



FROM THE PRESIDENT

After a difficult year for the world and our membership, HIAA President, Kishwar Rizvi, shares her thoughts on the challenging, yet hopeful, road ahead.

Dear Colleagues,

Happy New Year! I trust this message finds you in good health. I hope the year ahead will bring us all a little bit closer, able to visit loved ones, and resume some semblance of travel. It has been a challenging year for many, on personal and professional fronts. Among the great losses in our field has been that of the imminent scholar, **Abdullah Ghouchani** (1948-2020), whose untimely passing leaves a huge gap in the field. As Ladan Akbarnia *said so beautifully*, he was not only very skilled and learned, but also kind and generous. Please look out for events honoring his many contributions to the field of Islamic Art, which HIAA will announce as details become available.

In times such as these, we are reminded of the collegiality of our community, evinced by the robust conversations across media – whether sharing resources or providing hard-to-find articles. Our members have organized workshops and held webinars (including one organized by our own Secretary, Fatima Quraishi, on “Islamic Art on the Margins, A Conversation between Imran bin Tajudeen & Sana Mirza”) that have opened the field to colleagues far and wide. President-elect Christiane Gruber has launched an exciting new initiative, **Khamseen: Islamic Art History Online**, a “free and open-access online platform of digital resources to aid the teaching of Islamic art, architecture, and visual culture.” And there is much more to look forward to in the coming months, as you’ll read on the next page (*continues on page 2*).

About HIAA

The Historians of Islamic Art Association (HIAA) is a private, non-profit, non-political organization whose purpose is to promote the study and teaching of the art, architecture and archaeology of Islamic cultures and to facilitate communication and cooperation among those engaged in scholarly and other professional activities related to these fields.

If you are not already a member, we invite you to [join us](#).

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IN THIS ISSUE

FROM THE PRESIDENT

Kishwar Rizvi..... **1**

INTERVIEW: A Conversation with Navina Najat Haidar

Matt Saba..... **4**

INTERVIEW: A Conversation with Renata Holod

Emily Neumeier..... **7**

NOTES FROM THE FIELD:

Chancing upon the Archives of a Beirut Patron of the Arts

Sarah Sabban..... **9**

Member News..... **12**

Recent Publications..... **14**

Exhibitions Curated..... **18**

Dissertations Completed..... **19**

Dissertations in Progress..... **20**

Back matter..... **23**

Membership Drive 2021

As I wrote a few weeks back, the board voted to begin a membership drive that would help alleviate the hardships felt by many in our diverse community. We also realized that the online format has given us the opportunity to reach colleagues around the world. In the spirit, thus, of sharing both the burdens of this past year and the possibilities for broadening our membership, we launched the 2021 Membership Drive. HIAA now offers free membership for a year. Of course, we welcome those who are able to [join](#) as usual and also consider becoming sustainable members. But for others, we invite you to start a free membership and be a part of the HIAA community. To start your free membership, [sign up here](#). Free memberships will be active until December 31, 2021.

Benefits of membership include access to the Member Directory and Newsletters, as well the opportunity to participate in symposia and workshops sponsored by HIAA, and to compete for travel and research grants. Your generous support helps fund the latter, which have proven essential for junior scholars doing exciting new research in the field. Please share these links with your colleagues and students.

I am delighted to note that we have already added more than a hundred new members thanks to the membership drive and look forward to welcoming many more. As of my writing, our current membership is at 525, the largest it has been in recent memory. Thanks to Fatima, Simon, and Sinem for updating the membership directory and welcoming our new members.

HIAA Elections and New Board Members

We have successfully conducted our elections for the following posts, and I would like to congratulate and welcome our new officers:

- **Ashley Dimmig**, H-Islamart Editor (two-year term)
- **Bihter Esener**, Graduate Student Representative (two-year term)

I am grateful to our elected colleagues, as well as those who were not successful in their candidacy, for their willingness to serve our community. I also want to thank our nominating committee, Margaret Graves (Chair), Indiana University, Nadia Ali, NYU, and Ünver Rüstem, Johns Hopkins University, for their help in selecting the candidates. The HIAA Board joins me in extending our sincere thanks to Ruba Kana'an (H-Islamart Editor) for all the work she has put in to keeping the list a dynamic space for the exchange of news and information. Behind the scenes, she has been an integral part of our board and we will miss her advice and keen insights.

2020 HIAA Awards Recipients

The **Grabar Post-doctoral Fellowship** was awarded to **Alya Karame**, Research Affiliate, The American University of Beirut, for her project, "The Missing Centuries: Qur'an Manuscripts from the Central and Eastern Islamic Lands, c. 950-1250 CE." In their citation, the committee writes that: "this project focuses on a corpus of Qur'an manuscripts and dispersed folios from the Central and Eastern Islamic world dating from c. 950-1250. This period is surprisingly understudied considering the major technical and aesthetic changes in Qur'an manuscripts especially those produced under the Ghaznavids and Ghurids who ruled over lands stretching from eastern Iran to the Indus valley. The project challenges existing epistemological frameworks and geographical biases of the 'centre-periphery' model by following three axes of investigation: the circulation of motifs across borders, their translation across media, and the materiality of the Qur'an with the shifting meanings of the manuscript throughout time. Karame identifies over two hundred previously unknown or marginalized manuscripts and orphaned folios written in post-Kufic scripts that demonstrate strong regional schools of calligraphy and potentially challenge our assumptions about the artistic trends of the period. Her commitment to the production of a public-facing, open access digital resource during her Grabar Post-Doc fellowship assures a continued legacy of the project for future scholarship."

My thanks to the selection committee, Ruba Kana'an (Chair), University of Toronto, Heather Coffey, OCAD University, Nancy Um, Binghamton University.

The **Margaret B. Ševčenko Prize** was awarded to **Courtney Lesoon**, PhD Candidate, MIT, for her essay, "The Sphero-conical as Apothecary Vessel: An Argument for Dedicated Use." The commendation by the selection committee notes: "[...] Lesoon's exceptionally written and argued paper takes up a close, object-based analysis of sphero-conical vessels. While ubiquitous, these artifacts have puzzled archaeologists and art historians alike who, unable to definitively deduce these objects' utilitarian purposes, end up marginalizing such vessels as 'mysterious' quotidian products. In redressing such views, Lesoon takes up a rigorous, in-depth interdisciplinary analysis of these vessels by considering epigraphic, decorative, material, illustrative evidence in a selection of these objects, produced between the 10th-13th century across the Islamic world, as well as visual representations of them in manuscripts and other media. Through this meticulous empirical approach to the topic, Lesoon convincingly argues that sphero-canonical vessels likely served as apothecary jars for personal-use dosages similar in purpose to the albarello, which was popular in Europe. The committee was impressed by Lesoon's studious research, astute analysis, and cogent argument. Most importantly, the committee felt that this study of seemingly negligible vessels is not only a significant

intervention in the field of Islamic art and archaeology, but also makes a meaningful contribution to the history of pharmacology and medicine, thus demonstrating the relevance and importance of art historical analyses and methodologies beyond the discipline's boundaries."

My thanks to the selection committee Hala Auji (Chair), American University in Beirut, Eva Maria-Troelenberg, Utrecht University, and Peyvand Frouzeh, The University of Sydney.

*The competition for both of these awards was very strong, so I am doubly thankful to all those who submitted their excellent essays and project proposals. Unfortunately, the **Grabar Travel Grant** had no submissions this cycle (perhaps not surprisingly), but I encourage our junior colleagues to apply, as we are keen to support your endeavors.*

Upcoming HIAA Events (including three at the College Art Association's Annual Meeting)

The **HIAA Business Meeting** will be held virtually (via zoom) on Thursday, February 11, 2021 at 12:30 PM EST. Register in advance for the meeting [here](#).

The **HIAA Majlis at CAA** will be held as a Webinar on Thursday, February 11, 2021 at 3:30 PM EST. Registration details to follow, but here is the panel:

- **Andrea Luigi Corsi**, Sapienza University of Rome, "The Development of Stucco Decoration During the Early Abbasid Period: the 'Miniaturistic Style' as a Transregional Artistic Koine."
- **Ariel Fein**, Yale University, "Kufic Epigraphy between Ifriqiyya and Norman Sicily."
- **Holley Ledbetter**, University of Michigan, "Gender, Race, and 'Ajab: Automata of the Enslaved in al-Afdal's Drinking Room."
- **Alison Tendrup**, Boston University, "Picture-in-Picture: Representations of Ottoman-Balkan Princely Identities in Nineteenth Century Portraiture."
- **Amanda Lanzillo**, Princeton University, "Electroplating as Alchemy: Making metalsmithing Islamic in colonial India, 1870-1920."

