

ARH 362: ISLAMIC ART

CLUSTER REQUIREMENT: 4C, THE NATURE OF GLOBAL SOCIETY

COURSE DESCRIPTION

This course surveys the art and architecture of the Islamic world from the 7th through the 20th centuries. By looking at major themes and regional variations of Islamic art and architecture, the course examines how meanings in various socio-political and historical contexts have been encoded through forms, functions, as well as the aesthetic features of arts, crafts, and the built environment. The last portion of the course, spanning the 19th to the late 20th centuries, examines the West's discovery of the Islamic arts as well as the integration of Western ideas into indigenous ones. This course can only briefly address some of the major themes. The topics (especially those pertinent to the modern period) are introduced through a number of key readings, but they should be merely seen as introductions, providing possible directions for future and more advanced studies. Discussions and questions are always encouraged. The readings, which have been selected to supplement the required textbooks, are particularly chosen to serve this purpose.

COURSE-SPECIFIC OUTCOMES

- Gain valuable information about Islamic art and design as well as the cultures that gave shape to them
- Read critically and interpret and evaluate art historical issues in relation to socio-political conditions in non-Western contexts
- Develop a foundation for writing good critical essays about non-Western art and material culture
- Research non-Western art in a museum context
- Comparative studies of Western and Non-Western styles in a variety of media, including 2D and 3D art and design as well as architecture.
- Understanding artistic exchanges between the Islamic world and the rest of the world, while appreciating the economic and social reasons behind these exchanges.

UNIVERSITY STUDIES OUTCOMES FOR CLUSTER 4C

- Explain basic problems faced by societies and cultures in the Islamic world and issues that shape Muslim societies globally.
- Locate, analyze, summarize, paraphrase and synthesize material from a variety of sources, including museum collections, online databases, as well as academic journal articles and books.

- Evaluate arguments made in support of different perspectives within the Islamic world.
- Question human condition and the relationship of the individual to the broader world, through studying key theoretical concepts as they relate to images and representations in a variety of media
- Foster an understanding of the diversity within the US society, by examining the culture and arts of its Muslim minority
- Foster an awareness of global cultural perspectives, by examining works of art from the Islamic world.

LEARNING ACTIVITIES AND ASSIGNMENTS

Students will have four types of assignments in this class:

- **Blog posts:**
Readings should be completed before the week for which they are assigned. Each week we will discuss some of the readings in class.
- **Exams:**
There will be three exams. Introductory quiz, midterm and final. Review files will be available on MyCurses prior to each exam.
- **Museum Report:**
A museum visit will supplement the course. A written report is required after the visit.
- **Term Paper:**
A research paper (themes to be announced in class by professor) — not exceeding 10 pages — and to be accompanied by references, bibliography, and illustrations (if applicable). Prior to submitting the final draft, students are required to share their rough drafts with their designated peer-reviewers. A big portion of the final grade will depend on the improvement of the first draft. Peer-reviewers are required to use the following rubric to assess their colleagues' drafts.

ALIGNMENT OF COURSE REQUIREMENTS WITH UNIVERSITY STUDIES OUTCOMES

*****Explain basic problems faced by societies and cultures outside the US or issues that shape societies globally.**

This criterion is addressed in requirements for blog posts and class discussions based on the readings:

To prepare for blog posts, try to find answers to such general questions as: what evidence is given for a specific argument? Is the argument persuasive? Can you compare and contrast arguments and examples provided in one given article or chapter with those from previous readings? How is the art of the Islamic world different or similar to the art of the west or Asia? How did religious, economic, and artistic and intellectual exchanges give rise to the emergence of new artistic styles? How did encounters with “other” cultures or ideologies put an end to a specific artistic tradition and why? For in-class discussion, bring at least two questions that the readings inspired.

