
TOPICS: POLITICS OF MODERN MIDDLE EASTERN ART in Fall 2020 (AH2091B)

Course Code	AH2091B	Professor(s)	Sultan Al Qassemi, Staff Staff
Prerequisites	None	Office Number	N/A
Class Schedule	MR: 14:30-16:05 in C-505 R: 16:20-17:55 in V-1	Office Hours	By appointment on Zoom
Credits	4	Email	salqassemi@aup.edu, sstaff@aup.edu
Semester	Fall 2020	Office Tel. Ext.	N/A

Course Description

In this course, we shall survey the political underpinnings of Arab art in the 20th century, and the socio-political conditions that shaped cultural production in the region. Whether it is under the Baathist regimes of Syria and Iraq or under Egypt's pan-Arabism championed by Gamal Abdel Nasser, painting and sculpture in addition to film and performance have been employed by various governments as a tool of soft power to propagate their policies to the public not only in their respective states but throughout the region and beyond. Despite this widespread government patronage of the arts, many artists have chosen to challenge their authorities through subversive movements and practices, which we will address at different moments in the semester. This course, through its focus on creative practices and strategic use of the arts, will attempt to shed light on an often neglected dimension of the modern history of the Arab World and other parts of the Middle East.

Course Learning Outcomes

General Education

Course Outline

CLASS 1 - Introduction/Context

CLASS 2 - Introduction to Modern Arab Art; Art in the service of Nation Building

CLASS 3 - Authoritarian Art in the Arab World

CLASS 4 - Art as a Subversion of Power

CLASS 5 - Art and the Politics of Gender

CLASS 6 - Art Production in the Wider Middle East

CLASS 7 - US Government, Corporate and NGO Cultural Policy in the Middle East

CLASS 8 - Art in the Age of Uprisings

CLASS 9 - The Old versus the New: Art Institutions in the Arab World

CLASS 10 - Film and Sound

CLASS 11 - Destruction of Cultural Heritage in the Present Day

September 28, 2020

CLASS 1 – Introduction/Context

This session lays the groundwork for the topics and material that will be covered over the course of the semester. It addresses the ways in which politics and the creative pursuits (art, literature, cinema, etc.) are linked and influenced by one another, and looks at what the role of art in the context of a nation state is.

We will look at the challenges of terminology and definitions, attempting to understand what is meant by the Middle East and the Arab World, and will gain a deeper understanding of what the Pan-Arab movement was in the twentieth century.

In this class we will also work on our visual literacy skills, and learn how to read a painting, preparing us for similar exercises in future sessions.

Learning Objectives:

Understanding of the Arab World as a diverse place, encompassing numerous ethnic and

religious minorities. Knowledge of the history of state formation and modernization in the Arab World in the twentieth century. Understanding of the significance of Pan-Arabism on regional politics and the arts. Skills of reading and conducting a formal analysis of an artwork.

Required Reading:

• **Dawisha, Adeed**, Arab Nationalism in the Twentieth Century: From Triumph to Despair, Princeton University Press. (2003). Chapter 2, Early Stirrings: The Nineteenth and Early Twentieth Centuries. (most imp. pp.14-19)

• **Dawisha, Adeed**, Arab Nationalism in the Twentieth Century: From Triumph to Despair, Princeton University Press. (2003). Chapter 1, Defining Arab Nationalism. (**focus on highlighted sections**)

- **Greta Scharnweber**, What and Where is the Middle East? Middle East Policy Council

- What is the Middle East? TeachMideast.

- Four Steps to Artistic Criticism, Janice Mason Art Museum, 2011.

Exercises of formal analysis of paintings ('anatomy of an artwork'):

Look at and describe the formal elements of each of these paintings. What do you see? What clues can you get from the elements and symbols painted on each canvas about the meaning of the work?

