

**AVT 301.001 Visual Voices Colloquium  
Spring 2017, (1 credit)**

Instructor: Harold Linton  
Art Bldg, Office - Room 2010  
School of Art  
Phone: (703) 993-4615  
E-mail: Linton@gmu.edu  
Harris Theater, TR 7:20 – 8:45 pm  
Speaker schedule/bio's - pages 3 - 6)

“The contemporary artist today is part theorist, performer, producer, installer, writer, entertainer, and shaman creating in material, media, text, and time all of which take shape in real, simulated, and virtual worlds. The characteristics of contemporary art practice change the way we think about the visual arts, which influences what we do in educational settings.” – Graeme Sullivan Art Practice as Research: Inquiry in the Visual Arts.

**Course Description:**

Visual Voices Colloquium is the Professional Lecture Series of the School of Art and represents a window into the professional world of art and design. Speakers are chosen with faculty guidance to represent leading and emerging talented practitioners in the disciplines of our curriculum as well as artists whose work lies beyond the subject areas of our program offerings.

The purpose of the course and the program is to broaden our students' exposure and vocabulary to professional work being created today and to simultaneously provide an opportunity for our students to interact with speakers either in small groups before and following our lectures in order that they may have an opportunity to exchange ideas and pose questions to our guest speakers.

**Discourse:**

Visual Voices Colloquium is offered each semester throughout the academic year and is equal to 1 credit hour per semester. The schedule of speakers for the spring 2017 semester is included below with this syllabus. A poster has also been created and is available to our students for display that includes the speaker schedule for this Spring Semester 2017.

**Attendance and Course Requirements: [VERY IMPORTANT]**

**Attendance Required At All Regularly Scheduled Five Lectures:**

Full attendance [ at 5 lectures ] are required for the course. Attendance cards will be available at the front doors of the Harris Theater 15 minutes prior to the lecture. They are completed – print legibly your name and G number – and handed back to the monitors only at the conclusion of the lecture following Q/A with guest speaker.

**You are required to attend all 5 regularly scheduled speakers including the first class meeting, which has a scheduled speaker. Each speaker represents 10% [attendance grade] and equal to 50% of total course grade.**

Attend 0 lectures	= 0% attendance grade
Attend one lecture	= 10% attendance grade
Attend two lectures	= 20% attendance grade
Attend three lectures	= 30% attendance grade
Attend four lectures	= 40% attendance grade
Attend five lectures	= 50% attendance grade

**Attendance Score [50%] + Written Paper [50%] = 100% Final Course Grade**

Ex: 50% attendance + A on paper = A in course  
Ex: 40% attendance + A on paper = A- in course  
Ex: 30% attendance + A on paper = B in course  
Ex: 20% attendance + A on paper = C in course  
Ex: 10% attendance + A on paper = D in course  
Ex: 0% attendance + A on paper = F in course

**Students are advised that late attendance at lectures by any amount is unacceptable and equal to an absence in the course.**

For each absence in the course, the attendance portion of your grade will be reduced by 10%. Students are also advised that no other student may sign- in for you or in place of your own signature on the roll card(s). We accept only one card per student at the conclusion of the lecture(s). Lecture hall doors are scheduled to open at 7:20 p.m. and lectures commence at 7:30 p.m. sharp! Doors close at 7:30 p.m.!

**Paper Presentation: Guidelines and Requirements**

In addition to attendance at all five lectures, you are required to submit **a minimum of a 1,000-word paper** on the Visual Voices program artist-speaker of your choice. The paper should focus on one guest artist's work and lecture/presentation. You may wish to write on any of the artists included in the Spring 2017 quest speaker roster [see attached below schedule of 2017 guest artist/designer speakers with brief bio's – pages 3 - 6].

Required on Cover or Front/First page:

John Doe, G00765432  
Title: "Art for Art's Sake"  
Lecture by Stanley Kubrick  
Word Count: 1250 words

1. G# and name must appear on cover page.
2. Word count must appear on cover page.
3. Must cite sources on bibliography page (last page).
4. **Extra Credit 20% - Minimum 6 illustrations + 1200 words or more.**
5. Pages numbered i.e., 1/6, 2/6, 3/6, 4/6, 5/6, 6/6.
6. Papers must be stapled once in upper left corner.
7. Papers under 1000 words are completely unacceptable and receive automatic "F" grade.
8. Papers must be Hardcopy only and be delivered before deadline to the Art Office ONLY!

