

**SCHOOL OF ART
GEORGE MASON UNIVERSITY
Fall 2017**

PAINTING 1, AVT 232 001

Fall 2017

Monday / Wednesday 1:30 – 4:10 PM

Art and Design Building

Room 2044

Instructor: Negar Ahkami

Email: nahkami@gmu.edu

Office Hours: By appointment only

Course Description: This basic painting studio class focuses on observation, formal composition, the use of color, the application of paint, and articulation of form. It is a foundational course that involves the development of perceptual awareness, and engagement in the artistic process, including conception, creation and ongoing critical analysis. Students will observe the still life and figure models, engage in critiques, maintain a sketchbook outside of class, and be encouraged to visit museums and galleries. Weekly talks at the beginning of class will introduce concepts and include images from art history and contemporary art.

This class fulfills a General Education Core requirement for Arts. See University Policies at page 8 of this syllabus.

Course Aims: This course aims to achieve the following learning objectives: (a) introduce students to the fundamental process of visual perception and artistic expression; (b) develop students' confidence in using painting as a primary medium for artistic expression; (c) develop students' critical thinking skills in the process of planning, making, evaluating, and critiquing; and (d) develop understanding of history, major styles and contemporary issues in painting.

Students' Responsibilities:

- **Attendance.** You are expected to arrive on time and prepared to work. Studio time is like science lab time—there is no substitute for the learning during class time. Attendance is mandatory.
- **Lateness.** If you are late you will miss critical instruction at the beginning of class. I will mark you as late if you arrive 15 minutes or more after the start of class. Two lates constitute one absence. Early departures & late returns from a designated bathroom break will also be counted this way.
- **Communication:** If you are sick or have an emergency, email me immediately. We are all human.
- **Projects.** In class, you are expected to work diligently on assigned projects that will be critiqued on specific class dates. Continue to work on and complete projects outside of class, using the studio when there is no other class in session. Expect to work every week on your projects outside of class times. Save projects for critiques. Bring all projects to the Final Critique for review.
- **Deadlines.** Critiques are the deadlines for the given projects. Deadlines must be met or the grade on a project will be lowered one point for each class day past the deadline.
- **Critiques (“Crits”).** Never miss a critique! Keep track of the schedule for crits! Crits are extremely important to the development of critical thinking; they help you define your artistic intention and find constructive ways to improve the artwork. Be prepared for and attentive to your own crits, and actively participate in those of your classmates, offering constructive commentary. You are expected to consider and apply the issues discussed in critiques to your own subsequent work.
- **Independence and Initiative:** You are expected to work in an independent manner. Painting is learning by doing, and trial and error. Be open, curious, disciplined, and rigorous.

- **Be Fully Engaged.** Painting is a wonderful practice that involves an immersive and present mind, as in yoga or meditation. No phones or devices allowed in the studio. Mute and remove from view.
- **Daily Sketchbook.** Drawing is the foundation of painting. You are expected to maintain a sketchbook and draw in it every day: observational drawings from real life, quick studies, drawings from your imagination, and sketches of ideas or concepts. Sketch and take notes about images that captivate you, noting the work's use of color, light/dark, form, composition, content. This will be your source material that can inspire new paintings. Resist the temptation to take a cell phone photo of an image or idea you want to remember: instead use your sketchbook, using quick studies and notes if time is limited. This will strengthen you mind and hand, and benefit your practice!
- **Clean up.** You are responsible for cleaning up work area, table, sink in a timely and responsible manner at the end of class, and when you work independently to complete projects outside of class time. Solvents should be stored in the designated metal cabinet; used solvents or paper towels saturated in solvents, should be disposed of in designated containers for solvents.

Evaluation and Grading: Your semester grade will be determined by attendance, participation in the studio, project grades, participation in critiques, progress, and your overall level of engagement:

30% Preparation / Participation

- Class attendance
- Arrive on time, with materials, prepared to work
- Always attend and participate in class
- Demonstrate commitment and industriousness during class hours
- Demonstrate commitment to work done outside the class to complete Projects and assignments
- Meet Critique Deadlines with completed projects and assignments
- Critiques: set up your work; present your work using thoughtful and articulate language; contribute reasoned commentary about the work of your peers; demonstrate earnest engagement with your own work in critique and in your efforts to apply what you learn from the critiques to your work

70% Artistic Achievement

Work demonstrates:

