

**GEORGE MASON UNIVERSITY  
SCHOOL OF ART  
DIVISION OF PAINTING AND DRAWING**

**AVT 328, 496, 599  
Mixed Media  
M-W 1:30- 4:10  
3 credits  
SoA Studio 2047**

**Professor: Maria Karametou  
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Office: SoA 2013  
Office Hours: M - W 9:30-10:30  
M - W 4:10- 5:00**

**COURSE DESCRIPTION**

This course investigates the contemporary innovations and discipline cross-pollination, which have revolutionized and expanded the boundaries of the traditional fine arts in our era.

Students will be introduced to the creative potential of a variety of materials, as well as to a number of innovative methods. They will also be instructed in ways to combine traditional techniques with new approaches, and conventional media with creatively interpreted supplies and invented surfaces.

As the semester progresses, students will progress from an initial investigation of how to activate a flat surface and how to experiment with the dimensionality of form, to creating sculpted surfaces as well as free standing pieces. The incorporation of text, sound, computer-generated imagery, collaborative pieces and installation will also be discussed.

**OBJECTIVES**

The course's objectives are:

- a. To learn how the contemporary innovations and discipline cross-pollination have expanded traditional concepts.
- b. To prompt students to develop imaginative, personal and innovative creative responses to established visual theories.
- c. To discover, learn how to use, and combine a variety of unconventional media, tools and techniques.
- d. To give students a more concrete understanding of the place of Mixed Media in the contemporary art scene, by studying the work of various artists.
- e. To increase the students' understanding of advanced concepts of visual expression.
- f. To further develop the students' expressive vocabulary by encouraging them to incorporate their own particular creative interests and talents with mixed media.

**CONTENT**

Throughout the semester students will investigate concepts that have shaped contemporary visual expression as it applies to Mixed Media, and progress from creating

works on a flat surface to working with pieces on-the-round, while exploring the following:

- a. Invented texture. From collage to assemblage.
- b. High and low relief and the box. Editing and “learning when to stop”.
- c. Repurposed materials, found objects and ready- mades.
- d. Sculptural media, installation and performance. Multiples.
- e. Digital media, text, and sound.

Key concerns with mixed media works are developing a well-informed aesthetic, and a keen understanding of the potential of non-traditional materials.

Therefore, as the semester progresses, and while continuing to investigate the topics listed above, students are also engaged with a more in depth analysis of non-traditional media, tools, and techniques. They explore novel approaches to the elements of light, space, and time, and are guided in addressing complex compositional and other formal concepts in order to develop their own unique “voice” when responding to given assignments.

There are regular participatory critiques of projects, which are to be presented on the due dates. Due to the nature of the course and the unique way that each student resolves the topic undertaken, (which includes the discovery and incorporation of repurposed, non-traditional materials), it is of utmost importance that each student is present and participates in these critiques.

All work that students produce in the course must be kept intact until the end of the semester. There is a midterm portfolio review of the students’ progress conducted by individual appointments. The work produced, including the final project, is also reviewed and presented to the whole class at the end of the semester.

Students are required to participate in field trips to view professional work and are strongly encouraged to make regular gallery and museum visits in the Washington D.C. area. In addition, AVT students participate in one artsbus trip to New York City.

## **COURSE SCHEDULE**

### **Week #1**

Mon. Introduction. Expectations and requirements.

Wedn. Presentation of students’ existing portfolio to the class. Critique.  
Looking for new ways to rethink old concepts, and old ways to use new materials and tools. Searching for and collecting materials in places that are not associated with artmaking (anything other than art supply stores).

### **Week #2**

Mon. First Project. Invented Texture. From collage to assemblage.  
High and low relief. Robert Rauchenberg.  
The relationship of form to content to format.  
Non conventional materials and approaches; discovering and editing.  
Learning “what goes with what” and “where to stop”.

Wedn. Studio practice.

**Week #3**

Mon. Studio practice.

Wedn. Studio practice.

**Week #4**

Mon. First Project due.

Wedn. Second Project. The Box. Joseph Cornell.  
Materials? Made or found? Single or multiples? Small or life size? Open,  
closed or broken? Wall, free standing, reinvented?

**Week #5**

Mon. Studio practice.

Wedn. Studio practice

**Week #6**

Mon. Studio practice

Wedn. Second project due.

**Week #7**

Mon. Third Project. Moving into actual space.  
Re-inventing wearable /s. Where? How? Why? Attached, worn, dragged,  
or? Repurposed materials, found objects and ready- mades. Performance.

