

Keren Zdafee, PhD

Art History

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Curriculum Vitae

Education |

PhD in Art History, 2016.

Tel Aviv University, Tel Aviv, Israel.

Dissertation: “Printed Visual Culture in Egypt: The Caricature in the Interwar Egyptian Press (1916–1936).”

MA in Art History, 2009.

Tel Aviv University, Tel Aviv, Israel.

Dissertation: “Representation of the Grave of the Poet Sa’adi in a Frontispiece from Shiraz, Iran (The Israel Museum, Jerusalem 824.69): On Popular Traditions, Graves and Patrons in the Safavid Period.”

BA in Industrial Design, 1999.

Middlesex University, London, & Vital: The Tel Aviv Center for Design Studies, Tel Aviv, Israel.

Publications |

The Deformed Portrait: The Formation of the Political Caricature in Modern Egypt, 1880–1940. Al-Nahda Series: Studies on the Modern History of the Middle East, Edited by Israel Gershoni and Meir Hatina. Tel Aviv: Resling, 2023. (In Hebrew)

Cartooning for a Modern Egypt. Leiden and Boston: Brill, 2019.

“Counter-Images? The Cultural Transfer of the Caricature into Modern Egyptian Culture”. In *Bloomsbury Handbook of Islam and Popular Culture*, edited by Kristian Petersen and Hussein Rashid, 225–237. London: Bloomsbury Press, 2023.

“Creative Agency in a World Governed by Other’s Images and Language.” Review Work(s): *Beautiful Agitation: Modern Painting and Politics in Syria*, by Anneka Lenssen (University of California Press, September 2020); *The Politics of Art: Dissent and Cultural Diplomacy in Lebanon, Palestine, and Jordan*, by Hanan Toukan (Stanford: Stanford University Press, June 2021). *Bustan: The Middle East Book Review* 13, No. 1 (2022): 34–54.

“Did Mickey and Minnie Mouse have Egyptian Twins?” *The Israeli Journal of Humor Research* 15 (December 2020): 7–33. (In Hebrew)

“Between Imagined and ‘Real’: Sarukhan’s al-Masri Efendi Cartoons in the First Half of the 1930s.” In *Comic Empires: The Imperialism of Cartoons, Caricature, and Satirical Art*, edited by Richard Scully and Andrekos Varnava, 216–241. Manchester: Manchester University Press, 2019.

Accepted for Publication |

“Feminism for children? On women and femininity in the Egyptian comics al-Awlād.” Submitted to *The Israeli Journal of Humor Research* (forthcoming December 2024). (In Hebrew)

“Emotional Egyptian Childhood: Notions of Fear, Joy, and Anger in al-Awlād’s Comics”. Submitted to *Caricatures and Satire in a Global Perspective* (temporary title), edited by Anna Kollatz and Veruschka Wagner (Darmstadt: Wissenschaftliche Buchgesellschaft Darmstadt; Herder Verlag, forthcoming 2024).

“Egyptianizing Mickey and Minnie?” Submitted to *Comparative Comics Studies*, edited by Juliane Blank, Christian Bachmann, Alexandra Hentschel, and Stephan Packard (forthcoming 2024).

Books Reviews |

Composing Egypt: Reading, Writing, and the Emergence of a Modern Nation, 1870–1930, by Hoda A. Yousef. *Canadian Journal of History* 53, no. 1 (April 2018): 151–152.

Conference Papers |

“Emotional Egyptian Childhood: Notions of Fear, Joy, and Anger in al-Awlād’s Comics.” Presented at Caricatures and Satire in a Global Perspective: 1850–1950, 14–16.12.2022, Collegium Leoninum, Bonn, Germany.

“Egyptianizing Mickey and Minnie: On Cultural Transfers and the Domestication of Western Imagery in the Egyptian Satirical Press of the 1930s,” presented at the 2019 Society for Comics Studies Annual Conference (ComFor), 8–10.11.2019, Museum für Comic und Sprachkunst, Schwarzenbach an der Saale.

