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.

Useful Resources:
Routledge Encyclopedia of Modernism: An accessible and intuitive online platform, Routledge Encyclopedia of Modernism brings together a wealth of interdisciplinary content about the Modernist period, and is the ideal starting point for any research in modernism. Access through UNT Library: https://libproxy.library.unt.edu:4199

e-flux: Announcements about contemporary art exhibitions, events, and publications: www.eflux.com

Hyperallergic: a daily online art publication on art and the art world: http://hyperallergic.com

Selections: a bi-monthly magazine with high quality content on all subjects related to Art, Culture, Design, and Style: http://www.selectionsarts.com/category/art/

CULTURUNNERS: an independent arts organisation which supports artists journeys and production across physical and ideological borders: http://culturunners.com/

Nafas Art Magazine: Nafas was developed by Universes in Universe - Worlds of Art (UiU) commissioned by the ifa, and published since March 2003 as one of the first online magazines for contemporary art from the Maghreb to the Middle East, from Central to Southeast Asia: http://u-in-u.com/nafas/.
Artsy: features the world’s leading galleries, museum collections, foundations, artist estates, art fairs, and benefit auctions, all in one place. Our growing database of 800,000 images of art, architecture, and design by 70,000 artists spans historical, modern, and contemporary works, and includes the largest online database of contemporary art. Artsy is used by art lovers, museum-goers, patrons, collectors, students, and educators to discover, learn about, and collect art. https://www.artsy.net/artists.

At the Willis 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 meets twice a week. 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 or not. 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>
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<tr>
<th>Class Component</th>
<th>Assigned Points</th>
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<tr>
<td>Class Participation and Attendance</td>
<td>10 Points</td>
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<tr>
<td>Group Presentations</td>
<td>40 points</td>
</tr>
<tr>
<td>Artist Project</td>
<td>10 points</td>
</tr>
<tr>
<td>Final Exhibition Project</td>
<td>40 points</td>
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**Group Response Presentations:** the class will be divided into groups. Each week, groups will be assigned certain essays to read. Groups will be divided into ones who will present in class the essay they read; others will lead discussion based on their reading on the essay. This will count as part of the class participation and as prompted on the schedule below.

**Response Papers:** When asked, you will submit a paper in response to specific prompts provided in the schedule below. Papers should be 2 double-spaced pages.

**Out of class lectures or community events:** For each lecture or event, submit a paragraph that states your name, the lecture’s/event’s title, date, location and the topic it covered/its main argument.

**Artist Project:** This assignment is 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). You will submit 2-3 pages paper on November 7th IN CLASS! (no electronic copies will be accepted). You will also present on your artist in class on dates assigned on the schedule below (Oct 24th and 31st). Your presentation needs to be 5 minutes only.

**Exhibition Project:** You will work with your group to create an exhibition of art from/of the Arab World. You will need to include at least 10 works of art in your exhibition and develop accompanying “label/wall text”—name of artist, date, media, dimensions, etc. In some cases and for certain works, you might need to provide extended labels contextualizing the work. You will also submit as a group one 5 page paper outlining the premise of your exhibition, its major themes, its historical context/s, a list of its included artworks, and its value to the art historical community. Individually, each member of the group will write a visual analysis on one, chosen in collaboration with the rest of the group to avoid repetition of the same, work of art. Each group will have one exhibition, one collective paper and individual visual analyses of different works from the exhibition. You will then present your exhibition at the end of the semester. How you chose to organize the exhibition and the presentation is up to you as long as it is coherent and well communicated. Be creative!

**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. 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. Be sure to 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/.
**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.

**Sexual Discrimination, Harassment, Assault:**
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.
**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.

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

Week 1: August 29th/31st: Arab Art

Review of Syllabus and group formation
Terms and definitions

In class Film: Turning Points in Middle Eastern History online

Jayyusi, Salma Khadra, “Global Culture: An Arab View,” in Peter Weibel, Andrea Buddensieg, eds Contemporary art and the museum: a global perspective. (On Bb)

The Making of The Modern Arab World: http://www.bbc.co.uk/programmes/b03kqbqi

Eid al-Adha (Feast of Sacrifice) Aug 31/Sept 1st

Approved Event: September 1st
Reception: Baseera Khan, iamuslima
August 21 - September 21
Moudy Gallery, 2805 S. University Drive, Fort Worth, Texas.
https://finearts.tcu.edu/event/baseera-khan-iamuslima/

Week 2: September 5th/7th: Who are the Arabs

Questions: Is Arab an ethnic group? Race? Who is an Arab? What is the Arab World? Countries?

Group Assignment 1: Do your own research about the Arab World. Consider the various socio-politico-cultural issues and their affects. Compile a list of 5 specific issues of interest or concern and be prepared to present and discuss them in class on September 5th.