My thanks to the selection committee, Sinem Casale (Chair), University of Minnesota, and Heba Mostafa, University of Toronto.

The following **HIAA-sponsored panel at CAA** will be held on February 12, 2021 at 4:00 PM EST (please see the CAA website for attendance details):

Digital Humanities + Islamic Visual Culture

- **Lyla Halsted**, Institute of Fine Arts, NYU, "Animating an Amulet: 3D Modeling, Materiality, and a Medieval Arabic

Amulet Scroll."

- **Hussein Keshani**, The University of British Columbia, "Soft Eyes: Software's Visualities and Islamic Art History in the Digital Age."
- **Yasaman Lotfizadeh**, The University of British Columbia, "Visualizing Creative Collaboration in the Shah Tahmasp Shahnameh."
- **Michael A. Toler**, Aga Khan Documentation Center, MIT Libraries, "Digital Sustainability in DH Projects: The Case Study of Archnet."

Also mark your calendars for the **HIAA Biennial Symposium** on April 15-18, 2021, which is organized by Christiane Gruber, University of Michigan, and will be held virtually. Please see program details [here](#).

The **next HIAA Biennial Symposium** will be held in Fall 2022 in Houston, Texas, hosted by Aimée Froom (The Museum of Fine Art, Houston) and Farshid Emami (Rice University). Look out for the Call for Papers and Panels in the coming months.

I am also pleased to announce an exciting new event, hosted by Yale History of Art Department, for students of Islamic Art and Architecture. The inaugural conference "**Single-Slide Şohbat**" is a two-day event held virtually on Friday, January 22 and Saturday, January 23, 2021. This event intends to showcase the ongoing work of graduate students and create a space for productive feedback. Thinking through the word *şohbat*, connoting companionship and conversation in several languages, we hope that this will be an opportunity for participants to learn about their colleagues' research and to connect in an informal and cordial setting. The full program can be found [here](#).

We encourage you to [request HIAA sponsorship](#) when planning a panel for annual meetings, as it is important for our field and organization to be represented. Please remember that HIAA-sponsored panels have a good chance of being selected in competitive venues, such as the College Art Association, Society of Architectural Historians, and the Middle East Studies Associations annual meetings.

Although we will not meet in person in the coming months, I look forward to seeing you at any number of HIAA-sponsored events throughout the year! As always, please reach out to me and my colleagues on the HIAA Board with your ideas and suggestions for future events and initiatives.

Wishing you all the very best for 2021 and beyond,

Kishwar Rizvi, President

INTERVIEW: A CONVERSATION WITH NAVINA NAJAT HAIDAR

HIAA Board Member Matt Saba chats with Navina Najat Haidar about her role as the newly-appointed Nasser Sabah al-Ahmad al-Sabah Curator In Charge of the Islamic Art department at the Metropolitan Museum of Art (NY) and her views on the impact of the global pandemic on curatorial and museum practices.

Matt Saba [MS]: *To start with, could you tell us a little bit about yourself, your background, your education, and how you came to be interested in the curatorial profession?*

Navina Najat Haidar [NH]: I had a passion for art from childhood. My boarding school in the foothills of the Himalayas had a spacious art room where I painted and drew avidly. It wasn't until later though that I was able to pursue the study of art history. This began with an interest in Medieval European art. I think I was drawn to the Medieval world because of its remoteness and unfamiliarity to me. So, after my bachelor's I did a diploma course at Christie's in Medieval Art with Pietro Raffo and then a masters in Art and Archaeology at SOAS, where I studied Islamic art with Geza Fehervari and Nabil Safwat. My Christies thesis was on Hellenistic legacies and my MA thesis was on Dzong architecture (a type of fortress architecture found in Bhutan and Tibet). Then I went to Oxford for my D. Phil., where I studied with Andrew Topsfield at the Ashmolean museum and also took courses in Islamic art at the Oriental Institute. I also worked closely with Robert Skelton and later, Stuart Cary Welch, and have had the good fortune of interacting with many leading scholars, dealers and collectors of Islamic and Indian art, and also artists such as Zarina Hashmi. My dissertation was on the Kishangarh School of painting, a school that evolved from the Mughal school in stylistic terms, but centered on a type of devotional Hinduism practiced at Kishangarh as its subject matter. So, I have diverse academic interests and training.

Oxford was not dogmatic: everyone was expected to come up with their own individual explorations. This was interesting but also very difficult. One emerged to actively question and to sharpen one's observations. All of this prepared me for the type of work required at a museum, where close looking and questioning is vital. When I applied for a job at the Metropolitan Museum, they were looking for someone to work on later Islamic material, but

my ability to speak about both artistic value and to figure out the story behind artworks was also an advantage. I remember being asked to comment on an illustration from a Layla and Majnun manuscript from the Timurid period. I could recognize the overpainting and could tell that this was an Indian addition, so that led me to be able to figure out the history of the painting.

MS: *Can you tell us a bit about your career at the Met? What do you consider some of the highlights of your work at the museum? What have been some of the most interesting challenges you've faced as a curator?*

NH: One absolute highlight was working on the new Islamic galleries, which occupied nearly eight years of my career. It was of course challenging to execute this work in post-9/11 New York. There were many ups and downs but the project was worth it, and the experience made me confident in many aspects of Islamic art history and in negotiating difficult terrain. A second highlight was working on the exhibition, *Sultans of Deccan India, 1500-1700: Opulence and Fantasy* (2015). I was so happy to be able to work with such amazing material: these works possessed something almost mystical, beyond just beauty. Those are some highlights, but in fact I have enjoyed every exhibition I have worked on. I have always tried to make each one be a striking aesthetic experience.

In terms of challenges, one was serving on jury for the new design for National Museum of Afghanistan. The jury examined 157 designs, all quite impressive. It raised many questions. What does art mean in the context of war and extreme trauma? It challenges the notions you have about the place of art.

I have found that there are questions posed about the legitimacy of the term "Islamic art". I have had to ponder the complexities over the years and evolve my own understanding of it. Thinking about 'frontiers' of Islamic art – unexplored areas or small pockets of tradition – are special challenges partly because Islamic art history has not come up with a global paradigm yet, although there is some very interesting emerging scholarship.

Working at the Metropolitan Museum has been a stimulating intellectual experience, as I have enjoyed working with colleagues and "mind-melding:" having the opportunity to get into a headspace with someone and see what emerges, and to go beyond a formal interaction to see what someone is really thinking. Aside from all of my colleagues in the Islamic Department with whom I overlapped, I have had the opportunity to interact closely

with Mimi Swietochowski, Priscilla Soucek, Terence McInerney, and others. I have also served on many different committees – digital, journal, grants, diversity – and understood the inner workings of the museum.

MS: *Are there any projects that you are currently working on that you are particularly excited about?*

NH: One is an exhibition on Jahangir. This is exciting because it provides a chance to look at the Mughal period in a deep way. At this point we are in the process of reading everything and assessing the literature. I am also completing a book on architecture, specifically the Mughal jali screen (pierced and carved windows), which will have a section on global modern and contemporary art that relates. I am working with the department on projects on later Iran, the Ottoman age, Orientalism, and we are interested in luster ceramics, and in fashion and the jeweled arts as subjects.

In a more general sense I am excited about the early period in Islam, which gets at the question of what is Islamic art, and to what extent it represents a change and to what extent it represents continuity. You can sense a profound shift walking into the Islamic galleries at the Metropolitan Museum from the adjoining galleries of the Ancient Near East and Cypriot art. The change is an entrance into an aniconic world: it is not that the human figure is absent, but that the extent of its importance has changed. This required a profound shift in the human imagination. It is a new way of thinking about the divine without form. I am not saying this is unique to the Islamic world, but that it was one powerful change that we can see today. This is an idea that could be reclaimed rather than looked on as a deficiency. This also revisits the notion of Islam as a civilization. “Islamic” refers to a civilization – a whole, complex network of ideas that had a major impact across a region. Such an idea needs defense these days in the face of modern, nationalistic ideologies.

