



THE UNIVERSITY OF KANSAS
Department of Visual Art
ART 300 + 500 Special Topics in Art:
Social and Sustainable Art Practices
Fall 2015, Syllabus
General Course Information

Social and Sustainable Art Practices (SSAP) will explore with three contemporary issues integral to human life today, agricultural production, habitat development and social/civic expressions. We will tackle these topics through 1) Engaged learning projects, in addition to 2) Discussion and 3) Written formal reflection papers. SSAP is an immersive experience bringing together lectures from leaders in the fields of biology, land-use, bee-keeping, and socially conscious art together with selected readings from landmark and contemporary writers. Students will be guided in hands-on building activities for the purposes of creative practicality. We will encounter the phases of creative practice (inception, commencement, confusion, assessment, application and resolve) as we reflect how action changes thinking. Ultimately, we will attempt to contribute the complex topics of climate change, the sustainability idea and the social dynamics of class and division.

Purpose

To dispel the myth that topics in sustainability and creativity are elitist constructs by emphasizing the inherent accessibility of each, especially as these ideas regard human relations.

To provide those who identify as “non-creative” opportunities to engage in creative work and thereby aid in an exploration of and amendment to their definition of creativity; to offer those who indentify as “creative” the same opportunity.

To provide students the opportunity to be creatively involved in projects related to habitat, agriculture and civic visual discourse, especially as these topics relate to issues surrounding climate change and sustainability and class division.

To foster an awareness of the general topics associated with climate change and sustainability thinking through lectures, readings in combination with engaged learning.

To introduce the traditional (time tested) fabrication practices of timber framing and bee hive construction with an emphasis on hand skill development, body coordination and optimal group dynamics.

To provide students with an introductory opportunity to author a social artwork – either individually or in groups – as a means of extending creative practice beyond the studio environment.

Goal

To provide students with creative experiences, feedback and information which will aide in identifying their interests and strengths as they usefully engage with *solution thinking and action*. To prepare students to become agents of change, in a rapidly changing (and challenged) world.

Class Values

1) Reflection of Experience 2) Openness to Experience/The 12 senses: Physical Sense of Life, Touch, Movement, Balance; Feeling Sense of Sight, Smell, Taste, Warmth; Cognitive Sense of Hearing, Word, Thought, Ego 3) Stamina for the Unknown 4) Associative and Analogous Thinking 5) Inventive and Intuitive Thinking 6) Compassionate Communication (Listening, Observing, Participating)