- Level of mastery of materials and techniques
- Level of careful attention to the goals of each project/assignment
- Evidence of hours of labor appropriate to each project/assignment
- Quality of independence and thoughtful inquiry
- Quality of innovative and imaginative response to projects/assignments
- Level of overall artistic achievement

Grading Standards:

For a grade of A:

- No more than two missed classes
- 100% attendance at critiques
- Mature, innovative, and independent production of all required work by the deadlines
- Work is superlative, demonstrating the highest level of artistic achievement
- Work demonstrates a clear mastery of assignment concepts and techniques
- Attendance and highly committed participation in all critiques (willingness to listen, take notes, and participate equally in critique of peers and self)

For a grade of B:

- No more than four missed classes
- 100% attendance at all critiques
- All work completed by deadlines

- Mature, consistent, and innovative production of all required work by deadlines
- Work demonstrates a high level of artistic achievement
- Work demonstrates a strong understanding of project/assignment concepts and techniques
- Work demonstrates thoughtful response to issues raised at critique
- Demonstrated growth in artistic thinking and production
- Participation in all critiques (willingness to listen, take notes, and participate equally in critique of peers)

For a grade of C:

- No more than five missed classes
- All work completed
- Attendance at all critiques
- Work demonstrates a satisfactory level of artistic achievement
- Work demonstrates a basic knowledge of materials and formal elements
- Work demonstrates a fundamental understanding of the assignments
- Student has worked hard and consistently

For a grade of D or below:

- Five or more missed classes
- Missing critiques
- Incomplete projects
- Low level of commitment
- Lack of participation and involvement with class discussion

The instructor reserves the right to subjectively and professionally judge your work and performance in this course.

Supplies: See Supply List on next page.

Local Sources for Supplies:

- Blick Washington DC (formerly Utrecht Art Supply) (good prices, own brand inexpensive paints, student discount) 1250 I (“Eye”) Street, NW (@13th Street and NY Ave) Washington, DC, 20005 (202) 898-0555
- Plaza Artists Materials 3045 Nutley Street Pan Am Shopping Center Fairfax, VA (703) 280-4500
- Craft stores such as Michael’s and AC Moore have limited supplies but offer great coupons and good prices
- Online sources: www.dickblick.com, www.utrechtart.com, www.cheapjoes.com
- consider visiting www.upcyclecrc.org in Alexandria, as a potential resource for used art supplies

**Note, Utrecht and Dick Blick (or Blick art store) have their own inexpensive brands of student-grade paint. Rowney, Winton, Amsterdam and Etude all come in relatively cheap large tubes. Student-grade paints also tend to be safe (toxic cadmiums are expensive and thus substitutes are often used in cheaper paint).

Health Warning:

- Read all health labels and warnings of paints and mediums.
- When buying paint, do not buy genuine cadmiums. Instead get a cadmium hue or substitute. Sennelier makes the best cadmium hues, look for sales.
- Do not buy Flake White or Priming White. They contain lead.
- See Mark D. Gottsegen, *The Painter’s Handbook* (1993 Watson-Guption New York), Introduction: Smart Working Practice In the Studio, p. 11.

SUPPLY LIST

Drawing Materials:

- Sketchbook 9" x 12" (or 10" x 12")
- Pencils for Sketching (2B)

- Soft Vine Charcoal
- One kneaded eraser
- One plastic (also called vinyl) eraser

Oil Paints: Small Tubes of Student Grade Oil Paint

- Titanium White (large might be helpful)
- Cadium Yellow Light Hue or Substitute
- Yellow Ochre
- Cadium Red Light Hue or Substitute
- Alizarin Crimson
- Violet (Prussian or cobalt)
- Ultramarine Blue
- Green Earth
- Viridian Green

- Raw Umber
- Burnt Sienna
- Ivory Black

Any other colors you may want to use. Additional useful colors include: Indian Yellow, Naples Yellow, Cobalt Blue, Prussian Blue, Cerulean Blue Hue, Cadium Orange Hue, Cadium Red Medium Hue, Raw Sienna, Burnt Umber, Payne's Grey, and Zinc White.

Palette: Pad of disposable palette paper.

Supports: *Always bring two supports/canvases with you to every class.*

- Canvas paper – 1 pad (10 sheets, for color mixing, testing, quick oil studies or sketches).