- Ewais,Hamed, The Protector of Life, 1967-8

- Demedjian, Ervand, Nubian Girl, undated

- Abdullah Al-Muharraqi, Eternal Torment, 1988

- Seif Wanly, Nocturne, 1953

October 5, 2020

CLASS 2 - Introduction to Modern Arab Art; Art in the service of Nation Building

In this session, we will consider the emergence and development of modern art in the Arab World at the turn of the twentieth century. We will take a look at the general picture, and learn about early masters, introduction of easel painting to the region, establishment of art schools in Arab states, and artists' training in Europe or by European tutors. We will also examine the term Soft Power, and look at ways in which art (and other cultural production) was deployed as a political instrument during the building of modern nation states. We will discuss nationalism,

state narratives, and the use of Realism. We will also explore how ancient histories were revived through modern art, and used to construct national narratives. Case study: Egypt.

Learning Objectives:

Understanding of the roots of a 'modern' Arab art in late Ottoman period (introduction of easel painting; Western art education in Ottoman military schools). Understanding of the term Soft Power, and an awareness of how art was deployed by young Arab nation states to frame ancient heritage as a "shared past," thus establishing a sense of unity in their people.

Required Reading:

- **Shabout, Nada**, "Introduction. The Polemics of Modern Arab Art," (pp. 1-13), Chapter 1. "Formation and Transformation," (pp. 13-31), *Modern Arab Art: Formation of Arab Aesthetics*, Gainesville, University Press of Florida. 2007.
- **Ali, Wijdan**. "Modern Painting in the Mashriq." *Colors of Enchantment: Theater, Dance, Music, and the Visual Arts of the Middle East*, edited by Sherifa Zuhur, American University in Cairo Press, 2001, pp. 381–406
- **Anneka Lenssen, Sarah A. Rogers, Nada M. Shabout**, eds. *Modern Art in the Arab World. Primary Documents Publication Series*. New York: Museum of Modern Art, 2018. – Manifesto of the Baghdad Group for Modern Art, 1951, pp. 150-151
- **Anneka Lenssen, Sarah A. Rogers, Nada M. Shabout**, eds. *Modern Art in the Arab World. Primary Documents Publication Series*. New York: Museum of Modern Art, 2018. – Sculpture and the Public Art in Egypt, 1928, pp. 58-67
- **Khal, Helen**, *Contemporary Art in the Arab Middle East* (1981)
- Mary Vogl, *Algerian Painters as Pioneers of Modernism*.

Anatomy of an Artwork:

- **Mahmoud Mokhtar**, *Egypt's Awakening*, 1928 (revival of ancient Egyptian symbols)
- **Jewad Selim**, *Pastoral*, 1955 (revival of ancient Sumerian symbols)
- **Hamed Ewais**, *Nasser and the Nationalization of the Canal*, 1957
- **Ibrahim Ismaeel**, *Independence and the Constitution*, 1961

October 12, 2020

CLASS 3 - Authoritarian Art in the Arab World

In this session, we will examine art created under authoritarian rule, and contrast it with culture being used as soft power in the context of emerging nation states. Rather than being utilized to support the aspirational ideas of nationhood in young Arab states, we will look at how art and culture were also deployed to violently erase certain histories, to fabricate narratives, or served to valorize particular political figures.

We will consider art from the Arab World commissioned by totalitarian regimes, and place it in a constellation of culture from other countries with authoritarian governments, thus examining some of the parallels they share – such as the emphasis placed on the construction of a cult of personality and of heroic narratives.

Learning Objectives:

Comprehension of the difference between ‘art produced under totalitarian regimes’ and ‘Totalitarian Art.’ Understanding of the reasons that drive the latter, and some of the tools that are employed in its construction. Familiarity with examples from the Arab World, where art/culture was commissioned by totalitarian regimes.

Required Reading:

- **Makiya, Kanan**, “What Is Totalitarian Art?” Foreign Affairs. 20 Apr. 2011.
- **Makiya, Kanan**. The Monument: Art, Vulgarly, and Responsibility in Iraq. University of California Press, 1991. **Chapters 1, 2, 3. (pp. 5-40).**
- **Power, Carla**, “Saudi Arabia Bulldozes Over Its Heritage,” Time, 14 Nov. 2014. Web. 07 Feb. 2017.
- **Abou-Ragheb, Laith**, Reuters, “Developers and Purists Erase Mecca's History,” The Age, 11 July 2005. Web. 07 Feb. 2017
- **Bsheer, Rosie**, The Property Regime - Mecca and the Politics of Redevelopment in Saudi Arabia, Jadaliyya.
- **Bsheer, Rosie**, Choking Mecca in the Name of Beauty — and Development (Part 2), Jadaliyya.