MS: *You were recently named the Nasser Sabah al-Ahmad al-Sabah Curator In Charge of the Islamic Art department. What is your vision for how the department will develop in the coming years?*

NH: Let me start by saying that Sheikh Nasser (d. 2020) was a pioneering force in the world of Islamic art and I have been inspired by him ever since my student days. He is deeply missed.

Part of my vision for the department is to complete the story of Islamic art. This journey will take us to Sub-



Navina Najat Haidar at the Metropolitan Museum of Art.

Saharan Africa, to the Indian Ocean, and even to today, to the tri-state area. There are really no boundaries of time and place in an expanded idea of what Islamic art could be and there are many areas that lie under-represented. What lies ahead is a phase of exploration to follow the lens of history and to see where it takes us. Along the same lines is my desire for Islamic art to co-exist with other categories of art. This is an opportunity to work within a category but also to have freedom of it. We want to be able to use the idea of Islam as a concept to interpret this material on the one hand – to explore all the possibilities of this way of viewing the tradition – but at the same time we want to be able to coexist and engage with other ways of thinking about this material, to explore its connections with other traditions and categories of art.

I also think that recommitting to a positive, uplifting representation of the idea of Islamic art would be beneficial to the world in this age. We are living through a fraught time with negativity associated with Islam. This doesn't help anyone. We can offer a wider perspective through history. Being positive and faithful to history and accuracy is extremely important.

Finally, I want to diversify authorship, and to find ways to

bring in viewpoints that may be different from those of the institution. There is a missed opportunity for wider public interest and curatorial engagement when things are just done by specialists. For example, we could examine the genre of elephant portraiture and the wider story of ivory trade also by bringing in the voice of a wildlife preservationist or relating to literary masterpieces that awaken and sensitize to the material. I think it is important to make the connections and evolve our humanity.

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MS: *How has COVID-19 impacted your work, and how has the department adjusted its work?*

NH: Much has changed: audiences have vanished and access is limited. We are trying to use this time of remote work to catch up on internal digital documentation and paperwork that is very important. We have also launched a lecture series for our community and donors, and hope to partner with the education department to do more in the public arena.

We are also pursuing digital projects. We had been partnering with the late Dr. Abdullah Ghouhani (d. 2020) and a number of students in Iran on a project called "The Speaking Object," which sought to create a way to animate the calligraphy on objects. This would enable people to be able to read the inscriptions, and would allow the objects to speak to readers, making epigraphy exciting and accessible.

We have also been working on ideas for a series of new focused installations in the galleries that celebrate the expansive directions the department wants to pursue. These include West Africa and al-Andalus, East Africa and the Indian Ocean, and an engagement with the idea of Orientalism seen as multiple phenomena. We recently acquired our first Qur'an from west Africa and I just installed it in our introductory gallery in a case with other distinguished examples of Qur'anic calligraphy – it looks wonderful.

Despite the Covid slowdown, for our upcoming tenth anniversary of the galleries we will initiate the projects and vibrant installations that expand the frontiers of our field and keep up the passion for the art.

ABOUT THE AUTHOR

Matt Saba is Visual Resources Librarian for Islamic Architecture at the Aga Khan Documentation Center, MIT Libraries (AKDC@MIT). Before joining the AKDC in 2017, Matt was a postdoctoral curatorial fellow in the Islamic Department at the Metropolitan Museum of Art, and has taught classes in Islamic art and architecture at the University of Chicago, Marymount Manhattan College, and Columbia University. Matt currently serves as HIAA Social Media Chair, where he maintains the HIAA Facebook community page and other social media accounts.

INTERVIEW: A CONVERSATION WITH RENATA HOLOD

Emily Neumeier (Temple University) recently sat down for an interview with her former PhD supervisor, Renata Holod, Professor Emerita in the History of Art Department at the University of Pennsylvania and Curator in the Near East Section in the Penn Museum of Archaeology and Anthropology. They discussed Dr. Holod's experiences as a mentor in the field, having recently been awarded the Mentoring Award from the Middle East Studies Association (MESA).

Emily Neumeier [EN]: *I know that you have played a key leadership role in HIAA from its very inception in 1982. How would you say the organization has grown and changed throughout the years?*

Renata Holod [RH]: First of all, HIAA now has a membership all around the world. This was originally not the case. In the beginning, the group was called the North American Historians of Islamic Art [NAHIA], and then, over the years, it has greatly expanded. But this was an important moment because there was not any kind of professional organization before then.

Another important feature of HIAA is that it includes members who both teach in higher education and work in the museum world. And we are now also able to come together during bi-annual meetings in different locations. Personally, I like to work collaboratively – you begin to understand what other people are doing and what their interests and capabilities are, and, on the basis of this, you can develop productive partnerships.

The membership of HIAA has also come to represent the full range of visual and material culture in the Islamic world, from the 7th century right up to the contemporary moment, including the study of both individual objects and a wider range of territory through the built environment and archaeological work. I would say my own experience organizing the Aga Khan Award for Architecture really prompted me to begin looking at modern and contemporary material.

EN: *On the occasion of your receiving the 2020 MESA Mentoring Award, what would you say are the core tenets of your mentoring approach?*



Photograph of Renata Holod

RH: First and foremost, one gives students the possibility of developing their own voice. After all, why go to university? Why go to graduate school? Well, because, in the end, you are the one that has to develop your own special set of skills. This is why we have seminars. This is why people make presentations, because it's their work. Yes, the instructor will help students fix this or that, but the point is that in the end they own it.

One of my uncles was a medical doctor, and at the hospital they had interns – graduate school is basically a professional internship. You learn all kinds of things with more specificity and more detail. And you have not only your main advisor but also a whole additional group of mentors on whom you model yourself. The point is, however, that you are not supposed to be a carbon copy of any of these instructors. And the key issue is to be able to convey exactly that – your own point of view – by the time you have finished the program.

It is also important that students find opportunities to learn as many languages as possible. This is one of the challenges for many people who grow up in the United States – it's basically mono-lingual here. The earlier you take up whatever languages or technical skills that are necessary, the better off you are.

My first graduate students were actually pursuing their Ph.D.s in architecture. And there I was, having just completed a dissertation that dealt with 14th- and 15th-century architecture and urban expansion in the south of Iran. So, I had to sort of learn on the fly and expand my knowledge to extend into the 19th and 20th centuries. The process made me even more cognizant of the fact that the world did not stop with the coming of the Mongols! I have been lucky to be able to work on material ranging from the early Islamic, early modern material, and contemporary periods. Also, I get bored...sometimes it helps to move from one topic to something that is completely different.

EN: *So, would you say mentoring and research are related endeavors?*

RH: Certainly. And this begins in seminars, which are essentially a cooperative endeavor. Each participant selects and presents on a topic, and by the end of the seminar, the participants are teaching each other as much as you teach them. And I have learned from my own students as much as I have advised them. Each of their particular projects has taught me some valuable things.

What's more, students can and should be incorporated into any research project. It's one thing to tell people how to do something. It is another thing to model it. One student can work on this, and another can work on that, and, all together, the project becomes a sum of these parts, which is better and more multi-dimensional than somebody working on their own. You know, a lot of people don't like collaborative work – I love it. But that's me. It's definitely a different approach. The point is you always learn something from your colleagues. The process of developing a project is as important as doing the thing itself. If you work on a team, you learn how to share and also to accept other people's opinions and even corrections. This is the first level of critique or peer review, because you argue it out, all while having a mutual aim.

The truth is you never really stop learning.

EN: *Who are some of your most influential mentors? What did you learn from them?*

RH: Ilene Forsyth, because she showed me that women could succeed in academia. When I was at the University of Toronto as an undergraduate, all of my instructors were men. So here was Forsyth at the University of Michigan, where I did my Master's, a very tall, elegantly dressed woman who was a Byzantinist. She was the first woman

professor that I had, and in many ways, she was modeling how to operate in the academy. When I came to Penn, I was the first woman faculty member of the department. The first faculty meeting was hilarious because everybody stood up when I came in. I finally said, "Listen, if you want to be colleagues, then treat me as a colleague!" Well, it was what it was, and they treated me very well.