*****Locate, analyze, summarize, paraphrase and synthesize material from a variety of sources.**

This criterion is addressed through the museum report:

In this assignment you are required to discuss a work of art on display at the “Islamic corridor” of the MFA. For this assignment, you are required to use a variety of sources: 1) your own notes from your observation of the object and its label; 2) online museum database; 3) printed museum catalogues; 4) UMD library resources, including JSTORE. Additionally, you are required to “contextualize” the work within its geographical and historical framework. You may do so by relying on the assigned textbooks and/or additional readings.

*****Evaluate arguments made in support of different perspectives on global society.**

This criterion is addressed through the final paper:

In this assignment you are required to analyze Islamic art in a comparative perspective. You have the option of choosing one of the following topics for your final writing assignment. The paper must not exceed 7-10 pages. The paper must be accompanied by references, bibliography, and illustrations (if applicable). All of you (especially art majors) may include analytical drawings, models, and/or diagrams). This assignment aims to evaluate your understanding of main concepts and ideas discussed in class as well as your ability to examine these issues in relation to an artwork or an architectural monument from the Western world or East Asia (some examples are included. But feel free to add more or discuss artworks or architectural monuments of your own choice).

Theme: Ornament and Abstraction:

Vegetation (ranging from realistic floral patterns to the arabesque), epigraphy (Kufic and Cursive) and geometric patterns characterize Islamic ornamentation. Muslim artists used these “abstract” forms to avoid representation. How did Muslims achieve abstraction? What signifies abstraction in Islamic art and how? What is the degree of abstraction in Islamic art? To what extent are signs and symbols in Islamic art “meaningful”? Could you compare and contrast the notion of abstraction as implemented in the attached *muqarnas squinch* (left image: Great Mosque of Yazd, Iran, 15th c) versus that of Maurits Escher’s *Reptiles*, 1943(right image)? (To support your arguments, please feel free to add more examples from both classical Islamic (e.g., façade of Aqmar Mosque) and modern abstract Western Art(e.g., Piet Mondrian). Analytical drawings, models, and/or diagrams are also welcome).

Theme: “Calligraphically Rendered Drawing” and the “Uninterrupted Line”:

In these drawing from 17th c. Iran (see attached images: upper row) the rhythms of the strongly calligraphic line set up a harmony with the supple curves of the intertwined bodies of the animals, while the nuances of texture and color variations enhance the subtle tension between naturalism and fantasy. The strongly calligraphic lines stand for the “calligraphically rendered drawings”/ or drawing traced in one line enjoyed a long tradition in Persian art. The idea of a drawing traced in “one line”(seen in both Islamic drawing and calligraphy) also comes into play in the work of 20th c. artists such as Picasso (image attached: lower row, right), Klee, and Matisse. How is the “treatment” of line in these pieces different from that of the conventional Western classical drawings (such as one by *Leonardo da Vinci*, see image: lower row, left)? (To support your arguments, please feel free to add more examples from both classical Islamic [including calligraphy and epigraphy] and Western Art. Analytical drawings, models, and/or diagrams are also welcome).

Themes: Space and Shape as Context and Illusion:

In the attached illustration (left image: 15th c. Iran), we see the figures from head-on viewpoint, but the architecture shifts so that we look down on the gray rug and on the bright red roof of the palace. Whereas in Donatello's *Feast of Herod* (right image: 15th c., Italy) the architecture is structured according to a single, consistent view point, the space in the Islamic manuscript is dominated by vivid color and intricate patterning. By comparing and contrasting these two examples, elaborate on certain characteristics of Islamic (mostly Persian) miniature paintings. How are interior and exterior spaces differentiated from one another? How would you compare and contrast these representational characteristics from the actual natural settings and/or manmade environments within the Islamic world? (Feel free to discuss all or one of the above themes. To support your arguments, please add more examples from both classical Islamic and Western Art. Analytical drawings, models, and/or diagrams are also welcome).

