University of North Texas, College of Visual Arts and Design, Spring 2018
AEAH 4825
Miniatures in Contemporary Art of the Middle East
Tuesdays and Thursdays 3:30PM - 4:50PM
ART 226

Dr. Shabout
Office: Art 211
Office Hours: Tuesday & Thursday 2:30-3:30; or by appointment
E-mail: nada.shabout@unt.edu

Course Description:
This course will explore the thematic engagement with miniatures in contemporary art of 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](https://www.artsy.net/artists).

Course Objectives:

1. Further develop your critical thinking, speaking, writing and research skills.
2. To develop an understanding of Islamic cultures, past and contemporary, 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 Islamic peoples and aesthetics.

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:

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<tr>
<th>Class Component</th>
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<tr>
<td>Class Participation and Attendance</td>
<td>10 Points</td>
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<tr>
<td>Presentations</td>
<td>40 points</td>
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<tr>
<td>Artist Project</td>
<td>10 points</td>
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<tr>
<td>Final Exhibition Project</td>
<td>40 points</td>
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**Group Presentations:** the class will be divided into groups responsible for assigned projects and presentations. 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 announced in class. Papers should be 2 double-spaced pages.

**3 Out of class lectures or community events:** these are mandatory! I will post few approved as they arise during the semester, but you are required to find your own as well and send to me to approve before submitting. 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. Don’t wait till the end of semester to do this. You can substitute one related podcast which you will also need to get approved by me first.

**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 informs his/her work. Details on the list of artists TBA in class. You will submit 2-3 pages paper IN CLASS! (no electronic copies
will be accepted). You will also present on your artist in class on dates assigned on the schedule below. 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 2 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](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](http://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](http://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](http://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: January 16th /January 18th - Islamic Cultures and Aesthetics**

*Review of Syllabus and group formation*

*Terms and definitions*

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**5th Annual Israel Palestine Film Festival**

*Friday, January 19, 7pm and*

*Saturday, January 20, 3:30 ‘till 9:30pm*

*including dinner and extras – all free!*

*Trinity Presbyterian Church*

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**Week 2: January 23th/25th - Who are the Muslims**

**Readings:**

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

**Questions:** Who are the Muslims? What is the Muslim World? Countries? How are they different than the Arabs?
**Group Assignment 1:** Do your own research. 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.

**Week 3: January 30th/February 1st - Orientalism**

**Readings:**


**Group class discussion A:** group will read the assigned essay and present an analysis of the argument presented by the author. 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? Use examples.

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*Soul of a Nation: Art in the Age of Black Power (Symposium)*  
*Saturday, February 3rd*  
*University of North Texas, Art Building, Rm 223*  
*1201 W. Mulberry St., Denton, TX*  
*Please RSVP on Facebook: [https://www.facebook.com/events/869583786556238](https://www.facebook.com/events/869583786556238)*

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**Week 4: February 6th/8th - Orientalism Continues**

**Group Assignment 2:** Based on the readings and discussion from last week, come to class prepared to discuss the topic and bring 1 example of what you perceive as Orientalism in art, film, song, TV, or literature in relation to Islamic cultures and people.

**Week 5: Feb 13th/15th - On Collecting and Exhibiting**

Islamic Exhibition Choice declared in class.

**Everyone Read:**

A Global Guide to Islamic Art:  

Necipoglu, Gulru, “The Concept of Islamic Art: Inherited Discourses and New Approaches,” in *Journal of Art Historiography* Number 6 June 2012. (On Bb)
Week 6: February 20th/22nd: Islamic Art Exhibitions 1

Project:


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 3: Each group chooses 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. Group choices declared in class on Feb 13th. Submit a written paper.

Week 7: February 27th - Islamic Art Exhibitions 2

Group Assignment 3: Each group chooses 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. Group choices declared in class on.

March 1st

Class Presentation 4: Global culture is best represented through foodways. Foodways often refer to the intersection of food in culture, traditions, and history. The [Merriam-Webster Dictionary](http://www.merriam-webster.com/dictionary/foodways) defines Foodways as "the eating habits and culinary practices of a people, region, or historical period." These habits would necessarily carry much significance and would inform other aspects including the visual. Your assignment is to either experience a different cultural food at a restaurant of your choice or find a recipe, cook and eat the dish you make. This would be more fun experienced as a group. In both cases, write a review that reflects your experience. What did you learn about the culture whose dish or food you enjoyed and how do you think it would reflect on a global visual experience. Bring a photo to class.

Approved Event: Lecture, March 2nd 7:30-8:30
Exhibition: Carolyn Brown, Tuba Koymen, and Farah Janjua, Feb 28-March 25 Eisemann Center
Week 8: March 6\textsuperscript{th}/8\textsuperscript{th}: On Painting

Artist Choice Declared in class.

Readings:

Group 4: Oleg Grabar, Ch 6: “Newly discovered illustrated manuscript of the Maqamat al Hariri,” 93-150 (On Bb)

Group 5: Oleg Grabar, Ch 11,”Towards an Aesthetic of Persian Painting,” in Islamic Visual Culture 1100-1800 Vol II. (On Bb)

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

Group class discussion A: each group will read the assigned essay and present an analysis of the argument presented by the author. 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? Use examples.

Week 9: March 13\textsuperscript{th}/15\textsuperscript{th} - Spring Break

Week 10: March 20\textsuperscript{th}/22\textsuperscript{nd} - Representations

In Class Film Screening: Women without Men, Shirin Neshat

Assignment 5: write a review of the film outlining the main argument and main points of the film.

Islamic Gallery at DMA

Group Assignment 5: On your own or as a group, visit the Islamic Gallery at the Dallas Museum of Art. Write an argument driven (not descriptive) review of the galleries 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 to discuss in class on April 10\textsuperscript{th}.

Week 11: March 27\textsuperscript{nd}/29\textsuperscript{th}: Artists’ Project Presentations

Class presentations. Your artists’ choice to be declared in class on March 6\textsuperscript{th}.

Week 12: April 3\textsuperscript{rd}/5\textsuperscript{th} – Artists’ Project Presentations Continues

Class presentations. Your artists’ choice to be declared in class on March 6\textsuperscript{th}.

Guest Artist: Ambreen Butt
Week 13: April 10th/12th - Miniatures

Readings:
Orhan Pamuk, My Name is Red, Vintage; Reprint edition (August 27, 2002).

Group Assignment 6: Book review and discussion. Based on the novel, in one page, map out your understanding of the process of making miniatures, its workshop and find an image that you can explain as produced in that imaginary workshop. Be creative and use your imagination.

Dallas Art Fair: April 13-15th
1807 Ross Avenue
Dallas, TX 75201
Write a review of the fair and attend one of the scheduled talks

Week 14: April 15th/19th – Contemporary Miniatures

Readings:
TBA on Bb

Week 15: April 24th/26th: Exhibition Project - Class Presentations

Week 16: May 1st: Exhibition Project - Class Presentations

May 3rd: DMA Conference
Details TBA

Week 17: May 8th/10th: Final Project - Submission
DUE January 25th – SIGNED HARD COPY

STUDENT ACKNOWLEDGEMENT:

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.

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<tr>
<th>Course number and section</th>
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Student phone #, e-mail address (print)  Signature  Date

Dr. Nada Shabout  Signature  Aug 29, 2017

Faculty Name  Signature  Date