Max Kortepeter at the University of Toronto because he took a personal concern in my interests and background. The other professors at the university were British, and they treated all of us Canadian kids as, well, colonials. And in addition, I was Ukrainian! Then along came Kortepeter – my mother was actually translating stuff for him, so he would visit our house, and I really got to know him as a person. He's the one who suggested I apply to American schools. So, I did. Also Father Kelly, the President of St. Michael's College. He was just always encouraging to do your own thing. He's the one that eventually wrote me a recommendation. These two people really launched me.

George Hanfmann because he insisted on well- prepared and well-timed presentations. He was one of my instructors at Harvard. He had a very clear idea of how to make a presentation: First, you say what you will say, then you say it, then you say what you said. Also, a lecture should not be longer than a certain amount of time because you lose your audience. All of these aspects of public speaking are really, really important. You want to leave people wanting more rather than falling asleep!

Finally, of course, Oleg Grabar because he took me on an archaeological project and allowed me to become a co-author. He also encouraged me to develop a dissertation project through which I would end up knowing more about the subject than he did.

It's one thing to tell people how to do something. It is another thing to model it. One student can work on this, and another can work on that, and, all together, the project becomes a sum of these parts, which is better and more multi-dimensional than somebody working on their own.

EN: *What do you envision for the future of HIAA? For the field of Islamic art?*

RH: With the membership of HIAA expanding enormously, all of a sudden you actually have a much larger number of people that are part of this association. I think it is also important that the bi-annual meetings not only be in North America; they should be organized in whatever places would be possible.

With the wide range of specializations and placement of our members—in archaeological museums, in academic institutions, etc.—one really need to think about the kinds of fellowships being offered. For example, right now, we have two fellowship categories: the Margaret Ševčenko and Oleg Grabar. It may be useful to think of another sort, like fellowships for fieldwork in another country. This kind of experience is irreplaceable.

As for Islamic art, I do not think it is one field any longer; to put it most radically. There are so many languages to learn and areas of specialization. Islamic art is very much a growing discipline, just look at where all of my former students are. They are all over the map. I think it's very exciting.

Today, as a historian of a culture, you need to know the languages, you need to access the sources. What's more, we need to create a framework to accommodate ideas, people, and objects moving around at an astonishing rate. And, long-distance trade is important, but also how you understand locality—local culture versus overall civilization. So, having connections with history and of course the languages and cultural zones is crucial.

These are all points that I think are important to consider.

ABOUT THE AUTHOR

Emily Neumeier is Assistant Professor of Art History at Temple University. Her research concerns the art and architecture of the Eastern Mediterranean, particularly of the Ottoman Empire and the Turkish Republic. She received her Ph.D. from the University of Pennsylvania under Dr. Holod's supervision.

NOTES FROM THE FIELD: CHANCING UPON THE ARCHIVES OF A BEIRUTI PATRON OF THE ARTS

Just over a year ago, before the pandemic disrupted our lives, students and scholars enjoyed almost unfettered access to primary documents in archives around the world. Although the future of field research remains uncertain today, Sarah Sabban, a PhD candidate in Middle Eastern History at the American University of Beirut, reminds us of the thrills one experienced in the archives, especially when it came to accidental discoveries.

Like most people, I first encountered Islamic Art in a museum before exploring the field further as a graduate student in anthropology at the American University of Beirut (AUB), then as student of Islamic art and archaeology at Oxford University. My interest in the history of Islamic art was thus woven across the interplay of questions, methodologies, and ways of knowing grounded in cultural anthropology and Islamic art history. Currently, as a doctoral student in the History program at AUB in which my research focuses on the modern Arab and Middle Eastern region, I found the virtual absence of the nineteenth century in the meta-narrative of Islamic art too conspicuous. In addressing this absence, I recalibrated my lens to focus on the history of material culture from the late Ottoman Bilad al-Sham (ca. 1860-1914), which has, until very recently, traditionally been located outside the disciplinary canon.¹ As the topic of my dissertation, this research into the living arts and crafts at the time of the field's constitution is not only rewarding for the history of the region itself but is equally important for a nuanced and comprehensive understanding of the foundation and the formation of our discipline. In this essay, I share a few notes from my field research in the Jafet Archives and Special Collections at AUB that extends beyond my doctoral project by focusing on the history of crafts and artisans in Beirut during the early to mid-twentieth century.

When I explored various finding aids for a course on advanced historical documentation and research, in the spring of 2019, I stumbled upon the collection of Evelyn

¹ Key works dealing with the Arab world include: Stephen Vernoit and Doris Behrens-Abouseif (eds.), *Islamic Art in the 19th Century: Tradition, Innovation and Eclecticism* (Leiden: Brill, 2006); Hala Aujji, *Printing Arab Modernity: Book Culture and the American Press in Nineteenth-Century Beirut* (Leiden: Brill, 2016); Stephen Sheehi, *The Arab Image: A Social History of Portrait Photography, 1860-1910* (Princeton: Princeton University Press, 2016); Toufoul Abou Hodeib, *A Taste For Home: The Modern Middle Class in Ottoman Beirut* (Stanford: Stanford University Press, 2017); Marcus Milwright, *The Arts and Crafts of Syria and Egypt from the Ayyubids to World War I: Collected Essays* (Piscataway: Gorgias Press, 2018).

Tueni Bustros (1878-1971).² This discovery was thrilling: the archive encompassed the woman's life as it transpired through her personal notes, diaries, correspondences with friends, business partners, and eminent political figures, a ledger, newspaper clippings, and other ephemera in Arabic, French, and English. Although the collection's contents span Bustros's lifetime, they also bring forth many other local and international figures on the scene. These documents bear witness to her portrait as a distinguished, influential, and cosmopolitan figure who lived through the end of the Ottoman era and the emergence of the modern Lebanese nation-state. Together, these items offer valuable insight into the worldview and milieu of an elite Beirut woman between the fin de siècle and post-WWII period.



Evelyne Tueni Bustros, circa 1930s.
Courtesy of Jafet Archives and Special Collections.

Having lived for nearly two decades between Egypt and France since the early 1900s, when she returned to Beirut in 1931, she was at her most active. Born into two of the most famous aristocratic Lebanese families, the Tuenis and Sursuqs, Evelyne married into a third equally

well-known bourgeois family, the Bustroses. Her privileged position thus allowed a direct engagement in the cultural, social, and political life of French-mandated Lebanon, leadership positions in various women organizations, and participation in numerous political, literary, and artistic circles. Commonly celebrated as a francophone writer, a leading Arab feminist, and a Lebanese nationalist, her key role as a patron of the arts and crafts is only mentioned *en passant*. More than that, the archival boxes reveal her presence in places, narratives, and spheres in which she would have otherwise been imperceptible. Taking the archival boxes as the point of departure, my research has focused on the reconceptualization of the arts and crafts in the context of imagining and making the modern Lebanese nation.

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Of note, among my preliminary findings, are the boutique shop *Syriban*, established in 1935 under the sponsorship of the Women's Renaissance (*Nahda*) Society presided over by Bustros, and the album *Lebanese and Syrian Costumes* (published ca. 1935), a collaborative work with renown French painter and art critic Georges Cyr (1881-1964). By the summer of 1936, *Syriban*, located at Place de l'Etoile in Beirut's *al-balad* (downtown), sold Damascene glasswork, silk items and other textiles, embroideries woven with gold thread, and lamé sandals, among other products gathered from the region. The boutique prided itself on only trading in "local products" and created new designs to revive the local weaving trade.³ Most eye-catching in the shop were Bustros's colorful and sumptuously dressed "Syrian dolls," regarded as miniature custodians of traditional costumes.⁴ For some contemporary commentators, *Syriban* represented "the

² Evelyne Bustros Collection, 1878-1971, A: 305.4.1, Box nos. 1-5, American University of Beirut/Library Archives.

³ Evelyne Bustros, "Chers Auditeurs" (n.d.), EBC, Box no. 1, File no. 3, American University of Beirut/Library Archives.

⁴ "Pour un Musée National du Costume: Les Poupées Syriennes de Mme Evelyne Bustros," *Le Jour* (April 1, 1936).