Theme: The Public-Private Dichotomy as Manifested in Islamic Architecture:

Since the beginning of the semester, through multiple examples, we have explored the ways in which the “private” and the “public” were in dialogue in Islamic societies. Islamic architecture exemplifies this dialogue in multiple ways. How is “the big divide” between public and private life manifested in architectural spaces ranging from public squares and mosques to palaces and homes? To support your ideas, rely on examples discussed in this class such as the Shah Square of Isfahan (image attached, upper row, left), The Four Iwan Mosque of Isfahan (image attached, upper row, and right), The Palaces of Amra, Alhambra (attached, lower row, left), Topkapi, or the design of a typical traditional courtyard house (attached, lower row, right). Please be sure to refer to multiple aspects of architecture: façades, wall paintings, decorations, exterior walls, thresholds, doors, plans, site plans, and the aerial and sky-line views of a given building. (Use one or all the above **types** to support your arguments. Feel free to discuss more or other than the above suggested examples. Comparisons with Western and Eastern examples such as The *Palace of Versailles* and The *Tian'anmen Square* of China [or even contemporary issues regarding women's veiling and social life in the Islamic world as shown in the Western media] are encouraged).

GRADING CRITERIA

Assessment and Grading Criteria:

Attendance, participation, blog posts	30%
Introductory Quiz	5%
Midterm Exam	10%
Museum Report	20%
Final Research Paper	20%
Final Exam	15%

The following table shows the grading criteria for the blog-posts

SAMPLE GRADING RUBRIC FOR EVALUATING THE QUALITY OF BLOG POSTS			
Assignment turned in late	Writing lacks consistency and the train of thought is difficult to follow; it contains too many punctuation and grammar errors; student does not go beyond simple summarization of the assigned article; the length of each answer is less than 100 words.	Provides ample answers for each question (100 words or more); supports ideas with specific examples where applicable, but the points do not necessarily work with the ideas discussed in the texts; the response could benefit from more in-depth analyses.	Addresses the question with specific examples and insightful analyses; the writing is devoid of punctuation and grammar errors; ideas are presented with precision; student is capable of contextualizing an issue within the framework of previous readings and examples discussed in class.
60 – 69%	70-79%	80-89%	90-100%

The following table shows the grading criteria for essay-based tests

SAMPLE GRADING RUBRIC FOR EVALUATING THE ESSAY-BASED QUIZ				
Student does not show up or writes extremely poor essays	Student provides descent answers to only 60 – 69% of the questions; there is lack of clear understanding of major concepts Writing lacks consistency and the train of thought is difficult to follow.	Student demonstrates basic understanding of the content of the course. Writing contains too many punctuation and grammar errors; student does not go beyond simple summarization of the assigned article.	Student answers all questions, showing decent understanding of the content of the course. Provides ample answers for each question (200 words or more); supports ideas with specific examples where applicable, but the points do not necessarily work with the ideas discussed in the course readings.	Student provides correct answers to all questions, demonstrating fine to excellent understanding of the content of the course. Student addresses the question with specific examples and insightful analyses; the writing is devoid of punctuation and grammar errors; ideas are presented with precision; student is capable of contextualizing an issue within the framework of previous readings.
0	60 – 69%	70-79%	80-89%	90-100%

The following table shows the grading criteria for peer reviewers:

Guidelines for peer reviewers (for research paper). In addition to filling out this rubric, you must write 1 page summary of your criticisms of your peer’s essay, print it out and return it to the student with the marked rubric and a marked up copy of the paper that you received from your colleague. Please comment on flow, word choice, clarity, paragraph structure, logic, grammar, sentence structure and organization (write your comments on the actual paper). Then, fill out this rubric and bring to class along with your colleague’s paper.

