

Otis College of Art and Design
Women, Gender, and Contemporary Art
of the Middle East and the Diaspora
Fall 2022

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Huda Lutfi (b. 1948), *Al-Sitt and her Sunglasses*. Collage and acrylic paint on paper, 2008.

COURSE DESCRIPTION

This course examines contemporary artistic practices of artists based in the Middle East and within the diaspora, through the lens of women’s perspectives and gender issues. Taking cues from the late Jamaica-born cultural theorist Stuart Hall—in his argument that cultural identity is fluid, mobile, hybrid, and often plural in nature—this mid-level course examines contemporary visual and literary cultures (e.g. architecture, literature, painting, sculpture, photography, film, and beyond) against the backdrop of migration and cosmopolitanism, by predominantly women artists who originally hail from a range of Middle Eastern and North African nations. In addition to the intersections of cultural identity and geopolitics, our queries will focus on artistic production vis-à-vis issues of gender and women’s plural subjectivities.

Identity in the Middle East and North Africa is an inherently complex matter. The Middle East and North Africa are plural, diverse regions with incredibly multicultural, multi-religious (e.g. Muslim (Shi’a, Sunni), Jewish, Coptic, Catholic, Druze, Orthodox, Zoroastrian, etc.), multiethnic (e.g. Armenian, Berber/Amazigh, Arab, Turkic, Kurdish, Farsi/Persian, etc.), multilingual (e.g. Arabic (Semitic language) and its various dialects, Amazigh (a Berber language), Farsi (an Indo-European language), Turkish (Ural-Altai language), Urdu (Indo-Aryan/Indo-European)) populations. Formerly referred to as the “Orient” or “Near East” by western colonial officials and administrators, we now understand those labels to be problematic for their presumptuous definition of this vast and multifarious region in terms of its relation to and orientation vis-à-vis Europe. (It deserves mentioning that the term “Middle East” is also fraught with colonial connotations, but it is the descriptor we will be employing in this class.) Moreover, while the vast

majority of women artists whom we will be exploring this semester come from Muslim backgrounds, it would also be specious to call them “Muslim artists” or claim that they hail from the “Islamic World,” as many of them do not practice Islam, though they might self-identify as culturally Muslim or some might proudly consider themselves Arab or Persian but not Muslim, for example. Such self-identifications are malleable, ever-changing, and often seemingly contradictory.

But how do women of this intricate Venn diagram of identities express themselves culturally and artistically? In the western media, women of the Middle East and North Africa, and particularly Muslim women, are often portrayed as voiceless, oppressed and disadvantaged, with Islam usually cited as the general cause. As we will see throughout this course, the social roles of men and women and the sexual politics therein, are not black and white. By examining the ways in which women artists of the Middle East and North Africa have grappled with realities and issues like revolution, borders, diasporic longing, exile, political dissent, feminism, gender and sexuality, religion, autonomy, transnationalism/globalization, belonging, and so on, this course seeks to shed light on how their aesthetic interventions and interlocutions have opened up new discursive avenues for questioning the region, non-western feminisms, and its relationship to a broader, global diaspora.

COURSE OBJECTIVES AND LEARNING OUTCOMES

This course is primarily designed to:

- broadly introduce students to the complexity of gender and the history of cultural production in the Middle East and North Africa;
- give students the ability to recognize and contextualize art works by various contemporary practitioners;
- expose students to current research and theory drawn from inter-disciplinary sources in Middle Eastern and cultural studies;
- equip students with the skills of formal analysis and interpretation to explain the content and contribution of women artists in the contemporary Middle East and North Africa;
- develop students’ critical understanding of concepts that have shaped visual culture studies;
- provide students the theoretical tools to assess the role of media and culture in Middle Eastern politics and societies;
- engage students to make connections between intellectual developments and emerging social, political and religious issues in the region;
- facilitate students’ insight into methodological issues involved in art history and gender studies; and
- hone students’ analytical and written communication skills.

This course will also:

- serve as a foundation for more advanced courses in the history of art and the humanities;
- encourage interest in international and global studies;
- encourage interest in the visual culture studies, material culture, and the history of art and architecture;
- develop students’ abilities to use diverse source material, including texts, visual sources, and film, to learn how to construct an art historical analysis and argument;
- improve students’ critical reading and visual analysis skills;
- encourage positive attitudes towards humanistic study.

