

**AVT 301.001 Visual Voices Colloquium
Spring 2018, (1 credit)**

Instructor: Harold Linton
Art Building, Linton Office - Room 2010
School of Art Office: Room 2050
Phone: (703) 993-4615
E-mail: Linton@gmu.edu
Harris Theater, TR 7:20 – 9:00 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 2018 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 2018.

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 hand back to the monitors o n l y 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. The written paper is valued at 50% of the remaining portion of the final/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 attendance 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 2018 quest speaker roster [see attached below schedule of 2018 guest artist/designer speakers with brief bio's – pages 3 - 6].

Required on Cover or Front/First page of paper:

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 a minimum of three bibliographic sources on the bibliography page (last page).
4. **Extra Credit 20% - Minimum 6 illustrations with brief captions + 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!
9. Papers delivered to Professor Linton's office are NOT acceptable!
10. Papers must be submitted before 4:00 p.m. to Art Office [Room 2050] no later than Friday, May 4, 2018.

**Paper Due Date & Hard Deadline: FRIDAY, May 4, 2018 before 4:00 p.m.
Hardcopy papers [only] must be submitted to the Art Office: SOA Rm. 2050.**

Papers (HARDCOPY ONLY) are acceptable throughout the Spring 2018 semester up until and no later than Friday, May 4, 2018 before 4:00 p.m. in the Art & Design Building, School of Art Office, Room 2050. No last minute medical excuses are acceptable. You have the full semester to select and write on one of our speakers for your paper and submit well before the deadline!

Papers will not be accepted beyond this date/time for any reason. (May 4, 2018 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 2018

Visual Voices is a year-long series of professional lectures from 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 2018 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 & BIO BRIEF 2018 **Spring 2018 Visual Voices Guest Speakers**

Brian Noyes

January 25, 2018

Located in a renovated 1921 Esso filling station 50 miles west of Washington, D.C., Red Truck and its classically trained bakers churn out destination-worthy baked goods and granola. Their signature double-chocolate moonshine cake, sour cream coffeecake, and Shenandoah apple cake continually inspire rave reviews from New York Times, Esquire magazine, Washingtonian Magazine, and fans everywhere. Their delicious granola, handmade daily from locally sourced ingredients, has been called "the best granola in North America."

<https://redtruckbakery.com>

Teresa Jaynes

February 1, 2018

For more than 25 years, Teresa Jaynes has created installations and artist books based on extensive research in special collections and libraries. She is a recipient of a Pew Fellowship in the Arts, as well as grants from the Independence Foundation, Art Matters, National Endowment for the Arts, and Pennsylvania Council on the Arts. Jaynes has exhibited her work in New York, Chicago, Minneapolis, and Philadelphia, including the Philadelphia Museum of Art, The Rosenbach Museum & Library, and the Institute of Contemporary Art.

She received her MFA from Tyler School of Art, Temple University and her BFA from the University of Texas at Austin. As executive director of Philagrafika from 2000-2011, she organized the international contemporary print festival *Philagrafika 2010: The Graphic Unconscious*. She currently teaches at the University of the Arts.

In her current exhibition [*Common Touch: the Art of the Senses in the History of the Blind*](#), Jaynes incorporates a range of sculpture, print and performance processes to explore the nature and limits of perception. The works are based on her research on materials for the blind in the 19th century, included in the collections at the Library Company of Philadelphia.

[#Commontouch](#) is on view at the Library Company April 4 – October 21, 2016.

<http://teresajaynes.virb.com/bio>

Sharif Bey**February 22, 2018**

Sharif Bey is a dual associate professor in art education and teaching and leadership in the College of Visual and Performing Arts and Syracuse University's School of Education. He is additionally a studio artist who maintains an active exhibition record. He earned a Ph.D. in art education from the Pennsylvania State University. He holds an M.F.A in studio art from the University of North Carolina at Greensboro and a B.F.A. in ceramics from Slippery Rock University of Pennsylvania.

After receiving an M.F.A, Bey was employed as a studio coordinator in MCG's Youth Development Program, where he supervised a staff of art teachers, offered curricular and technical support to Pittsburgh public school teachers, conducted teacher training workshops, and ran an after-school visual arts program in ceramics. As a doctoral student in 2003, Bey was awarded a Fulbright Scholarship and conducted research on post-socialist art education reforms as a scholar and artist in residence at the Academy of Fine Arts and Design in Bratislava, Slovakia.

In 2007 Bey received the Harlan E. and Suzanne D. Hoffa Dissertation Award from Penn State University for his research "Aaron Douglas and Hale Woodruff: The Social Responsibility and Expanded Pedagogy of the Black Artist." Bey has published numerous articles in such publications as *Studies in Art Education*, *The Journal of Curriculum & Pedagogy*, *The Journal of Art Education*, *The Journal of Cultural Research in Art Education*, and *The Journal of Power in Education*. Currently Bey serves as the associate editor of the *Journal of Social Theory in Art Education* and is on the editorial review board of *Studies in Art Education* and *The Journal of Cultural Research in Art Education*.