	90-100%	80-89%	70-79%	60 – 69%
Thesis statement or main argument	Provides the audiences and the readers with a clear body of evidence that will support the main argument/idea/concept and guides the audience step-by-step.	Gives the readers/audiences ample evidence and reasonable arguments.	Presents an argument that is not stated clearly and does not guide the readers/audiences.	Does not provide a clear or discernable central argument.
Evidence	The connection between main argument and evidence is clearly demonstrated as well as articulated in the final report.	The connection between argument/conclusion and textual and visual evidence is clearly shown.	Connection between argument and evidence is not clearly verbalized.	Evidence used does not clearly support the main ideas and arguments.
Uniformity in presentation of ideas	Connections among different components are clearly articulated, and transitions between ideas as shown. Every paragraph makes one distinct and coherent point.	Organization of paper as a whole is logical and apparent, but transitions between ideas are not steadily smooth.	Organizational structure of paper as a whole cannot be identified immediately. Ideas are unclear in a number of paragraphs/slides/ film sequences.	Organization of the paper as a whole is not logical or discernable.
Research methodology	Methodological approaches are clearly outlined. While approached the project from their own disciplinary background, student has come up with a coherent methodology for the paper.	There are a few inconsistencies in the methodology.	There are a number of errors and inconsistencies in research methodology.	Methodology is not clear or consistent at all.

The final draft of the research paper will be evaluated according to the following guidelines:

1. How you frame your topic. Your paper must clearly indicate an engagement with the issues discussed in class, and should also extend that discussion onto the selected art object or architectural monument.
2. Support your ideas clearly and authoritatively. In addition to your writing skills, your paper will be evaluated based on its intellectual merits. Does it illustrate critical thinking? Does it make use of appropriate evidence and sources? Does it illustrate a balance between research and critical analysis? This is where the quality of the argument is evaluated.
3. The clarity and sophistication of the writing. Present and develop a clear, focused argument, structure your argument (and each sentence) coherently and with attention to the flow of one idea to the next. In other words, make it a pleasure to read!

EXAMPLES OF TEXTS, ONLINE DATABASES, STUDY SHEETS, AND ASSIGNED READINGS

Online Resources:

Copies of the syllabus, additional readings (available in pdf format), assignments, and information sheets for all lectures (including maps and charts) may be accessed through the course's web-site, **MyCourses** (ARH 362 - 01 Islamic Art). Some of these articles can be also accessed via **ArchNet** (www.archnet.org) and **Jstor** (www.jstor.org). Another useful online resource is the Metropolitan Museum Timeline of Islamic Art Histor (<http://bit.ly/1QSKFNO>).

A selection of slides from lecture and readings will be available through **MyCourses** for exams. A dictionary of terms specific to Islamic art and collections of books and articles about Islamic art and architecture are also available online through the **ArchNet** website. Virtual tours of the Dome of the Rock in Jerusalem and Alhambra are available online: <http://bit.ly/1pLo9U8>; <http://bit.ly/11AekNK>; <http://bit.ly/1AWuW2L>.

Textbooks:

- Robert Hillenbrand, *Islamic Art and Architecture* (required)
- Laura Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (required)
- Ira Lapidus, *A History of Islamic Societies* (optional on reserve shelf at library)

Sample Additional Readings:

These book chapters and articles from sources other than the required textbooks, are available in pdf format on **MyCourses**:

- Kerawala, "What is Islamic Art?"
- Oleg Grabar, *The Formation of Islamic Art* (excerpts)
- Blaire and Bloom, "Pens and Parchment."
- Oleg Grabar, "The Intermediary of Geometry"
- Terry Allen, "Aniconism and Figural Representation in Islamic Art"
- Ira Lapidus. "Art, Architecture, and the Concept of the Caliphate"
- Richard Ettinghausen, "Arabic Epigraphy: Communication or Symbolic Affirmation."
- Finbarr Flood. "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum,"
- Doris Behrens-Abouseif. "The Façade of the Aqmar Mosque in the context of Fatimid Ceremonial"
- Jerrilynn Dodds. "The Great Mosque of Cordoba"
- Susan Gilson Miller et al. "Inscribing Minority Space in the Islamic City: The Jewish Quarter of Fez (1438-1912)"
- Laura Marks, "Abstract Line and Haptic Space"
- Oya Pancaroglu. "Serving Wisdom: Contents of Samanid Epigraphic Pottery"
- Blair and Bloom, "Architecture in India under the Mughals"
- Rosamond Mack, "Carpets" and "Ceramics"
- Blair & Bloom, "The Legacies of Later Islamic Art"
- Yael Rice, "Encounters with European Engravings"
- Edward Said, *Orientalism* (excerpts)
- Ira Lapidus, "The Modern Transformation: Muslim Peoples in the Nineteenth and Twentieth