Instructor/ Course information

Matthew Burke mburke01@ku.edu

785 864 5664 Office line

785-424-3537 Cell: TEXT ONLY, INCLUDE NAME

Office: B100A, Chalmers Hall, Fowler Shops, Sub-Basement

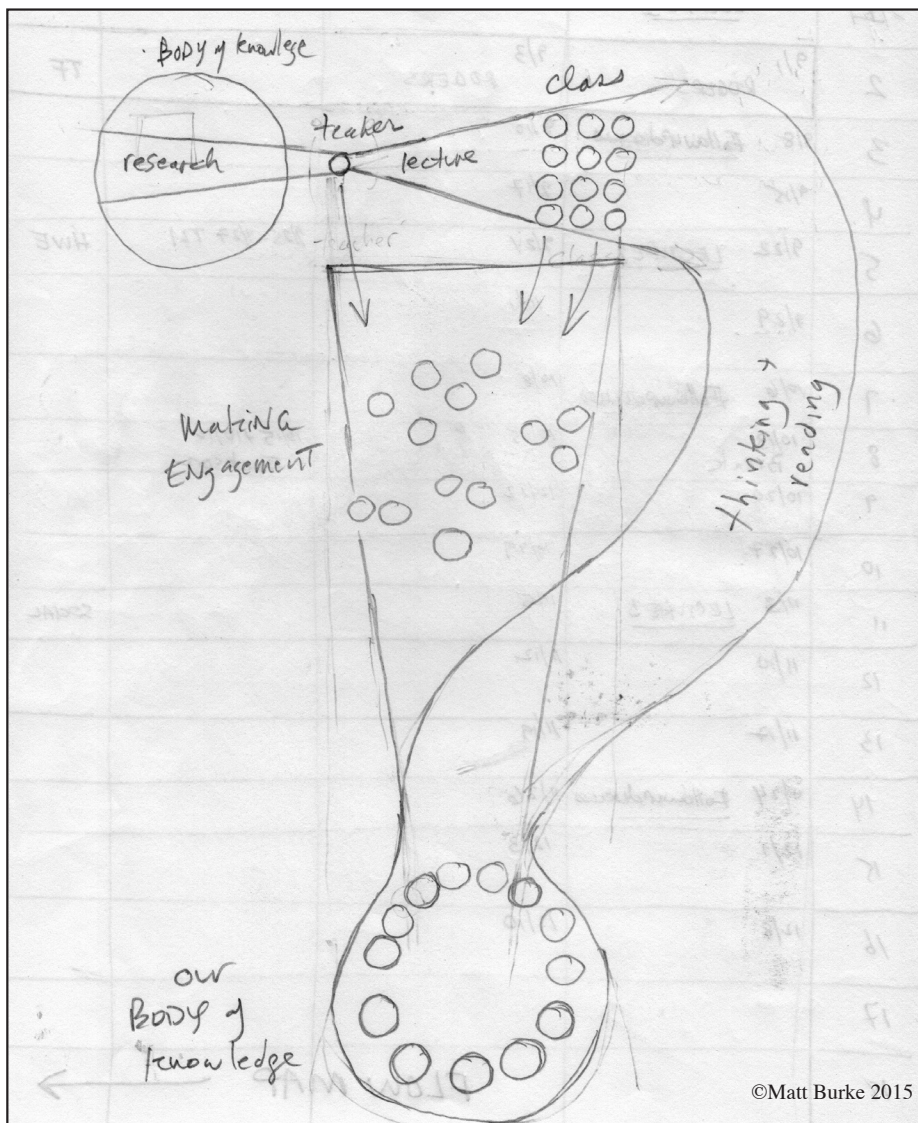
Credit hours 3; Contact hours 6; Outside class additional

Tuesday and Thursday, 2:30pm - 5:20pm; Room 103 and Environs

Three questions, among many, will be the focus of our semester.

1. Howard Gardener in his 1993 book, *Multiple Intelligences*, characterized eight types of human intelligence, body/kinesthetic; interpersonal; verbal; logic/math; naturalistic; self smart; visual; and musical. How does each of these intelligences allow us to access a relationship with the world? Can they be worked in tandem? As a whole? Does creativity belong to any single intelligence type?
2. How does our engagement with cycles/rhythms of any variety (driving, cleaning, drawing, talking, walking...) engage us creatively? Is creativity inevitable when we engage in what psychologists call “the bias toward action”? Is action without learning possible? How does our action change as we more closely engage with cycles and rhythms of nature?
3. When we talk about “scalability” – a term used in computing, having originated in economic thought – with regard to the creative act, do the same circumstances and factors apply as to those in other disciplines? What is scalable about the creative act?

Bias Toward Action: Propensity to act or decide without customary analysis or sufficient information ‘just do it’ and contemplate later.



This diagram is one example of Engaged Learning in which we allow action and creation (a Bias Toward Action) to play a role equal to thought and discussion. Action/creation and discussion are combined yielding a sum greater than the parts and resulting in “our body of knowledge.”

Requirements

1. Miss no classes. Sickness (with a note) and family emergencies aside, the instructor will determine if an absence counts as excused. Three un-excused absences is an F for your attendance grade.
2. Attend outside events as announced by the instructor. Those unable to attend *due to conflicting course work or employment obligations* must make-up the event in consult with the instructor.
3. A voucher fee will be applied to your account. If you disenroll, please be sure the fee is cleared from your account. The fee will cover the consumable materials you use on your projects. Fee is around \$52.00. You will have additional fees for material.
4. As a follow up to the hive project, we will reconvene next spring, 2016 to visit the farms where the hives have been installed. We will assess the project based upon the information we collect.
5. Follow all instructions on shop equipment and tools. We will be working with materials and tools that could seriously injure or kill you. With proper instruction and use you will minimize your risk.