-Readymade Canvases: *Studio canvas not artist canvas*

One 11" x 14" or 14" x 18" (For Project #1 Monochrome Still Life)

Two 16" x 20" or slightly larger (for Project #4 Landscape & Project #5 extra figure painting)

Three 18" x 24" or larger (for Projects #2 Local Color Still Life, #3 Personal Narrative Still Life, #6 Self-portrait)

One 18" x 24" or 24" x 30" (Project #5 Figure painting)

One for Final Project #7 Personal Narrative that is at least 30" in any direction

-Optional Build Your Own Canvas: (cost-effective but not required)

2 pairs of stretcher bars of equal length

One Unprimed canvas blanket (cotton duck) cut at least 4" longer in all directions than assembled stretcher

Staple gun with staples

Fine sandpaper.

Gesso (jar or gallon if plan to stretch a lot of canvases) plus 3" brush

Tools:

- Palette Knife – one metal.

-Brushes (any 6, in hogs hair, oil/acrylic brushes):

Bright: #2, #4, #8, #12

Filbert: #2, #4, #8, #12

Flat: #4, #8

Round: #2, #4, #8

Large 2" or 3" house painting brush

Grounds and Mediums:

-Liquin 250 ml (quick drying and easy to transport)

-Turpenoid or Gamsol (both odorless)

-Gesso (if stretching canvas or using wood or Masonite; not necessary if purchase pre-primed readymade canvas)

Other:

-Smock, old shirt or apron

-Bar of Soap (The Masters Artist Hand Soap is excellent for hands and brushes)

-A few small containers with lids (plastic, metal, or glass) to thin paint or clean brushes. (Can buy brush cleaner or make one: large coffee can with lid and a smaller can that fits inside, nailed holes at bottom of smaller can)

-Roll of paper towels and oil rags/towels to clean brushes

-Sharpie (to sign back of canvases); Mirror (for Project #6 Self-Portrait); Masking or painters tape

-Box to hold materials (Tackle Box, Artbin, or other method)

-Large wooden board or piece of wood for outdoor painting and figure drawing sketches

STUDIO SCHEDULE

This schedule for class time, projects, critiques and homework may be subject to change according to the needs of the class and issues that arise. Mark your calendars for Critiques/Crits, attendance is mandatory.

AUGUST

WEEK 1

M 8/28 Introduction. Syllabus review: Course Objectives; Expectations; Materials; Health & Safety.
Technique Topic: Viewfinder. Stretching a canvas.
Homework: Purchase materials for next class. Make a viewfinder.

W 8/30 **Required Materials:** Bring at least one readymade canvas (16" x 20" or larger), paint, brushes, palette paper. Bring in viewfinder.
Intro Talk: Still Life Tradition. Composition. Monochrome. Grey Scale. Viewfinder.
Project #1: Begin Monochrome Still Life Underpainting; Find Your Composition.

SEPTEMBER

WEEK 2

M 9/4 **Labor Day Holiday – No Class**

W 9/6 **Project #1** – work on Monochrome Still Life.
Technique Topic: Preparing a ground. Gesso demo.
Reading For Next Class: Indirect Painting (An Artist's Handbook, Margaret Krug, p. 227).

WEEK 3

M 9/11 **Intro Talk:** Indirect painting. Ground and Underpainting. Color Wheel. Local Color.
Project # 1: Monochrome Still Life.

W 9/13 **Technique Topic:** Rabbit Skin Glue Distemper.
Project #1: Monochrome Still Life.
Homework: For Project #2 - Local Color Still Life: prepare ground for your painting next week. Make composition studies of Local Color Still Life set up in studio (sketches or quick studies on canvas paper).

Note: We will set a date for field trip to National Gallery of Art for Week 7 or 8. Mark your calendar. Attendance is strongly encouraged, we will see great paintings! If you cannot make it, you are responsible for visiting the museum on your own and completing the assignment. See Handout for National Gallery of Art Field Trip.

WEEK 4

M 9/18 **Guest Lecture:** Tony Zatzick, on Oil, Painting Media and Materials (What is paint? Paint as physical material).
Project # 2: If time permits, start thin underpainting (find your composition).
Homework: Reading on color (An Artist's Handbook, Margaret Krug, p. 106).

W 9/20 **Intro Talk:** Glazing. Fat over lean.
Project # 2: Work on Still Life Local Color.
Homework: *Work on Project #2, Still Life Local Color!* Handout: Crit Guidelines; review and bring to CRIT Wednesday 9/27.