Centuries”

- Linda Nochlin. “The Imaginary Orient”
- Zeynep Celik “Speaking back to Orientalist Discourse at the World’s Columbian Exposition”
- Kanan Makiya. “The Monument and the City” & “Andy Warhol and *Saddam Husain*”
- Kishwar Rizvi. “Religious Icon and National Symbol: The Tomb of Ayatollah Khomeini in Iran.”
- Pamela Karimi, “Imagining Warfare, Imaging Welfare: Tehran's Post Iran-Iraq War Murals and their Legacy.”
- Passages from the *Quran* on the subject of veiling (16 pages)
- Arthur Danto, “Shirin Neshat and the Concept of Absolute Spirit”
- Jessica Winegar, “The Humanity Game: Art, Islam, and the War on Terror”

Study Sheets:

Study sheets with lists of major monuments and works of art as well as definitions of key terminologies will be posted on **MyCourses** after each session. There are a total of **14 study sheets** (one for each week). The following is a **sample** from week 2 of class.

ARH 362 Study Sheet: Survey of Islamic Art Week 2

The Emergence of Islam in Lands Conquered by Muslims:

Eastern Christendom (Byzantine Empire) and former Roman colonies.

The **Sasanian Empire of Persia** (*Iranian dynasty which ruled from 226 CE to the Arab conquest in 651*)

List of ancient architectural sites available to early Muslims:

Mecca: *The cult and trade center.*

The palaces of Yemen: *Signs of a sophisticated agrarian culture.*

North Arabian cities (*Mada'in Salih*): *Trade cities that connected north and south. They were inhabited by the Nabataeans (an ancient trading community of southern Jordan and northern Arabia) who became affluent by their monopoly on the trade of incense and spice in particular between the East and the Roman, Greek, and Egyptian empires.*

Petra: *the capital of the Nabataeans carved in the rock with hybrid Hellenistic sensitivities.*

Palmyra: *A caravan city which later was turned into an imperial center with Roman influences.*

Rusafa (*Sergiopolis*): *Capital of the Ghassanids. The Ghassanids were a group of South Arabian tribes that emigrated in the early 3rd century from Yemen to the Hauran in southern Syria, Jordan and the Holy Land where they intermarried with Hellenized Roman settlers and Greek-speaking Early Christian communities.*

The Iwan Kisra at Ctesiphon: The seat of Sassanian kings.

Bostra: a Syrian-Roman city and another capital of the Ghassanids.

Definitions:

Religion and society before Islam: *The oneness of God was preached first by the prophets of ancient Israel and then, in the 7th century BC, by the Iranian prophet Zoroaster. The missionary force of new ideas and doctrines and the support of great empires made Judaism, Zoroastrianism and Christianity the religions of almost all people s in the Roman-Byzantine and Sasanian empires. Some of Iraq and all of Iran adhered to the Zoroastrian religion, including its main heresies, Manichaeism, and Mazdaism. Parts of Iraq and all the regions of the Byzantine Empire to the west adhered to one of the several forms of Christianity. The Coptic Church was the church of Egypt; the Jacobite was the church of Syria; the Nestorian church prevailed in Iraq. The population of Armenia followed the Armenian Church. While the population of Anatolia and the Balkans in the main Greek Orthodox Church. Numerous Jewish communities and a few pagan enclaves were scattered throughout the area.*

