



Course Description: NISIS Masterclass



Title	The Past and Future of Islamic Studies #2: Arts and Media
Academic year	2020-2021
EC	1-5
Level	600
Language	English
Keynote Speakers	Dr. Valerie Gonzalez (SOAS University of London), Dr. Azadeh Emadi (University of Glasgow)
Hosted by	Junior Council: Luca Bruls, Alon Dar, Arash Ghajarjazi

Admission requirements

PhD candidates and research master students active in the field of Islamic Studies may apply by getting in touch with any of the Junior Council representatives:

Luca Bruls (l.r.bruls.2@umail.leidenuniv.nl)

Alon Dar (a.dar@hum.leidenuniv.nl)

Arash Ghajarjazi (a.ghajarjazi@uu.nl)

NISIS junior members qualify automatically and do not need to apply for participation. However, they are required to register for the Masterclass via nisis.nl.

In order to gain 1 EC, participants must attend three masterclasses and show active participation in the Masterclass. It is possible to earn 4 additional EC by writing a paper and give a presentation. Below you'll find more information.



Description

In the past decades, Islamic and Middle Eastern studies have evolved in many ways. We are now experiencing a period in this development, in which the thematic, conceptual, and methodological boundaries of the discipline have expanded quite far from the orientalist zeitgeist of the nineteenth and twentieth century. Not only have academics found ways to break down established orientalist tropes, conceptual innovation and technology also improve the accessibility of research materials and their variety in geographical scope. Researchers no longer limit their methods to philology. They have advanced so far as to include, among others, social and media ethnographies, cultural theories and discourse analysis. But it seems that the field is still struggling, quite sluggishly to say the least, to stay relevant and up to date in the present academic landscape. While the humanities is changing today—innovative research methods, themes and concepts are growing and pushing the research vanguards rapidly—Islamic Studies has remained slow in adapting to the academic demands and ambitions of the present. Moreover, this slowness parallels asymmetrically the relevance and importance of Islamic cultures to the twenty-first century. Societies, techniques and technologies in the Islamic world are no longer things Islamic but materials of global significance.

In this series of masterclasses, convened by the NISIS Junior Council, we examine and interrogate the changing scholarly landscape in Islamic Studies so as to understand its limits and potentials. How will research on Islamic traditions and cultures look like in the future? And how is it evolving in the present? How do we creatively and critically imagine alternative worlds of research and aspire new sets of methods?

In thinking about the future in and of this discipline, during this masterclass together we explore the extent to which scholars in the field have developed new methods and strategies to deal with the changing academe and the increasing insecurities and uncertainties that it is inevitably involved in. When we speak about the future, we are thinking about ways in which the field can be opened up to its outside, be radicalized and transformed, and consequently become more adept at dealing with the present. Can the knowledge produced in this discipline be relevant to scholars in other fields of the humanities? In imagining how the field could look like in the future, can we think of Islamic Studies as an open field capable of making new connections with neighboring fields such as religious studies, anthropology, history of science and philosophy as



well as remoter fields such as psychology, artistic practices, urban studies and even hard sciences? Can we think of this future in such a way that the knowledge produced in Islamic Studies would not be a knowledge exclusively about Islam, but a contribution to academic knowledge at large?

In this course participants and speakers venture to respond to these pressing questions with a series of lectures and seminar sessions offered by leading experts in the field. Each session focuses on a specific theme from the vantage point of the past and the future. Participants will be offered two perspectives on the same theme: one is rooted in the scholarly traditions of studying the past in Islamic studies, while the other focuses on new methodological/conceptual approaches and ways to move beyond the already-experienced towards the un-explored and un-thinkable.

Session #2: The Arts and media (1 October 2020)

For this session, we will approach art and media from two points of view. In one approach, having [Dr. Valerie Gonzalez](#) as our speaker, we look at how art and media in the Islamic traditions have been studied. In her research, Valerie Gonzalez deals with issues of aesthetics and visuality in Islamic traditions with a special interest in the interrelatedness between theory and practice in Islamic art. In her works, she problematizes the disciplinary implications of using the term Islamic art and argues that “the designations “Islam” and “Islamic” signify and refer to objective facts of history. They do not exclude “the many” from “the one” and vice versa; the one being the Quranic revelation and the distinct mode of world-apprehension it created, and the many consisting of the plural interpretations and adaptations of this revelation in diverse geocultural spaces as well as the incorporation in these spaces of the non-Islamic and the preislamic”. In her reflection on art history in Islamic studies, we engage critically with the scholarly practices in the field and think of ways it can survive in the future academia.