Approved Event: September 2nd-November 26th
Exhibition: Shafaq Ahmad: Lifting of Veils to Lights of Mystery
Carpenter Gallery at the Irving Arts Center

Week 3: September 12th/14th: Defining the Modern

Readings:


Shabout, Nada, Chapter 1: “Formation and Transformation,” 13-31, in Modern Arab Art. (on Bb)

Shabout, Nada, Chapter 2: “Modern Arab Attitude Toward Art,” 35-57, in Modern Arab Art. (on Bb)
Eigner, Saeb. “Introduction,” in Art of the Middle East, 18-29 (On Bb)


Lenssen, Anneka, Surrealism Without Surrealists, Lecture, 2011, https://www.youtube.com/watch?v=M10rJIkmCig

**Group Assignment 2:** Paired groups are to read the groups’ assigned essay. But will divide into one that presents an analysis of the argument presented by the author and the second to lead class discussion. Based on your very close reading of the article, what is the main argument? What evidence is provided to support this argument? Are you convinced of the author’s perspective based on the evidence presented?

**Week 4: September 19th/21st: On Painting**

**Readings:**

Oleg Grabar, Ch 8, “Islamic Ornament and Western Abstraction”;
Ch 18, What Makes Islamic Art Islamic”; and Ch 23,
“The Aesthetics of Islamic Art” in *Islamic Art and Beyond: Constructing the Study of Islamic Art*, Volume III, Ashgate, 2006. (On Bb)

Oleg Grabar, Ch 6: “Newly discovered illustrated manuscript of the Maqamat al Hariri,” 93-150,

Sheila Canby, Ch 6, “The Pen or the Brush?” 75, in *Persian Painting*. (On Bb)

Sam Bardaouil and Till Fellrath, Paul Guiragossian: The Human Condition Catalogue. (On Bb)

Mona Abaza, Twentieth Century Egyptian Art: The Private Collection of Sherwet Shafei. (On Bb)


**Group Assignment 3:** Paired groups are to read the groups’ assigned essay. But will divide into one that presents an analysis of the argument presented by the author and the second to lead class discussion. Based on your very close reading of the article, what is the main argument? What evidence is provided to support this argument? Are you convinced of the author’s perspective based on the evidence presented?

**September 21st:**

*Guest Artist: Shafaq Ahmed*
Week 5: September 26th/28th: On Collecting and Exhibiting

Meet at the DMA

Group Assignment 4: Write an argument driven (not descriptive) review of the exhibition with a specific focus on its politics of representation. Examine the process, motives, challenges, and effects of exhibiting the works. Is the exhibition global in its premise and perspective? Site specific examples to support your argument. Due on September 28th to discuss in class.

Readings:

Shabout. “Rethinking Contemporary Arab Art,” in Arab Express, Mori Museum, Tokyo, 2012, 172-177 (On Bb)


Week 6: October 3rd/5th: On Collecting and Exhibiting 2

Readings:


Project:

Museum With No Frontiers: http://www.discoverislamicart.org/index.php

Displaying Islamic Art at the Metropolitan: A Retrospective Look: http://www.metmuseum.org/blogs/now-at-the-met/features/2012/displaying-islamic-art-at-the-metropolitan
The long read: the politics of displaying Islamic art are up for discussion at Abu Dhabi event: [http://www.thenational.ae/arts-life/the-review/the-long-read-the-politics-of-displaying-islamic-art-are-up-for-discussion-at-abu-dhabi-event#full](http://www.thenational.ae/arts-life/the-review/the-long-read-the-politics-of-displaying-islamic-art-are-up-for-discussion-at-abu-dhabi-event#full)

Victoria & Albert: [http://www.vam.ac.uk/content/galleries/level-1/room-42-islamic-art/](http://www.vam.ac.uk/content/galleries/level-1/room-42-islamic-art/)


**Group Assignment 5:** Choose one of the collections/museums listed in the Global Guide to Islamic Art. Do your own research and Present a review of your choice in class with appropriate images. Discuss the mission, vision, policies and ideologies used and the message they convey.

**In Class Film Screening:** Aspect: The Chronicle of New Media Art, Vol 14: *Middle East*, 2009

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**Saturday, October 7: 6th Annual Juried International Exhibition of Contemporary Islamic Art, October 7 to November 12, 2017, at the Irving Arts Center.**

**Reception:** 6pm - 9pm

**Guest Speaker:** 7 pm, Dr. Linda Komaroff, Curator of Islamic Art and Department Head Art of the Middle East, Los Angeles County Museum of Art

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**Week 7: October 10th/12th:** Into The Contemporary

**Exhibition visit**

*Class will meet at the Irving Art Center to visit the 6th Annual Juried International Exhibition of Contemporary Islamic Art.*

**Art Displaced: Diaspora Discourses**

**Readings:**

Rogers, Sarah. “Imagined Geographies: Diaspora and Contemporary Arab Art,” 36-45. (On Bb)

Lloyd, Fran. “Introduction: Images, Diasporas, and Difference,” in *Displacement and Difference*, 11-23 (on Bb)

Nashashibi, Salwa Mikdadi. “American-Arab Artists and Multiculturalism in America,” in *Displacement and Difference*, 33-41 (on Bb)

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 Bb)
Group Assignment 6: Paired groups are to read the groups’ assigned essay. But will divide into one that presents an analysis of the argument presented by the author and the second to lead class discussion. Based on your very close reading of the article, what is the main argument? What evidence is provided to support this argument? Are you convinced of the author’s perspective based on the evidence presented?