Grade

The most important quality for anyone in creative work is *persistence*. Talent helps, skills can be learned, but keeping at it despite failures *and* successes is the single most important factor toward reaping the rewards of a creative life. I will observe how you recover from failure – *your response*. After a period of discouragement, you must re-double your efforts to include inventiveness, resourcefulness, and/or permissivity (giving yourself permission to go further than you had anticipated) if you wish to be evaluated as above average.

Your final grade will be determined based upon two aspects of class, Attendance and Participation. Each hold equal weight and their average will be your final grade. (i.e. A + A- = A; A + B = A-; etc.) The average will always result in the minus of the higher letter grade as opposed to the plus of the lower letter grade.

Attendance Arrive on time, leave on time, attend every class and outside event

Participation

1. Discussion
2. Quality of your 2 page reflection papers following each unit
3. Your active role in each of the three projects, Timber, Hive, Civic
4. Final 5 page reflection paper on course due at the time of our final exam

Sub categories in Participation are averaged, each sub-category carries equal weight toward half your final grade.

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Category	Sub-category	A	B	C	D	F
Attendance 50% of final grade		no misses (does not include excused absences)	one miss (does not include excused absences)	2 misses (does not include excused absences)	N/A	3 misses (does not include excused absences)
Participation 50% of final grade	Discussion 25% of 50%	Thoughtful and vocal participation every discussion	Thoughtful and vocal participation occasionally	Vocal participation infrequently	Little or no engagement	Little or no engagement
	2 Page Reflections 25% of 50%	Personal reflection addressing "How this topic relates to me or people I know." You must provide examples and evidence of impact, if any.	Some of column 1 combined with more than 30% recounted details from the reading. (No "Book Reports")	Some of column 1 combined with more than 50% recounted details from the reading. (No "Book Reports")	Some of column 1 combined with more than 70% recounted details from the reading. (No "Book Reports")	No paper
	Three Projects 25% of 50%	Active follower of instruction. Occasional leader, when asked. Asks "What can I do next?" when idle. Active every class in clean up and set-up. Social project well thought out and executed.	Active follower of instruction. Does not turn idle time into active time. Active in some class clean up and set-up. Social project thought out and executed incompletely.	Inactive follower of instruction. Does not turn idle time into active time. Inactive in some class clean up and set-up. Social project not thought out and executed incompletely.	Little participation. Social project not thought out and executed incompletely.	Little or no participation. Social project not thought out and executed incompletely.
	5 Page Reflection 25% of 50%	Same as 2 page reflection with the addition 1 way you might implement a course topic.	30% course recounting	50% course recounting	70% course recounting	No paper

Required Supplies and Text

• Art and Sustainability: Connecting Patterns for a Culture of Complexity, Sacha Kagan 2011	\$54.00
• Safety goggles or glasses	\$3.00 - 6.00
• Utility knife	\$4.00
• Dust mask, the kind with the “button”. 3M 8511	\$2.00/
• Duct tape 1 roll	\$3.00
• Work gloves	\$8.00
• Boots or heavy shoes	—

Disabilities

Any student in the course who has a disability that may prevent him/her from fully demonstrating his/her abilities should contact me personally as soon as possible so we can discuss accommodations necessary to ensure full participation and facilitate the educational opportunity. The KU office of Disability Resources coordinates accommodations and services for all students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted DR, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-2620 (V/TTY). Information about their services can be found at <http://disability.ku.edu>.

Intellectual property

Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. On request, the instructor will usually grant permission for students to record lectures, on the condition that these recordings are only used as a study aid by the individual making the recording. Unless explicit permission is obtained from the instructor, recordings of lectures and review sessions may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course. With instructor permission, you are free to author content pertaining to this class on social media.

