University of North Texas, College of Visual Arts and Design, Fall 2012
AEAH 4825: Contemporary Art and The Middle East
Monday 4:00PM - 6:50PM
ART 226

Dr. Shabout
Office: Art 211
Office Hours: M 3:00-4:00; or by appointment
E-mail: nada.shabout@unt.edu

Course Description:
This course will explore the historical background, thematic elements, and the visual language of contemporary art in and from the Middle East. It will also take into account relevant current events that inform and are articulated by Middle Eastern artists and their art.

Required Text:
There is no required textbook for this course. All required reading can be found on blackboard, through web links, or on reserve at Willis Library.

On Reserve at Eagle Commons Library:

Course Objectives:
1. Further develop your critical thinking, speaking, writing and research skills.
2. To develop an understanding of contemporary Middle Eastern cultures through an examination of the artistic practices and traditions present within the region and in its diaspora communities.

3. To grasp and utilize complex theoretical and methodological topics that informs the academic understanding of contemporary art in and from the Middle East.

**Course Structure and Evaluation:**
The course is divided into lectures, group presentations, and two writing assignments. Class time will be dedicated to lectures and group presentations. You will be evaluated on your preparedness for each class, regardless if your group is presenting that day. It may be helpful to bring your readings, notes, and questions to class. You will also be evaluated on the organization, thoughtfulness, and resourcefulness of your writing assignments. Every student is also expected to fully participate in the preparation and execution of group presentations and any accompanying written materials.

**Grading System:**

<table>
<thead>
<tr>
<th>Class Component</th>
<th>Weight of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation and Attendance</td>
<td>25%</td>
</tr>
<tr>
<td>2 In-Class Group Presentations and Accompanying Papers</td>
<td>25%</td>
</tr>
<tr>
<td>Writing Assignment 1: Artist Paper (5 Pages)</td>
<td>25%</td>
</tr>
<tr>
<td>Writing Assignment 2: Exhibition Paper (5 Pages)</td>
<td>25%</td>
</tr>
</tbody>
</table>

- **Class Participation and Attendance:** You are expected to complete the assigned readings, as well as attend and participate in each and every class. In the case of emergency or other university sanctioned absence, please alert me by email and provide me with proof of absence by the next class time. You are only allowed ONE unexcused absence. More than ONE unexcused absence will result in the lowering your grade a full letter grade.

- **2 In-Class Group Presentations and Accompanying Papers:** You will be assigned to one of six groups. Each group is assigned to a series of readings on a specific class day (2 presentations/papers total – refer to course outline). You will work together to create a presentation in order to “teach” the class about the content of your readings – find a common thread and “teach” from that perspective. You will need to put together a powerpoint with images that illustrate your various points. You will also need to write (individually) a two-page paper summarizing your readings, discussing how they inform the topic of that particular class, and suggesting an artist or two that exemplify that topic. In addition your group will be responsible with posing a series of discussion questions to the class during your presentation (4-6 questions, turn these in typed with your papers). You are expected to participate in the preparation and presentation of your group assignments. Keep in mind: you will be accountable to your group members through a peer review. **Papers must be formatted in 12-point font with 1” margins**
- **Writing Assignment #1, Artist Paper (5 pages max):** Your first writing assignment will be based on an artist-biography methodology. You must make an argument based on how you believe the artist’s biography influences his/her work. Choose an artist from the extensive list at the end of this syllabus (you can suggest an artist that is not on this list but be sure to check with me first). DUE: October 29th IN CLASS! (no electronic copies will be accepted)

- **Writing Assignment #2, Exhibition Paper (5 pages max):** Your second writing assignment will examine the process, motives, challenges, and effects of exhibiting Contemporary Art from the Middle East around the world. You will choose an exhibition and analyze it in its totality writing a review of the exhibition’s curatorial mission, main artists, works, and goals. Remember this review needs to be argument driven; take a position in regards to an aspect of the exhibition’s presentation. DUE: December 3rd IN CLASS! (no electronic copies will be accepted) There are a number of exhibition catalogues on reserve for you at the Eagle Commons Library.

**Policy on Quality of Written Work:** Translating visual signs into verbal language is not an easy task. Thus, in the visual and subjective realm of art history, clarity of presented ideas is vital. Therefore, your written work will be evaluated in terms of proper grammar, syntax, and spelling, as well as the clear and logical presentation of ideas and argument. If you make errors in any of these areas consistently, your grade will be lowered. Any student needing or desiring certain kinds of assistance or general support in matters of writing should visit the University Writing Center.