BOOKS TO BE PLACED ON LIBRARY RESERVE:

Hamid Keshmirshakan ed., *Contemporary Art from the Middle East: Regional Interactions with Global ArtDiscourses* (London: I.B. Tauris, 2015).

Saeb Eigner, *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran* (MerrellPublishers, 2010).

Hossein Amirsadeghi, Salwa Mikdadi, and Nada Shabout, eds. *New Vision: Arab Contemporary Art in the21st Century* (London: Thames & Hudson, 2009).

Nadine Monem, *Contemporary Art in the Middle East* (London: Black Dog Publishing, 2009).

GRADING AND EVALUATION

- (1) Attendance/Participation: 10%
- (2) Geography Map Quiz: 10%
- (3) Weekly Reading Précis: 10%
- (4) Comparative Visual Analysis of Works at Johnson Museum Private Viewing: 10%
- (5) Daily Team Discussion Leading on Readings: 20%
- (6) Midterm Take-Home Essay Exam: 20%
- (7) Final Research Paper and Presentation: 20%

****EXTRA CREDIT:** For extra credit, students may write a two-page film critique in response to thefilms shown in class.

A =100-93%
A- = 92-90%
B+ =89-87%
B =86-83%
B - =82-80%
C+ =79-77%
C =76-73%
C- =72-70 %
D+= 69-67%
D= 66-63%
D-=62-60%
F=59 and below

COURSE REQUIREMENTS

(1) ATTENDANCE/PARTICIPATION=10% of final grade

Regular attendance is expected. Attendance will be taken at the beginning of every class. Two unexcused absences are acceptable. More than two absences will be deducted incrementally from the attendance grade. It is the responsibility of those arriving late to make sure at the end of class that they have been marked late rather than absent. Please do not leave in the middle of class as this disturbs everybody.

Participation is expected, particularly as regards in-class discussion of weekly readings. Do not be afraid to ask questions—if you do not ask, you cannot learn!

(2) GEOGRAPHY MAP QUIZ=10% of final grade

In spite of the cultural melting pot that the US is, Americans on the whole have a notoriously poor reputation when it comes to their knowledge of world geography. Therefore, one of the first exercises in this class will be a map quiz of the countries and capitals on a blank political map of the Middle East, North Africa, and Central Asia. Students will label the names of all 27 countries and capitals of this vast, multiethnic and multicultural region. **The map quiz will take place on X, in class.**

(3) 1-PAGE, SINGLE-SPACED WEEKLY READING PRÉCIS=10% of final grade

Students will be expected to demonstrate their reading, interpretation, and synthesis of the week's literature by writing a 1-page single-spaced *critical* précis. This is intended as an exercise of critical thought; more than just a summary of the authors' arguments, this précis should incorporate the student's own critiques, commentaries, points of contention, personal experience or general questions regarding the assigned texts. You might even cite a specific example—a painting, an art object, an exhibit, or particular problem—through which to discuss the themes in the readings. This weekly writing assignment is so crucial as it enables us in the classroom—as a collective group of thinkers—to push beyond the scope of the reading and illuminate core issues behind these pressing debates. Sample topics will pertain to the following:

- contemporary art, media and trends in the Middle East and North Africa
- issues of authenticity, (mis)representation or stereotypes
- identity and identity formation/construction
- LGBTQ identity in the Middle East
- gender and urban space
- cultural practices and agency
- the intersections of art and activism
- concepts of home, and the problems of exile and diasporic longing
- globalization and cultural auto

**(4) COMPARATIVE VISUAL ANALYSIS OF WORKS AT JOHNSON MUSEUM
VIEWING=10% of final grade**

On X, the class will be taking a field trip to the X to view work by artists from the museum's collection. For this assignment, you will complete a 4-page comparative visual analysis, in which you compare any two of the works that the curators have selected for us to see.

Visual analysis is an exercise in close looking. By writing a formal analysis, you will analyze and come to understand the various forms of the object that the artist(s)/workshop produced, that is, the work's line, shape, color, texture, mass, or composition. How do those formal elements come together to create a coherent whole? While the formal analysis will inevitably have description in the text, it is not simply a description; rather, a formal analysis concerns itself with how an art work makes meaning.

