University of North Texas, College of Visual Arts and Design, Spring 2020

AEAH 4825: Miniatures in Contemporary Art

Tuesdays and Thursdays 3:30PM - 4:50PM
ART 288

Dr. Shabout
Office: Art 215

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, North Africa and South Asia (MENASA). It will also take into account relevant current events that inform and are articulated by artists and their art.

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

Useful Resources:

Aramco World: We produce AramcoWorld to increase cross-cultural understanding by broadening knowledge of the histories, cultures and geography of the Arab and Muslim worlds and their global interconnections, past and present. In print, AramcoWorld is distributed six times a year, without charge, to a limited number of interested readers; online, it is published on this site and available in tablet and mobile editions using the AramcoWorld app. Back issues from 1960 are searchable, and texts are available in full; photographs from archival articles are online from 2004 to the present.

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.

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


Hyperallergic: a daily online art publication on art and the art world: http://hyperallergic.com
Ibraaz: Initiated by the Kamel Lazaar Foundation in 2011, Ibraaz is the leading critical forum on visual culture in North Africa and the Middle East. We publish an annual online platform – consisting of essays, interviews, artists' projects, and platform responses – that focuses on research questions conceived through a network of editorial contributors based in the Middle East and beyond. Our key editorial aim is to publish, alongside work by internationally renowned writers, academics, curators, activists, and filmmakers, emerging writers and artists: https://www.ibraaz.org.

The Mathaf Encyclopedia of Modernism and the Arab World: The bilingual Mathaf Encyclopedia is a free online scholarly resource providing basic facts and in depth information on modern art of the Arab world: http://www.encyclopedia.mathaf.org.qa/en/Pages/default.aspx

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/.

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

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/

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 team presentations. You will be evaluated on your preparedness for each class, regardless if your team 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 team presentations and any accompanying written materials.

Grading System:
<table>
<thead>
<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>Responses</td>
<td>45 points</td>
</tr>
<tr>
<td>Artist Project</td>
<td>10 points</td>
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<tr>
<td>Final Exhibition Project</td>
<td>35 points</td>
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**Team Presentations:** the class will be divided into teams 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 team to create an exhibition of contemporary art from/of the MENASA region. 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 team 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 team will write a contextual analysis on one, chosen in collaboration with the rest of the team to avoid repetition of the same, work of art. Each team will have one exhibition, one collective paper and individual 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 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 teams, 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: January 14th /January 16th Islamic Cultures and Aesthetics

Review of Syllabus and team formation
Terms and definitions

Week 2: January 21st/23rd Who are the Muslims

Everyone Read:


Questions: Who are the Muslims? What is the Muslim World? Countries? How are they different than the Arabs?

Team Response 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.

Approved Event: Tuesday Evenings at the Modern Special Presentation
January 21, 7 pm
Hrair Sarkissian: Syria, Belonging Not Longing

Syrian artist Hrair Sarkissian discusses his art in conjunction with his first major solo exhibition in the United States, FOCUS: Hrair Sarkissian, on view January 24 to March 15. His work explores the hidden tensions that engulf humanity in an era of global crisis, addressing memory, trauma, and landscape and the complexities of capturing these through photography, especially analog photography in a digital age. The artist is joined by exhibition curator Dr. Omar Kholeif for a Q&A following the presentation.

Hrair Sarkissian, born in Damascus and currently living in London and The Hague, earned a BFA in photography at the Gerrit Rietveld Academie, Amsterdam, in 2010. His work has been featured in solo exhibitions around the world, including at the Davis Museum, Wellesley College, Massachusetts; Sursock Museum, Beirut; KADIST, San Francisco; Fondazione Carispezia, La Spezia, Italy; SALT Beyoğlu, Istanbul; and the Museum of Photography Thessaloniki, Greece. He has been in group shows at Tate Modern, London; New Museum, New York; Darat Al Funun, Amman; Mori Art Museum, Tokyo;
Sharjah Biennial; Istanbul Biennial; and Asia Pacific Triennial, Brisbane; among others. Sarkissian won the Abraaj Group Art Prize in 2013.

Dr. Omar Kholeif, FRSA, is a writer and curator who has organized more than 100 exhibitions, special projects, and commissions globally. He is currently Director of Collections and Senior Curator at the Sharjah Art Foundation.

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**Week 3: January 28th/30th**

**Readings:**


**Team Response 2:** team 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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**Approved Event: Jan 31st-Feb 1st**

Broken Lens 2020: 7th Annual Israel/Palestine Film Festival-Free and open to the public at Trinity Presbyterian Church, 2200 N Bell, Denton, TX

*Friday Jan 31st, 7 pm:* “Voices from Across the Divide”—followed by discussion via video conference with Director Alice Rothchild

*Sat Feb 1st, 3 pm:* “Gaza Fights for Freedom”—followed by discussion, Debke Folk Dancing, food and music

*Sat Feb 1st, 7 pm:* “Pressure Points” — followed by discussion via video conference with Executive Director of FOSNA Tarek Abuata

Photo Exhibition by Hanan Awad

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**Week 4: February 4th/6th**

**Everyone Read:**

A Worthwhile But Flawed Reconsideration of Orientalist Art:

Response 3: 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 11th

Readings:


Team 6: Grabar, Ch 11,”Towards an Aesthetic of Persian Painting,” in *Islamic Visual Culture 1100-1800 Vol II.*

Team 7: Grabar, Ch 6: “Newly discovered illustrated manuscript of the Maqamat al Hariri,” 93-150.