Anatomy of an Artwork:

- Kamil Adil, Mohammed Ghani Hikmat, The Swords of Qadisiyyah, 1989
- Author unknown, Saddam Hussein leading Arab troops into Jerusalem
- Author unknown, commissioned by Saddam Hussein (connection to Babylon)
- Colonel Gaddafi on a postal stamp issued by the Libyan Post, 1995

October 19, 2020

CLASS 4 - Art as a Subversion of Power

In this session, we will discuss art-making as a form of activism and resistance to the official narratives of governments. Art can be used to support or oppose the ideological work of government institutions, and is often deployed to destabilize official state agendas. This class will explore the challenges posed by the state to the arts, and by the arts to the state in the context of the twentieth-century Arab World.

Our focus will be on the Egyptian Surrealism movement lead by the Art and Liberty group established in the late 1930s, and on the art of resistance in Palestine. In both cases, artists took an opposing stance to the dominant political forces in their respective contexts, and used art as political critique

Apart from analyzing visual art movements, we will also read and discuss poetry by key Arab poets and artists like Mahmoud Darwish, Ghassan Kanafani, Ahmed Fouad Negm, and Etel Adnan

Learning Objectives:

Understanding of what Resistance Art is, and how it can be deployed to de-center power and give rise to socio-political movements. Be familiar with examples from the twentieth-century Arab World, where art has been used to destabilize dominant state narratives (case studies from Egypt, Palestine)

Required Reading:

- **Don LaCoss**, Egyptian Surrealism and “Degenerate Art” in 1939, 2012.
- **Anneka Lenssen, Sarah A. Rogers, Nada M. Shabout**, eds. Modern Art in the Arab World.
- Primary Documents Publication Series. New York: Museum of Modern Art, 2018. – Long Live Degenerate Art, pp. 94-95.
- **Al Qassemi, Sultan Sooud**, “Egypt’s Long History of Activist Artists,” The Tahrir Institute for Middle East Policy, N.p., 31 Oct. 2014. Web. 07 Feb. 2017.
- **Massad, Joseph**, “Permission to Paint: Palestinian Art and the Colonial Encounter,” Art Journal, 66.3, 2007. Web. 07 Feb. 2017.
- **Alfaro Siqueiros**. A message from Mexican artist Alfaro Siqueiros to Egyptian artists. 1956.- Statement by Egyptian artists and writers living in Paris. 1977.- Selection of poems (in the folder)
- OPTIONAL - **Bardaouil, Sam**, Surrealism in Egypt: Modernism and the Art and Liberty Group

London: I.B. Tauris, 2017, pp. 48-84

Anatomy of an Artwork:

- **Abdul Hadi El Gazzar**, The Theatre of Life or Hunger, 1952
- **Efflatoun, Inji, Mathbahat Dinshaway** (The Dinshaway Massacre), c. 1950s
- **Ismail Shammout**, Where To, c. 1950s
- **Khaled Hourani**, Palestinian Flag or The Story of the Watermelon, 2007

October 26, 2020

CLASS 5 - Art and Politics of Gender

In this session, we will discuss the construction and representation of gender and sexuality in visual art and film in the Arab World. We will talk about the politics of gender in determining what type of institutional representation an artist receives (or does not receive), and how this can be contended with. We will look at precedents, and analyze recurrent patterns in institutional treatment of women and members of the LGBTQ communities.

This session will also focus on early, as well as current feminist movements in the Middle East; we will look at some of their key players, and discuss the groundwork that has already been laid, and the challenges that lie ahead. We will look at early feminist art and activism in Egypt and its impact on the larger Arab World, and discuss the current state of affairs in the region in relation to gender issues.