“~~The Good~~, the Bad, and the Evil: Images of Women in Modern Egyptian Caricature,” presented at the 2017 MESA Annual Meeting, 18–21.11.2017, Marriott Wardman Park Hotel, Washington, DC.

“Cosmopolitan Gaze, Egyptian Caricatures: The Role of Local-Foreign Artists in Formulating Egypt’s Satirical Visual Repertoire During the ‘Cosmopolitan Era,’ 1882–1936,” presented at the 2016 MESA Annual Meeting, 17–20.11.2016, Marriott Copley Place, Boston, Massachusetts.

“Cosmopolitan Gaze, Egyptian Caricatures: The Role of Local-Foreign Artists in Formulating Egypt’s Satirical Visual Repertoire During the ‘Cosmopolitan Era,’ 1882–1936,” presented at the BRISMES Annual Conference 2016, 13–15.7.2016, University of Wales Trinity Saint David, Lampeter Campus.

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“Cartooning Women’s Awakening in Interwar Egypt,” presented at the 2015 SECAC Annual Conference, 24.10.2015, Pittsburgh, Pennsylvania.

“Al-Masri Effendi: The Caricatured Image of the Reading Public; A Reflection of Modern Egyptian National Identity,” presented at the 37th Annual Conference of The Middle East & Islamic Studies Association of Israel (MEISAI), 6.6.2013, Tel Aviv University, Tel Aviv.

“Egypt’s Image as a Woman: Contact and Interference Processes in the Making of Egyptian Caricature (1919–1936),” presented at the workshop “The Middle East in a Transnational Historical Perspective,” 3.6.2013, Faculty of Middle Eastern Studies, Ben-Gurion University of the Negev, Beer Sheva.

“Sarukhan’s al-Masri Effendi: The Caricatured Image of the Reading Public; A Reflection of Modern Egyptian National Identity,” presented at The Third Euroacademia Global Conference Europe Inside-Out: Europe and Europeaness Exposed to Plural Observers, 15–16.3.2013, Prague.

“The Caricature Artist in Interwar Egypt: His Self-Portrait and His Image in the Eyes of the Reading Public,” presented at Mazat.Com Forum, 29.5.2012, Faculty of Jewish Studies, Middle Eastern Studies, Bar-Ilan University, Tel Aviv.

Awards and Scholarships |

Shay Blayman Award for outstanding doctoral dissertation by The Middle East & Islamic Studies Association of Israel (MEISAI), 2017.

Sara and Dr. David Orgler Excellence Scholarship for PhD candidates in the faculties of Humanities and the Arts, 2011–2015.

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Doctoral scholarship for the academic year 2010–2011, Faculty of the Arts, Tel Aviv University, 2010–2011.

Excellence scholarship, Faculty of the Arts, Tel Aviv University, 2008.

Teaching Experience |

Modernism, Architecture, and the Arian Nation: Building Iran, 17th Century–20th Century (Spring, 2023).

Between Colonialization and Terror: Islamic Art; Arab Art (Seminar), Fall 2022.

Images and Counter-Images: The Modern Middle East's "Oriental" Woman (Seminar), Spring 2022.

Art, Liberty, and Bread: Surrealism in Egypt, Spring 2021.

The Arts of the Islamic Lands, 2016–2021.

Orientalism, Colonialism and Architecture: Cairo as a narrative in the Modern Era, Spring 2021; Spring 2017.

From Revolution to Revolution: Memorial Art and Art of Protest in the Egyptian Public Space, Fall 2020.

Cosmopolitanism, Colonial Modernity, and the Caricature in Egypt, Spring 2020; Fall 2016.

The Arabic Alphabet, and the Modern Arabic Art Movement, Fall 2019.

Present Absentees: Islamic Art representations in the Israeli museological sphere. A class in Israeli Museology, Spring 2019.

What did the Artist Mean? A Critical Reading in the Theories of the Art, Spring 2018.

The End of Islamic Art, Fall 2018.

Eros and Sexuality in Islamic Art, Spring 2018.

Surrealism, Impressionism, and Expressionism in Egypt, Fall 2017.