemenway
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](#), Trans-species Art (animal  
habitat sculpture)  
[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](#) dirs. 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

##### T 4/4

- 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](#)

#### R 4/20

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

#### Share

| T 4/25 | R 4/27 | T 5/2 | R 5/4 |

#### 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 classmates. Food made from locally grown ingredients will be created and offered within an experimental artistic, social and economic context.

#### Due Dates

##### T 4/25

- 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](#)

R 5/4

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

### University and School of Art Policies

#### University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, 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.

#### ArtsBus

Dates for Spring 2017:

February 18

March 25

April 18

ArtsBus Credit:

\* Each student must have up to 5 AVT 300/Artsbus credits before graduation. 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. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

\* 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

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

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/>

Important Deadlines

<i>January 1 Day of Week</i>	<i>Sunday</i>
Martin Luther King Day (no classes)	Mon Jan 16
<b>First day of classes</b> ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
<b>Last day to add classes</b> —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
<b>Last day to drop with a 33% tuition penalty</b>	Mon Feb 13
<b>Final Drop Deadline (67% tuition penalty)</b>	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via <a href="#">Patriot Web</a>	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
<b>Incomplete work from Fall 2016 due to Instructor</b>	<b>Fri March 31</b>
<b>Incomplete grade changes from Fall 2016 due to Registrar</b>	<b>Fri April 7</b>
Dissertation/Thesis Deadline	Fri May 5
<b>Last day of classes</b>	Sat May 6
<b>Reading Days</b> 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.	Mon May 8 – Tue May 9
<b>Exam Period</b> (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
<b>Commencement and Degree Conferral Date</b>	May 20

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in

which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

#### 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 Disabilities Resource Center (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 DRC.

#### Official Communications via GMU E-Mail

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 in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

#### 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](http://ittraining.gmu.edu) to see the schedule of workshops and to sign up.