Students must turn in their own drawings of the pieces of their choice, done by hand, when submitting their final analysis. **Since you are comparing two works of art, you should turn in two separate drawings.** This is to ensure that students have visually observed the work in all of its splendor and details. A file on the class Dropbox folder contains more information about the formal analysis writing assignment; please read the scan of Sylvan Barnet's chapter 4, "Formal Analysis and Style," in his *A Short Guide to Writing About Art* (Prentice Hall).

(5) DAILY TEAM DISCUSSION LEADING ON READINGS=20% of final grade

In every class (in which no film is shown), two students will be required to work in pairs and present that day's readings in a brief 15-20-minute presentation. On those days we'll open the class with your presentations, which should do the following in those 15-20 minutes:

- (1) summarize some of the key arguments of the texts individually (e.g. what are the authors' main arguments or key ideas? What examples, case studies prove their points?) and synthesize the readings by putting those texts in dialogue with one another (e.g. how do the texts relate? what are some common themes they introduce and on what grounds do they differ?) and
- (2) present 1-2 artworks that engage with, help to clarify, or even challenge those arguments and issues raised in the readings.

(6) MIDTERM TAKE-HOME ESSAY EXAM=20% of final grade

The midterm will take the form of take-home essay exam. Students will be given one week to write out long essay responses to two essay questions. Because this is a take-home exam, students are encouraged to consult their class notes and reference texts from the assigned readings, in responding to the prompts. Each essay should be no fewer than 5 double-spaced pages in length (so, roughly 10 double-spaced pages in total), with a clear introduction, thesis statement, body and conclusion. Essays will be evaluated not only on content, but also on the clarity of thought, evidentiary support bolstering the overall argument, and grammar.

(7) FINAL PRESENTATION AND PAPER=20% of final grade

Students will write an 8-10 double-spaced page position/research paper on a topic of their choice, pertaining to any of the artists, artworks, topics or themes discussed over the course of the semester. The research paper will involve independent research and all students will be expected to turn in a rough draft of the paper before the final paper is due. Choosing one thematic issue or set of methodological questions from the term, students will analyze those debates vis-à-vis a concrete casestudy of an art work, film, book, an artist, or an exhibition. One may even expand upon one of the 'writing experiments' that intrigues him/her/them most. The paper should develop an argument about what the method brings to art historical analysis and what its limitations might be. Comparisons and counter examples can be useful in arguing your point, but the focus of the paper is to demonstrate your depth of understanding of one particular method.

While you are welcome to draw on the course readings, it is expected that you will consult with 5-10 additional sources for your paper. These sources should be chosen with great care, and a rationale for each choice should be evident. This research should draw on scholarly sources; blogs and un-authored internet content, such as Wikipedia, do not count as a scholarly source. With both the rough draft and the final paper draft, you are encouraged to go to the Writing Center.

Top marks (A-range) will be reserved for essays that demonstrate outstanding writing ability, as well as quality of research and analysis, clarity of structure, excellence of presentation and scholarship. Below you will find the grading rubric for the presentation.

CLASSROOM DECORUM

The number one rule in this class is— R-E-S-P-E-C-T:

- respect your classmates' right to learn, undistracted, undisturbed;
- respect your classmates' unique perspectives and subjective points-of-view;
- respect the professor's delivery of course material.

It really is that simple.

Laptops and tablets are permitted as long as they are STRICTLY USED FOR NOTE-TAKING. Cellphone calls, texting, and other interruptions disturb the entire class; repeat offenders will be asked to leave the room. It is rude to be on your phone while someone else is speaking. Give them the courtesy of your full attention. Please silence all electronic devices during the class.

STUDENT CONDUCT CODE: ACADEMIC INTEGRITY AND PLAGIARISM

All work completed in this class is subject to the Wells College Student Conduct Code. Please read and make sure that you understand it. The Student Conduct Code is available online at: [X](#) Plagiarism is a major form of academic dishonesty involving the presentation of the work of another

as one's own. Plagiarism includes but is not limited to the following:

- a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's;
- b) Copying of any source in whole or part without proper acknowledgement;
- c) Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency;
- d) The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism or other infractions of the Student Conduct Code will result in a failure on the assignment and possibly of the course. Please ask if you have any questions regarding this policy, plagiarism, or how to properly cite work.