Learning Objectives:

Knowledge of the history of Pan-Arab feminism and its roots in the Egyptian feminist movement, which began in the 1920s; awareness of issues addressed by the Arab Feminist Union before its decline in the 1950-60s. Awareness of Arab artists who have addressed gender-related issues in their work, and obstacles they have faced (related to institutional representation, essentializing, social taboos).

Required Reading:

Mikdadi, Salwa. "Gender and Politics in Contemporary Art: Arab Women Empower the Image." In *Images of Enchantment: Visual and Performing Arts of the Middle East*, edited by Sherifa Zuhur, 165-82. Cairo: American University in Cairo Press, 1998.

LaDuke, Betty. (1992). Inji Efflatoun: Art, Feminism, and Politics in Egypt. *Art Education*, 45(2), 33. doi:10.2307/3193323

Anneka Lenssen. (2016). Inji Efflatoun: White Light.

Jessica Gerschultz. Decorative Arts of the Tunisian Ecole: Fabrications of Modernism, Gender, and Power. (only pages 77-100).

Virginia Danielson. Performance, Political Identity, and Memory: Umm Kulthum and Gamal Abd Al-Nasir.

Nagham Hodaifa. A Study on Feminism in Syrian Art.

Morad Montazami. (2014). Behdjat Sadr: Cosmogonic Modernism.

Christopher Stone. (2007) Fairouz and/as the Nation in “Popular Culture and Nationalism in Lebanon: The Fairouz and Rahbani Nation”.

Video: Inji Efflatoun After Prison.

OPTIONAL:

Gönenç Hongur. (2016) Music in Peace Building and Conflict Resolution: The Case of Fairouz.

Kim Ghattas. (2019). Lebanon’s Blasphemy Wars Strike a Popular Rock Band, Mashrou Leila.

Joseph Massad. (2002). Re-Orienting Desire- The Gay International and the Arab World
Joseph Massad.

Brian Whitaker. Unspeakable Love: Gay & Lesbian Love in the Middle East. European representations, 57-61; Depictions in Arab cinema, 93-97.

Ieva Saudargaitė. (2019). Mashrou Leila: The Road to Baalbek.

Ahmed Wael. (2019). The Project of Mashrou Leila.

Anneka Lenssen. "We Painted the Crystal, We Thought About the Crystal"—The Crystalist Manifesto (Khartoum, 1976) in Context.

Heba Sharobeem. (2016). When the Personal Becomes Collective: The Study of an Activist’s Memoir. (Inji Efflatoun)

Badran, Margot. “Arab Feminism.” Feminists, Islam, and Nation: Gender and the Making of Modern Egypt, Princeton University Press, Princeton, New Jersey, 1995, pp. 223–250.

Ada Griffin. (2019). A Great Egyptian Artist You've Never Heard Of: Zeinab Abdel Hamid.

Anatomy of an Artwork:

Inji Efflatoun, Fourth Wife, 1952 (image in reading)

Inji Efflatoun, Dormitory of Political Prisoners, 1961

Dowayan, Manal, I am a Petroleum Engineer, 2005-7

Ibrahim, Ibi, Habibi Taala, 2013

November 2, 2020

CLASS 6 – Art Production in the Wider Middle East

In this session, we will look at art production in the wider Middle East in the twentieth century – in places like Turkey, Iran, and Israel. We will discuss the advent and development of modernism in these countries, amidst socio-political upheavals and military crises. We will explore what modernity meant for each of these places, and look at what subjects were of importance in each context. We will also consider this cultural production in dialogue with the rest of the Arab World. Key themes include questions of national identity, secularization, Westernization, national symbolism, government control over cultural production, changing attitudes towards religion.

Learning Objectives:

Turkey:

Knowledge of the history of Atatürk's quest to convert the new Republic of Turkey into a secular, modern nation-state. Awareness of institutional changes that took place, assimilation of Western styles into Turkish art, emergence of a new vocabulary of symbols.

Iran:

Awareness of Iran's quest for modernization before the 1979 Revolution - argument against a 'monolithic modernity' modeled on the Western experience, defining Iranian art through a reinterpretation of local traditions. Awareness of restrictions on personal and artistic freedoms that occurred in post-revolution Iran.