**Paper Due Date & Hard Deadline: FRIDAY, MAY 5, 2017**  
**Must be submitted before 4:00 p.m. [Art Office: Rm. 2050]**

**Papers (HARDCOPY ONLY)** will be accepted throughout the Spring 2017 semester up until and no later than Friday, May 5, 2017 before 4:00 p.m. in the Art & Design Building, School of Art Office, Room 2050. No last minute excuses are acceptable. You have the full semester to select and write on one of our speakers for your paper and submit before the deadline!

**Papers will not be accepted beyond this date/time (MAY 5, 2017 at 4:00 p.m.) for any reason! Late papers receive 0% or no credit. Only hardcopy papers are acceptable – no electronic copies via email are acceptable!**

**Grading:** 50% Full Attendance + 50% Final Paper = Final Course Grade [A].

### **Visual Voices / Professional Lecture Series / Spring 2017**

Visual Voices is a yearlong series of lectures by professional artists, designers, scholars, critics, art historians and other art professionals that enriches the School of Art curriculum. Visual Voices lectures are held on Thursday evenings from 7:20 p.m. - 9:00 p.m. in Harris Theater.

The Spring 2017 schedule includes five lectures. Course syllabus is now posted online at the Blackboard site. You are responsible to follow all instructions carefully including due date, length, and proper form for the writing and submission of the required course final paper. Speaker schedule and bio's follow:

#### **SPRING SEMESTER SPEAKER SCHEDULE 2017**

**AVT 301: Visual Voices Professional Lecture Series: Brief Speaker Biographies  
Spring 2017 / Harris Theater / Thursdays / 7:30 p.m. – 8:30 p.m.**

**Judith Harris**

**January 26, 2017**

JUDITH HARRIS was born in Washington, D.C. and received a B.A. from University of Maryland, her M.A. from Brown University in Creative Writing, and a Ph.D. from George Washington University in American literature. She has taught at George Washington, Catholic University, George Mason University, and American University, and held residencies at VCCA and Frost Place.

Her poems are forthcoming or have appeared in *The Nation*, *Slate*, *Ploughshares*, *The New Republic*, *The Atlantic* and *Narrative* magazine, *Southern Review*, *the American Scholar*, *Prairie Schooner* and *American Life in Poetry*, which is a syndicated newspaper column edited by Ted Kooser, publishing her work in places such as *The New York Times*, *The Seattle Times*, *The Philadelphia Inquirer* and many others. In 2004, she had the honor of reading at the Library of Congress at the invitation of Donald Hall, then US Poet Laureate, and in 2010 was a discussant with Ed Hirsch at the Folger Shakespeare Library. She is a recipient of grants from Carnegie Mellon, and the DC Commission on the Arts where she resides and continues to teach adults and college students the art of creative writing.

**J.J. McCracken**

**February 9, 2017**

J.J. MCCRACKEN creates messy situations where performers grovel for access to resources. They are socially disconnected and eternally hungry. They are martyrs, misanthropes, thieves, ghosts, and the wronged. Absurd and often painful tasks are endured as stress cracks form and failures reveal the body's limitations. Wet, shivering, clay-covered women eat potatoes made of clay for hours; blindfolded women hoard water, hauling it in pots that leak or break; a timekeeper fills a one-directional hourglass that slowly drains.

Built from the details of extensive research, these characters interrogate our corporate, political, and social landscapes while examining the artist's own patterns of consumption. Recurring themes include malnutrition, water rights, free speech, and shouldering the weight of passing time.

Recent works include *The Mouth of the Scold*, commissioned by the National Portrait Gallery in

Washington, D.C. The piece is one chapter in a body of research and performance on the history of the “common scold” charge, a gender-based misdemeanor offense used to punish “outspoken” women. McCracken repurposes a ducking stool—an archaic punishment device used to shame a woman for voicing her opinion—into a tool: during the performance, the contraption was used as a lift. Accessing a space high on a wall in the museum’s Great Hall, the artist installed a portrait of a woman in a traditional space full of monuments to men.

