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Unified multiplicities : Arabic letters between modernity, identity, and abstraction

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Propositions

1. Islamic art is an understudied field that is yet to be explored and understood from a postcolonial perspective by the scholars and professionals writing and curating it globally.
2. Artists that use the Arabic script in their paintings in the Arab world are not fully familiar with each other's work and thus have the illusion that they are either the only ones innovating or working in a void.
3. Museums and collectors acquiring Arab letterist abstraction works of art have no set formula for an objective evaluation of these works.
4. For some reason there is a concentration of Arabic letterist abstraction artists in France from different parts of the Arab world who have been producing the most innovative work.
5. It would be interesting to introduce Arab artists working on innovation utilizing Arabic letters to their Iranian counterparts.
6. The formula presented in this thesis should help galleries, collectors, auction houses and museums price letterist abstraction works of art hopefully according to a more scientific criteria than the one circulating now.
7. Letterist abstraction artists and works of art have influenced Arab vernacular culture in the past twenty years yet they are not properly recognized as having done so.
8. There is a lack in higher education programs concentrated on modern Arab art, curating and art management in the Arab world.
9. I hope that people one day will queue outside museums instead of waiting in line outside bread shops in some parts of the Arab world.
10. Good things come to those who wait... sometimes.