

<b>DAY II 20<sup>th</sup> April 2016</b> <b>Parallel Sessions III “Women in Art and Design”</b> <b>organised by the College of Art &amp; Design</b>	
<b>Theme:</b>	<b>Women in Art, Architecture and Design</b>
<b>Chair</b>	<b>Dr. Samia Engineer, Assistant Professor, University of Bahrain</b>
<b>Speaker</b>	<b>Ms. Emilie Burnham, Dar Al Hekma</b>
<b>Title</b>	<b>“Using Cultural Values to Enrich (Design) Learning Outcome”</b>
<b>ABSTRACT</b> While teaching graphic design in the Middle East, I noticed an escalating loss of one-to-one communication among students. The younger generation, I speculate, is relying heavily on smart phones and digital devices for interpersonal communications. Are students able to slow down enough to experience contemplative interaction? This paper explores the reliance on and inherent nature of the accelerated speed of today’s transference of information. This observation leads to many questions: Is information being disseminated thoroughly enough in today’s accelerated pace which previously relied on a slower transmission through in-person communication? Is this accelerated pace glossing over the details of cultural heritage? Is there a risk of cultural stories gradually disappearing from history? As a design educator I propose teaching methods that address and attempt to resolve such issues. I designed a course project in which students interviewed senior members of their family to collect stories that had been handed down from generation to generation as a secondary part of the learning outcome. They became active participants in preserving their own familial heritage by building a collection of cultural stories. I examine methods of broadening course projects to extend beyond the primary learning outcome by researching deeper, adding personal relevance, enhancing curiosity, and perpetuating student engagement. This serves as an example for other instructors, no matter the subject matter, on the benefits of enriching project learning outcomes for opportunities of social impact.	

<b>Theme</b>	<b>Women in Art, Architecture and Design</b>
<b>Chair</b>	<b>Dr. Samia Engineer, Assistant Professor, University of Bahrain</b>
<b>Speaker</b>	<b>Dr. Janon A.W. Kadhim, Ms. Sara Ahmed, Ms. Amna Hassan, RUW</b>
<b>Title</b>	<b>“The Role of Bahraini Women in Art and Design in the Kingdom of Bahrain”</b>
<b>ABSTRACT</b> In recent years, Bahrain is dedicating great efforts towards encouraging all activities that contribute directly and indirectly in the development of the society and community, focusing on developing a knowledge based economy where all members of the society, whether men or women, play a significant role in this development process. Traditionally, like all Arab countries, Bahraini men had been the sole providers for their families, assuming the main role of in the country’s growth and development. However, in recent years this concept is gradually changing, as the global factors begin to influence Arab and GCC societies. Nowadays, Bahraini women are assuming leading positions in many leading fields as medicine, education, banking, engineering, nursing, sports, law, Information Technology, and most importantly in art and design. Many local female artists and designers are pursuing through their work to deliver effective	

contributions to the community, engaging as active members that are making significant change in the country, the region and the world.

This research paper covers the topic of Bahraini women in the field of art and design, which is a contemporary issue of great importance. The main research problem is derived from the need to highlight the role and contribution of Bahraini women in this field. The paper's main objectives would be to explore the role of Bahraini women in the development of the art and design profession in Bahrain by tracing the efforts of the pioneer Bahraini women in the field and their contributions in this realm. In addition the paper seeks to emphasize the role of governmental and non-governmental entities in providing continuous support to the women of Bahrain to further develop their creative and entrepreneur skills in the field of Art and Design.

<b>Theme</b>	<b>Women in Art, Architecture and Design</b>
<b>Chair</b>	<b>Dr. Samia Engineer, Assistant Professor, University of Bahrain</b>
<b>Speaker</b>	<b>Dr. Rashmi Jalota, RUW</b>
<b>Title</b>	<b><i>"Inspirational Women Painters of Modern India"</i></b>

#### ABSTRACT

India have produced many famous female painters who have contributed to the Modern Indian painting of India (1875-2000). Apart from being exceptional painters, many of them have been pioneers in the development of newer styles, choice of themes, mediums, etc. Many of them have even gone beyond and impacted the social structures existing during their era and become an inspiration for budding women artists.