**Papers written and submitted in previous semesters for the same course or another course are not acceptable and will result in an immediate F for the course.**

**Some warnings and guidelines:** Be sure and proofread for spelling and grammar errors! If you have problems with your writing, feel free to seek out help from the University Writing Center. The Writing Center is located in Rm 105 of the Auditorium Building. The services are open to all students, free of charge. M-F 8am to 5pm. 565-2563. [www.unt.edu/writinglab/](http://www.unt.edu/writinglab/).

Papers must be formatted in 12-point font with 1” margins.

Save all work. That means save soft on your computer and on a back-up of your choice. Also, save hard copies. We will not accept excuses for lost work, printers out of cartridges or computers crash. Always plan for the worst and hope for the best when it comes to your technology. Always save your paper on a disc, and save often!! That way, if you have a problem with a hard drive or printer, you can go immediately to another computer to finish your work.

Not all computers are created equal. To guarantee success, use computers in the computer lab in the Art Building and not in your dorm, the library, Student Center, or even your own at home unless you are sure of its capability.

**Attendance Policy:**

You have 1 free absence, use it wisely. Thereafter, each absence will result in lowering your final grade ten points. Discuss any emergencies with me as soon as you can.

**Cheating and Plagiarism Policy:**
Cheating and plagiarism are serious offenses and violate UNT’s Code of Student Conduct. Any suspected act of dishonesty will result in a grade of “F” in the course. Further, the professor will write a letter to the Dean of the School of Visual Arts and the Dean of Students, who will pursue disciplinary actions at their discretion. Cheating includes looking at another student’s test for any reason.

According to the Center for Student Rights and Responsibilities, plagiarism is defined as “the deliberate adoption or reproduction of ideas, words or statements of another person as one’s own without acknowledgement” (www.unt.edu/csrr). Copying material from any source without providing a citation (footnote or endnote) is a form of plagiarism. Likewise, if you paraphrase another author’s words or ideas, you must credit that person with a citation. While most incidents of plagiarism at the graduate level are unintentional, it is your responsibility to ensure that you accurately indicate which words and ideas are those of others.

Suspected plagiarized papers and essays will be uploaded and checked on http://www.turnit.com According to the Center for Student Rights and Responsibilities, plagiarism is defined as “the deliberate adoption or reproduction of ideas, words or statements of another person as one’s own without acknowledgement” (www.unt.edu/csrr). Copying material from any source without providing a citation (footnote or endnote) is a form of plagiarism. Likewise, if you paraphrase another author’s words or ideas, you must credit that person with a citation. While most incidents of plagiarism at the graduate level are unintentional, it is your responsibility to ensure that you accurately indicate which words and ideas are those of others.

**Acceptable Student Behavior:**

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.

**American Disabilities Act:**

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.
Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Course Risk Factor:
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves and others.

Student Academic Progress:
Financial Aid Satisfactory Academic Progress - Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Center for Students Rights and Responsibilities:
Each student at UNT is entitled to certain rights associated with higher education institutions. See www.unt.edu/csr for further information.

Evacuation Plan: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

A Final Disclaimer:
The professors reserve the right to alter this syllabus if and when necessary

Course Outline:
1-September 3rd – No Class, Labor Day

2 -September 10th – Course Introduction
Review of Syllabus

3-Sep 17th – Defining the Modern
Readings:
**Everyone Read:**
- Shabout, Nada. *Modern Arab Art: Formation of Arab Aesthetics* (on Blackboard)
  *“Introduction: The Polemics of Modern Arab Art,”* 1-10
  * Chapter 1: “Formation and Transformation,”* 13-31
  * Chapter 2: “Modern Arab Attitude Toward Art,”* 35-57
- Eigner, Saeb. “Introduction,” in *Art of the Middle East*, 18-29 (On Blackboard)

4-Sep 24th – Transcending the Modern: Introduction to the Contemporary
Readings:
**Everyone Read:**
- Shabout. “Rethinking Contemporary Arab Art,” in *Arab Express*, Mori Museum, Tokyo, 2012, 172-177 (On Blackboard)
- Muller, Nat. “Contemporary Art in the Middle East,” in *Contemporary Art in the Middle East*, 12-25 (on Blackboard)

5- Oct 1st – Art in Conflict: War, Sanctions, and Cultural Degradation
**Group 1 and 2 Presentation**
Readings:
**Everyone Read:**
- Coulter-Smith, Graham. “Views from the Epicentre and Elsewhere.” *Art in the Age of Terrorism*, 156-170. (on Blackboard)