From the other standpoint, we get a glimpse of how Islamic Studies can feed into artistic/creative practices. [Dr. Azadeh Emadi](#) will be our speaker for this part of the session as her works are on one hand informed by materials that fall into the scope of Islamic Studies, while her methods are radically distant from what we know in the field. She creates videos and installations to produce a different kind of knowledge and perspective. In her conceptual writings, she draws on Mulla Sadra’s notion of “substantial motion” and at the same time she thinks the concept through her engagement with video-making media. In her own words, she



approaches “the digital moving image and technologies in term of perception and becoming ... via investigating historical Persian/Islamic art and philosophy alongside modern Western thinkers and media theorists.” With her presentation, we would like to consider how creative methods can be plugged into academic work. What are the limits and challenges? What modes of knowledge can be explored with such creative moves?

Two more sessions will be organised in Spring and Autumn 2021, for which we have tentatively chosen two themes: environmental studies and secularity in Islamic Studies. The details for these latter two will be announced in due time.

The format will be digital, using Zoom as our preferred platform. We begin the sessions with two lectures, each half an hour long, followed by questions and discussions of the speaker's suggested texts/other materials.

Course objectives

- Enlarging and deepening the already existing knowledge of Islam and Muslim societies
- Providing insight and participation in the current academic debate
- Introducing the candidates to an international network of scholars in the field
- Creating an academic community in which research in the field of Islam and Muslim societies can be optimally pursued
- Mediating between a new generation of researchers and innovative disciplinary and interdisciplinary developments, theoretical and methodological initiatives and explorations in the field
- Training presentation, writing and reflection skills.

Time Table

Please make sure to be informed about programme details and updates via our website: www.nisis.nl.



Mode of instruction

- Lectures
- Paper (optional)
- Presentation (optional)

Course load

1 EC (28 hours)

- Actively participate in three masterclasses: 9 hours
- Read literature (max. 120 pages - 2 articles/chapters per masterclass): 19 hours

For an additional 4 ECTS (112 hours)

- Write a paper*: 85 hours
- Peer review paper**: 15 hours
- Presentation***: 20 hours
- Attend Masterclass Presentation Class: 2 hours

*Objectives paper:

The paper should reflect one of the themes of the masterclasses. It should consist of 3000 words and a bibliography with reference to at least 2 articles/chapters that were covered in the sessions plus an additional 10 works. If applicable, participants are invited to relate the masterclass to their own research and sources.

** Participants are required to peer-review one of their colleagues' papers. Participants will be divided into pairs. Each pair will review each other's paper and present their feedback after the paper presentation.

***Objectives presentation:

In the presentation, participants should examine one of the masterclasses' themes in 15 minutes. Participants are required to structure their presentation as follows:



1. Work with an idea (this could be a methodology/argument/theory) of the theme in question that was brought up during the session
2. A reflection: the shortcomings and/or advantages of this idea
3. Description of the participant's case study (this would ideally be the topic of the paper) and how it relates to the above.
4. Discussion/questions

Assessment method

The examination of PhD candidates and research master students is based on:

- attendance of the meeting and participation in the discussion (1 EC)

For an additional 4 EC:

- paper
- peer review paper
- presentation

Reading list

Emadi, Azadeh. "16th century Persian tiles in dialogue with 21st century digital tiles in the Sadrian universe." *Kimiya-ye-Honar* 4, no. 17 (2016): 16-31.

Gonzalez, Valerie. "Aesthetics in *Surat al-Mulk*: Mathematical Typology as Metaphysical Mirror." *darulfunun ilahiyat* 30, no. 1 (2019): 187-204.

Optional:

Gonzalez, Valerie. "Contesting the Conceptual Categories 'Islamic Civilization, Art or Masterpiece: A Reflection on the Problem.'" *Kimiya-ye-Honar* 4, no. 17 (2016): 4-14.

Application

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