This research is an attempt to study the life and thought provoking works of few such inspirational women painters of modern Indian art. I would try to critique their styles, choice of mediums & subjects, factors influencing their works, socio-economic-political background, etc. Also, I would try to map out the evolution of Indian Art over the years – witnessed through the works of these artists.

The study shall include the following five artists:

1. Sunayani Devi (1875 – 1962)
2. Amrita Sher-Gil (1913 – 1941)
3. Anjolie Ela Menon (1940 - )
4. Arpita Singh (1937 - )
5. Arpana Caur (1954 - )

To have a better understanding of the artists and their contributions to Modern Indian Painting, given below are brief introductions about the artists:

#### **1. Sunayani Devi**

Sunayani Devi was a pioneering artist who is regarded as amongst the first recognized women artists in the Modern Indian Painting era. She was born in the famous Tagore family in 1875.

Her uncle, Rabindranath Tagore was the first Asian poet to be awarded Nobel Prize for Literature. Her brothers, Abanindranath Tagore and Gaganendranath Tagore were both prominent artists and founders of Bengal School of Art. They were highly educated and attended the prestigious Calcutta School of Art.

However, Sunayani Devi wasn't as blessed as her brothers. The society and the social structure in India in the 19<sup>th</sup> and 20<sup>th</sup> century did not allow women to rub shoulders with men to an extent that she had no formal education.

Refusing to be overshadowed by her brothers & supported by her husband, Sunayani Devi took up Painting and pursue her dreams. In fact, she took up the brush only at the age of 30.

From that point, she not only established herself as a painter but also came to be regarded as a pioneer woman artist who was instrumental in the growth & development of Bengal School of Art in early 20<sup>th</sup> Century.

## **2. Amrita Sher-Gil**

Amrita Sher-Gil was born in 1913 in Hungary. She was one of the eminent artists of India, sometimes referred to as India's Frida Kahlo. She is considered as one of the nation's most celebrated Indian female artists. She studied painting from Ecole Nationale Superieure des Beaux Arts, Paris and returned to India in 1934 and died in 1941. She was always receptive to all kinds of influences which interested her and she drew inspiration from Ajanta, Kushna sculptures, Basohli miniature paintings, etc. She assimilated certain principles of modern French painting as an aid to her own individual methods of expression.

## **3. Anjolie Ela Menon**

Anjolie Ela Menon was born in 1940 in Burnpur, West Bengal. He studied at Sir J J School of Art, Mumbai. She is one of the famous Indian painter and muralist best known for her religious-themed works, portraits, and nudes that incorporated a vibrant colour palette. Her works are rendered in a variety of styles ranging from cubism to techniques that reminds the European Renaissance artists.

## **4. Arpita Singh**

Arpita Singh was born in 1937 She studied at the School of Art, New Delhi. Arpita Singh is majorly as a figurative artists. She has usually worked on female figures, surrounded with the paraphernalia of daily life. Arpita Singh's paintings are a reflection of the life of 'real' women and the emotions that she exchanges with these subjects. Her paintings are in bright appealing hues which often employs traditional Indian forms and aesthetics.

## **5. Arpana Caur**

Arpana Caur was born in 1954 in Delhi. She received her degree in Literature from Delhi University. Largely a self-taught artist, in 1979, she was awarded a scholarship for studying art at London St. Martin's School of Art, but could not complete the course. The artist has mentioned of having been greatly influenced by her mother, who nurtured her inert artistic awareness and talent. The image is of chief importance in her work as is the colour and composition. There is reference to contemporary life and events are given timeless quality through inspiration from

miniature painting and other traditional art forms. Her paintings are illuminated by images of spiritual masters and adepts, such as The Buddha and Guru Nanak, yogis and yoginis.