Wedn. Studio practice

**Week #8**

Mon. Studio practice

Wedn. Third Project due.

**Week #9**

Mon. Fourth Project. Work in the round. Sculptural media. Multiples. Static,  
motorized, or? Proportion and scale?

Wedn. Studio practice

**Week #10**

Mon. Studio Practice

Wedn. Fourth project due.

**Week #11**

Mon. Fifth Project. Refining strategies: what, why, how.

The fine artist in the 21<sup>st</sup> century. The world of art today. Options, possibilities, directions.  
Light projections, text, sound and digital media.

Wedn. Studio Practice

### **Week #12**

Mon. Studio Practice

Wedn. Studio Practice

### **Week #13**

Mon. Fifth Project due.

Wedn. Final Project.

### **Week #14**

Mon. Final Project studio practice.

Wedn. Final Project studio practice.

### **Week #15**

Mon. Final Project studio practice.

Wedn. Final Project and portfolio presentation. Critique.

**Please note:** This is a general course outline. Changes to the scheduled projects are not anticipated. However should there be a need for modification, students will be informed with updates in class.

### **CRITERIA FOR EVALUATION**

The student's letter grade is based on the following major components, each of which has equal importance in averaging the grade. These components are:

**(a) the understanding and comprehension of the topic undertaken, the originality and scope of the solution and the craftsmanship and technical skill.**

**(b) meeting deadlines and participating in class discussions and critiques.**

Assignments are due on given dates and must reflect the student's best effort. Merely executing a project "because it is required" is not sufficient. Students are expected to be engaged, motivated and to strive for excellence. In addition, and since this is an upper level course, ability, an understanding of basic media and techniques, etc., is also expected.

Assignments that are turned in one class meeting late will get a grade lower, two class meetings late two grades lower, etc. You must complete all assignments in order for you to get a passing grade in this course.

You have the option of redoing your work for a better grade. If you wish to redo a project you must get the professor's permission and present it no more than two class meetings later.

**(c) attendance (both physical and mental), attitude and work habits.**

Attendance in this course is mandatory; all absences must be made up.

Please note that if absent, the student must find out from a classmate what he/she has missed and what to prepare for the following meeting. The professor cannot take time away from regular class instruction to repeat lectures and assignment requirements for each absent student.

You are allowed a total of up to three absences. Any additional absences will result in a very low or failing grade for this course. Except for a serious emergency and /or a letter from a doctor, no excuses for late work or absence will be accepted. If you wish to be excused from class to observe a religious holiday, or for any other serious matter of a personal nature, you must bring it to the attention of the professor so that arrangements can be made for you to make up the work you miss.

Class starts and ends on its designated time. Habitual tardiness or leaving early on a habitual basis is very disruptive, and will affect your grade resulting in a half absence for that day.

**(d) the professor's observation and evaluation of individual progress (in terms of improvement, skill building, creativity, productivity, etc).**

Due to the nature of the course, you MUST come to class prepared with the necessary tools and materials and to participate in all class discussions and critiques. Habitually coming to class unprepared and planning to spend the entire period working on concepts is not acceptable, and will result in a lower grade for this course.

Again, you are required to work in class as well as in your own studio space.

**(e) portfolio presentation at the end of the semester.**

Students are required to present their work to the class and be able to discuss all topics, concepts and terms they have learned in this course.

Final portfolios will not be accepted after the due date and time.

**(f) participation in assigned field trips.**

This includes one artsbus trip to New York City for AVT majors.

**AUDITORS**

Auditors are welcome in this course and are seen as informal participants with a primarily listening role, with credit-bearing students being the instructor's priority.

Auditors are expected to comply with the course attendance policies, as intermittent attendance becomes disruptive to the learning environment.

**SUPPLIES**

Due to the nature of the course many supplies will depend on the students' individual solutions to the projects undertaken. In general, students should have available common studio materials and tools as discussed in class.

**IT IS OF UTMOST IMPORTANCE THAT STUDENTS CLEAN UP AFTER THEMSELVES AND THAT ALL TOOLS AND MATERIALS ARE PUT AWAY SAFELY. THIS STUDIO IS USED BY OTHER CLASSES AND MUST BE KEPT IN ORDER.**

**FOOD AND CELL PHONES ARE NOT PERMITTED IN THE STUDIO.**

### 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.