

**GEORGE MASON UNIVERSITY
SCHOOL OF ART
Fall 2016**

**AVT 610
Graduate Seminar
W 4:30 – 7:10 p
2 credits
SoA Studio 1007**

**Professor: Maria Karametou
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Office: SoA 2013
Office Hours: M-W 10:00 10:30
M - W 1:10- 1:30
M 4:10 – 4:30**

A. Prerequisite

Admission to the SoA Graduate Program or permission of the professor.

B. Description and Goals

AVT 610 is strictly a Critique Seminar offering SoA graduate students the following:

- A venue for ongoing and free intellectual discussion with peers
- Critical feedback about work in progress in the studio
- A context for inquiry into a variety of ideas, strategies, intentions, and theoretical underpinnings embodied in the students' studio practice
- An intellectual community that fosters the exchange of ideas as they relate to the work created in the studio
- An opportunity to invigorate the students thinking about what art is, how it might look, of what it might be made, and where it might reside
- A forum for developing sound arguments and precise terms for the discussion of the students' own work as well as that of their peers.

C. Course Requirements

- Attendance and full participation in every aspect of all critiques
- Prepared and thoughtful presentations of the students' work during critique
- Written artist statement that accompanies the presentation of student work and addresses the “what, why and how” among other considerations. This statement is due at the beginning of the semester (with regards to the existing work), at midterm (with regards to the work in progress) and at the end of the semester (with regards to how the work has progressed, what has been accomplished, where to go from here, etc.)
- Participation in the midterm and final formal critiques

D. Grading Criteria

- Completion of all course requirements
- Organized and well-researched presentation of studio work to the group. This includes a prepared introduction that includes the written artist statement as described in item C above, questions, and any other related materials
- Thoughtful, engaged, and serious participation when critiquing the work of others in the group
- Presented work must demonstrate a thoughtful response to past critiques and feedback to the students' work.

E. Critiques

Class meetings will consist of rotating presentations of studio work by each student, followed by an in-depth critique by the group. Presenting students must have the work set up in advance and introduce it to the group through a short but concrete presentation of the thoughts, ideas, and philosophical underpinnings that inspire and inform it.

The work will be presented at the beginning of each critique. Presenters are encouraged to have prepared questions to be answered by the group. Any written materials helpful in informing the group about ideas or issues that relate to the presenter's practice (artist statement, relevant articles, etc.) need to be distributed several days in advance. This should be done via email, so that the group can be as informed as possible at the time of the critique – and as a result more effective in their critical response to the work.

For each critique there will be a pre- assigned “critique leader”, a “critic”, and a “recorder / note taker”. These will be assigned on a rotating basis. Critique formats and presentations may change or evolve according to the group dynamic.

F. Readings

Readings TBA according to who is presenting. (There will also be periodic announcements about shows of interest in the Washington metropolitan area beyond the ones listed below. These will be accompanied by relevant readings as they become available.)

The following is a list of some suggested readings:

“After Art”; David Joselit, 2012

This book investigates the ongoing impact of globalization on art and architecture by looking into the work of contemporary artists such as Ai Weiwei, and Sherrie Levine.

“Art Encounters: Deleuze and Guattari; Thought Beyond Representation”; Simon O’Sullivan, 2008

A series of artistic case studies and philosophical discussions that “develop a materialist and immanent approach to modern and contemporary art”.

“Artificial Hells: Participatory Art and the Politics of Spectatorship”; Claire Bishop, 2012

A theoretical and historical outline of 20th and 21st century participatory social practices, this book follows Bishop’s related article in Artforum in 2006, in which she challenged participatory art and its aesthetic and political ambitions.

“How to See a Work of Art in Total Darkness”; Darby English, 2010

An examination into how work by black artists is stereotyped and expected to stand for the race, rather than being viewed on its historic and aesthetic merit.

“History of Beauty”; Umberto Eco, 2010

What is Beauty? An investigation into the idea of beauty in Western culture.

“Born Under Saturn; The Character and Conduct of Artists”, Rudolf and Margot Wittkower, 2008

A classic, this book was first published in 1968 and has reappeared in recent years. It is “fascinating to read because of the abundant quotations which bring to life so many remarkable individuals.” The New York Review of Books

“The Accidental Masterpiece: On the Art of Life and Vice Versa”, Michael Kimmelman, 2005

Essays and reflections on the creative process; an exploration of art examined as a life passion, and the intricate connections between artmaking and the larger world outside it.

“Women Artists” in the 20th and 21st Century”, ed. Uta Grosenick, 2003

An informative presentation and overview of the various art forms created by women in the 20th and 21st century.

“Seven Days in the Art World”; Sarah Thornton, 2008.

Written right before the burst of the art bubble, this easy to read book offers an incisive (if not disturbing to those of us directly involved) view of the inside dealings of the “art world”, and reveals uncomfortable truths.

G. Critique Schedule ***

Week 1 (8/31) Group introductions (who, what, objectives, goals, etc.).
Introduction to the course. Setting of presentation schedule and critiques.

Week 2 (9/7) Individual Critiques
Artist _____
Critic _____
Note taker _____

Week 3 (9/14) Individual Critiques
Artist _____
Critic _____

- Note taker _____
- Week 4 (9/21) Individual Critiques
 Artist _____
 Critic _____
 Note taker _____
- Week 5 (9/28) Individual Critiques
 Artist _____
 Critic _____
 Note taker _____
- Show recommendation: National Gallery of Art, East Building re-opens on September 30. “In The Tower: Barbara Kruger” (to January 22). Additionally, two formerly unused towers will include works from the museum’s extensive collections of Alexander Calder and Mark Rothko
- Week 6 (10/5) Individual Critiques
 Artist _____
 Critic _____
 Note taker _____
- Week 7 (10/12) Class will not meet at the regular scheduled time
 Midterm Critiques TBA
- Week 8 (10/19) Post critique discussion
- Week 9 (10/26) Individual Critiques
 Artist /s _____
 Critic /s _____
 Note taker _____
- Show recommendation: Renwick Gallery, “Visions and Revisions” September 9, 2016 – January 8, 2017
- Week 10 (11/2) Individual Critiques
 Artist /s _____
 Critic /s _____
 Note taker _____
- Week 11 (11/9) Individual Critiques
 Artist /s _____
 Critic /s _____
 Note taker _____
- Show recommendation: Isamu Noguchi, “Archaic/ Modern” American Art Museum (November 11, 2016 - March 19, 2017)

Week 12 (11/16)	Open Discussion. Questions, concept review, statements, etc.
Week 13 (11/23)	Thanksgiving Recess
Week 14 (11/30)	Prep for final critiques
Week 15 (12/7)	Class will not meet at the regular scheduled time Final Critiques TBA

***** Please note:** This is a general course outline. Changes to the schedule are not anticipated, however should there be a need for modification the group will be informed with updates.

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.

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.

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 Patriot Web	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