

This topic focuses on historic, modern, and contemporary arts of the Islamic world, from the rise of early Islamic caliphates to contemporary artistic production. Through comparative perspectives, we will look at how Islamic art absorbed and processed the influences of other religions and empires, and how it exercised a tremendous influence upon the Western world. A historic overview of Islamic arts and culture from the seventh to nineteenth centuries will demonstrate how visual form communicates the tenets of Islamic faith, and how it has been used to express power and identity. A study of modernist artistic practices in twentieth century will focus on post-colonial aftermath that gave birth to North Africa, the Middle East, Anatolia and Southeast Asia, gauging how artists strove to articulate shared cultural lineages and new national identities. A look at contemporary art and collecting practices in these regions will show how artists are embracing global perspectives to contend with conflicts that are reshaping the geopolitical makeup of these lands. We will also examine digital imaging technologies that are being used to reconstruct historical monuments damaged or destroyed by war.

5.0 Possible resources (texts, references, computer packages, etc.)

5.1 Robert Hillenbrand, *Islamic Art and Architecture* (Thames and Hudson, 1999)

5.2 Maryam D. Ekhtiar et al., *Masterpieces from the Department of Islamic Art at the Metropolitan Museum of Art* (Metropolitan Museum of Art, 2011)

5.3 Wijdan Ali, *Modern Islamic Art: Development and Continuity* (University Press of Florida, 1997)

5.4 Shiva Balaghi and Lynn Gumpert, eds. *Picturing Iran: Art, Society and Revolution* (I.B. Tauris, 2014)

5.5 Iftikhar Dadi, *Modernism and the Art of Muslim South Asia* (University of North Carolina Press, 2010)

5.6 Sonja Mejcher-Atassi and John Pedro Schwartz, eds. *Archives, Museums and Collecting Practices in the Modern Arab World* (Routledge, 2012)

5.7 Hamid Keshmirshekan, ed., *Contemporary Art from the Middle East: Regional Interactions with Global Art Discourses, Vol. 18* (I.B. Tauris, 2015)

6.0 Topics (outline):

6.1 The Age of Empires: Islamic Art from the seventh through the nineteenth Centuries

- a. Introduction to Islam; Architecture of the early Caliphates
 - Introduction: The Quran, the main tenets of Islam, and their importance to Islamic Art
 - The Umayyads of Syria (seventh and eighth centuries); the Abbasids of Iraq (eighth and ninth centuries); and the Fatimids of Egypt (tenth through the eleventh centuries).
- b. Muslim Civilizations of Central Asia, Iran and Anatolia (tenth through the thirteenth centuries)
 - The arts of Bukhara, Samarqand, Nishapur and Isfahan.
 - The art and architecture of the Seljuks of Iran and Rum

- c. The Islamic West and North Africa
 - Al-Andalus: The Art of Islamic Spain (eighth through the thirteenth centuries)
 - The Art and Architecture of North Africa, from Almoravid Morocco (eleventh & twelfth centuries) to Mamluk Cairo (thirteenth--fifteenth centuries)
- d. The Safavids and the Ottomans
 - The Art of Iran and Central Asia: From the Timurids (fourteenth to fifteenth centuries) to the Safavids (fifteenth through the nineteenth centuries).
 - The Ottoman Empire (fifteenth through the nineteenth centuries).
- e. The Arts of the Book
 - The rise of figurative art in Islamic miniature painting, from the eighth to the eighteenth centuries: Persian, Mughal and Ottoman painting.

6.2 Westernization and the Rise of the Nation-State

- a. Western Colonization and Orientalism
 - Nineteenth century European Orientalism
 - Western influence on Mughal, Ottoman and Qajar painting from the 18th through the 20th centuries
- b. Emergence of Secular Republics
 - Turkish Republican Art, 1923-1950
 - Modern Art in Egypt before and after the Revolution of 1952
- c. Arab and Iranian Art, 1950-1980
 - The Search for Pan-Arabism after 1958: Modern Art in Iraq, Syria, Jordan, Lebanon, Palestine, Morocco, Algeria and Tunisia
 - The development of modern art in Iran, from the Saqqa-khanah movement (1950s-60s) to the Iranian Revolution (1979)
- d. Modern Art in Muslim SE Asia
 - The search for an Islamic modernism in India, Pakistan (gains independence from India in 1947) and Bangladesh (gains independence from Pakistan in 1971)

6.3 Contemporary Art from Global Perspectives

- a. Contested Landscapes and the Trauma of Displacement
 - Janane Al Ani; Halil Altindere; Khalil Rabah
 - Akram Zaatari; Mona Hatoum; Emily Jacir; Rayyane Tabbat
- b. Gender, Sexuality and Contemporary Responses to Orientalism
 - Shirin Neshat; Ghada Amer; Youssef Nabil
 - Lalla Essaydi; Inci Eviner
- c. The Aesthetics of Resistance from the Arab Spring to Gezi Park
 - Ahmed Basiony; Bahia Shehab; Mira Shihadeh; Salma Samy;
 - Osman Bozkurt; Ahmet Ögüt; Serkan Taycan

d. Presenting the Past—Archives, Collections and New Museum Building Practices in the Arab World

- New Museums and Collecting Practices in the Gulf and Beyond: Mathaf, Museum of Islamic Arts; Guggenheim Abu Dhabi; Louvre Abu Dhabi; the Sharjah Foundation; Darat Al Funun; The Palestinian Museum; The Gulf Labor Movement
- Critical Approaches to the Archive: The Atlas Group/Walid Raad; Zineb Sedira; Khalil Rabah; Naeem Mohaiemen

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.0 Consistent with Shell Course Outline	Consistent with Shell Course Outline

8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline

10.0 Required Resources - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

10.0 Classroom with digital projector

Approval request date: This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

Approval granted date: This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.