LEARNING DISABILITY

Students who feel they may need an accommodation based on the impact of a disability should contact me privately as early as possible in the quarter to discuss their specific needs. All discussions will remain confidential. The Disclosure of Disabilities Policy is located here: [X](#)

CLASS SCHEDULE

WEEK 1: ORIENTALISM, (MIS)REPRESENTATION, AND ARTISTIC MYTHS OF THE MIDDLE EAST

Tuesday, January 23rd: INTRODUCTION

Thursday, January 25th: ORIENTALISM AND ITS AFTERLIVES

*Edward Said, *Orientalism* (NY; London: Vintage, 1978), pages 1-31.

[TO BE DISTRIBUTED ON CLASS DROPBOX]

*Rana Kabbani, *Imperial Fictions: Europe's Myths of Orient* (London: Saqi Books, 2009), pages TBD. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Jill Beaulieu and Mary Roberts, eds., *Orientalism's Interlocutors: Painting, Architecture, Photography* (Durham, NC: Duke University Press, 2002), pages TBD. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on January 25 th :		
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WEEK 2: HAREMS AND GENDERED SPACES

**Tuesday, January 30th: GENDERED SPACES OF THE MIDDLE EAST:
FICTIONAL HAREMS, COLONIAL DESIRE**

*Joan Scott, "Gender: A Useful Category of Historical Analysis," *The American Historical Review*, vol. 91, issue 5 (December 1986): 1053-1075. **[TO BE**

DISTRIBUTED ON CLASS DROPBOX]

*Leila Ahmed, "Western Ethnocentrism and Perceptions of the Harem," *Feminist Studies*, vol.8, no. 3 (Autumn 1982): 521-534. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

Further Reading:

*Ziad Bentahar, "Beyond Harem Walls: Redefining Women's Space in Works by Assia Djebar, Malek Alloula and Fatima Mernissi," *Journal of Women of the Middle East and the Islamic World* 7 (2009): 25-38. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Malek Alloula, *Colonial Harem* (Minneapolis, MN: University of Minnesota Press, 1986).

PRESENTERS on January 30 th :		
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Thursday, February 1st: WITNESS ACCOUNTS OF THE SO-CALLED HAREM

*Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (NY: Perseus Books, 1995).[NON-FICTION]

*Arthur J. Weitzman, “Voyeurism and Aesthetics in the Turkish Bath: Lady Mary’s School of Female Beauty,” *Comparative Literature Studies*, vol. 39, no. 4 (2002): 347-359. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on February 1 st :		
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WEEK 3: EARLY FEMINISMS: GENDER AND MODERNIZATION

Tuesday, February 6th: MUSLIM FEMINISM? HUDA SHAARAWI AND THE EARLY PIONEERS OF FEMINIST THOUGHT IN THE MIDDLE EAST

*FILM—*Feminism Inshallah* (Ferial Ben Mahmoud, 2014, Arabic/French) IN CLASS

*Rula B. Quawas, “‘A Sea Captain in Her Own Right’: Navigating the Feminist Thought of Huda Shaarawi,” *Journal of International Women’s Studies*, vol. 8, issue 1 (November 2006): 219-235. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on February 6 th :		
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Thursday, February 8th: CONTEMPORARY EGYPTIAN FEMINIST ARTISTS: GAZBIA SIRRY, GHADA AMER, HUDA LUTFI, SUSAN HEFUNA

*Chika Okeke-Agulu, “Politics by Other Means: Two Egyptian Artists, Gazbia Sirry and Ghada Amer,” *Meridians: Feminism, Race, Transnationalism* 6.2 (2006): 117-149. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Huda Lutfi, “Art Essay,” *Feminist Studies*, vol. 27, no. 1 (Spring 2001): 114-124. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on February 8 th :		
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WEEK 4: VEIL: CHOICE, RACISM, ISLAMOPHOBIA and “RESCUING” the MUSLIM WOMAN

Tuesday, February 13th: HIJĀB/MUHAJJABĀT: DISCOURSES ON THE VEIL

*Leila Ahmed, *A Quiet Revolution: The Veil’s Resurgence, from the Middle East to America* (New Haven, CT: Yale University Press, 2012), 1-15.

*Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society* (Bloomington, IN: Indiana University Press, 1987), vii-9; 165-177.

*Leila Ahmed and Joshua E. Keating, “Veil of Ignorance,” *Foreign Policy*, no. 186 (May/June 2011): 40-43. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Leila Ahmed, “Reinventing the Veil,” *Financial Times*, May 21, 2011. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

Further Reading:

*Leila Ahmed, *Women and Gender in Islam: Historical Roots of a Modern Debate* (New Haven, CT: Yale University Press, 1993).

**David A. Bailey, Gilane Tawadros eds., *Veil: Veiling, Representation and Contemporary Art* (Cambridge, MA: MIT Press, 2003).

PRESENTERS on February 13 th :		
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Thursday, February 15th: SUBJECTIVITY, SELF-DETERMINATION, AND VEILING THE (WHITE) SAVIOR COMPLEX

* Lila Abu-Lughod, “Do Muslim Women Really Need Saving? Anthropological Reflectionson Cultural Relativism and its Others,” *American Anthropologist* vol. 104, no. 3 (2002): 783- 790. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Saba Mahmood, “Feminist Theory, Agency, and the Liberatory Subject: Some Reflectionson the Islamic Revival in Egypt,” *Temenos: Nordic Journal of Comparative Religion*, vol. 42, no. 1 (2006): 31-71. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

Further Reading:

*Lila Abu-Lughod, “The Cross-Publics of Ethnography: the Case of ‘the Muslimwoman,’”*American Ethnologist*, vol. 43, no. 4 (November 2016): 595-608. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Saba Mahmood, “Response to Critics,” *Politics, Religion & Ideology*, vol. 17, no. 1 (2016): 80-84. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on February 15 th :		
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WEEK 5: RECONCLINING TRADITION AND THE VERNACULAR: HISTORY, ISLAMIC ART AND IMPLICATIONS FOR THE CONTEMPORARY

Tuesday, February 20th: DEFINING “TRADITION” AND ITS RELATIONSHIPS TO THE “MODERN” AND “CONTEMPORARY”

* F. Daftari, “Beyond Islamic Roots—Beyond Modernism,” *RES: Anthropology and Aesthetics* 43 (Spring 2003): 175-186. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

* Sussan Babaie, “Voices of Authority: Locating the ‘Modern’ in ‘Islamic’ Arts,” *GettyResearch Journal*, no. 3 (2011): 133-149. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

* Finbarr Barry Flood, “From the Prophet to Post-Modernism? New World Orders and theEnd of Islamic Art,” in Elizabeth C. Mansfield, ed., *Making Art History: A Changing Disciplineand Its Institutions* (London: Routledge, 2007), 31-47. **[TO BE**

DISTRIBUTED ON CLASS DROPBOX]

PRESENTERS on February 20 th :		
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Thursday, February 22nd: CURATORIAL DISCOURSES ON CONTEMPORARY ARTS OF THE MIDDLE EAST

- **Here and Elsewhere* (Exhibition Catalogue, New Museum, New York, 2014).
- **The Fertile Crescent: Gender, Art and Society* (Exhibition Catalogue, Rutgers University, 2012).
- **Multitudes* (Exhibition, Rich Mix Gallery, London, 2017).
- **I Am* (Exhibition, Organized by CARAVAN, traveled from Amman, Jordan to Trafalgar Square, London, summer 2017).
- *Venetia Porter, *Word into Art: Artists of the Modern Middle East* (London: British Museum Press, 2006).
- * Glenn D. Lowry, *Oil and Sugar: Contemporary Art and Islamic Culture* (Toronto: Royal Ontario Museum, 2009).

WEEK 6: IDENTITY AND CHALLENGING PERCEPTIONS—CONTEMPORARY PHOTOGRAPHIC PRACTICES

Tuesday, February 27th-Thursday, March 1st: PHOTOGRAPHY AND ALTERNATIVE NARRATIVES

- * *She Who Tells a Story: Women Photographers from Iran and the Arab World* (Exhibition Catalogue, Museum of Fine Arts, Boston, 2013).
- **Light from the Middle East: New Photography* (Exhibition Catalogue, Victoria & Albert Museum, London, 2012).