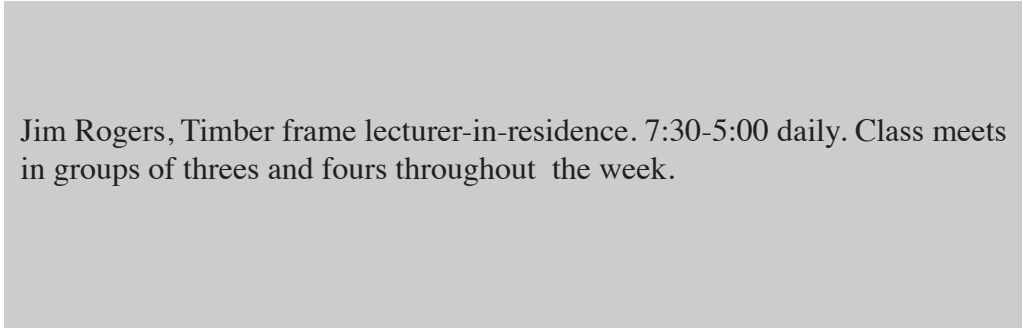
Readings

The course text, *Art and Sustainability*, will be discussed throughout the semester a chapter at a time. You are responsible for doing the reading prior to class. All other readings will be done in class. We will divide into four work groups and each group will be responsible for one reading. Additionally, each group will be responsible for pulling the essential points out of the reading and sharing them with the group at large. Readings will be made available as a pdf on Bb or as handouts in class.

Class Calendar

The Instructor reserves the right to change at will

Papers and homework readings are all underlined

Tuesday, August 25	Lecture One: Habitat, Syllabus, lockers, Schedule TF week, Pony construction, Shop protocol. <u>Homework: AAS Introduction and Jim Rogers videos</u>
Thursday, August 27	Pony construction, TF overview, Reading & Discussion, <u>Readings: AAS, Introduction. Homework: AAS Chapter 1 and Jim Rogers videos</u>
Monday, August 31	
Tuesday, September 1	
Wednesday, September 2	
Thursday, September 3	
Friday, September 4	
Tuesday, September 8	Reading & Discussion, <u>Readings: AAS chapter 1</u> , Timber Framing; Four Challenges; Climate of Man; Power Down. Recap TF. <u>Homework: AAS Chapter 2</u>
Thursday, September 10	<u>2 Page reflection due on Habitat</u> , Lecture Two: Food, Hives and Systems, Monarch Watch, NHM
Tuesday, September 15	Reading & Discussion, <u>AAS Chapter 2</u> , Poetics of Space, Design for the Real World, Silent Spring. <u>Home work AAS Chapter 3</u>
Thursday, September 17	<i>Guest Lecturers, Chip Taylor, KU BioSurvey; Ken Clifford, bee keeper</i>
Tuesday, September 22	<i>Field trip to Red Tractor Farm and Buller Family Farm</i>
Friday, 9/23 - Sunday, 9/25	<i>Prairie Festival at The Land Institute, Salina KS. Instructor has tickets for 3 students. Additional students will need to register and pay 10\$ conference fee.</i>
Thursday, September 24	Begin hive construction
Tuesday, September 29	Hive construction, <i>Guest lecturer</i>
Thursday, October 1	Reading & Discussion, <u>AAS Chapter 3</u> , Mannahatta, Toward Saving Bee, Geography of American Mound, Lure of the Local, <u>Homework AAS Chapter 4</u>
Tuesday, October 6	Hive construction, <i>Guest Lecturer</i>
Thursday, October 8	Hive construction
Tuesday, October 13	FALL BREAK

Thursday, October 15	Reading & Discussion, <u>AAS Chapter 4</u> , Becoming Native to This Place, Nature as Measure, Pilgrim at Tinker Creek <i>Wes Jackson Lecture 6pm Spooner. Attendance mandatory</i>
Friday, October 16	<i>Group discussion with Wes Jackson, 9:30am Attendance mandatory</i>
Tuesday, October 20	<i>Class hive making demonstration at the Natural History Museum</i>
Thursday, October 22	Hive construction
Tuesday, October 27	Hive construction
Thursday, October 29	Reading & Discussion, <u>AAS Chapter 4</u> , Overlay, Diversity of Life, Goethe's Way of Science, <u>Homework AAS Chapter 5</u>
Tuesday, November 3	2 page reflection due on Food, Lecture Three: Social and Civic Art
Thursday, November 5	<i>Guest lecturer</i>
Tuesday, November 8	Studio civic project
Thursday, November 5	<i>Guest Lecturer</i>
Tuesday, November 10	Reading & Discussion, <u>AAS Chapter 5</u> , To Life!, Land Arts of the American West, Passion for Nature, <u>Homework AAS chapter 6</u>
Thursday, November 12	Studio
Tuesday, November 17	<i>Guest Lecturer</i>
Thursday, November 19	Studio
Tuesday, November 24	Reading & Discussion, <u>AAS chapter 6</u> , Earthworks, Nature, Art on the Edge and Over, <u>Homework AAS chapter 7</u>
Thursday, November 26	THANKSGIVING BREAK
Tuesday, December 1	<i>Guest lecturer</i>
Thursday, December 3	Studio
Tuesday, December 8	Studio
Thursday, December 10	Presentation of Civic Art project
Final TBD	<u>Discussion AAS Chapter 7, 5 page reflection paper due</u>

