This syllabus is posted on the SOA website at soa.gmu.edu under academics.

Graduate students must pursue their own course of study with pre-ordained projects throughout the semester. The graduate student may propose desired objectives and mediums to their professor in addition to those in the course. The professor and graduate student work together to finalize a plan of advanced study.

Graduate students will attend all reviews and critiques of student work, adding their voice and commenting on individual progress and solutions.

Graduate students will honor the AVT 346 schedule. Please see syllabus and schedule of classes attached.

Grading: Graduate student work will be reviewed during the semester and a final grade of A+/A-/B+/B-/C/D/F will be submitted for work produced.

Purpose: This course is intended as an upper level and graduate level class to learn print possibilities. This class will have multiple technical demonstrations; we will also have class discussions about concept development and research for your projects. We will practice collaboration and alternative printmaking approaches. First we will work on several projects to acquire skills, materials, process, and ability to use studio equipment. Students may practice reduction and additive techniques in preparing printing surfaces for single color, multi-color, multi-block, and plate applications. Students will develop an understanding of ways to order and layer their imagery. Students will also investigate photo-based imagery; they will develop a series of works, and will advance personal narrative content, with increased familiarity toward historical and contemporary aesthetics.

General Course Description: This is an upper division course that is usually taken in the junior or senior year by those art majors who are considering printmaking as an area of access, or graduate level. Printmaking I would be useful, but on permission of the instructor, it is not required. The course will link painting, drawing, and photography into printed media. Collaboration will be practiced.

Course Content: Projects, readings, lectures, video presentations, group discussions, individual reviews, critiques, and field trips will introduce the history, tools, equipment, materials, processes, and application of printmaking. Demonstrations will cover techniques in tool and surface preparation, image development and transfer, color development, proof and edition printing, and combining print media applications.


Sketchbook: Select a hardbound blank book of a convenient size and have it with you at all times. This is to be used for ideas, note taking in class, on field trips, and to aid in your development as an artist. I will ask to see your ideas and preparations in this book as we begin each project. This book will be handed in as part of your portfolio and is required in every class/field trip. Also have a 3 ring binder for handouts.

Field Trips and Art Events: Course research will include the study of exhibitions in DC museums and other sites and one required Saturday bus trip to New York. ArtsBus trips to New York are scheduled for February 20, March 19, and April 9. Tickets: GMU Center for the Arts, 703-993-888 or http://www.tickets.com. Image ideas generated from each of these experiences will be required as entries in your idea bank. Information on recommended trips and art events will be announced and distributed. If employment prevents attendance (proven by a note from your employer) a substitute assignment will be given.

GMU Print Guild: This printmaking guild is open to students, alumni, and the public ($20 annual membership for students). It meets regularly on Saturdays at 11:30. Members can use the studio on Fridays and Saturdays. Please take advantage of this lively organization and join them in events, shows, and workshops. If you are working in the studio on the weekends, you'll see they offer a wealth of information.
Attendance is imperative If you are not present within the first 20 minutes of class, you will not be counted as present. More than 2 classes missed will automatically reduce your grade. Each missed deadline, scheduled review, or meeting will lower your grade by 10%. Your absence diminishes the potential for learning in the class for the rest of us. You will be counted 1/2 present if you come to class unprepared for assigned work. If you are absent you must contact a classmate to learn what is missed and what to do in preparation for the next class session. Your contributions include:

a) Full class attendance with any preparation for assignments, the possession of the text, your idea bank, necessary tools and materials;
b) Completion of assignments on time;
c) Willingness to participate in class discussions, this includes preparation both in terms of completion of projects and coming to class with ideas and opinions that will promote discussion;
d) Participation in orderly function of the classroom including cleanup, care of equipment, and proper return of borrowed equipment.