Two paintings from the *Lebanese and Syrian Costumes* (circa 1935). From left: "Woman of the 'Djebel Druze'" and "Notable of the Tripoli Region." Evelyn Bustros Collection, 1878-1971, A: 305.4.1, Box no. 2, File no. 6, American University of Beirut/Library Archives. Courtesy of Jafet Archives and Special Collections.

most original and most complete synthesis" of the Syro-Lebanese arts and crafts.⁵ Two years earlier, in 1934, this restless entrepreneur, then in her mid-fifties, had embarked on a trip across Lebanon, Syria, and Palestine to collect traditional costumes.⁶ These items served as prototypes for Cyr's twenty-five watercolor typologies published in his album with Bustros.⁷ This publication later found its way to the New York World Exhibition in 1939 among material that Lebanese writer Charles Corm (1894-1963), serving as the General Commissioner of the Lebanese Pavilion, took with him. Interestingly, the archive boxes at AUB include correspondences with Corm, among others, deploring the album's unmarketability in New York.

Bustros's advocacy for the arts and crafts in the 1930s furthered earlier manifestations of urban feminist interests in artisanal products and paved the way for the establishment of the first *artisanat libanais* by her relative,

first lady Lody Eddé, later that decade. The "native" handicrafts that local patrons of the arts strove to salvage in the early twentieth century—partly to mediate the imagined nation—were in fact the products of late-nineteenth century artisans, who have been overlooked by the traditional historiography of our field and reclaimed in recent critical scholarship.

ABOUT THE AUTHOR

Sarah Sabban is a doctoral student in the Arab and Middle Eastern History program at the American University of Beirut. Before that, she earned an MA in anthropology (AUB) and an MSt in Islamic art and archaeology (University of Oxford). Her research interests include Islamic art and its historiography, anthropology of art and museums, and modern Middle Eastern history.

⁵ "Le Pavillon Syro-Libanais à l'Exposition de 1937," *L'Orient* (December 22, 1936).

⁶ Takiyeddin el-Solh, "Avant-propos," in *Evelyn Bustros: Romans et Ecrits Divers* (Beirut: Dar An-Nahar, 1988), xxi.

⁷ Ibid.; Evelyn Bustros and Georges Cyr, *Lebanese and Syrian Costumes* (Beirut: Imprimerie Catholique, [1935]).

Updates under Member News, Recent Publications, Exhibitions Curated, Dissertations Completed, and Dissertations in Progress, were submitted by their respective authors for inclusion in this year's newsletter.

If you want us to include details about your accomplishments in the newsletter's Summer 2021 issue, please fill out [this form](#).

MEMBER NEWS

Read about new positions, awards, and other achievements by some of our members for 2019-2020.

Hala Auji joined the Editorial Board of the *International Journal of Islamic Architecture*, as Assistant Editor, in April 2019.

Patricia Blessing began a new position as Assistant Professor of Islamic Art History, Department of Art & Archaeology, Princeton University in July 2020.

Sam Bowker was invited to give a series of lectures on *Khayamiya* (Egyptian tentmaker applique) across the United States as a travelling fellow of the Textile Museum Associates of Southern California.

Olga Bush was named a member at the Institute for Advanced Studies at Princeton for Fall 2020 to work on her book in progress, *Animal, Vegetable, Mineral: Visual Culture of al-Andalus and the Medieval Mediterranean in Light of the Environmental Turn*. She joined the

Editorial Board of the *International Journal of Islamic Architecture*, as Reviews Editor, in January 2020.

Hyunjin Cho was awarded the Graduate Research Abroad Fellowship by Boston University (Spring 2020) and the CCL/Mellon Seminar in Curatorial Practice by the Center of Curatorial Leadership (Summer 2020).

Olivia Clemens was awarded a Teaching Scholars Fellowship by Columbia University's Graduate School of Arts and Sciences.

Gwendolyn Collaço began a new position as Assistant Curator for Art of the Middle East at the Los Angeles County Museum of Art in November 2019.

Jamie Comstock-Skipp was awarded the Erasmus+ Fellowship by the Al-Beruni Institute for Oriental Studies, Tashkent and the Orient Institut Istanbul PhD Research Grant Fellowship.

Fatma Dahmani began a new position as Assistant Professor in Islamic Art, Department of Archaeology, University of Qayrawan, Tunisia. She was also awarded an AKPIA-Harvard Fellowship (deferred due to COVID-19).

Maxime Derocher began a new position as Assistant Professor at the Sorbonne Universités. His dissertation was awarded 1st prize by GIS Moyen Orient and Mondes Musulmans.

Bihter Esener was named Freer Visiting Graduate Student Fellow, History of Art Department, University of Michigan.

Elisabeth Fraser was awarded an NEH fellowship for Fall 2020 to conduct research at the Gennadius Library, American School of Classical Studies of Athens.

Andrew Gayed has been appointed Visiting Scholar at NYU's Center for the Study of Gender and Sexuality for 2021-2022.

Philip Geisler was awarded an Abroad Research Grant, DAAD (German Academic Exchange Service).

Vivek Gupta began a new position as Postdoctoral Associate in Islamic Art (2020-23) at the University of Cambridge based at the Centre of Islamic Studies and Jesus College.

Renata Holod was awarded the Middle East Studies Association (MESA) Award for Mentorship in October 2021. She was the recipient of I984 Foundation Grants in 2019 and 2020.

Cailah Jackson was the Salem and Bakr bin Ladin Junior Research Fellow, Oxford Centre for Islamic Studies and is now Junior Research Fellow, Wolfson College, University of Oxford (starting in October 2020).

Sarah Johnson began a new position as curator for the Middle East and North Africa at the Dutch National Museum of World Cultures in June 2019.

Gül Kale began a new position as an Assistant Professor of Architectural History and Theory at the Art and Architectural History Program, Carleton University, Canada in July 2019.

Pauline De Keukelaere was named Membre scientifique de la Casa de Velazquez (Madrid, Spain).

Riad Kherdeen was awarded the ABD Graduate Student Research Grant in International Studies from Berkeley's Institute of International Studies.

Aïda El Khiari was awarded a travel grant by Sorbonne Universités and a "Young Researcher" award by the Treilles Foundation.

Nuria Garcia Masip was awarded a doctoral scholarship by the Institut Observatoire des Patrimoines de Sorbonne Universités.

Mohit Manohar was named the Andrew W. Mellon Predoctoral Fellowship by the Center for Advanced Studies in the Visual Arts, Washington D.C. (2020-22).

Ann Merkle was awarded the NSF Doctoral Dissertation Improvement Award for the project "Establishment Of Social Ties In Traditional Rural Communities"(2020-2021).

Mikael Muehlbauer was awarded the American Research Center in Egypt Fellowship by the Council of American Overseas Research Centers (Cairo, Egypt).

Janet O'Brien was awarded a Smithsonian Institution Predoctoral Fellowship, Freer Gallery of Art and Arthur M. Sackler Gallery (2020-21).

Damla Özakay was awarded Summer Funding by Harvard University's Aga Khan Program for Islamic Architecture (2020) and the GSAS Graduate Student Council Summer Research Fellowship (2020).

Jennifer Pruitt was granted tenure and promoted to the rank of associate professor at the University of Wisconsin - Madison.

Elizabeth Rauh began a new position as Visiting Assistant Professor in Art History at University of Illinois at Chicago.

Kishwar Rizvi began as Acquisitions Editor for *Platform: A digital forum for conversations about buildings, spaces, and landscapes* (2019-present).

Aila Santi was awarded a Newton Fellowship by the School of Oriental and African Studies, University of London.

Wendy M. K. Shaw was awarded the Dahlem Research School Supervision Award (2019) and her book *What is "Islamic" Art: Between Religion and Perception* was awarded an Honorable Mention, Albert Hourani Book Prize by the Middle East Studies Association (2020).

Nur Shkempi was awarded a British Council and DARTS INTERSECT Fellowship (2019) and Australia Council for the Arts & Artspace, Sydney - Dhaka Art Summit (2020)

Vincent Therouin was awarded a doctoral fellowship.