WEEK 5

M 9/25 **Intro Talk:** Color Theory Basics.
Project # 2: Work on Still Life Local Color.
Homework: Finish Projects # 1 & #2 for Crit. Review Crit Guidelines Handout.

W 9/27 **CRIT DAY - PROJECTS # 1-2.** Attendance Mandatory!
Homework: See Handout for Project #3 Personal Narrative Still Life. For next class bring in objects, materials and your sketchbook ideas; be prepared to set up and begin Project #3.

OCTOBER

WEEK 6

M 10/2 **Intro Talk:** Direct Painting. Free Color. Still life as expressive, personal statements.
Project #3: Set up your Personal Narrative Still Life. Begin work on it.

W 10/4 **Project #3:** Work on Personal Narrative Still Life.

WEEK 7

M 10/9 **Columbus Day Holiday – No Class.** *Monday Class meets Tuesday. Use Tuesday as studio time to finish up work for CRIT Wednesday.

T 10/10 **Project #3:** Finish Personal Narrative Still Life for crit tomorrow.

W 10/11 **CRIT DAY PROJECT #3** - Attendance is mandatory!
For Next class: Bring in a board and new canvas. Be prepared to paint outside after Intro.

NATIONAL GALLERY OF ART FIELD TRIP – DATE TBA

See Handout on Field Trip. Note: the assignment is mandatory even if you miss field trip.

WEEK 8

M 10/16 **Intro Talk:** Landscape Painting. Direct/Alla Prima Painting
Project #4: Landscape Painting

W 10/18 **Project # 4:** Landscape Painting
Bring To Next Class: your sketchbook! Due for Midterm Review 10/23.

WEEK 9

M 10/23 **CRIT DAY PROJECT #4:** Attendance is Mandatory!
SKETCHBOOKS DUE: Turn in Sketchbooks—to be returned at Wednesday’s class.
Remainder of Class: Intro Talk on figure from observation. Gesture drawings.
Bring To Next 2 Classes: Sketchbook, board, tape, Vine Charcoal, Gum Eraser, 2 Prepared Canvases, Canvas Paper, Paint materials.

W 10/25 **Bring In:** Sketchbook, board, tape, Vine Charcoal, Gum Eraser, 2 Prepared Canvases,
Project # 5: Figurative Painting (direct painting, local color)

WEEK 10

M 10/30 **Bring In:** Sketchbook, Board, tape, Vine Charcoal, Gum Eraser, 2 Prepared Canvases,
Intro Talk: Expressionistic painters, modern and contemporary interpretations of the figure.
Figures in narratives.
Project # 5: Figurative Painting

NOVEMBER

W 11/1 **Bring In:** Sketchbook, pencil, eraser, 2 Prepared Canvases, Paint Materials.
Project # 5: Figurative Painting
Homework: Bring in all figure paintings for Crit on Monday. Set up a mirror in the studio for Project #6 Self-portrait, and begin working on it. You will only have one class day to work on this (Wednesday 11/8); you are expected to work on and finish self-portrait for the Crit for Project #6 on Monday 11/13.

WEEK 11

M 11/6 **CRIT DAY PROJECT #5:** Attendance is Mandatory!

W 11/8 **Intro Talk:** Portraiture and Self-Portraiture; Direct Painting
Project #6: Self-Portrait.
Homework: Finish Project #6 Self-Portrait for Monday Crit. See Handout for Project #7: begin sketching and thinking about ideas for a personal narrative painting.

WEEK 12

M 11/13 **CRIT DAY PROJECT #6:** Attendance is Mandatory
Remainder Talk. Narrative paintings and artist identity. Final Project.
Homework: Handout for Project #7 -begin planning, sketching, mapping out ideas, for personal narrative painting. Make sketches that you can work from. Prepare the ground.

W 11/15 **Project #7:** Work on Personal Narrative. Begin preliminary study, or underpainting. Work from sketches, notes and source material.

WEEK 13

M 11/20 **Project #7:** Work on Personal narrative. No class, work independently in studio.

W 11/22 **Thanksgiving Recess – No Class**

WEEK 14

M 11/27 **Project #7:** Work on Personal narrative painting. Refine whole portfolio.

W 11/29 **Project #7:** Personal narrative painting. Refine whole portfolio.

