



To understand how sculpture has evolved through civilization into its position within today's contemporary culture.

To carefully consider how an object, the materials of which it is made, how it is crafted, and the context within which it exists affect our understanding and experience.

To locate meaning within the formation of work, understanding that the making process can be used as a means to generate ideas.

To examine the value of ambiguity in visual design in relation to the familiar and functional.

To experience the physical and psychological possibilities of scale in sculpture: the intimate which can physically relate to the hand, but also head as a conceptual model; the bodily scale to which we physically relate, and the architectural in which the body fits.

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### **Setting Goals and Getting Started:**

Write or update your artist statement. Write a Statement of Intent— goals for the spring semester and outline your concerns related to research and production of your next body of work. Relate how your goals and plans will result in a successful final show and final body of work. For advanced students, in your statement of intent please discuss what changes might occur to your existing art statement as a result of your new goals and plans (and why). In your discussion please also address the following issues:

- Unifying elements in your previous works
- Where you want your work to “go” this semester and what you want to accomplish
- Long term ideas about the direction of your work (and livelihood)
- Your artistic sensibility and personal aesthetic • Artists, theorists, and writers that are significant to your practice
- A reading goal for this semester
- Social, political, generational, and mass culture events and/or phenomena that influence your approach.
- Issues of identity, biography, and personal narrative and how those ideas enter your work

## **Texts**

*Revolution in the Making: Abstract Sculpture by Women, 1947-2016*, Hauser and Wirth, 2016  
Alex Potts, "The persistence of sculpture," in *Martin Puryear*, Matthew Marks Gallery, 2015  
Kristine Stiles, "The dangerous mind of Kathryn Andrews, hobo," in *Katherine Andrews: Run for President*, Museum of Contemporary Art, Chicago, 2015

## **Assignments**

Assignments are student directed with my feedback and approval. Each student will make a lot of sculpture, developing obsession, and defining the direction of their work based on personal research, reading, and drawings.

## **Field Trip**

Yayoi Kusama's "Infinity Mirrors at the Hirshorn  
Theaster Gates at the National Gallery  
Arlene Shechet "From Here On Now" at the Phillips Collection  
Darren Waterson "Filthy Lucre" at the Sackler  
Details TBA

## **Readings**

In addition to the reading above, advanced students must make a reading list and set up a reading goal. Readings may include findings from general library perusing, artists whose work you'd like to know more about, subjects that spark your thinking, identifying a favorite author or critic. One of these readings will be read by the class and you will lead the class in discussion related to this topic.

## **Sketchbook**

By now your sketchbooks should be full of all kinds of thoughts, writings, pictures, lists, and loose ideas. They are an index of engagement through your journey as a human being and an artist from which you may continuously draw. Your sketchbook(s) should be with you in class. When discussing ideas for new work, we will need to see drawings of the forms taking shape.

## **Critique**

Critique will be held every three weeks. Your project is expected to be complete and ready by the beginning of class. If you or your project is not present at the critique, your project immediately drops a letter grade. Every project will culminate in a critique.

## **Participation**

Open discussion is very important to the course and expected. Students are always encouraged to voice their opinion, even if it might seem unrelated.

In this class, you must confer the ability to speak up in public and to debate rationally. We work to create a safe environment in which each student practices the vital skill of arguing a point in front of a group of semi-strangers. It isn't enough to have done the work. Some of you may be used to talking and advocating your point of view, defending your ideas and expressing yourselves. Others may have learned to sit quietly at the margins and let others run the show.

Why is this? We are here to address the safe practice of not only new projects and skills, but new behaviors as well. Experimenting is safe. School is a laboratory in which we experiment with ideas. We learn to debate rationally and respectfully, without losing our tempers, looking for common ground on which to build.

### **Attendance/ Presence**

Each absence will affect your grade. A student's final grade will be lowered when absent for more than two sessions and each time afterward. An absence on a critique day will automatically lower your grade by one grade mark for the semester. Students are expected to be in class on time, ready to work. Frequent lateness will count as an absence.

Your presence is mandatory during critique, lecture, and discussion. Use the restroom, text your lover, etc. before class. We always take a break halfway through.

I teach this course at the assigned times and will not relay the missed information to an unexcused student. Therefore if you miss class or come to class late, you will need to get the information you missed from one of your classmates. Take a moment and exchange contacts with two new colleagues.

### **Phones and Computers**

Phone use, specifically during lectures, demonstrations, or discussion, will irritate your teacher and fellow classmates and result in a lower grade. Silence them completely including their vibration. There are breaks during class for your phone and restroom needs. While this technology during studio time can be helpful, make sure it's use is focused directly to your research such as looking up artists and designers, researching materials and techniques, etc.

### **Grading**

Grading is based on the quality of work produced and upon the quality of the process the student has undergone in making that work. The working process will affect grades. A good studio practice demands regular work habits, i.e., not consistently last minute work. An A for example would mean that all the work is completed, it is consistently of excellent quality, that the student participated in critical discussions of artworks and readings, and engaged in an exemplary work process. This is to say that the student would take charge of their own work process, be passionately involved in it, respond to criticism, and maintain a high level of discourse with others.

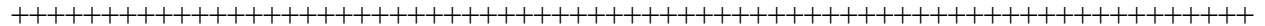
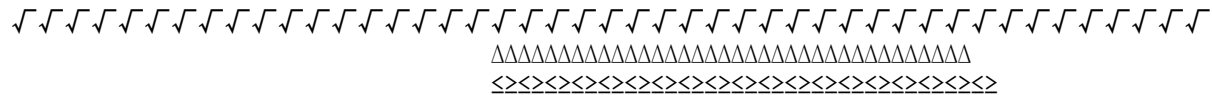
- A Outstanding: Consistently exceptional work that raises the standards for one's entire peer group. No tardiness or absences. Expresses and advocates opinions thoughtfully and rationally. Head is always in the game. Craft is appropriate. Projects, working process, and discussion are always at, or very close to full professional potential.
- B Above Average: Exceeding the requirements/expectations of the class. No tardiness or absences. Head is mostly in the game. Good projects and ideas, but could be even better

- C Average: Meeting all class requirements. No tardiness or absences. Succumbs to occasional cell phone addiction. Work is complete, but not to its fullest potential.
- D Below Average: Completion of most, but not all, course requirements including absences and/or a pattern of tardiness.
- F Fail: Failure to meet the requirements of the course.

**Organize and Clean Up**

You are now the elders setting an example for the beginning students. Help them out if you see them in need. Please maintain all aspects of the shared studios and organize your personal spaces like a professional would. Personal clutter will ebb and flow, but it cannot get in the way of others. There is a mandatory cleanup day at the end of the semester. This day will be

**THE BIG CLEAN: TBA**



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 15

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.