In recent years Bey has been an artist in residence at the McColl Center for Visual Art in Charlotte, Hunter College in New York City, and the Vermont Studio Center. He is the 2008 recipient of the Regional Artists Grant from the Winston Salem Arts Council for his studio-based research on ancient Egyptian adornment and material culture in Cairo.

Bey has a particular interest and scholarship in African-American art history, art education of former communist Europe, and contemporary crafts. He has conducted numerous lectures, workshops, and presentations and exhibits widely in the United States and internationally. His studio work ranges from decorative/functional pottery to conceptual ceramic works that are influenced by ritual and African-American identity.

<https://ofa.fas.harvard.edu/event/visiting-artist-lecture-sharif-bey>

Juliet Bellow**March 1, 2018**

Juliet Bellow's current research centers on the relationship between art and dance in the nineteenth and twentieth centuries. Her book [Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde](#), published in 2013 by Ashgate Press, analyzes set and costume designs by Pablo Picasso, Henri Matisse, Sonia Delaunay and Giorgio de Chirico for Serge Diaghilev's Ballets Russes troupe. She also served as Consulting Scholar for the 2013 exhibition "Diaghilev and the Golden Age of the Ballets Russes: When Art Danced With Music." Her scholarship has appeared in art-historical and dance-historical publications, including *Art Journal*, *American Art*, *Dance Research Journal*, and the *Cambridge Companion to Ballet*. She is currently serving a three-year term as Field Editor for *Nineteenth-Century Books and Related Media* for *caa.reviews*, and is a member of the journal's editorial board.

Her current research project, entitled *Rodin's Dancers: Moving Toward the Limits of Sculpture*, is the first in-depth study of the artist's engagement with dance, and the first to examine the intertwined histories of dance and sculpture at a pivotal moment in the development of both

media. Dr. Bellow teaches courses on a range of thematic issues and materials relating to European art of the eighteenth, nineteenth, and twentieth centuries, including "Art and Dance, 1860-1960," "Women and the Avant-Garde," "Revolutionary Aesthetics: Art and Politics in Nineteenth-Century France," and "Museums and Society."

<http://www.american.edu/cas/faculty/bellow.cfm>

John R. Henry

March 8, 2018

John Raymond Henry (born 1943) is an internationally renowned [sculptor](#).^[1] Since 1971, Henry has produced many monumental and large-scaled works of art for [museums](#), [cities](#) and public institutions across the [United States](#), [Europe](#), and [Asia](#). He has created some of the largest contemporary metal sculpture (90 to 100 feet (27 to 30 m) high) in the United States, and his sculpture is designed, engineered, fabricated, and erected by his own studio in [Chattanooga, Tennessee](#).

Henry's sculpture has been described as huge [welded steel](#) drawings. He arranges linear and rectilinear elements that appear to defy [gravity](#) and [float](#). Many suggest a moment of arrested [motion](#) where flying or tumbling elements are frozen. There is a simple elegance and an unexpected sense of immediacy and lightness in his work.

Henry was a founding member of ConStruct, an artist-owned gallery that promoted and organized large-scale sculpture exhibitions throughout the United States. Other founding members include [Mark di Suvero](#), [Kenneth Snelson](#), [Lyman Kipp](#), and [Charles Ginnever](#).

Henry continues to curate exhibitions in the United States and in Europe, drawing on his nationally recognized expertise regarding sculptors and their work. He was also Chairman Emeritus of the International Sculpture Center and on the board of YoungArts in Miami for 25+ years.

https://en.wikipedia.org/wiki/John_Raymond_Henry

University and School of Art Policies

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; 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; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

The following is in two sections-Mason Core and General Information for all classes. If you are teaching a course that is part of the Mason Core listed below, please include the following in your syllabus:

(1) MASON CORE CLASSES:

Mason Core Arts; Please include the following for sections of AVT 103, 104, 215, 222, 232, 243, 252, 253, 262, 272, 385:

GENERAL INFORMATION; Spring Term 2018

Important University Dates:

Martin Luther King Day (no classes)	Mon Jan 15
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 22
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 29
Last day to drop with a 33% tuition penalty	Mon Feb 12
Final Drop Deadline (67% tuition penalty)	Fri Feb 23
Immunization Record Deadline	Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 19 – Fri Mar 23
Selective Withdrawal Period (undergraduate students only)	Mon Feb 26 – Fri Mar 30
Spring Break	Mon Mar 12 – Sun Mar 18
Incomplete work from Fall 2017 due to Instructor	Fri Mar 23
Incomplete grade changes from Fall 2017 due to Registrar	Fri Mar 30
Dissertation/Thesis Deadline	Fri May 4
Last day of classes	Sat May 5
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.	Mon May 7 – Tue May 8
Exam Period (beginning at 7:30 a.m.)	Wed May 9 – Wed May 16
Commencement	Fri May 18

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.

ArtsBus - Dates for Spring 2018:

February 24

March 24

April 14

Visual Voices Lecture Series Spring 2018: 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/>

January 24 – Brian Noyes

February 1 – Teresa Jaynes

February 22 – Sharif Bey

March 1 – Juliet Bellow

March 8 – John Henry

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 your instructor 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.

Cell Phones: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

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.