<b>Session III</b>	
<b>Theme</b>	<b>Women and Visual Communication issues</b>
<b>Chair</b>	<b>Ms. Bayan AlBarak Kanoo, Director, Alriwaq Art Space</b>
<b>Speaker</b>	<b>Ms. Sylvia Shapiro, Dar Al Hekma</b>
<b>Title</b>	<b><i>“Visually Speaking: The Emerging Voice of Saudi Arabian Women”</i></b>

ABSTRACT

When women are covered wearing burkas, they appear to many on the outside, a mystery. To some they may seem almost non-existent or powerless. In actuality, visual communication students at Dar Al-Hekma University express themselves using graphics to improve the quality of life for their gender and their families. This research explores the challenges faced by these young women and provides guidelines for design faculty to help students everywhere build confidence and to implement social change through design. For the past two years, students in Introduction to Illustration and Art of the Poster courses were given projects to produce effective graphics. Through the creative process of brainstorming, concept sketches, and finalizing designs for printed children’s book dummies and posters, they illustrated products for publication and international competitions. Examples of effective results include Yara Al Soraihi’s winning 13th Annual International Tiburon Film Festival poster in 2014 and the 2015 Robert Bosch Foundation sponsored exhibition of posters and magazine covers on Women in Science and Technology at the German Consulate Residence in Jeddah, Saudi Arabia. Students who have participated in these projects express pride and a feeling of worth. In the current social climate, considering the misperception of them throughout the world, acknowledging their achievement and approaches to making a difference is especially meaningful.

<b>Theme</b>	<b>Women and Visual Communication issues</b>
<b>Chair</b>	<b>Ms. Bayan AlBarak Kanoo, Director, Alriwaq Art Space</b>
<b>Speaker</b>	<b>Ms. Hind Talal, Dar Al Hekma</b>
<b>Title</b>	<b><i>“Mixing Theory with Practice: Real-World Opportunities for Female Visual Communication Students in Jeddah, Saudi Arabia”</i></b>

ABSTRACT

In this article I address the advantages and drawbacks of including real-world projects into the academic setting. I examine the pedagogical and design methodology used throughout the process, while addressing the challenges and opportunities these presented. I discuss how each project, two non-profit (local) and the other for-profit (international), served as a catalyst for students to begin to see themselves as true practitioners in both their local community as well as in a global context. I discuss how the clarity of the client brief, the nature of the project and its purposes and its rewards beyond a grade, serve as key motivators in affecting student enthusiasm and commitment. As an educator and researcher, I analyzed how these professional experiences affected student learning outcomes and overall academic experience, plus their reaction towards the projects and the impact on the society through the students and how these projects have led to further student inquiries, practice, and opportunities.

**Keywords:** Women in Art + Graphic Design + Real life Projects + Advantages and Drawbacks.

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<b>Chair</b>	<b>Ms. Bayan AlBarak Kanoo, Director, Alriwaq Art Space</b>
<b>Speaker</b>	<b>Ms. Colleen Comerford, Dar Al Hekma</b>
<b>Title</b>	<b><i>“The Benefits and Challenges of including Experiential Learning for Female Visual Design Communication Students in Jeddah, Saudi Arabia”</i></b>

ABSTRACT

The purpose of this case study is to examine the effectiveness of experiential learning when included in the visual communication undergraduate classroom. This study begins in the classroom where students research a design problem and draft initial solutions. Once digital designs are finalized, students move from the classroom to a professional setting, where technical issues, professional discussions, as well as final print production, take place. Students are surveyed about the advantages and disadvantages of their overall experience. They reflect on their learning before leaving the classroom as well as after. In this paper I briefly examine the history of women’s education in Saudi Arabia, of experiential learning in general, and of the benefits and challenges of experiential learning among female visual communication students in Jeddah, Saudi Arabia. As an educator and researcher, I survey how the effects of experiential learning affect student learning outcomes and the challenges therein, their family's response to it, and how they think it affects their overall learning experience.

**Keywords:** experiential learning, higher education, Saudi Arabia, women, visual communication

<b>Session IV</b>	
<b>Theme:</b>	<b>Women in Fabric and Apparel Design</b>
<b>Chair</b>	<b>Ms. Sara Suri, Fashion Designer</b>
<b>Speaker</b>	<b>Ms. Barbara J. Anello-Adnani, Dar Al Hekma</b>
<b>Title</b>	<b><i>“Handwoven: the ancient art of weaving and contemporary women weavers in Morocco’s Middle Atlas”</i></b>