Projects:
1. Screen Printing without emulsion: Watercolor crayon monotype prints and stencil prints
2. Reductive Screen Printing / Screen Printing with Emulsion
3. Copper Etching
4. Dimensional Printmaking
5. Research Reports and Field Trip Reports (5: 1 research report, 2 on-campus field trips, 2 off campus field trips)

CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Class</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/20</td>
<td>1</td>
<td>Discuss semester’s plan and course requirements. Orientation: print, paper, and digital print areas. Discuss tools, materials, sources, and purchases. Supplies for next class: Hardbound sketch book, silkscreen for use by 1/25, small box Caran d’ache water-based crayons, paper Homework: See class handout (1)</td>
</tr>
<tr>
<td></td>
<td>1/23</td>
<td></td>
<td>Olly Olly Gallery, Fairfax Opening Reception 7 – 10pm</td>
</tr>
<tr>
<td>2</td>
<td>1/25</td>
<td>2</td>
<td>Demonstration: Watercolor Crayon Monotype Prints Work Session. Assign class clean up responsibilities.</td>
</tr>
<tr>
<td>2</td>
<td>1/27</td>
<td>3</td>
<td>Individual meetings about monotypes. Introduction to stencil printing. Work session. Homework: See class handout (2)</td>
</tr>
<tr>
<td></td>
<td>1/28</td>
<td></td>
<td>Opening Receptions for the Al-Mutanabbi Street Stars Here SoA and Atrium Galleries, Fenwick Library SOA Graduate Students, Visual Voices lecture, 7:30pm - Harris Theater</td>
</tr>
<tr>
<td>3</td>
<td>2/1</td>
<td>4</td>
<td>Work session</td>
</tr>
<tr>
<td></td>
<td>2/2</td>
<td></td>
<td>Politics of Translation panel, Fenwick Library, 4:30pm</td>
</tr>
<tr>
<td>3</td>
<td>2/3</td>
<td>5</td>
<td>Work session</td>
</tr>
<tr>
<td></td>
<td>2/4</td>
<td></td>
<td>Kevin Wylie, Visual Voices lecture, 7:30pm - Harris Theater</td>
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<tr>
<td></td>
<td>2/6</td>
<td></td>
<td>ACTS OF SILENCE: Conversation with Helen Frederick and Vesela Stretenovic, Curator of Contemporary Art at the Phillips Collection, accompanying Frederick’ exhibition.</td>
</tr>
<tr>
<td>4</td>
<td>2/8</td>
<td>6</td>
<td>Group Critique: Stencil screenprints and Monotypes Introduction to reductive screenprints. Homework: See class handout (3)</td>
</tr>
<tr>
<td>4</td>
<td>2/10</td>
<td>7</td>
<td>Work session</td>
</tr>
<tr>
<td>5</td>
<td>2/15</td>
<td>8</td>
<td>Work session</td>
</tr>
<tr>
<td>5</td>
<td>2/17</td>
<td>9</td>
<td>Work session / demonstration of emulsion screen printing for details in reductive final prints</td>
</tr>
<tr>
<td></td>
<td>2/18</td>
<td></td>
<td>Bibiana Obler, Visual Voices lecture, 7:30pm - Harris Theater</td>
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<tr>
<td></td>
<td>2/20</td>
<td></td>
<td>Artsbus Trip to New York</td>
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<tr>
<td>6</td>
<td>2/22</td>
<td>10</td>
<td>Work session</td>
</tr>
<tr>
<td>6</td>
<td>2/24</td>
<td>11</td>
<td>Group Critique: Reductive screenprints/ emulsion screenprinting Introduction to copper etching</td>
</tr>
<tr>
<td>7</td>
<td>2/29</td>
<td>12</td>
<td>Field Trip: National Museum of Women in the Arts (Subject to change. TBD)</td>
</tr>
</tbody>
</table>
3/2 13 Group discussion/ Plan out Zine. Introduction to Hard ground etching. Homework: See class handout (4)

3/2 Visiting artist Sas Colby, WORLD OF BOOKS

3/3 Michael Rakowitz, Visiting Artist talk in the SoA Gallery, 10:30am
Sonja Mejcher-Atassi, Visual Voices lecture, 7:30pm - Harris Theater

3/5 9th Annual Commemorative Reading, 5-8pm, Weekend Program
Distinguished poets and translators, musicians and speakers will commemorate the 2007 bombing of Baghdad’s historic book selling street, to celebrate the free exchange of ideas and knowledge and stand in solidarity with the people of Iraq and everywhere where freedom of expression is threatened.
McEvoy Auditorium, 800 G Street NW
Washington, DC 20001

8 Spring Break 3/7 – 3/13

9 3/14 14 Work session. Introduction to spray paint aquatint.