Israel:

Understanding of the construction of an Israeli national identity through art - celebration of the 1948 Declaration of Independence, perpetuating the sense of a national and spiritual rebirth.

Awareness of cultural production by Palestinian citizens of Israel - contesting national symbols, countering the dominant state narrative.

Required Reading:

- **Wendy Shaw**, Chapter 6 - Art for a New Nation, in Ottoman Painting: Reflections of Western Art from the Ottoman Empire to the Turkish Republic. 2011.
- **Kerry Greenberg**, Fahrelnissa Zeid: The Evolution of an Artist. Tate Modern, 2018.
- **Balaghi, Shiva**, "Iranian Visual Arts in The Century of Machinery, Speed, and the Atom, Rethinking Modernity," Picturing Iran: Art, Society and Revolution, Ed. Shiva Balaghi and Lynn Gumpert. London: I B Tauris, 2014. pp 21-25.
- **Fereshteh Daftari** (2019). Another Modernism: An Iranian Perspective. In "Modernisms, Grey Art Gallery.
- **Ofrat, Gideon**, "1948: Birth of a State – Birth of a New Art?," One Hundred Years of Art in Israel, Boulder, CO: Westview, 1998.
- **Tamir, Tally**, "The Shadow of Foreignness: On the Paintings of Asim Abu-Shakra," Palestine-Israel Journal, n.d. Web. 19 Apr. 2017.

Anatomy of an artwork:

- Turgut Zaim, Folk of the East and West, 1933. (image in the reading)
- Namik Ismail, Ataturk's Portrait, 1935.
- Parviz Tanavoli, Persepolis, c.1960s (pre-revolution, reference to Persian history)
- Neshat, Shirin, Speechless, 1996 (post-revolution, commentary on Iran's Islamicized society)
- Marcel Janco, Death of the Soldier, 1949.
- Moshe Bernstein, Fallen Soldier, 1954.
- Abu Shakra, Asim, Cactus with City in the Background, 1988
- Abu Shakra, Asim, Cactus, 1988

November 9, 2020

CLASS 7 – US Government, Corporate and NGO Cultural Policy in the Middle East

Learning Objectives:

In this session, we will look at U.S. strategy in using art as a tool of Soft Power for political ends during the Cold War. We will discuss the role that cultural outreach programs played in achieving long-term U.S. goals of promoting political reform in the Middle East, and will look at: - Organizations like the American Friends of the Middle East (AFME) that worked to educate Americans about, and foster sympathy for, the Arab World in the spheres of art and culture. - Exhibitions of Arab and Middle Eastern artists organized in the United States at the initiative of American organizations.

Required Reading:

- **Hugh Wilford**. America's Great Game: The CIA's Secret Arabists and the Shaping of the Modern Middle East. Chapter 9 (selected pages).

- **Lowell H. Schwartz**, Dalia Dassa Kaye, Jeffrey Martini. Artists and the Arab Uprisings. (RAND) - U.S. Government Efforts to Support Artists in the Arab World.

- **Sultan Sooud Al Qassemi**, How the CIA Secretly Funded Arab Art to Fight Communism

- **CONTEXT - BBC Alastair Sooke**, Was modern art a weapon of the CIA? 2016

November 16, 2020

CLASS 8 - Art in the Age of Uprisings

In this session, we will look at the eruption of new expression leading up to and following the uprisings of 2011 in the Arab World (also known as the 'Arab Spring'), and consider how this artistic production impacted the cultural and political terrain of the region. We will examine the different mediums of expression and dissemination that artists used to more effectively proliferate political messages among large numbers of people, and look at the role of the Internet and social media platforms in circulating information. We will also consider the role of graffiti and street art in subverting political systems, and in taking art to the masses in a literal sense.

Apart from examining openly political art, we will also look at tools of covert subversion in politically risky contexts, such as the use of cartoons, satire, and political critique disguised as works of fiction.

Learning Objectives:

Background on what social/political circumstances gave rise to the 2011 uprisings in the Arab World. Understanding the role of Protest Art in stimulating public action, and the particular role it played in the events of the Arab Spring. Awareness of how modern technology aided in the dissemination of political messages through art to targeted audiences.