J.J. McCracken is the recipient of numerous awards and grants, recently including a Maryland State Arts Council Individual Artist Award in Sculpture (2014), a Louis Comfort Tiffany Foundation Award (2011/12), and two grants from the Puffin Foundation (2013 and 2011). McCracken holds a bachelors degree in Anthropology from The College of William and Mary (1995) and an M.F.A. in Studio Art from The George Washington University (2005). She attended the Skowhegan School of Painting and Sculpture in 2012. J.J. McCracken is currently building large-scale projects at Red Dirt Studio in Mt. Rainier, Maryland, while serving as Red Dirt’s Co-Director.

**John Jacob, Curator, McEvoy Family Curator for Photography    March 9, 2017**  
**The Smithsonian American Art Museum**

JOHN JACOB is the McEvoy Family Curator for Photography at SAAM. Jacob is responsible for research, exhibitions and acquisitions related to the museum’s collection. He joins 11 curators currently on staff for contemporary art, craft and decorative art, Latino art, media art, sculpture, works on paper, folk and self-taught art and 19th- and 20th-century painting. “John Jacob brings to the Smithsonian American Art Museum a deep knowledge of the field as well as valuable experience in publishing and exhibition planning,” said Virginia Mecklenburg, chief curator at the Smithsonian American Art Museum. “John will bring new energy to our photography program.”

Jacob comes to the museum from the Inge Morath Foundation, where he was director and vice-president facilitating programs related to Morath and support of women photographers, and from the Magnum Foundation, where he was program director of its Legacy Program—collecting, researching and overseeing cultural projects related to the history of Magnum Photos. Recent exhibitions include the internationally touring “Man Ray: Unconcerned But Not Indifferent” (2007; co-curator with Noriko Fuku), “Inge Morath: First Color” (2009) and “Erich Hartmann: New York Stories, 1946– 1957” (2012). Recent and forthcoming publications include Ernst Haas: On Set (Steidl, 2015), and Inge Morath: On Style (Abrams, 2016). Jacob’s interest in American vernacular photography has led to research on several of its great inventions. He was the editor for Kodak Girl: The Martha Cooper Collection (Steidl, 2011), a social history relating the profession of photography by American women to the invention and success of the snapshot. Jacob’s research on spirit photography and the tintype, for which he received the 2012 Shpilman Award for Excellence in Photography from the Israel Museum, will be published by the museum as Ghost Stories: Found Photography and the Certification of Presence.

Jacob began his career as an artist, working with reproductive media including photography, rubber-stamps, mail art, and artist’s books. He earned a master’s degree in art history from Indiana University in 1994 and attended the Getty Leadership Institute in 1996. Jacob will oversee the museum’s pioneering photography program, which was established more than 30 years ago. The collection examines photography’s evolution in the United States from a documentary medium to a full-fledged artistic genre. In 2013, the museum acquired from The Irving Penn Foundation 100 photographs by Irving Penn (1917–2009), one of the most celebrated photographers of the 20th century. This gift will be featured in an upcoming exhibition, “Irving Penn: Beyond Beauty,” which opens Oct. 23.

The McEvoy Family Curator for Photography was established in 2012 to ensure the future of the museum’s photography collection with a gift from the McEvoy family, which has been supportive of the museum for more than three decades. In addition to generously supporting acquisitions

and programs at the museum, the late Nan Tucker McEvoy was chair of the museum's board of commissioners in the 1980s, and Nion McEvoy, her son, is the current vice chair.

**E. Carmen Ramos, Curator  
Smithsonian American Art Museum**

**March 23, 2017**

E. CARMEN RAMOS joined the Smithsonian American Art Museum staff as curator of Latino art in October 2010. Ramos is responsible for acquiring artworks for the museum's permanent collection and producing a major exhibition and catalogue based on the museum's Latino holdings. Her research interests include modern and contemporary Latino, Latin American, and African American art.

Ramos organized the exhibition *Our America: The Latino Presence in American Art*, which was on view in Washington, D.C. from October 25, 2013 through March 2, 2014 before starting a multi-city U.S. tour. Previous projects include *BLACKOUT: A Centennial Commission by Paul Henry Ramirez* (2010), a site-specific exhibition at The Newark Museum and *Cut, Build and Weld: Process in Works by Chakaia Booker* (2010) at the Visual Arts Center of New Jersey in Summit. She co-curated the fifth biennial at El Museo del Barrio in New York City in 2007 and also has organized exhibitions about Mexican popular arts (2007) and works by artists Franco Mondini-Ruiz (2007) and Freddy Rodríguez (2005). Before joining the museum's staff, Ramos was the curator of exhibitions for the Arts Council of Princeton at the Paul Robeson Center for the Arts and assistant curator for cultural engagement at The Newark Museum.