**Group 1 Read and Present on:**
- TAARII Newsletter, Fall 2011, “Iraq Under the Sanctions: Economic, Political, Social, and Cultural Effects,” 16-20 (on Blackboard)

**Group 2 Read and Present on:**
- Jacinto, Leela. “Conflict Threatens Syria’s Archaeological Heritage,”
- Fisk, Robert. “Syria’s Ancient Treasures Pulverized,”
  http://www.independent.co.uk/opinion/commentators/fisk/robert-fisk-syrias-ancient-treasures-pulverised-8007768.html (Link on Blackboard)

6- Oct 8th – Art Displaced: Diaspora Discourses

Group 3 and 4 Presentation

Readings:

Everyone Read:
- Lloyd, Fran. “Introduction: Images, Diasporas, and Difference,” in Displacement and Difference, 11-23 (on Blackboard)
- Nashashibi, Salwa Mikdadi. “American-Arab Artists and Multiculturalism in America,” in Displacement and Difference, 33-41 (on Blackboard)

Group 3 Read and Present on:
- Moore, Lindsey. “Minding the Gap: Migration, Diaspora, Exile and Return in Women’s Visual Media,” in Contemporary Art in the Middle East, 26-41. (On Blackboard)
- Demos, TJ. “Desire in Diaspora,” in Contemporary Art in the Middle East, 42-49. (On Blackboard)

Group 4 Read and Present on:
- Khemir, Sabiha. “Mobile Identity and the Focal Distance of Memory,” in Displacement and Difference, 43-51 (on Blackboard)

7- Oct 15th – Art (en)Gendered

**Guest Lecture: Dr. Shiva Balaghi, “Masculinity in Contemporary Iranian Art” @ 5pm
Be prepared to ask questions!

Readings:

Everyone Read:
- Balaghi, Shiva, Introduction in Picturing Iran: Art, Society and Revolution. (On Blackboard)
- Sherwell, Tina. “Bodies in Representation: Contemporary Arab Women Artists,” in Contemporary Arab Women’s Art: Dialogues of the Present, 58-69 (on Blackboard)
8- Oct 22nd – Art in Collaboration: Globality
   - Reading Assigned Later
9- Oct 29th – Art, Culture and Media
Valentino’s ghost: images of Arabs/Muslims in the American mainstream media (Chilton Media Library - DVD 14010R)
Readings:
   - Reading Assigned Later
***Due IN-CLASS: Writing Assignment #1, Artist Paper

10- Nov 5th – Art with Bodies: Expressions of Self, Trauma, and the Political
Group 5 and 6 Presentation

Take a Look: http://wafaabilal.com/
http://hayvkahraman.com/

Readings:
Everyone Read:
   - Further Reading Assigned Later

Group 5 Read and Present on:
   - Dina Ibrahim with Hayv Kahraman, “Figuration and the Body”
     http://arteeast.org/pages/artenews/bodyofwork/1296/ (Link posted on Blackboard)
   - Further Reading Assigned Later

Group 6 Read and Present on:
   - “Remote Repercussions: Wafaa Bilal,” ArtAsiaPacific
     http://artasiapacific.com/Magazine/72/RemoteRepercussionsWafaaBilal/ (Link on Blackboard)
   - Pellegrinelli, Lara. “Artist Tattoos Indelible Iraq Memorial Into His Skin,”
     www.npr.org/templates/story/story.php?storyId=127348258 (Link on Blackboard)
   - Further Reading Assigned Later

11- Nov 12th – Art in Confrontation: Veils, Hookahs, and Harem Girls
Group 1 and 2 Presentation

Take a Look: http://www.arabstereotypes.org/

Readings:
Everyone Read:
   - Maunac & Santos “Osama Esid: A Play on Representation; The Egyptian Experiment”
   - Ghoussoub, Mai. “Our Bodies: Our Orient and Art,” in Displacement and Difference, 52-61 (on Blackboard)
   - Bailey, David A. and Gilane Tawadros, eds. “Preface and Introduction,” Veil: Veiling, Representation, and Contemporary Art, 10-39. (Don’t worry there are a lot of pictures!) (On Blackboard)
Group 1 Read and Present on:

Group 2 Read and Present on:

12- Nov 19th – Working Day
Details Assigned Later

13- Nov 26th – Art in Revolution
*Group 3 and 4 Presentation*


Readings:
**Everyone Read:**
- Sonali Pahwa and Jessica Winegar, “Culture, State and Revolution,” in *Middle East Report* (Summer 2012), 2-7 (On Blackboard)