PRESENTERS on March 1 st :		
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WEEK 7: ISLAM, GENDER AND THE GRAPHIC NOVEL

Tuesday, March 6th: MUSLIM SUPERHEROINE? MARVEL'S KAMALA KHAN

- *G. Willow Wilson, *Ms. Marvel, Vol. 1: No Normal* (Marvel, 2014).
- *A. David Lewis, ed., *Muslim Superheroes: Comics, Islam and Representation* (Ilex Foundation, 2017).
- *Shenila S. Khoja-Moojli and Alyssa D. Niccolini, “Comics as Public Pedagogy: Reading Muslim Masculinities through Muslim Femininities in Ms. Marvel,” *Girlhood Studies* 8, no. 3 (Winter 2015): 23-39. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**
- *Jia Tolentino, “The Writer Behind a Muslim Marvel Superhero on her Faith in Comics,” *The New Yorker* (19 April 2017). **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on March 6 th :		
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Thursday, March 8th: RECORDING REVOLUTION—PERSEPOLIS AND BEYOND

*Marjane Satrapi, *Persepolis: The Story of a Childhood* (Pantheon, 2004).

*Marjane Satrapi, *Embroideries* (Pantheon, 2006).

*Meghan Gilbride, “Perceiving Persepolis: Personal Narrative, Sense Memories, and Visual Simplicity in Marjane Satrapi’s Animated Autobiography,” *Forum for World Literature Studies*, vol. 3, no.1 (April 2011): 137-146. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Golnar Nabizadeh, “Vision and Precarity in Marjane Satrapi’s *Persepolis*,” *Women’s Studies Quarterly* 44: 1&2 (Spring/Summer 2016): 152-167. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on March 8 th :		
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WEEK 8: SPRING BREAK

Tuesday, March 13th-Thursday, March 15th—SPRING BREAK—NO CLASSES

WEEK 9: GENDER, REVOLUTION AND (COUNTER)REVOLUTION IN IRAN

Tuesday, March 20th: UNVEILING (COUNTER)REVOLUTIONARY NARRATIVES

*Melissa Ho ed., *Shirin Neshat: Facing History* (Smithsonian Books, 2015).

*Rose Issa ed., *Shadi Ghadirian: A Woman Photographer from Iran* (London: Saqi Books, 2009).

*Arthur C. Danto and Shirin Neshat, “Shirin Neshat,” *BOMB*, no. 73 (Fall 2000): 60-67. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Adair Rounthwaite, “Veiled Subjects: Shirin Neshat and Non-Liberatory Agency,” *Journal of Visual Culture*, vol. 7, no. 2 (2008): 165-180. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on March 20 th :		
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Thursday, March 22nd: WATCH PERSEPOLIS (2007) IN CLASS

*FILM—*Persepolis* (2007).

WEEK 10: MIGRATION, EXILE, MEMORY AND THE DIASPORA

Tuesday, March 27th-Thursday, March 29th: KEEPING PALESTINIAN IDENTITIES ALIVE—EMILY JACIR and MONA HATOUM

*T.J. Demos, “Desire in Diaspora: Emily Jacir,” *Art Journal*, vol. 62, no. 4 (Winter 2003): 68-

78. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Jean Fisher, “Voices in the Singular Plural: ‘Palestine c/o Venice’ and the Intellectual UnderSiege,” *Third Text*, vol. 23, issue 6 (November 2009): 789-801. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*K. Luisa Gandolfo, “Representations of Conflict: Images of War, Resistance, and Identity in Palestinian Art,” *Radical History Review*, no. 106 (Winter 2010): 46-69. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on March 29 th :		
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WEEK 11: MAGHREBI WOMEN’S ARTISTIC PRACTICES IN (AND OUT OF)FRANCE

Tuesday, April 3rd-Thursday, April 5th: YTO BARRADA, ZINEB SEDIRA

*Holiday Powers, “Yto Barrada: Tangier’s Changing Cosmopolitanisms,” *Nka: Journal of Contemporary African Art*, no. 28 (2011): 130-139. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Joseph McGonagle and Zineb Sedira, “Translating Differences: An Interview with Zineb Sedira,” *Signs*, vol. 13, no. 3 (Spring 2006): 617-628. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

*Delphine Letort, Emmanuelle ChereL, “Women on the Algerian Art Scene: Interrogating the Postcolonial Gaze through Documentary and Video Art,” *Black Camera: An International Film Journal* 6, no. 1 (Fall 2014): 193-214. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

Further Reading:

*Leila Abouzeid, Barbara Parmenter (trans.), *Year of the Elephant: A Moroccan Woman’s Journey Toward Independence and Other Stories* (Austin, TX: University of Texas Press, 2009).