Required Reading:

- **Negar Azimi**, Revolution as Ready-Made, 2018
- **Al Qassemi, Sultan Sooud**, "The Politics of Egyptian Fine Art," Introduction to Arab Politics Beyond the Uprisings, New York: Century Foundation.
- **Don Stone, Basma Hamdy**, Walls of Freedom Street Art of the Egyptian Revolution, 2014

November 23, 2020

CLASS 9 - The Old versus the New: Art Institutions in the Arab World

In this session, we will explore the direction that art and politics of the Arab World are taking in the 21st century. We will look at the emergence of extremism, and the impact of Islamist movements on the arts in recent decades. We will also examine increased investments in heritage and museums, the rise of new cities, and the Gulf States' role in acting as a hub for art and culture in the region.

Part of our discussion will focus on the GCC's quest to diversify their economies, and an active investment in the arts as part of this endeavor. We will look at their identification as beacons of culture and humanities amidst military and political chaos in surrounding parts of the Arab World, and also consider the critique that accompanies the ambitious, steeply-priced projects they are undertaking – such as disapproving claims of 'importing culture', of under-representing local communities, and a criticism of the political arrangements that have accompanied the establishment of some of these institutions.

Learning Objectives:

Awareness of rising political Islamism and nationalism in recent decades in the Arab World, and how it has impacted the arts (censorship, increasingly conservative worldview). Understanding of the role of Gulf States in promoting art & culture in the region; projected social/political/economic impact of their investment in large-scale, world-class institutions.

Required Reading:

- **Al Qassemi, Sultan Sooud**, "The Arab Museum of Modern Art in Qatar: Can Mathaf Restor a Pan-Arab Artistic Identity?," Qantara.de, N.p., 13 Dec. 2013. Web. 08 Feb. 2017.
- **Al Qassemi, Sultan Sooud**, "Gulf Cities Emerge As New Centers of Arab World," Al-Monitor, N.p., 08 Oct. 2013. Web. 08 Feb. 2017.
- **Nicholas Pelham**. Saudi Arabia: The Medicis in the desert, The Economist, 2018.
- **Sarah Rogers**. Histories in the Making: The Khalid Shoman Collection and Darat al Funun, 2013.\

- **Sarah Rogers.** Projects of Narration in a Developing Field: Barjeel Art Foundation and Modern and Contemporary Art of the Arab World, 2019.

- **Cuno-Booth, Paul,** "Band of Brothers: The Muslim Brotherhood's Artistic Side," Muftah, N.p., 15 Apr. 2014. Web. 12 Feb. 2017.

- **Fabbri, Roberto,** Dar al-Athar al-Islamiyyah Cultural Diplomacy

- **HG Masters,** Directors Ouster Jeopardizes Sharjah Art Foundations Future, ArtAsiaPacific

- **OPTIONAL** - Sean Foley, Changing Saudi Arabia: Art, Culture and Society

- **OPTIONAL** - Worrell, Hanan S., & Arab Gulf States Institute in Washington,. (2017). The UAE's emergence as a hub for contemporary art.

Anatomy of an Artwork (look at institutions instead of artworks in this session)

- www.mathaf.org.qa/en/

- www.mia.org.qa/en/

- www.louvreabudhabi.ae

- www.guggenheim.org/about-us (scroll for Abu Dhabi)

November 30, 2020

CLASS 10 - Film and sound

This session will interrogate ways in which political narratives have been expressed through film, music, and sound art. The region's film production has come out of both private initiatives and state commissioned projects. We will look at the range of subjects commonly treated by each, and discuss a number of select films that have raised sensitive social and political topics in the twentieth and twenty first centuries.

As part of this session, we will also look at the history and development of film in the Arab World, and become aware of the stylistic and thematic heterogeneity that defines this body of work. We will look at the New Arab Cinema movement, and become aware of its roots in early Egyptian cinema of the 1920-1940s.