Reading List

We will be reading portions of the following:

Art and Sustainability by Sacha Kagan, Transcript, 2011.

<http://www.transcript-verlag.de/978-3-8376-1803-7/art-and-sustainability?c=1021>

Goethe's Way of Science by David Seaman and Arthur's Zajonc, SUNY Press, 1998.

<http://www.sunypress.edu/p-2720-goethes-way-of-science.aspx>

Agnes Dennis Project for Public Spaces

Annals of Science, The Climate of Man part I, II, III, By Elizabeth Colbert, New Yorker, 2005

<http://www.newyorker.com/magazine/2005/04/25/the-climate-of-man-i>

Silent Spring, by Rachel Carson, Houghton Mifflin, 1962.

<http://www.rachelcarson.org/BooksBy.aspx>

Design for the Real World, by Victor Papanek, Academy Chicago Publishers, 1964.

<http://www.amazon.com/Design-Real-World-Ecology-Social/dp/0897331532>

Power Down, by Richard Heinberg, New Society Publishers, 2004.

<http://www.amazon.com/Powerdown-Options-Actions-Post-Carbon-World/dp/0865715106>

Nature, by Ralph Waldo Emerson, James Munroe and Company, 1836.

<http://www.emersoncentral.com/nature.htm>

Pilgrim at Tinker Creek, by Annie Dillard, HarperPerennial, 1974

<http://www.amazon.com/Pilgrim-Tinker-Harper-Perennial-Classics/dp/0061233323>

Becoming Native to This Place, by Wes Jackson, Counterpoint, 1996.

<http://www.amazon.com/Becoming-Native-This-Place-Jackson/dp/1887178112>

For Challenges of Sustainability, by David Orr

<http://www.ratical.org/co-globalize/4CofS.html>

Overlay, by Luci Lippard, New Press, 1983

<http://www.amazon.com/Overlay-Contemporary-Art-Prehistory/dp/1565842383>

The Poetics of Space, by Gaston Bachelard, Beacon Press, 1958

<http://www.amazon.com/The-Poetics-Space-Gaston-Bachelard/dp/0807064734>

Architecture for the Poor, by Hassan Fathy, University of Chicago Press, 1973.

<http://www.amazon.com/Architecture-Poor-Experiment-Rural-Phoenix/dp/0226239160>

Timber Framing for the Rest of Us, by Rob Roy, New Society Publishers, 2004.

<http://www.amazon.com/Timber-Framing-Rest-Contemporary-Construction/dp/0865715084>

Land and Environmental Art, edited by Jeffrey Kastner, Phaidon, 1998.
<http://www.phaidon.com/store/art/land-and-environmental-art-9780714856438/>

The Lure of the Local, by Lucy Lippard, The New Press, 1998.
<http://www.amazon.com/The-Lure-Local-Multicentered-Society/dp/1565842480>

The Sacred Geography of the American Mound Builders, by Maureen Korp, Edwin Mellen, 1990. <http://www.amazon.com/Sacred-Geography-American-Builders-Studies/dp/0889464847>

Sacred Art of the Earth, by Maureen Korp, Bloomsbury Academic, 1997.
<http://www.amazon.com/Sacred-Art-Earth-Contemporary-Earthworks/dp/0826408834>

A Passion for Nature, The Life of John Muir, by Donald Worster, Oxford University Press, 2008.
<http://www.amazon.com/Passion-Nature-Life-John-Muir/dp/0199782245>

Nature as Measure, by Wes Jackson, Counter Point, 2011.
<http://www.amazon.com/Nature-Measure-Selected-Essays-Jackson/dp/1582437009>