*Eva Hunter, “Feminism, Islam and the Modern Moroccan Woman in the Works of Leila Abouzeid,” *African Studies*, vol. 65, issue 2 (December 2006): 139-155. **[TO BE DISTRIBUTED ON CLASS DROPBOX]**

PRESENTERS on April 5 th :		
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WEEK 12: “THE BLUE BRA WOMAN”: GENDER, ACTIVIST ART, AND THE ARAB SPRING

Tuesday, April 10th- Thursday, April 12th: FEMINIST ACTIVISM, ART, AND ADVOCACY IN THE POST-ARAB SPRING MIDDLE EAST

*Mona Eltahawy, *Headscarves and Hymens: Why the Middle East Needs a Sexual Revolution* (Farrar, Straus and Giroux, Reprint 2016).

* Charles Tripp, “The Art of Resistance in the Middle East,” *Asian Affairs* 43:3 (2012): 393-

409. [TO BE DISTRIBUTED ON CLASS DROPBOX]

*Margot Badran, “Dis/playing Power and the Politics of Patriarchy in Revolutionary Egypt: The Creative Activism of Huda Lutfi,” *Postcolonial Studies*, vol. 17, no. 1 (2014): 47-62. [TO BE DISTRIBUTED ON CLASS DROPBOX]

PRESENTERS on April 12 th :		
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WEEK 13: MALLS, MATERIALISM, and CENSORSHIP: DEFYING THE GULFSTEREOTYPE

Tuesday, April 17th: GULF FUTURISM/FEMINISM

*Rajaa Alsanea, Marilyn Booth (trans.), *The Girls of Riyadh* (London: Penguin Books, 2008).

*Sofia Al-Maria, *The Girl Who Fell to Earth: A Memoir* (Harper Perennial, 2012).

Thursday, April 19th: WATCH WADJDA (2012) IN CLASS

*FILM—*Wadjda* (Haifaa Al-Mansour, 2012).

PRESENTERS on April 17 th :		
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WEEK 14: FINAL PAPER CONVER-STATIONS

WEEK 15: FINAL PAPER PRESENTATIONS

ARTISTS TO CONSIDER FOR FINAL PAPER & PRESENTATION:

Yto Barrada	Shahzia Sikander
Hannah Malallah	Tala Madani
Shirin Neshat	Zaha Hadid
Shadi Ghadirian	Sofia Al-Maria
Zineb Sedira	Manal Al Dowayan
Emily Jacir	Sama Alshaibi
Mona Hatoum	Saba Innabs
Huda Lutfi	Moufida Fedhila
Ghada Amer	Lamina Joreige
Lalla Essaydi	Jananne Al-Ani
Newsha Tavakolian	Laila Shawa
Monir Shahroudy Farmanfarmaian	Raeda Saadeh
Etel Adnan	Zoulikha Bouabdellah
Saadeh George	Rula Halawani
Dina al-Hadid	Mona Saudi
Laylah Ali	Marjane Satrapi
Susan Hefuna	Gazbia Sirry
Ala Younis	Mounira al Solh

HELPFUL WEBSITES ON CONTEMPORARY ART OF THE MIDDLE EAST & DIASPORA:

Art e East: The Global Platform for Middle East Arts

<http://arteeast.org>

Barjeel Art Foundation

www.barjeelartfoundation.org

Ibraaz: Contemporary Visual Culture in North Africa and the Middle East

www.ibraaz.org

Mathaf: Arab Museum of Modern Art, Mathaf Encyclopedia of Modern Art and the Arab World

<http://www.encyclopedia.mathaf.org.qa/en/Pages/default.aspx>

Bidoun

<https://bidoun.org/>

Reorient Magazine <http://www.reorientmag.com/>