DECEMBER

WEEK 15

- M 12/4 **FINAL CRIT PROJECT #7.** Bring in entire portfolio to see progression (Projects 1-7). //
***EVERYONE TURN IN SKETCHBOOKS**
- W 12/6 **FINAL CRIT PROJECT #7.** Bring in entire portfolio to see progression (Projects 1-7).

University and School 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.

Important University Dates:

Consortium Registration Deadline	TBD
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date	August 28
Labor Day, university closed	September 4
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	September 5
Last day to drop with a 33% tuition penalty	September 19
Final Drop Deadline (67% tuition penalty)	September 29
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	September 25 – October 20
Selective Withdrawal Period (undergraduate students only)	October 2 – October 27
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 9
Incomplete work from spring/summer 2017 due to instructor	October 27
Incomplete grade changes from spring/summer 2017 due to Registrar	November 3
Thanksgiving recess	November 22 – 26
Last day of classes	December 9
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	December 11 – 12
Exam Period	Wed December 13 – Wed December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Thu December 21.	Sat December 23

ArtsBus - Dates for Fall 2017:

September 23
October 21
November 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.

Visual Voices Lecture Series Fall 2017 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/>

August 31...Simon Schwartz
Sept 14... Andy Birnbaum
Oct 5...Patricia Bello-Gillen
Oct 19...Sadie Barnette
Nov 11... Walter Kravitz

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 itraining.gmu.edu to see the schedule of workshops and to sign up.

Negar Ahkami

BIO

Negar Ahkami is a painter who received her MFA in Fine Arts from School of Visual Arts, NY. Ahkami's childhood and teenage years were devoted to drawing and painting at the Art Students League of New York, and immersing herself in New York's galleries and museums. She received a BA from Columbia University and a JD from Georgetown University Law Center. She has had three solo exhibitions in New York, at Leila Heller Gallery (2013 and 2009) and LMAK Projects in Williamsburg Brooklyn (2007); and a two-person show at Miki Wick Kim in Zurich (2008). Her work has been included in group exhibitions such as at the Benton Museum of Art (CT), Princeton University's Bernstein Gallery, the Chelsea Art Museum (formerly in NY), the Austrian Cultural Forum (NY), the Longwood Art Gallery, The Bronx Museum of Art (Bronx, NY), Kravets Wehby Gallery, Marvelli Gallery, David Zwirner Gallery, Leila Heller Gallery and Stefan Stux Gallery (NY). Ahkami's work is represented in numerous public, corporate and private art collections, including The New Britain Museum of American Art (New Britain, CT), Depaul University Art Museum (Chicago, IL), the Farjam Collection (Dubai, UAE) and the Mohammed Afkhami Collection (Dubai, UAE). Her work has been featured in publications such as: Talinn Grigor, *Contemporary Iranian Art: From the Street to the Studio* (Reaktion, June 2014), Judith K. Brodsky & Ferris Olin, *The Fertile Crescent: Gender Art and Society* (The Rutgers Institute for Women and Art, 2012), *Different Sames, New Perspectives in Contemporary Iranian Art* (Thames & Hudson 2009), and Shiva Balgahi, *30 Years of Solitude* (Asia House, UK 2008). Her work has been featured in The New York Times, ArtNews, and other articles and publications. Ahkami has participated in numerous panel discussions and artist lectures in universities and museums. She has been awarded artist residencies including Skowhegan School of Painting and Sculpture, the Lower Manhattan Cultural Council's Workspace Residency, and currently is in a Long-term Residency at Arlington Arts Center in Arlington, VA.

SCHEDULE OF CRITIQUES / PROJECT DEADLINES

ATTENDANCE IS MANDATORY

- Wed 9/27 **Projects # 1** Monochrome Still Life AND **Project #2** Local Color Still Life
- Wed 10/11 **Project # 3** Personal Narrative Still Life
- Mon 10/23 **Project #4** Landscape Painting
ALL STUDENTS TURN IN SKETCHBOOKS FOR MIDTERM REVIEW
- Mon 11/6 **Project # 5** Figurative Paintings
- Mon 11/13 **Project #6** Self-Portrait
- Mon 12/4 **Project #7** Personal Narrative Painting AND bring in entire portfolio to see progression
ALL STUDENTS TURN IN SKETCHBOOKS FOR FINAL REVIEW
- Wed 12/6 **Project #7** Personal Narrative Painting AND bring in entire portfolio to see progression