



Absence and Ruin In Hanaa Malallah's 'The God Marduk'

By Tiffany Floyd

Pub Date:

09 September 2025

Binding: Paperback

Price: £20.99 / \$24.95

\$24.95

ISBN: 9781839991042

Extent: 100 pages

Size: 153 x 229 mm /

6 x 9 inches

Series: Anthem Modern and Contemporary Art of the Arab World, Iran and Turkey

BISAC CATEGORY: ART / General ART / Art &

Politics, ART / Middle Eastern

BISAC CODE: ART000000

BIC CODE: A

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Offers an in-depth analysis and contextualization of Iraqi artist Hanaa Malallah's art book *The God Marduk*, published in 2008.

This book is an object biography that provides an analysis of a single artwork by contemporary Iraqi artist Hanaa Malallah to consider how modern Iraqi art was fundamentally altered as a result of the sanctions and wars of the late twentieth century and early twenty-first leading to a transition from the modern into the contemporary – a shift that has yet to be satisfactorily theorized. This study contextualizes Malallah’s art book *The God Marduk*(2008) within the artistic trajectories of the artist’s education and career in Iraq during the 1980s and 1990s. It will, furthermore, investigate Malallah’s use of the ancient past as a conduit for aesthetic and emotive expression offering an in-depth analysis through the methodology of phenomenology. The book concludes with a reflection on Iraqi art in the post-2003 period.

Readership

The readership of this book will be primarily students and scholars of art history and aesthetics.

Key selling points

Aids in filling a gap in current art historical scholarship and will be a good teaching tool to develop much-needed higher education curriculum on Middle Eastern, particularly Arab and Iraqi, art.

Caters to a growing market and scholarly interest in Hanaa Malallah.

Provides a good teaching tool to develop much-needed higher education curriculum on Middle Eastern, particularly Arab and Iraqi, art.

Adds significantly to scholarship on Modern and Contemporary Art of the Arab World, Iran, and Turkey.

About the Author(s) / Editor(s)

Tiffany Floyd received her PhD in Art History from Columbia University with a dissertation centered on modern and contemporary art in Iraq. She is currently an adjunct faculty member of the Department of Art History at the University of North Texas.

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