Ramos earned a bachelor's degree in art history and psychology from New York University (1988), and a master's degree (1995) and a doctorate (2011) in art history from the University of Chicago. Her dissertation was titled "A Painter of Cuban Life: Victor Patricio de Landaluze and 19th-Century Cuban Politics." Ramos was the author of the exhibition catalogues *Our America: The Latino Presence in American Art*, *America's Pastime: Portrait of the Dominican Dream*, *Works by Freddy Rodríguez* and *Cut, Build and Weld: Process in Works by Chakaia Booker* as well as catalogue entries for El Museo del Barrio and The University of Texas at Austin's Jack S. Blanton Museum of Art. She has also published in *American Art*, *African Arts* and the *New West Indian Guide*.

**Helen C. Frederick**

**March 30, 2017**

HELEN C. FREDERICK (born 1945 in Pennsylvania) is an American artist, known mainly for printed media and large-scale works created by hand papermaking as a medium of expression that often incorporate the use of language. She has curated exhibitions such as "Ten Years After 9/11," which respond to issues about the human condition.

Frederick received her undergraduate degree and her Master of Fine Arts degrees from the Rhode Island School of Design, where she met German artist Dieter Roth, who introduced Frederick to innovative printed media techniques. Frederick's interest in paper as a medium began in 1976, when she visited Ahmedabad, India, where Robert Rauschenberg had completed a papermaking project. She continued her study of paper-making during travels to the Netherlands, Japan, and China. In 1981, she founded Pyramid Atlantic, a center for contemporary printmaking, hand papermaking and the art of the book, which she directed for twenty-eight years. Since 1996, Frederick has taught printmaking and graduate studies at George Mason University's School of Art, where she serves as director of the department's imprint, Navigation Press.

Frederick specializes in hand-driven media such as custom-formed paper, artist's books, paintings, drawings, and prints, and she is recognized as the D.C. area's "most knowledgeable

paper artist. Her work has also incorporated electronic media, video, digital prints, photography, "video books," and sculpture. Her video work "Dislocations" (2011) has been compared to Andy Warhol by curator Jeffrey Cudlin; Critic Paul Ryan described her work in "Hungry Ghosts" (2011) as "drawing us closer to victims as they linger within the beyond – a liminal space conceptually akin to that described by post-colonial theorist Homi K. Bhabha as a physical space and occurrences where ...there is a sense of disorientation, a disturbance of direction..an exploratory, restless movement.... Ryan also noted that "Hungry Ghosts" was influenced by Frederick's interest in Buddhist teachings and meditation practices.

In her 2010 solo exhibition, "Dissonance" at Hollins University's Eleanor D. Wilson Art Museum, Frederick referenced the atomic bomb and the Cold War, themes that have often surfaced in her work. Her 1996 installation "Caution: Appearance (Dis)appearance" explored the significance of the atomic bomb 50 years after its first detonation. In this installation, Frederick, who was born shortly before the first testing of the atomic bomb, examined her own personal connection with the bomb and how it has impacted her life, as well as its implications for the natural world. She explored similar themes in her 1995 collaborative book with Bridget Lambert, "Abracadabra," which used 50 images to "represent the 50 years of Frederick's life from 1945 to 1995

Major exhibitions of Frederick's work have been held at the Eleanor D. Wilson Museum at Hollins University (2011), Dieu Donne' Gallery, New York (1996), Henie Onstad Museum, Norway (1979), Harvard's Fogg Museum (Davidson), and traveling museum exhibitions in Japan, Scandinavia, Europe, the United States and South America.

Collections. Frederick's work is included in the Whitney Museum of Art in New York; the National Gallery of Art, Library of Congress, and the Smithsonian American Art Museum in Washington, D.C.; and many other national and international collections.

Awards. Frederick has received numerous awards for her work, including a Fulbright (1973) and Mid-Atlantic Arts Award (1988), the Maryland Governor's Award for leadership in the Arts (2000) and the Southern Graphic Council Printmaker Emeritus Award, (2008). She was 2011 Frances Niederer Artist-in-Residence at Hollins University.

## **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 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.