Jahiliyya: *“The time of ignorance” in pre-Islamic Arabia which preceded the advent of Islam (this term was used by later Muslim writers who downplayed the heritage of pre-Islamic Arabia).*

Islam: *One of today's global religions and the third monotheistic religion, revealed after Judaism and Christianity and accepting them both. It was brought by the Prophet Muhammad (570-632) in Arabia, it soon spread all over the southern and eastern Mediterranean, Africa, and south, east, and central Asia. In Arabic, the word Islam means "to surrender, to submit (to the will of God)", which is the essence of the religion.*

Haram: *An ancient Semitic notion used to describe an area, often quite large, physically mapped out in a more or less crude fashion, which was both holy and forbidden except to certain people and at certain times.*

Hadith: *Oral traditions relating to the words and deeds of Prophet Muhammad. Hadith collections are regarded as important tools for determining the **Sunnah**, or Muslim way of life, by all traditional schools of jurisprudence. The Arabic plural is ahadith. In English academic usage, hadith is often both singular and plural.*

Asnab and Asnam: *the two words used in the Quran to describe idols. On the aesthetics of paintings, sculpture, and other arts the Quran is silent. Nonetheless it contains a number of precise statements and general attitudes whose impact on later Islamic art was significant. One such is Quran 5:93: “O, you who believe, indeed wine, games of chance, statues/idols, and arrows for divination are a crime, originating in Statan.”*

Caliph: *also spelled Calif, Arabic Khalifah (“successor”), ruler of the Muslim community. When Muhammad died (June 8, 632), Abu Bakr succeeded to his political and administrative functions as khalifah rasul Allah, or “successor of the Messenger of God,” but it was probably under 'Umar ibn al-*

Khattab, the second caliph, that the term caliph came into use as a title of the civil and religious head of the Muslim state.

Mecca: *Birthplace of the Prophet Muhammad and a major trading center in Arabia that linked Byzantine Syria in the north with Yemen in the south. The tribe of Qureish lived in Mecca and was divided into 40 clans of varying wealth and status.*

The Ka'ba in Mecca: *The center of worship and pilgrimage before Islam which became the axis mundi of Islam's conception of the universe and the qibla towards which worshippers face when praying. Date of building unknown.*

Qibla: *The direction of Mecca toward which Muslims are required to face when they perform their prayer.*

Iwan: *A vaulted rectangular room with one side giving on an open space.*

Musalla(s): *Places for prayer.*

Salat or namaz (prayer): *Is the ritual of symbolically facing toward God and declaring in recitation and in an elaborate series of bending, prostrating and genuflection the submission to Him. This ritual is one of the **five pillars of Islam**: Profession of faith; prayer; payment of alms; fasting; pilgrimage. The concept of five pillars is taken from the Hadith collections, notably those of Al-Bukhari. The Qur'an does not speak of five pillars, although one can find in it scattered references to their associated practices.*

The house and mosque of the Prophet in Medina: *The Islamic prototype of both religious and residential architecture, built in 624 C. E. (1 A.H. or After **hijrah**, the departure of the Prophet from Mecca to Medina which marks the date from which the Muslim era commences), and enlarged several times in the first century of Islam, the most important of which is the enlargement conducted by al-Walid, the Umayyad caliph, in 707.*

Formal Typology of the Mosque:

In terms of their functions there are two types of mosques:

Neighborhood mosque (*masjid*).

Congregational mosque (*jami* or *masjid jami* or *Friday Mosque*).

In terms of their forms mosques can be divided into three groups:

1. **The Hypostyle Mosque:** *Mosque in which the prayer hall is formed of rows of vertical supports, or columns that can multiply indefinitely. Dominant type in the early period.*

2. **The Iwan Mosque:** *Mosque in which the prayer hall is an iwan, or more, up to four iwans, surrounding a courtyard. It was the most popular type in the medieval period, and remained dominant in Iran.*

3. **The Central-Dome Mosque:** *Mosque in which the prayer hall's space is dominated by a central dome*

surrounded by smaller and lower semi-domes. It was introduced by the Ottomans in the 15th century.