9 3/16 15 Work session

3/17 Carrie Schneider, Visual Voices lecture, 7:30pm - Harris Theater

3/19 AMSSH Street Festival: A street festival will be held Saturday, March 19, from noon to 6pm - poetry readings, music, food, and book exchanges, in celebration of the spirit of Baghdad’s Al-Mutanabbi Street. Brookland on Monroe Street.
Artsbus Trip to New York


10 3/23 17 Work session.

11 3/28 18 Group critique copper etchings. Introduction to dimensional printmaking. Class discussion. Homework: See class handout (5)

11 3/30 19 Review ideas for final projects. Work session

3/30 The Night and the Desert Know Me – Iraqi and American artists respond to Iraqi poetry from ancient to contemporary times, Joan Hisaoka
Healing Arts Gallery, Smith Center for Healing & the Arts
1632 U Street, NW, Washington, DC 20009

12 4/4 20 Work session

12 4/6 21 Work session

4/9 Artsbus Trip to New York

13 4/11 22 Work session

13 4/13 23 Individual Meetings and work session

14 4/18 24 Work session

14 4/20 25 Work session

15 4/25 26 Individual Meetings and work session

15 4/27 27 Work session

16 5/2 28 Final Critique and Celebration.

16 5/4 29 Printshop clean up, pick up all work, clean out drawers, etc.

**SOURCES FOR ART SUPPLIES:**

<table>
<thead>
<tr>
<th>Source</th>
<th>Address</th>
<th>Phone / Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plaza Art</td>
<td>3045 Nutley Street, Fairfax, VA</td>
<td>(703) 280-4500</td>
</tr>
<tr>
<td>Digital Art Supplies</td>
<td>877-534-4278</td>
<td>digitalartsupplies.com</td>
</tr>
<tr>
<td>Renaissance Graphic Arts</td>
<td>printmaking-materials.com</td>
<td>888-833-3396</td>
</tr>
<tr>
<td>University Bookstore</td>
<td>Johnson Learning Center</td>
<td>GMU Campus (701) 993-2668</td>
</tr>
</tbody>
</table>
Required Supplies and Materials

Hardbound blank book (Sketchbook)
Sharpe permanent markers (fine and bold)
Small box Caran d’ache water-based crayons
Aluminum Screen, size 25” x 36”, 230 mesh - $35.15 (800-255-5335)
1” masking tape, clear packing tape and blue painter’s tape
1-2 packages of Playtex blue long Nitrile disposable gloves (no powder) Giant
1 Roll of wax paper
4 Rolls of bounty paper towels
Sheet of mylar for registration and stencils (24” x 36”)
Scissors and ordinary drawing tools
Break away x-acto tool
Apron or work shirt
1 pint odorless mineral spirits
1 pint denatured alcohol
Sheets Rives BFK and Arches 88
2 inking (good quality putty) knives
Several brushes (very small, small, medium, large)
Toolbox
Roll of transparent packing tape
Roll of duct tape
Newsprint Pad
Flash drive
Access to digital camera or phone camera

Other or Additional Supplies and Materials

Garbage bags
Pronto Plates+
Solar Plates+
Sintra (for relief, intaglio, and silk collagraph) +
Luan wood- Lowes or Home Depot
Speedball lino cut linoleum complete set $12-$14
DASS inkjet transparencies $1.00 per sheet + cost to print @SOA
U-HU (large size) glue stick
1 pint gloss gel acrylic medium
Portfolio
1-6” brayer
2” wide inexpensive white hardware store brush (a couple)
1 flexible 1” brush (one that will not shed and will be your workhorse brush for glue & other media)

Grades:

Evaluation of your projects (all projects) will constitute 50% of your grade - 15% will be for improvement and 35% will be for all over quality of concept, craft, and expression. Your level of class participation will constitute the remaining 50% of the grade.