Team 8: Grabar, Ch 4, “The Major Themes of Persian Painting,” 84-121.

Team Response 2: each team 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.

February 13th

Gaming MENASA

Team Response 4: You are asked to design a board game that includes different time periods, art works, or art vocabulary related to MENASA. Further details will be uploaded on Canvas. You will present your game in class on Feb 27th.

Week 6: February 18th/20th

Artist Choice Declared in class.

Readings:

Team 1: Layla Diba, Ch 7, “The Qajar Court Painter Yahya Ghaafari,” 83 in *Persian Painting.*

Team 2: Zeren Tanindi, *Additions to Illustrated Manuscripts in Ottoman.*


Team 4: Barry Flood, “From the aprophe to Postmodernism: New World orders and the End of Islamic Art”

Team Response 5: each team 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 7: February 25th/27th  On Painting 3

Readings:

Team 5: Wendy Shaw, “Introduction” and Ch 1, “From Old Niches to New Painting,” in *Ottoman painting: reflections of western art from the Ottoman Empire to the Turkish Republic*.


Team 8: Iftikhar Dadi, Ch 1 Abdur Rahman Chughtai,” in *Modernism and the Art of Muslim South Asia*.

Team Response 5: each team 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.

Islamic Exhibition Choice declared in class.

Everyone Read:

A Global Guide to Islamic Art:

http://archive.aramcoworld.com/issue/200901/a.global.guide.to.islamic.art.htm


Week 8: March 3rd/5th  On Collecting and Exhibiting

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

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

British Museum Announces New Islamic Art Gallery:


**Team Response 6:** Each team 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. Team choices declared in class on **Feb 25th**. Submit a written paper.

**Week 9: March 10th/12th**

**Week 10: March 17th/19th**

**Kier Collection Islamic Gallery at DMA**

**Team Response 7:** On your own or as a team, 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 10th**.

**Response 8:** Global culture is best represented through foodways. Foodways often refer to the intersection of food in culture, traditions, and history. The *Merriam-Webster Dictionary* 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 should you choose to accept it (and frankly you must!) 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 team. 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. **Presentation in class on April 14th**.

**Week 11: March 24th/26th**

**Artists’ Project Presentations**

Class presentations. Your artists’ choice to be declared in class on **Feb 25th**.

**Week 12: March 30th**

**Artists’ Project Presentations Continues**

Class presentations. Your artists’ choice to be declared in class on **Feb 25th**.

**April 2nd**

**Nasher Graduate Symposium-Michael Rakowitz**

Nasher Graduate Symposium-Michael Rakowitz

[https://www.nashersculpturecenter.org/programs-events/nasher-prize/laureates/laureate/id/159](https://www.nashersculpturecenter.org/programs-events/nasher-prize/laureates/laureate/id/159)
[https://www.nashersculpturecenter.org/programs-events/nasher-prize/programs](https://www.nashersculpturecenter.org/programs-events/nasher-prize/programs)

**Approved Event: Nasher Prize Dialogues: Michael Rakowitz**
April 3, 1 p.m.

Week 13: April 7th/9th

Readings:

Team 1: Anneka Lenssen, “Inji Efflatoun: White Light,” in Afterall


Team 3: Nat Muller, “Contemporary Art in the Middle East,” in Contemporary Art in the Middle East, 12-25.


Team Response 9: each team 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.

Final Exhibition Project discussion

Approved Event: April 13th
Dr. Nadje al-Ali, “Reflections on the Politics of Gender in the Middle East”
At UNT Details TBA

Week 14: April 14th/16th

Contemporary Miniatures

Readings:


Team 6: Zeynep Ardağ, “Miniatures, The Modern Face of Centuries Old Art,”
https://www.theguideistanbul.com/miniature/.

MINIATURES: SURVIVAL OF A REVIVAL:

Team 8: Pakistani Artist, Known For Miniature Paintings, Goes Big With Female Warrior At The Gardner: [https://www.wbur.org/artery/2017/01/12/i-need-a-hero-gardner-museum](https://www.wbur.org/artery/2017/01/12/i-need-a-hero-gardner-museum).


Team Response 9: each team 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.

Response 8 presented in class

**Final Exhibition Project Abstract Due**

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_Dallas Art Fair: April 16-19th_
_1807 Ross Avenue_
_Dallas, TX 75201_
_Write a review of the fair and attend one of the scheduled talks_

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**Week 15: April 21st/23rd**

**Gender Representation**

**Film Screening:** Shirin Neshat, _Women without Men_, on youtube.

**Response 10:** write a review of the film outlining the main argument and main points of the film. Hard copy, due in class on April 28th.

**Week 16: April 28th/30th**

**Final Project - Class Presentations**

**Week 17: May 5th/7th**

**Final Project – Class Presentations and Submission**
DUE January 28th — 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.

<table>
<thead>
<tr>
<th>Course number and section</th>
<th>Risk Rating</th>
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<tr>
<td>AEAH 4825</td>
<td>0</td>
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Student phone #, e-mail address (print) ________________ Signature ________________ Date ________________

Dr. Nada Shabout

Faculty Name ________________ Signature ________________ Date ________________

Jan 14, 2020