Heghnar Watenpaugh was awarded the National Endowment for the Humanities, Public Scholar Award (2021-2022) and a fellowship from the John Simon Guggenheim Memorial Foundation (2020) Her book, *The Missing Pages* has received the following accolades: Book Prize from the Ottoman and Turkish Studies Association (2020); shortlisted for the William Saroyan International Prize for Writing

(2020); Gold Medal in World History, Independent Publisher Book Awards (2020); Der Mugrdechian Book Award, Society for Armenian Studies.

Selin Ünlüönen was named a junior fellow by the Andrew Mellon Society of Fellows in Critical Bibliography, Rare Book School (2020-22).

RECENT PUBLICATIONS

The following articles, books, and book chapters on Islamic Art and Architecture were published between 2019-2020.

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 — "A Very Brief History of Modern Syria." In *Aleppo: Deconstruction/Reconstruction*. Kerber Verlag, 2020.
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Rizvi, Kishwar. "Contingency and Architectural Speculation." *Comparative Studies of South Asia, Africa and the Middle East* 40, no. 3 (2020): 584-595.

— "History, Narrative, and the Female Figure (as Disruption)." In *Shazia Sikander: Extraordinary Realities*. RISD Museum Exhibition Catalog, 2020.

— "The Other Side of Paradise, or an 'Islamic' Architecture of Containment." *Platform: A digital forum for conversations about buildings, spaces, and landscapes*, June 24, 2019. <https://www.platformspace.net/home/the-other-side-of-paradise-or-islamic-architectures-of-containment-and-erasure>

Rüstem, Ünver. *Ottoman Baroque: The Architectural Refashioning of Eighteenth-Century Istanbul*. Princeton University Press, 2019.

Santi, Aila. "Anjar in the Shadow of the Church? New Insights on an

Umayyad Urban Experiment in the Biqā' Valle." *Levant* 50, no. 2 (2019): 267-280

— "A Possible Early Iconography of Madīna on an Ivory Plaque from al-Fudayn." In *Proceedings of the International Conference "Sharing Material Culture: Ivory and Bone Artefacts from the Mediterranean to the Caspian Sea from Antiquity to the Middle Ages"*. Quaderni di Vicino Oriente 2019.

— "Reinterpreting the Miṣr: New Insights for a Revised Chronological Attribution of the Mosque-Dār al-Imāra Combination in Kūfa." In *Proceedings of the 11th ICAANE 2* (2020): 509-520.

Schwerda, Mira Xenia. "The Prince and the Shah: Royal Portraits from Qajar Iran (exhibition review)." *International Journal of Islamic Architecture* 8, no. 1 (2019): 222-226.

— "Royal Portraiture in the Modern Age: The Photographic Portraits of Nasir al-Din and Muzaffar al-Din Shah Qajar." *Bonhams, The Lion and Sun: Art from Qajar Persia* 66, April 30, 2019, bonhams.com/auctions/25434/lot/113/.

Seggerman, Alex Dika. *Modernism on the Nile: Art in Egypt between the Islamic and the Contemporary*. University of California Press, 2019.

Shaw, Wendy M. K. *What is "Islamic" Art: Between Religion and Perception*. Cambridge University Press, 2019.

Shkemi, Nur. "From Object to Artist: The (R)Evolution of Islamic Art in Australia." *TAASA Review* 29, no. 3 (2020).

Singh, Saarthak. "The Place of Performance in a Landscape of Conquest: Raja Mansingh's Akhārā in Gwalior." *South Asian History and*

Culture 11, no. 1 (2020): 78-109.

Stockstill, Abbey. "From the Kutubiyya to Tinmal: Sacred Space in Mu'minid Performance." In *The Friday Mosque in the City: Liminality, Ritual, and Politics*. Intellect Books, 2020.

Uğurlu, A. Hilâl. "Philanthropy in the Form of a Hair Strand: Sacred Relics in Nineteenth Century Ottoman Lands." In *Philanthropy in Anatolia Through the Ages*. Koç University, 2020.

Uğurlu, A. Hilâl and Suzan Yalman, eds. *The Friday Mosque in the City: Liminality, Ritual, and Politics*. Intellect Books, 2020.

Um, Nancy. "What Do We Know about the Future of Art History: Let's Start by Looking at its Past, Sixty Years of Dissertations," *caa.reviews*, August 18, 2020. <http://www.caareviews.org/reviews/3797>
 ——— "Yemeni Manuscripts Online: Digitization in an Age of War and Loss," *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* 5, no. 1 (2020): 1-41, with a digital companion, "YMDI by the Numbers," *Tableau Public*. <https://public.tableau.com/profile/nancy.um#!/vizhome/YMDIbytheNumbers/Story1>

Watenpugh, Heghnar. "Hagia Sophia's Status Change Threatens Cultural Rights." *Berkeley Forum: Hagia Sophia from Museum to Mosque*, Berkeley Center for Religion, Peace, and World Affairs, Georgetown University, July 30, 2020. <https://berkeleycenter.georgetown.edu/responses/hagia-sophia-s-status-change-threatens-cultural-rights>
 ——— *The Missing Pages: The Modern Life of a Medieval Manuscript, from Genocide to Justice*. Stanford University Press, 2019.

Yalman, Suzan and A. Hilâl Uğurlu, eds. *Sacred Spaces and Urban Networks*. ANAMED, 2019.

Yoltar-Yıldırım, Aysin. "Behind an Exhibition at the Brooklyn Museum: Syria, Then and Now: Stories from Refugees a Century Apart." In *Forced Migration and Cultural Production: Cultural Policy Yearbook 2019*. Bilgi University, 2020.

EXHIBITIONS CURATED

The following exhibitions were curated by HIAA members between 2019-2020.

Atallah, Nadine. *In Conversation. A Painting Show*. (April 2019) Sharjah Art Gallery, The American University in Cairo.

Bowker, Sam. *Elsewhere: Travels through Morocco, Egypt, Syria, Iran and Central Asia*. (2018) HR Gallop Gallery (Wagga Wagga) and Griffith Regional Art Gallery; (2019) Port Macquarie Glasshouse; (2020) Tamworth Regional Art Gallery.

Chagnon, Michael and Cheryl Haines. *Sanctuary*. (March-October 2020) Aga Khan Museum, Toronto.

Chagnon, Michael. *Remastered*. (November 2020-March 2021) Aga Khan Museum, Toronto.

Collaço, Gwendolyn and Hannah Bennett. *Returning Splendor to Ruins: Recovering the Alhambra in the 19th c. through Plaster Casts & Prints*. (March-April 2019) Fisher Fine Arts Library, University of Pennsylvania.

Michelsen, Leslee. *8x8_ShangriLa*. (December 2020-March 2021) Shangri La Museum of Islamic Art, Culture & Design.
 ——— *Kamran Samimi: In Stillness*. (October 2020-August 2021) Honolulu Museum of Art.
 ——— and Muslim Advocates. *American Muslim Futures*. (September-December 2020) online exhibition. <https://www.shangriilahawaii.org/visit/exhibitions/american-muslim-futures/>

—— *Rani and Malka: Royal Women in South Asia*. (October 2019-August 2020) Shangri La Museum of Islamic Art, Culture & Design.

—— *Out of the Shadows: Masks from Bali and Java*. (October 2019-January 2020) Shangri La Museum of Islamic Art, Culture & Design.

—— *Shahnameh: Epic of the Persian Kings*. (June 2019 - March 2020) Honolulu Museum of Art.

—— *Hayv Kahraman: To the Land of the Waqwaq*. (March-August 2019) Shangri La Museum of Islamic Art, Culture & Design.

—— *Hayv Kahraman: Superfluous Bodies*. (March-August 2019) Honolulu Museum of Art.

—— *Faig Ahmed*. (January-July 2019) Shangri La Museum of Islamic Art, Culture & Design.

Rahadiningtyas, Anissa. *Buraq and Landscapes: Anchoring Islamic Identities and Images in Works of Modern Indonesian Art*. (July 2020) online exhibition. <https://www.thejugaadproject.pub/home/buraq-and-landscapes>

Rauh, Elizabeth. *Post No Bills: Burhan Doğançay's Archive of Urban Rebellion*. (May-August 2020, postponed until Spring 2021) Mellon Fellow exhibition, University of Michigan Museum of Art, Ann Arbor.