Group 3 Read and Present on:
- Further Reading Assigned Later

Group 4 Read and Present on:
- Nama Khalil, “Art and the Arab Awakening”, August 2, 2012 [http://www.fpif.org/articles/art_and_the_arab_awakening](http://www.fpif.org/articles/art_and_the_arab_awakening) (Link posted on Blackboard)
- Further Reading Assigned Later

14- Dec 3rd – Art on Display: Collecting, Exhibiting, and Selling
*Group 5 and 6 Presentation*

***Due IN-CLASS: Writing Assignment #2, Exhibition Paper

Take a Look: [http://www.artclvb.com/](http://www.artclvb.com/) (Link Posted on Blackboard)
[http://www.artdubai.ae/](http://www.artdubai.ae/) (Link Posted on Blackboard)
http://www.sikka.ae/index.html (Link Posted on Blackboard)

Readings:

Everyone Read:
- Fellrath, Till. “Contemporary Arab Art: A Case of Identity Theft?” in *Told, Untold, Retold*, 55-69. (on Blackboard)

Group 5 Read and Present on:

Group 6 Read and Present on:

Artist List

<table>
<thead>
<tr>
<th>Artist List</th>
<th>Artist List</th>
<th>Artist List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abdelkader Benchamma</td>
<td>Hassan Khan</td>
<td>Murat Akagunduz</td>
</tr>
<tr>
<td>Adel Abidin</td>
<td>Hassan Sharif</td>
<td>Nazar Yahya</td>
</tr>
<tr>
<td>Ahmed Al-Bahmani</td>
<td>Hayv Kahraman</td>
<td>Nedim Kufr</td>
</tr>
<tr>
<td>Ahmed Al-Soudani</td>
<td>Halim Al-Karim</td>
<td>Nida Sinnokrot</td>
</tr>
<tr>
<td>Alaa Younis</td>
<td>Hanaa Mal-Allah</td>
<td>Osama Esid</td>
</tr>
<tr>
<td>Ali Jabbar</td>
<td>Huda Lutfi</td>
<td>Parvis Tanavoli</td>
</tr>
<tr>
<td>Ali Talib</td>
<td>Inci Eviner</td>
<td>Reem al-Kadhi</td>
</tr>
<tr>
<td>Akram Zaatari</td>
<td>Jeffer Khalidi</td>
<td>Sadik Kwaish Alfaji</td>
</tr>
<tr>
<td>Amal Kenawy</td>
<td>Kader Attia</td>
<td>Samira Abbassy</td>
</tr>
<tr>
<td>Ayman Baalbaki</td>
<td>Kareem Risan</td>
<td>Sara Rahbar</td>
</tr>
<tr>
<td>Ayse Erkmen</td>
<td>Khaled Takreti</td>
<td>Shahzia Sikander</td>
</tr>
<tr>
<td>Behdad Lahooti</td>
<td>Khalil Rabah</td>
<td>Shrin Neshat</td>
</tr>
<tr>
<td>Buthayna Ali</td>
<td>Khosrow Hassanzadeh</td>
<td>Shiva Ahmadi</td>
</tr>
<tr>
<td>Delair Shaker</td>
<td>Lamia Joreige</td>
<td>Steve Sabella</td>
</tr>
<tr>
<td>Dia Azzawi</td>
<td>Lara Baladi</td>
<td>Tarek Al-Ghoussein</td>
</tr>
<tr>
<td>Emily Jacir</td>
<td>Mahmoud Obaidi</td>
<td>Taysir Batniji</td>
</tr>
<tr>
<td>Erdag Askel</td>
<td>Marwan Sahmaran</td>
<td>Wael Shawky</td>
</tr>
<tr>
<td>Farhad Moosori</td>
<td>Maha Maamoun</td>
<td>Wafaa Bilal</td>
</tr>
<tr>
<td>Ghada Amer</td>
<td>Mona Hatoum</td>
<td>Walid Raad</td>
</tr>
<tr>
<td>Ghassan Ghaib</td>
<td>Monir Shahroudy Farmanfarmaian</td>
<td>Youssef Nabil</td>
</tr>
</tbody>
</table>
Golnaz Fathi  
Gulsun Karamustafa

Modhir Ahmed  
Mounir Fatmi

Zena al-Khalil  
Zineb Sedira

I ___________________________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

<table>
<thead>
<tr>
<th>Course number and section</th>
<th>Risk Rating</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Student phone #, e-mail address (print)</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
</table>