Week 8: October 17th/19th: Art (en)Gendered

Readings:


Sherwell, Tina. “Bodies in Representation: Contemporary Arab Women Artists,” in Contemporary Arab Women’s Art: Dialogues of the Present, 58-69 (on Bb)


Linda Nochlin, “The Imaginary Orient.” (on BB)

Lenssen, Anneka, “Inji Efflatoun: White Light,” in Afterall. (On BB)

Lenssen, Anneka, “The Arab Nude: The Artist as Awakener at AUB,” in Ibraaz. (On Bb)

Sunday, October 22 @ 2 pm. Calligraphy workshop for adults, ages 17 and above

Week 9: October 24th/26th: Global Artists

Artists’ Project Presentations

In-class Film: Feminists, Insha'allah!: the story of Arab feminism

6th Annual Juried International Exhibition of Contemporary Islamic Art, October 7 to November 12, 2017, at the Irving Arts Center.
Saturday, October 28
Artist’s Panel Moderated by Justine Ludwig and Guest Speaker (TBA)
Guest Speaker (TBA) 3 pm - 4 pm (Suite 200)
Reception 4 pm - 4:30 pm (Main Gallery)
Artists Panel moderated by Justine Ludwig, 4:30 pm to 5:30 pm, (Suite 200)

Week 10: October 31st/November 2nd: Global Artists

Artists’ Project Presentations

In-class Film: Salt of this sea, AnneMarie Jasir Online

Week 11: November 7th/ November 9th: Art with Bodies: Expressions of Self, Trauma, and the Political

Readings:


Dina Ibrahim with Hayv Kahraman, “Figuration and the Body”
http://arteeast.org/pages/artenews/bodyofwork/1296/ (Link posted on Bb)

“Remote Repercussions: Wafaa Bilal,” ArtAsiaPacific
http://artasiapacific.com/Magazine/72/RemoteRepercussionsWafaaBilal/ (Link on Bb)

Pellegrinelli, Lara. “Artist Tattoos Indelible Iraq Memorial Into His Skin,”
www.npr.org/templates/story/story.php?storyId=127348258 (Link on Bb)

Wafa Bilal: http://wafaabilal.com/

Hayv Kahraman: http://hayvkahraman.com/

In-class Film: Women without Men, Shirin Neshat

Week 12: November 14th/ November 16th: Art in Confrontation

Class will meet at the Dallas Contemporary

Veils, Hookahs, and Harem Girls

Readings:

Ghoussoub, Mai. “Our Bodies: Our Orient and Art,” in Displacement and Difference, 52-61 (on Bb)

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 Bb)


http://www.arabstereotypes.org/

Week 13: Nov 21st/23rd: Art in Confrontation

Readings:


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

Nama Khalil, “Art and the Arab Awakening”, August 2, 2012 http://www.fpif.org/articles/art_and_the_arab_awakening

Sonali Pahwa and Jessica Winegar, “Culture, State and Revolution,” in Middle East Report (Summer 2012), 2-7 (On Bb)

Holtorf, Cornelius. “Iconoclasm: The Destruction and Loss of Heritage Reconsidered.” *Art in the Age of Terrorism*, 228-239. (on Bb)

Abdeljawad, Abdellatif R., “The Aesthetics of Exile,”
http://www.reorientmag.com/2014/07/palestinian-art/

**Week 14: November 28th/30th: Shifting Grounds**

**Readings:**

Contemporary Art in the Gulf, chapters 1-3:
https://issuu.com/robertk1/docs/contemporary_art_in_the_gulf_for_pr

Chris Dercon about Jeddah exhibition on YouTube, https://www.youtube.com/watch?v=tjPI-aowkys

“Contemporary art as global art. A critical estimate,” http://www.xzine.org/rrha/?p=532


**Week 15: December 5th/7th: Final Project-Class Presentations**

**Week 16: December 12th/14th: Final Project-Class Presentations**

**Artists List**

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<tbody>
<tr>
<td>Abdelkader Benchamma</td>
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<td>Abdunasser Gharem</td>
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<td>Adel Abidin</td>
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<td>Ahmed Al-Bahrani</td>
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<td>Ahmed Mater</td>
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<td>Ahmed al-Soudani</td>
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<td>Alaa Younis</td>
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<td>Ali Jabbar</td>
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<td>Ali Talib</td>
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<td>Akram Zaatari</td>
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<td>Amal Kenawy</td>
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<td>Ayman Baalbaki</td>
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<td>Buthayna Ali</td>
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<td>Delair Shaker</td>
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<td>Dia Azzawi</td>
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<td>Emily Jacir</td>
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<td>Ghada Amer</td>
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<td>Ghassan Ghaib</td>
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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.

AEAH 4825
Course number and section
Risk Rating

Student phone #, e-mail address (print) Signature Date

Dr. Nada Shabout
Faculty Name Signature Date

August 29, 2017