Shkempi, Nur. *Erasure*. (May 2020) Assembly Point, Victorian College of the Arts & The City of Melbourne.

DISSERTATIONS COMPLETED

The following doctoral dissertations in Islamic Art and Architecture were successfully defended between the years 2018-2020.

Ari, Nisa. "Cultural Mandates: Art and Political Parity in Early Twentieth Century Palestine." (Massachusetts Institute of Technology, Nasser Rabbat, 2019).

Collaço, Gwendolyn. "The Image as Commodity: The Commercial Market for Single-Folio Paintings in Ottoman Istanbul, 17th–18th c." (Harvard University, Gülru Necipoğlu and David Roxburgh, 2020).

Crasnow, Sascha. "The Next Generation: Shifting Notions of Time, Humor, and Criticality in Contemporary Palestinian Art." (University of California San Diego, Grant Kester, 2018).

Dimmig, Ashley. "Making Modernity in Fabric Architecture: Imperial Tents in the Late Ottoman Period." (University of Michigan, Christiane Gruber, 2019).

Durocher, Maxime. "Zawiya et soufis dans le Pont intérieur, des Mongols aux Ottomans: Contribution à l'étude des processus d'islamisation en Anatolie médiévale (13^e-15^e siècles)." (Sorbonne Universités, Jean-Pierre Van Staëvel, 2018).

Gayed, Andrew. "Queer Modernities and Diasporic Art of the Middle East." (York University, 2020).

Gupta, Huma. "The Architecture of Dispossession Migrant Şarfa Settlements and State-Building in Iraq." (Massachusetts Institute of Technology, Nasser Rabbat, 2020).

Gupta, Vivek. "Wonder Reoriented: Manuscripts and Experience in Islamicate Societies of South Asia (ca. 1450–1600)." (SOAS, University of London, Scott Redford, 2020).

Habibullah, Amir Mohammed. "Contemporary Islamic Gardens and Cultural Identity: Three Case Studies from North America and Europe." (University of Illinois, Urbana-Champaign, D. Fairchild Ruggles, 2020).

Johnson, Sarah. "Kaleidoscopic Modernisms: Hafidh Druby (1914 – 1991) and the Heterogeneity of Modern Art in Twentieth-Century Iraq." (Freie University Berlin, Wendy Shaw, 2019).

Karame, Alya. "Qur'ans from the Eastern Islamic World between the 4th/10th and 6th/12th Centuries." (University of Edinburgh, Alain George, 2018).

MacMurdie, Meekyung. "Likeness, Figuration, Proof: Geometry and the Arabic Book, 1050-1250." (University of Chicago, Persis Berlekamp, 2020).

Morris, Natasha. "Lions and Sons: The Masculine Image in Qajar Iran (1789 -1925)." (Courtauld Institute of Art, Sussan Babaie, 2020).

Muehlbauer, Mikael. "'Bastions of the Cross:' Medieval Rock-Cut Cruciform Churches of Tigray,

Ethiopia." (Columbia University, Stephen Murray, 2020).

Mühlemann, Corinne. "Gold-Seide-Stoffe mit Streifendekor aus Zentralasien und dem östlichen Mittelmeerraum um 1300: Webtechnik, Inschriften und Funktion im Kontext." (Institut für Kunstgeschichte, Abteilung Geschichte der Textilien, Universität Bern, Birgitt Borkopp-Restle und Markus Ritter, 2018).

Nagy, Péter T. "Shālla: Maṭnīd Patronage and the History of Royal Funerary Architecture in Islamic Morocco." (University of Oxford, Jeremy Johns, 2020).

Quraishi, Fatima. "Necropolis as Palimpsest: The Cemetery of Makli in Sindh, Pakistan." (Institute of Fine Arts, New York University, Finbarr B. Flood and Dipti Khera, 2019).

Rauh, Elizabeth. "An Islamic Cosmos: Artistic Engagements with Islamic Heritage in Iran and the Arab East, 1958-2018." (University of Michigan, Christiane Gruber, 2019).

Santi, Aila. "The Relationship Between Mosque and Dār al-Imāra in the Early Islamic Period: Madīna, Kūfa and 'Anjar in the Light of a Reassessment of the Urbanism of the Origins." (Sapienza University of Rome, Maria Vittoria Fontana, 2019).

Schwerda, Mira Xenia. "How Photography Changed Politics: The Case of the Iranian Constitutional Revolution (1905-1911)." (Harvard University, David Roxburgh and Gülru Necipoğlu, 2019).

Stockstill, Abbey. "The Mountains, the Mosque & the Red City: 'Abd al-Mu'min and the Almohad Legacy in Marrakesh." (Harvard University, Gülru Necipoğlu and David Roxburgh, 2018).

Soltani, Zohre. "Tehran: A Symptomatic Rendering of Public Architecture." (Binghamton University, SUNY, Thomas McDonough and Nancy Um, 2020).

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DISSERTATIONS IN PROGRESS

The following is a list of doctoral dissertations in Islamic Art and Architecture that are currently in progress.

Abdulfattah, Iman. "A Sultan and His Monument: The Role of the Complex of Qalāwūn in the Development of Mamluk Architecture." (University of Bonn, Bethany J. Walker).

Alban, Rachel. "'This Splitting of a Hair': The Magic of Miniaturisation in 15th and 16th Century Persian Painting." (The Courtauld, Susan Babaie).

Atallah, Nadine. "Les femmes, l'art et la nation. Une histoire des artistes femmes d'Egypte (1945-1970)." (Université Paris I, Panthéon-Sorbonne, Mercedes Volait).

Cho, Hyunjin. "Illustrated Manuscripts of Firdausi's *Shahnama* in Nineteenth-Century Iran." (Boston University, Emine Fetvaci).

Clemens, Olivia. "Forming 'Islamic Art' in the United States: Collecting and Exhibiting in the American Context, c. 1880-1940." (Columbia University, Avinoam Shalem).

Compagnon, Suzanne. "The Depiction of Costume in Eighteenth-Century Ottoman Painting." (University of Vienna, Marcus Ritter).

Comstock-Skipp, Jaimee. "Scions of Turan: the 16th-century Uzbek Take

on Firdausi's *Shahnama* Epic and Artistic Exchanges Across Istanbul and Bukhara." (Leiden University, Gabrielle van den Berg).

Courcoula, Alexandra. "The Benaki Collection of Islamic Art c. 1900 – 2004: Negotiating Greek Identity with Art." (Massachusetts Institute of Technology, Nasser Rabbat).

Datta, Yagnaseni. "Materialising Illusions: Visual Translation in the Mughal Yog Vasisht, c. 1602." (Yale University, Kishwar Rizvi).

De Keukelaere, Pauline. "Les pratiques d'archerie du temps des empires berbéro-andalous en Occident musulman (XI-XIIIe siècles), contribution à partir de l'approche croisée des vestiges archéologiques." (Université-Paris IV Sorbonne, Jean-Pierre Van Staëvel et Sophie Gilotte).

El Hayek, Chantal. "Terrestrial Urbanism & the Société Française des Urbanistes." (Massachusetts Institute of Technology, Nasser Rabbat).

El Khiari, Aïda. "Arab Painting in the Early Modern Period: A Reassessment of Arabic Illustrated Manuscripts in the Ottoman Era." (Sorbonne Universités, Eloïse Brac de la Perrière).

Esener, Bihter. "A Reflection of One's Own: Seljuk-Period Mirrors in Medieval Anatolia (1081-1308)." (Koç University, Suzan Yalman).

Fein, Ariel. "Emiral Patronage: George of Antioch, the Martorana,

and the Arab-Christians of Norman Sicily." (Yale University, Robert Nelson).

Garcia Masip, Nuria. "Entre texte et image: les panneaux calligraphiques dans les établissements soufis ottomans (XVIIe – XIXe siècles) / Between Text and Image: Calligraphic Panels in Ottoman Sufi Lodges (17th -19th c.)." (Sorbonne Universités, Eloïse Brac de la Perrière).

Geisler, Philip. "Islam, Multiculturalism, and the Politics of Museum Display in the Early Twenty-First Century." (Freie Universität Berlin, Wendy Shaw).

Gillman, Matthew. "Medieval Glass and the Aesthetics of Simulation." (Columbia University, Avinoam Shalem).