Towards Saving the Honeybee, by Gunther Hauk, Biodynamic Farming and Gardening Association, 2002.
<http://www.amazon.com/Toward-Saving-Honeybee-Gunther-Hauk/dp/0938250140>

The Diversity of Life, by E.O. Wilson, Harvard University Press, 1992.
<http://www.hup.harvard.edu/catalog.php?isbn=9780674058170>

On Growth and Form, by D'arcy Thompson, Cambridge University Press, 1917.
<http://www.amazon.com/Growth-Form-DArcy-Wentworth-Thompson/dp/146358735X>

Mannahatta, by Eric Sanderson, Harry N. Abrams, 2013.
<http://www.amazon.com/Mannahatta-Natural-History-York-City/dp/1419707485>

To Life!, by Linda Weintraub, University of California Press, 2012.
<http://www.amazon.com/To-Life-Pursuit-Sustainable-Planet/dp/0520273621>

Exploring the Invisible, by Lynn Gamwell, Princeton University Press, 2002.
<http://www.amazon.com/Exploring-Invisible-Art-Science-Spiritual/dp/0691089728>

Earthworks and Beyond, by John Beardsley, Abbeville Press, 2006.
<http://www.amazon.com/Earthworks-And-Beyond-Comtemporary-Landscape/dp/0789208814>

Art on the Edge and Over, by Linda Weintraub, Art Insights, Inc., 1996.
<http://www.amazon.com/Art-Edge-Over-Contemporary-1970s-1990s/dp/0965198812>

Land Arts of the American West, by Chris Taylor and Bill Gilbert, University of New Mexico/University of Texas, 2003.

<http://www.amazon.com/Land-Arts-American-West-Gilbert/dp/0974584606>

Under an Open Sky, edited by William Cronin, George Miles, and J Gitlin, WW Norton & Co., 1992. http://www.williamcronon.net/writing/Cronon_Kennecott_Journey.pdf

Language of the Earth, edited by Frank Rhodes and Richard Stone, Wiley-Blackwell, 2008. <http://www.amazon.com/Language-Earth-A-Literary-Anthology/dp/1405160675>

From the Land Institute's Web site

Additional Reading not covered in class

Cadillac Desert, by Marc Reisner, Penguin Group, 1993. <http://www.barnesandnoble.com/w/cadillac-desert-marc-reisner/1100818208?ean=9780140178241>

The World Without Us, by Alan Weisman, St. Martin's Press, 2007. <http://www.worldwithoutus.com/index2.html>

Coal: A Human History, by Barbara Freese, Penquin Books, 2004. <http://evworld.com/article.cfm?storyid=641>

The Song of the Dodo, by David Quammen, Scribner, 1997. <http://www.smithsonianmag.com/travel/review-of-the-song-of-the-dodo-113099509/?no-ist>

The Unsettling of America: Culture & Agriculture, by Wendell Berry, Sierra Club Books, 1977. <http://www.orionmagazine.org/index.php/articles/article/115/>

Down to the Wire: Confronting Climate Collapse, by David Orr, Oxford University Press, 2009. <http://www.amazon.com/Down-Wire-Confronting-Climate-Collapse/dp/0199829365>

The Holy Earth: Toward a New Environmental Ethic, by Liberty Hyde Bailey Jr., Comstock Publishing, 1915. <http://www.goodreads.com/book/show/6574832-the-holy-earth>

Farmers of Forty Centuries, by Franklin Hiram King, Mrs. F.H. King, 1911. <http://stuartbramhall.aegauthorblogs.com/2012/03/22/farmers-of-forty-centuries/>

Becoming Native to This Place, by Wes Jackson, Counterpoint, 1996. <http://www.amazon.com/Becoming-Native-This-Place-Jackson/dp/1887178112>

New Roots for Agriculture, by Wes Jackson, University of Nebraska Press, 1980. <http://www.amazon.com/Roots-Agriculture-Edition-Farming-Ranching/dp/0803275625>

A Sand County Almanac, by Aldo Leopold, Oxford University Press, 1949. <https://www.aldoleopold.org/AldoLeopold/almanac.shtml>

Four Fish: The Future of the Last Wild Food, by Paul Greenberg, Penguin Press, 2010.
<http://www.fourfish.org/>