Elements of a Mosque:

Mihrab: *A wall recess, mostly in the form of arched niche, in the Qibla wall, indicating the position of the prayer-leader facing the direction toward Mecca.*

Minbar: *The pulpit, mostly made of wood, put in a mosque near its mihrab, upon which the prayer-leader stands when he gives the congregational prayer's sermon (**Khutbah**) on Fridays and in holidays.*

Minaret: *A tall slender tower, circular or square in section, built next or in a mosque, from which the Muslims are called to prayer (**adhan** or “call to prayer”). Mosques may have one, two, three, four, and up to six minarets.*

Maqsura: *A special enclosure in the mosque for the ruler and his entourage.*

Ablution Fountain: *A feature frequently but not always encountered in mosques. It is usually put in the center of the mosque's courtyard for the worshipers to perform their ritual washing before prayer.*

Decoration:

*Use of mosaics; absence of figural representation; use of **Spolia***

SAMPLE SCHEDULE:

PART I: THE BIRTH OF ISLAMIC ART AND ARCHITECTURE

*****WEEK 1: Theme** | Overview: *What is Islamic Art?*

Sub-theme | Abstraction

*****WEEK 2: Theme** | Beginnings: *Islamic Art and Antecedents in Late Antiquity*

Sub-theme | Aniconism and Iconoclasm

*****WEEK 3: Theme** | The Birth of Islamic Art: *The Umayyads*

Sub-theme | Geometry

****WEEK 4: Theme** / When Baghdad Ruled the Islamic World: *The Abbasids*

Sub-theme | Calligraphy versus Epigraphy

*****WEEK 5**

--Introductory Quiz

--MFA trip

--Guest Lecture

PART II: ART, ARCHITECTURE, AND THE SPREAD OF ISLAM

*****WEEK 6: Theme** / The Spread of Islam I: *Andalusia*

Sub-theme | Conversion of Sacred Space

*****WEEK 7: Theme** / The Spread of Islam II: *North Africa*

Sub-theme | Minority Space: Medieval Jewish Architecture in Islam and in Europe (a comparative study of Fez and Rome)

PART III: THE MIDDLE PERIOD

*****WEEK 8: Theme** / The Spread of Islam III: *Central Asia and the Mongol Invasion (Ilkhanids)*

Sub-theme | Scale in Architecture

--Midterm Exam

*****WEEK 9: Theme** / The Mongol Invasion and its influence: *Timurids*

Sub-theme | The Secret of Star Pattern Design

PART IV: ISLAMIC ART AND THE GUNPOWDER EMPIRES

*****WEEK 10: Theme** / Persianate Cultures and Beyond: *Mughals and Ottomans*
Sub-theme / Islamic Drawing versus Western Drawing

*****WEEK 11: Theme** / The East and West of the Bosphorous: *Islam and Europe*
Sub-theme / The Depiction of Islamic Carpets in European Paintings

PART V: ISLAMIC ART IN THE MODERN WORLD

*****WEEK 12: Theme** / Imported and Exported: *Native Aspirations and Foreign Influences*
Sub-theme / Orientalism as a Discourse and as Applied to Art

*****WEEK 13: Theme** / Art and Propaganda: *The Politics of Public Art & Architecture*
Sub-theme / Artistic responses to Terrorism

--First draft of research paper

*****WEEK 14: Theme** / The Veil: *Women and Representation in Islamic Art*
Sub-theme / Feminist Art in Islam and the West

--Return of the first draft

*****WEEK 15**

See professor in office (CVPA 313) to discuss your final paper (class time + office hours/ each student will have 15 min).

--Final/revised draft of the research paper

--Final exam