Guermaz, Iheb. "The Esoteric Moment in the Study of Islamic Art." (Massachusetts Institute of Technology, Nasser Rabbat).

Gulkis, Bronwen S. "Ways of Knowing in Mughal India: The Culture of Albums under Shah Jahan." (Harvard University, David Roxburgh).

Hadjiat, Mohammed. "Une histoire matérielle de la restauration des monuments 'arabes' durant la période coloniale à Tlemcen (1842 - 1927)." (Université de Strasbourg, Mercedes Volait et Anne-Marie Chatelet).

Hinrichsen, Laura. "Looted Letters: Book Culture in Ḥafṣid Tunis (c. 1250-1550) and Ḥafṣid Manuscripts in Early Modern Europe after the

Sack of Tunis (1535)." (University of Oxford, Jeremy Johns and Umberto Bongianino).

Jame, Constance. "Curating Islamic Art in 21st Century 'Universal' Museums." (University of Heidelberg, Monica Juneja and Yannick Lintz).

Kazani, Zahra. "Visualizing Knowledge: Magical Efficacy and Geometric Script Patterns in Medieval Islam." (University of Victoria, Marcus Milwright).

Kherdeen, Riad. "Spectral Modernisms: Decolonial Aesthetics and the Art of Resistance in Early Post-Protectorate Morocco." (University of California, Berkeley, Aneka Lenssen).

Lakhal, Sarah. "Maghreb Artifacts in France and Europe in the 19th and 20th Centuries: Collections and Exhibitions." (Sorbonne Universités, Eloïse Brac de la Perrière).

Lesoon, Courtney. "Learning and the City in the Early Islamic World (622–1072 CE)." (Massachusetts Institute of Technology, Nasser Rabbat).

Mahmoudian, Safa. "Royal Gardens from Mesopotamia to the Indus River c. 750-1000: Form, Relation to Architecture, Functions." (University of Vienna, Marcus Ritter).

Malas, Khaled. "'Assembled, Proven, and Blessed Talismans Against All Maladies': A Corpus of Magico-Medicinal Bowls Dated 580/1184-5 Bearing an Image of the Ka'aba." (Institute of Fine Arts, New York University, Finbarr B. Flood).

Manohar, Mohit. "City of Gods and Fortune: An Architectural and Urban History of Daulatabad, 13th-15th centuries." (Yale University, Subhashini Kaligotla).

Merkle, Ann. "Form and Color: Medieval (8th-12th c. CE) Material Culture and Social Identity in the Central Asian Highlands." (Washington University in St. Louis, Michael Frachetti).

Nedaeifar, Hoda. "War and Trauma in Post-Revolutionary Iranian Photography." (Indiana University, Margaret Graves).

O'Brien, Janet. "The Shah's New Body: Nādir and the Emergence of Royal Portraiture in Eighteenth-century Iran." (The Courtauld Institute of Art, Sussan Babaie).

Özakay, Damla. "An Ottoman Urban Assemblage: Architecture, Religion and Politics in Fifteenth-century Amasya." (Harvard University, Gülru Necipoğlu).

Rahadiningsy, Anissa. "Islam and Art in the Makings of Modernity in Indonesia." (Cornell University, Kaja McGowan).

Ramezan Jamaat, Mina. "Historical Wall Painting in Early 19th-century Qajar Iran." (University of Vienna, Marcus Ritter).

Rendlova, Kristyna. "Pictorial Representation of Architecture in 15th- and 16th-century Ottoman Illustrated Manuscripts." (University of Oxford, Zeynep Yürekli-Görkay).

Rifky, Sarah. "Cultural Infrastructures: Art, Alignments, and Institutions in 1950s and 1960s Egypt." (Massachusetts Institute of Technology, Nasser Rabbat).

Setayesh, Saedeh. "Documentary Photography and Historical Memory in Iran: the Constitutional Revolution (1905-1911)." (University of Vienna, Marcus Ritter and Bettina Gockel).

Shkempi, Nur. "Destiny Disrupted: Contemporary Muslim artists in the neo-Orientalist turn." (University of Melbourne, Charles Green and Ian McLean).

Singh, Saarthak. "Places of Piety, Sites of Sovereignty: Temple and Mosque in Medieval Malwa, c. 1050-1450." (Institute of Fine Arts, New York University, Finbarr B. Flood).

Squires, Margaret. "Safavid Carpets in Context." (The Courtauld Institute of Art, Sussan Babaie).

Terndrup, Alison. "Portraits of Sultan Mahmud II (r. 1808-1839) in the Ottoman Imperial Propaganda Campaign of the 1830s." (Boston University, Emine Fetvacı).

Théroutin, Vincent. "Cities of Bosnia, from the Local Lords to the Ottomans: Urbanisation and Territorial Recomposition at an Expanding Border of the Ottoman Empire (15th-17th centuries) - Rogatica, Sarajevo, Jajce, Požega and their Hinterlands." (Sorbonne Universités, Eloïse Brac de la Perrière).

Ünlüönen, Selin. "Pictures as Mirrors at the Safavid Court." (Yale University, Kishwar Rizvi).

Winter, Rachel. "A Spectacle of Inclusion: The Rise of Contemporary Art from the Arab World, Iran, and Turkey in the United States and England, 1970-2020." (University of California, Santa Barbara, Jenni Sorkin).

Wu, Sylvia. "Mosques of Elsewhere: Muslim Houses of Worship that Medieval Coastal China Heard About, Built Up, and Left Behind." (University of Chicago, Persis Berlekamp).



Mosque-Cathedral of Cordoba:
Door of Redemption
Photo: Cornelia Steffens 2016 (© Michele Lamparakos)

Historians of Islamic Art Association 2021 Biennial Symposium

Regime Change

The University of Michigan

April 15 – 18, 2021

Online Symposium Program

HIAA Biennial Symposium | Apr 15-18, 2021

As we announced in September 2020, the HIAA Biennial Symposium, originally planned for October 2020, was postponed due to the COVID-19 outbreak. The event will be held remotely by the University of Michigan on April 15-18, 2021. Please mark your virtual calendars!

The aim of this symposium is to focus on moments of “regime change” in Islamic art history and to direct attention to “regimes” that structure our own field, raising questions of interpretation and method. Scholars will present new research focusing on art and architecture after clear political ruptures; on the replacement of one symbolic order with another; on the transfer of resources from one power to another; and on the promises and pitfalls of new frameworks and approaches to core questions about objects, material, and images, in both the academy and the museum.

The remote pivot notwithstanding, we are so looking forward to hosting the HIAA Biennial Symposium remotely in April 2021! If any questions pop up, please do not hesitate to contact us at besener@umich.edu.

To attend the online symposium, please register via this link: <https://lsa.umich.edu/histart/hiaa-symposium/symposium-registration.html>

View the complete online symposium program [here](#).

NEW ONLINE RESOURCES

Visual Resources of the Middle East

The MacMillan Center at Yale University recently launched its “Visual Resources of the Middle East,” which was established by HIAA President, Kishwar Rizvi. The goal of the Visual Resources of the Middle East (VRME) project is to collect works of art, documentary photographs, and diverse objects from different collections onto one platform, with the aim of introducing the materials to a diverse audience at and beyond Yale.

Learn more about this resource here: <https://vrme.macmillan.yale.edu/>

Khamseen - Islamic Art History Online

Spearheaded by Christiane Gruber, HIAA President-elect, Khamseen is a free online platform of digital resources to aid the teaching of Islamic art, architecture, and visual culture. It is sponsored by the Digital Islamic Studies Curriculum (DISC) at the University of Michigan through the support of the Andrew W. Mellon Foundation. In its initial stage, the platform provides original multimedia content developed by scholars from across the field of Islamic art, which is intended to aid educators in the creation of an interactive learning environment and to contribute to new ways of teaching in general, bringing new voices, perspectives, and materials into our classrooms.

Learn more about this resource here: <https://sites.lsa.umich.edu/khamseen/>

Aga Khan Museum's Academic Resources

The Aga Khan Museum recently launched a variety of online resources on its website, which include virtual tours, videos by museum and guest curators on objects from the collection, and a number of related publications available for download in PDF format.

Learn more about this resource here: <https://www.agakhanmuseum.org/learn/academic-resources.html>

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