Learning Objectives:

Understanding of the non-linear historical development of Arab film. Awareness of the New Arab Cinema movement and its roots in Egyptian cinema. Awareness of some of the common subjects

tackled in New Arab Cinema (national liberation, national identity, postcolonial resistance, politics of gender and sexual liberation).

Required Reading:

- **Khoury, Malek.** "Origins and Patterns in the Discourse of New Arab Cinema." Arab Studies Quarterly, vol. 27, no. 1/2, 2005, pp. 1–20.

- **Joel Gordon.** Nasser 56 / Cairo 96 : Reimaging Egypt's Lost Community.

- **Abu-Lughod, Lila.** 1997. "Movie stars and Islamic moralism in Egypt". Gender / Sexuality Reader: Culture, History, Political Economy.

- **Asfour, Nana.** 2000. "The Politics of Arab Cinema: Middle Eastern Filmmakers Face Up To Their Reality". Cinéaste. 26 (1): pp.46-48.

OPTIONAL - Allagui, Ilhem, and Abeer Najjar, "Framing Political Islam in Popular Egyptian Cinema," Middle East Journal Of Culture & Communication 4, no. 2, April 2011, pp. 203-206.

December 7, 2020

CLASS 11 - Destruction of cultural heritage in the present day

In this session, we will explore the various implications of destroying a nation's cultural and artistic

heritage (e.g. devastation by ISIS in Iraq, Syria, and other parts of the Arab World). We will examine

the efforts that are currently being taken to respond to military disaster in the region, and safeguard

cultural objects and structures, and look at the practical challenges associated with these efforts. We

will explore strategies employed to counter the looting and expatriation of artefacts in military zones,

and to respond to the ruination of museums and the wrecking of museum collections.

In this class, we will also consider the ethical implications of preservation efforts, and of expatriating

objects from zones of conflict to other places in an effort to safeguard them. Apart from looking at

efforts on the ground, we will also consider the significance of online projects aimed at

documenting

and safekeeping cultural heritage (the SHOSI Project, Shirin International, the Modern Art Iraq Archive, and others).

Learning Objectives:

Understanding of the practical and legal challenges that accompany heritage preservation in war zones

in the Middle East. Awareness of ethical implications of heritage preservation efforts, and an understanding that activities like dissemination of information, publishing satellite imagery, expatriation of artefacts for safekeeping, can have unintended negative consequences.

Required Reading:

- **Al Quntar, Salam**, and **Brian I. Daniels**, "Responses to the Destruction of Syrian Cultural Heritage: A Critical Review of Current Efforts," *International Journal of Islamic Architecture* 5.2, 2016, (pp 381-96)

- **Isis, Nusair**, "The Cultural Costs of the 2003 US-Led Invasion of Iraq: A Conversation with Art Historian Nada Shabout," *Feminist Studies* no. 1, 2013.

- **Nada Shabout**. *Recovering Iraq's Modern Heritage*, The American Academic Research Institute in Iraq, 2006.

- **Matar, Dina**, "For the Arab world, Palmyra was just another day", *The Art Newspaper*, No. 272, 2015.

- **Lamya Khalidi**, *Yemen proves it: in western eyes, not all 'Notre Dames' are created equal*. The Guardian.pdf.

Anatomy of an Artwork:

- Rakowitz, Michael, *Spoils*, 2011

- Rakowitz, Michael, *The Invisible Enemy Should not Exist*, 2007-ongoing

- Allahyari, Morehshin, *Material Speculation: ISIS*, 2015-16

- *ISIS to Exhibit Floating Pavilion of Art Destruction at Venice Biennale*

Final Paper Due: December 21, 2020

Textbooks

This course doesn't have any textbook.

Attendance Policy

Covid-19 temporary amendments:

Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to special circumstances related to the Covid-19 pandemic, students will have the option of attending some classes online either in a synchronous or asynchronous format. In general, students are expected to attend at least one class a week in a synchronous format by either being physically present or logged in via the TEAMS online platform during class. It is still the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Class participation: 25% of the course grade.

Midterm Assignment: 25% of the course grade.

One Oral Presentation: 25% of the course grade.

Final Paper: 25% of the course grade.

Other