F = 1/3rd of the course assignments have not been successfully completed - your level of participation is not acceptable for university study;
D = most assignments have been competed - your level of success and/or class participation is below average;
C = all assignments have been completed on time - your level of success, attendance and class participation is average for GMU;
B = assignments have been completed at levels above average for GMU, work shows some initiative, is very well presented & demonstrates a clear understanding of the assignment, regular attendance, your class participation raised the level of the class;
A = a remarkable achievement measured on a national scale - achieved extraordinary initiative, original thought and extra effort - you demonstrated leadership in the class

* The percentage of each assignment in the final grade will be individualized and determined during the mid-term portfolio review.

<table>
<thead>
<tr>
<th>MID-TERM</th>
<th>FINAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art/Workmanship</td>
<td>Art/Workmanship</td>
</tr>
</tbody>
</table>

1. Screen Printing without emulsion: Watercolor crayon monotype prints and stencil prints
2. Reductive Screen Printing / Screen Printing with Emulsion
3. Copper Etching
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5. Research Reports and Field Trip Reports (5: 1 research report, 2 on-campus field trips, 2 off campus field trips)

Portfolio Of Projects - Overall (50%): General Improvement (15%) + Quality/ Time taken (35%)
Class Participation (50%) Absences / Shop Care (Diminished grade)

NOTES: A requirement of this course is one ArtsBus trip to New York. Purchase tickets (for $50.00) as soon as you can at the Concert Hall. Trips sell out weeks before each date. Bring about $30 for food, museum admissions, subway, or cab. For more information see www.avt.gmu.edu/artbus.

SOA EVENTS
Visit School of Art Web page for details of exhibitions and Visual Voices Lectures:

<table>
<thead>
<tr>
<th>January 28</th>
<th>February 4</th>
<th>February 18</th>
<th>March 3</th>
<th>March 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOA Graduate Students Loading Content</td>
<td>Kevin Wylie</td>
<td>Bibiana Obler</td>
<td>Sonja Mejcher-Atassi</td>
<td>Carrie Schneider</td>
</tr>
<tr>
<td>Looking backwards before we design forward. Learning to question fashion before we build.</td>
<td>Jewelry/Art/Performance</td>
<td>The Book as Document in Iraq</td>
<td>Lucida Obscura</td>
<td></td>
</tr>
</tbody>
</table>

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 2016
February 20
March 19
April 9
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 Spring 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/

**Important Deadlines:**
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 to see the schedule of workshops and to sign up.

<table>
<thead>
<tr>
<th>January 1 Day of Week</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 18</td>
</tr>
<tr>
<td>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 19</td>
</tr>
<tr>
<td>Summer 2016 Graduation Intent Available via Patriot Web</td>
<td>Mon Jan 25</td>
</tr>
<tr>
<td>Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty</td>
<td>Tues Jan 26</td>
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<tr>
<td>Last day to drop with a 33% tuition penalty</td>
<td></td>
</tr>
<tr>
<td>Final Drop Deadline (67% tuition penalty)</td>
<td>Fri Feb 19</td>
</tr>
<tr>
<td>Last day to file your Spring 2016 Graduation Intent</td>
<td>Fri Feb 19</td>
</tr>
<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>Mon Feb 15 – Fri Mar 18</td>
</tr>
<tr>
<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 22 – Fri Mar 25</td>
</tr>
<tr>
<td>Spring Break</td>
<td>Mon Mar 7 – Sun Mar 13</td>
</tr>
<tr>
<td>Dissertation/Thesis Deadline</td>
<td>Fri Apr 29</td>
</tr>
<tr>
<td>Last day of classes</td>
<td>Mon May 2</td>
</tr>
<tr>
<td>Exam Period (beginning at 7:30 a.m.)</td>
<td>Wed May 4 – Wed May 11</td>
</tr>
<tr>
<td>Commencement and Degree Conferral Date</td>
<td>May 14</td>
</tr>
</tbody>
</table>

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.

NOTE: The instructor may adjust or change the syllabus in response to the needs of the class or to make use of learning opportunities that may present themselves during the course of the semester.