Silent Spring, by Rachel Carson, Houghton Mifflin, 1962.
<http://www.rachelcarson.org/BooksBy.aspx>

The Worst Hard Time, by Timothy Egan, Houghton Mifflin, 2006.
http://www.houghtonmifflinbooks.com/readers_guides/egan_worst.shtml

Food Matters: A Guide to Conscious Eating, by Mark Bittman, Simon and Schuster, 2008.
<http://markbittman.com/store/food-matters/>

Dirt: The Erosion of Civilizations, by David Montgomery, University of California Press, 2007.
<http://www.ucpress.edu/book.php?isbn=9780520248700>

Folks, This Ain't Normal, by Joel Salatin, Center Street, 2011.
<http://www.folksthisaintnormal.com/>

Nature's Economy: A History of Ecological Ideas, by Don Worster, Cambridge University Press, 1994. <http://www.cambridge.org/us/academic/subjects/history/american-history-general-interest/natures-economy-history-ecological-ideas-2nd-edition>

Any Way You Slice It, by Stan Cox, New Press, 2013
<http://www.sliceit.org/>

The Shock Doctrine: The Rise of Disaster Capitalism, by Naomi Klein, Picador, 2008.
<http://www.naomiklein.org/main>

Merchants of Doubt, by Naomi Oreskes and Erik Conway, Bloomsbury Press, 2011.
<http://www.fas.harvard.edu/~hsdept/bios/oreskes.html>

The Virtues of Ignorance: Complexity, Sustainability, and the Limits of Knowledge, edited by Bill Vitek and Wes Jackson, University Press of Kentucky, 2008

The Death of Ramon Gonzales: The Modern Agricultural Dilemma, by Angus Wright, University of Texas Press, 1990.
<http://utpress.utexas.edu/index.php/books/wrid2p>

The Great Meadow: Farmers and the Land in Colonial Concord, by Brian Donahue, Yale University Press, 2004.
<http://yalepress.yale.edu/yupbooks/book.asp?isbn=9780300123692>

Dust Bowl: The Southern Plains in the 1930s, by Don Worster, Oxford University Press, 1979.
<http://www.amazon.com/Dust-Bowl-Southern-Plains-1930s/dp/0195174887>

The Omnivore's Dilemma: A Natural History of Four Meals, by Michael Pollan, Penguin Press, 2006. <http://michaelpollan.com/books/the-omnivores-dilemma/> -

See more at: <http://www.landinstitute.org/library/essential-books/#sthash.NilsIKwV.dpuf>

COMMON SHOP

The Common Shop is the BEST place to get material. It will be cheaper, and easier to transport.

Hardware

Ernst and Sons Hardware	826 Mass St. Lawrence	785 843 2373
Cottin's Hardware	1832 Mass St Lawrence	785 843 2981
Westlake Ace Hardware	711 W. 23rd St Lawrence	785 843 8484
Westlake Ace Hardware	601 Kasold Dr. (6th St.) Law.	785 865 2622

Big Box

Home Depot	1910 W.31st St Lawrence	785 749 2074
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Building Supply

McCray Lumber	1516 W. 6th St Lawrence	785 843 3270
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Thrift Stores

Social Service League	905 Rhode Island St Lawrence	785 843 5414
Good Will	936 Mass St Lawrence	785 749 1595

Craft Supplies

Michael's	3106 Iowa St Lawrence	785 841 9100
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Wood

Woodcraft	8645 Bluejacket Shawnee Mission	913 599 2800
Paxton	6311 St John Ave KC MO	800 333 7298
Overland Tool	7905 Nieman Rd Lenexa, KS	913 599 4044
Shuttles Lumber	3001 Southwest Blvd., KC, MO	816 753.6262
Kansas Hardwood	22855 Highway 24 Belvue, KS	785 456 8141

Additional

Brackers Good Earth	1831 E 1450 Rd Lawrence	785 841 4750
Lawrence Paper Co.	2801 Lakeview Rd Lawrence	785 843 8111
Cast Tech Inc.	346 N Lindenwood Dr Olathe	913 782 5944

Name_____

Concentration_____

Why did you choose to take this class?

What are your goals for this class?

One distinguishing characteristic about yourself.

Class expectations for the instructor. Assign one person to collect bullet points and write them on a separate sheet of paper.