ABSTRACT

Contemporary women of Morocco’s Middle Atlas Mountains carry forward the ancient art of weaving in a complex modern milieu. North African traditional weavings of the Maghreb are distinguished by distinctive tribal styles, techniques, and motifs developed in a predominantly rural, rather than court or urban milieu. In this essay with photographs, I examine the interface of social, economic, and gender issues with the aesthetic and craft considerations of a group of women weavers of Amazigh and mixed Moroccan ethnicity in a long-established weaving cooperative, *Tissage Ain Leuh* (or *Association TIFSA Ain Leuh*). Considering UNESCO’s criteria defining world heritage, both tangible and intangible, I explore the ideas of 'vanishing culture' and cultural heritage preservation as a driver of sustainable development in a globalized

present, and consider the value of tangible and intangible culture -- all through the lens of one weaving cooperative of approximately twenty women, in the mountains of Morocco.

**Key words:** Artisans; Weaving; Sustainable development; Cultural Heritage; Tangible and Intangible Knowledge

<b>Theme:</b>	<b>Women in Fabric and Apparel Design</b>
<b>Chair</b>	<b>Ms. Sara Suri, Fashion Designer</b>
<b>Speaker</b>	<b>Ms. Monisha Kumar, Dr. Amita Walia, Dar Al Hekma</b>
<b>Title</b>	<b><i>“Reciprocal Influence Of Persian And Indian Women Costumes”</i></b>

ABSTRACT

Ancient Indian women’s costume consisted of “Antariya”, “Utariya” and “Kayabandh”. These draped garments gradually transformed to “Ghagra” and “Choli” during the early medieval period. Even though the bifurcated and stitched garments were popularly worn during the slave dynasty, these costumes became more predominant with the influence of the Mughals. The present day Salwar Kameez, popular as one of the traditional Indian costume, traces back its origin to the Persian influence which was brought to India by the Mughals who followed Islam. In this paper the authors study the reciprocal influence of the Persian and Indian women’s costume. In the pursuit of being modern, the Gulf countries have lost their traditional costumes whereas a similar version of the Arabic costume- the Salwar Kameez has become an integral part of women’s costume in India. Ever since the means of communications improved, there have been influences of different cultures on each other. This exchange of cultures with reference to the Salwar Kameez is an interesting aspect for study which focuses on the connection of these two different worlds.

Keywords- Influence, Persian, Indian, Women’s Costume

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<b>Chair</b>	<b>Ms. Sara Suri, Fashion Designer</b>
<b>Speaker</b>	<b>Dr. Shweta Kinra Kalra, Dr. Nessreen Elmelegy, RUW</b>
<b>Title</b>	<b><i>“The Traditions Of Wearing Jalabiya- Women Wear In Kingdom Of Bahrain And Its Contemporization”</i></b>

ABSTRACT

Middle East is one of the important regions in the world known for its vast panorama of fine arts, crafts and its rich culture. It comprises 18 countries of Asia and Africa. The essence of Bahrain culture and heritage is found in the lives of its people, their customs, traditions, jewellery, architecture and clothing. Each object has a subtle and an overpowering appeal, an

ethnic air envelops even the simplest of the forms making each truly a collector's delight. The heritage has been passed down from generations to generations by daily experience, influence of religion and/or by the folklore. Costumes in Bahrain are renowned for their beauty. They illustrate the ability of the tailor / craftsman in Bahrain to create designs which fits into the local traditions/ customs and climate. Being an Islamic nation, people in Bahrain generally dress conservatively. But, when it comes to dress code, Bahrain is also one of the most tolerant countries in the Middle East, provided, you are respectful in your dress and mannerisms. But there are few general guidelines about dress code in Bahrain that both men and women need to bear in mind. Just as in all other Arab countries, Bahrain too has its own unique style of traditional clothing.

As in any other craft of any region in the world, globalization is creating its own effect. Its becoming very important to preserve and document the heritage craft. Therefore, the present research focuses on studying the traditional "Jalabiya" worn by women in Bahrain and the effect of present environment on the styles of "Jalabiya", leading to its contemporization. Various aspects of "Jalabiya" is studied in terms of its design, material, colour, construction techniques and accesorization. Thus, this study makes an effort to document the past and the present of "Jalabiya", - the women wear in Kingdom of Bahrain.