**AL-MUTANABBI STREET STARTS HERE PROGRAMS**

Area -Wide Book Arts and Cultural Festival in Solidarity with People of Iraq Coming to DC Area January-March 2016

A diverse coalition of DC-area universities and arts and literary organizations will present Al- Mutanabbi Street Starts Here DC 2016, a book arts and cultural festival January through March 2016, throughout the Washington, DC, area. Exhibits, programs, and events will commemorate the 2007 bombing of Baghdad’s historic bookselling street, celebrate the free exchange of ideas and knowledge, and stand in solidarity with the people of Iraq. The centerpiece of the festival is a poetry reading, with music, on the anniversary of the bombing, March 5, 2016, at the Smithsonian American Art Museum and National Portrait Gallery McEvoy Auditorium.

Al Mutanabbi Street Starts Here DC 2016 will have multiple components:

Exhibits & Artist Talks: Exhibitions of artwork created in response to the bombing will be featured at multiple venues, including the George Mason University School of Art Gallery and the Fenwick Library, Gelman Library and the Corcoran School of Art and Design at The George Washington University, the Brentwood Arts Exchange, Smith Center for Healing
and the Arts, McLean Project for the Arts, Olly Olly Gallery, and the Smithsonian American Art/Portrait Gallery Library. (Detailed listings below.)

**Literary Programs:** Poets, translators, and critics will give readings, translation workshops, and talks, bringing the poetry of the Arab and Muslim worlds to DC-area audiences. The diverse line-up includes Kareem James Abu-Zeid, Amal Al-Jubouri, Hala Alyan, Fatimah Asghar, Safia Elhillo, Beau Beausoleil, Fady Joudah, Amal Kassir, Philip J. Metres III, Dunya Mikhail, M Lynx Qualey, and Sholeh Wolpé (bios below).

**Artist Workshops:** Artists Michael Rakowitz and Sas Colby, along with noted calligraphers, printmakers, and papermakers at George Mason University, will give hands-on workshops.

**Street Festival:** A street festival will be held Saturday, March 19, engaging residents of Washington, DC, in artmaking, poetry readings, music, food, and book exchanges, in celebration of the spirit of Baghdad’s al-Mutanabbi Street.

**Film Festival:** Brentwood Arts Exchange will host a series of films from Iraq and the Arab and Muslim worlds with follow-up conversations. George Mason University will feature Bassam Haddad’s “About Baghdad” and “Arabs and Terrorism”.

**Background:** The project takes its name from and examines al-Mutanabbi Street in Baghdad, a winding street about one thousand feet long, a great humanitarian center noted for its many bookstores and outdoor bookstalls where people gathered in intellectual pursuit. Named after the famous classical Arab poet Abu at-Tayyib al-Mutanabbi (915-965 CE), it has been a thriving center of Baghdad’s bookselling and publishing worlds for many years.

On March 5th, 2007, a car bomb exploded on Al-Mutanabbi Street, killing 30 and injuring 100 and destroying many bookselling businesses as well as the historic Shabandar Café, where intellectuals had met for generations.

Through the efforts of Beau Beausoleil, a poet and San Francisco bookseller, a coalition of poets, artists, writers, printers, booksellers, and readers was created within a short time of the bombing; broadsides of their writings and artwork about this tragic event were printed, and recitations were made in many cities. An anthology was published to honor the cultural achievements of a society that has been forever damaged and to acknowledge that art and visual literacy could support the Iraqi population and others where free expression is threatened.

Partners: George Mason University’s School of Art and George Mason University Libraries, Split This Rock, Smith Center for Healing and the Arts, McLean Project for the Arts, Corcoran School of the Arts and Design at The George Washington University, Busboys and Poets, Georgetown University, Cultural DC, Smithsonian Libraries, Brentwood Arts Exchange, Northern Virginia Community College, George Mason University Student Media and Fourth Estate Newspaper.

Al-Mutanabbi Street Starts Here DC 2016 is made possible in part by grants from the Doris Duke Foundation for Islamic Art, the National Endowment for the Arts, and the DC Commission on the Arts & Humanities. Busboys and Poets is also a major sponsor.

**Literary Programming**

**Ninth Annual Commemorative Reading**

Distinguished poets and translators, musicians and speakers will commemorate the 2007 bombing of Baghdad's historic book selling street, to celebrate the free exchange of ideas and knowledge and stand in solidarity with the people of Iraq and everywhere where freedom of expression is threatened.

**Featured poets and speakers:**

Amal Al-Jubouri, Beau Beausoleil, Dunya Mikhail

Saturday March 5, 6 - 8 pm

A reception and book signings will follow the reading

Smithsonian American Art Museum and National Portrait Gallery

McEvoy Auditorium, 800 G Street NW, Washington, DC 20001

**Exhibitions**

The Serial Impulse at Gemini G.E.L.

October 4, 2015 – February 7, 2016

West Building, Ground Floor

National Museum of Women in the Arts

NOV 16 2015–MAY 13 2016

Womanimal: Zine Art by Caroline Paquita
- See more at: http://nmwa.org/learn/library-archives/library-exhibitions#sthash.LLuterrD.dpuf

Greater Reston Arts Center
Rebecca Kamen: Continuum
December 1, 2015 to February 13, 2016

WONDER
Renwick Gallery
17th & Pennsylvania Ave., NW
Washington, DC
Location: Site specific installations transform multiple galleries
WONDER, the opening exhibition at the newly renovated Renwick Gallery, features site-specific installations that transform the galleries into a contemporary “cabinet of wonders.”

At the Hub of Things: New Views of the Collection
October 16, 2014 – April 17, 2016
Hirshhorn Museum & Sculpture Garden
7th & Independence Ave., SW
Washington, DC
Location: Third Level
In celebration of its 40th Anniversary, the Hirshhorn Museum and Sculpture Garden is undertaking a complete renovation and reinstallation of its third-floor “outer-ring” galleries.

An Inventory of Al Mutanabbi Street Starts Here and
Michael Rakowitz: The invisible enemy should not exist
George Mason University
School of Art Gallery
4400 University Drive
Fairfax, VA 22030
January 20 – March 5
Reception January 28, 5:30-7:30 pm

The Night and the Desert Know Me –
Iraqi and American artists respond to Iraqi poetry from ancient to contemporary times
Joan Hisaoka Healing Arts Gallery
Smith Center for Healing & the Arts
1632 U Street, NW
Washington, DC 20009
January 15 – March 30
Reception January 15, 7-9 pm

Come Together: American Artists Respond to Al-Mutanabbi Street
Smithsonian AA/PG Library
750 9th Street NW, Room 2100
Washington, DC 20001
February 1 – March 30
Reception February 1, 5-7 pm

Georgetown University Library
Selections from the AMSSH inventory
Joseph Mark Memorial Lauinger Library – February 29
Georgetown University
3700 Street NW
Washington DC 20059
Poet's Lecture and one night showing
of artist books and broadsides

Al-Mutanabbi Street in Books, Prints and Poetry
Corcoran School of the Arts and Design at
The George Washington University  
Tyler Gallery  
500 17th Street NW  
Washington DC  
January 20 - March 20  
Reception: March 4, 1-2:30pm  

Embracing the Power of Artistic Practice  
Olly Olly Gallery  
10417 Main St., 2nd Floor  
Fairfax, VA 22030  
January 23 - February 27  
Reception January 23, 7-10 pm  

Artists' Books from the Fenwick Library Collection  
and the Al-Mutanabbi Street Starts Here Inventory  
George Mason University  
Fenwick Library  
4400 University Drive  
January 23 - March 3  
Reception January 28, 4:30-7 pm  

Absence and Presence  
McLean Project for the Arts  
1234 Ingleside Ave.  
McLean, VA 22101  
January 14 - March 5  
Reception January 14, 7-9 pm  

Selections from Al-Mutanabbi Street Starts Here DC 2016  
Brentwood Arts Exchange  
3901 Rhode Island Ave.  
Brentwood, MD 20722  
January 18 – March 12  
Reception January 21, 5–8 pm  

Storytelling/Global Narratives:  
Al-Mutanabbi Street Starts Here DC 2016  
Northern Virginia Community College  
Alexandria Campus,  
Fisher and Schlesinger Galleries  
4915 East Campus Drive  
Alexandria, VA 22311  
January 29-March 13  
Reception February 12, 5-7 pm  

National Museum of Women in the Arts  
Pathmakers: Women in Art, Craft, and Design, Midcentury and Today  
- See more at: http://nmwa.org/exhibitions/pathmakers#sthash.1ZkiFCOy.dpuf