



## FROM THE PRESIDENT

HIAA President, Kishwar Rizvi, shares news about the organization as well as upcoming initiatives and events.

Dear Colleagues,

Happy New Year! Although 2022 has begun still under the shadow of a global pandemic, at HIAA we have many exciting announcements and initiatives to share with the membership.

First, the results of the **2021 HIAA Board Elections**: Please join me in welcoming three new members to the HIAA Board: **Emine Fetvacı** (President-elect), **Murad Khan Mumtaz** (Webmaster and News Editor), and **Gül Kale** (Social Media Manager). Our thanks to the nominating committee, Sussan Babaie, Chair, (Courtauld Institute of Art), Yael Rice (Amherst College), and Heba Mostafa (University of Toronto). With this we also say goodbye to our dear colleagues, Sinem Casale and Matt Saba, who have epitomized collegiality and professionalism in their three years on the Board. We look forward to working with them again in the not-too-distant future.

## Membership Drive 2022

The recent improvements to our website have made membership much easier to manage. We hope to increase our membership and encourage you to pass on information about HIAA to your colleagues, especially those in under-represented geographical areas. We hope that those who are able, **join** as usual and consider becoming sustainable members. We also invite members to donate to HIAA, so that we may continue supporting junior scholars through travel and publication grants. Funds also go towards the Biennial symposium to offset the costs of hosting and organizing the four-day event. (*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.

Join or renew your membership [here](#).

## Current HIAA Board

Kishwar Rizvi, President

Emine Fetvacı, President-Elect

Sussan Babaie, Past President

Simon Rettig, Treasurer

Fatima Quraishi, Secretary

Murad Khan Mumtaz, Webmaster and News Editor

Ashley Dimmig, H-ISLAMART Editor

Hala Auji, International Representative

Gül Kale, Social Media Manager

Courtney Lesoon, Graduate Student Representative

## Submissions

(Summer/Fall 2022 issue)

Share your news [here](#).

## Acknowledgements

HIAA thanks Hala Auji, Ashley Dimmig, Courtney Lesoon, Fatima Quraishi, Nuria Garcia Masip, Kishwar Rizvi, and Matt Saba for their work on this issue.

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## Student Membership & Events

We are always thinking of ways to better serve the community, especially as the burdens of the pandemic continue to affect us all. The situation is especially difficult for students embarking on their graduate careers, unable to travel for fieldwork or access archives. To alleviate some of the financial burden, we have extended our **free membership** until November 1, 2022. We also organized a very well-attended "Dissertation Writing Panel," held November 15, 2021 (moderated by Ashley Dimmig). My thanks to the organizers Sinem Casale, Ashley Dimmig, Courtney Lesoon, and Fatima Quraishi, and the panelists, Catherine Asher (University of Minnesota), Martina Rugiadi (Metropolitan Museum of Art), Chanchal Dadlani (Wake Forest University), and Zohreh Soltani (Ithaca College). The recording is available on the HIAA website (**members-only section**). Relatedly, I am pleased to announce the launch of our **HIAA Writing Groups**, which are geared towards junior members (details on [pg 11](#)). My thanks to Courtney Lesoon, our graduate student representative, and Fatima Quraishi for spearheading this exciting new initiative.

## 2022 HIAA Awards

We are delighted to announce two winners for the Winter 2022 cycle of the **Grabar Travel Grant**.

- **Asmahan Abu-Alasaad** (Tanta University, Egypt) will use her grant to attend the International Congress of Papyrology in Paris, July 2022, where she will present a paper titled "A Petition to the Diwan al-Sultan from the Collection of the Egyptian National Library." Asmahan's larger dissertation project uses tax receipts to "record new evidence from the papyri about the craftsmen such as goldsmiths, carpenters, potters, merchants, and others," and "focus on the impact of the taxation and administrative system on the development of social life."
- **Nausheen Hoosein** (University of York, UK) will use her grant to attend the International Medieval Congress in Leeds, July 2022, where she will present a paper titled "From Umayyad Madinat al-Zahra to Almohad Seville: The Plunder and Reuse of Andalusian Capitals." Nausheen's paper "seeks to explore the themes of plunder, displacement, and material mobility in the medieval borderlands of al-Andalus, while contextualizing La Giralda and the Alcázar as paradigmatic examples of Almohad reuse of Andalusian spolia."

Our thanks to the selection committee of Matthew Saba (chair) (MIT), Lamia Balafrej (UCLA), and Sylvia Houghteling (Bryn Mawr College).

The **2022 Margaret B. Ševčenko Prize in Islamic Art and Culture** is awarded to **Ariel Fein** (PhD, 2021, Yale University), post-doctoral fellow at Bard Graduate Center, for her article, "Kufic Epigraphy between Norman Sicily and Ifriqiya." The commendation by the selection committee notes:

*Fein's paper analyzes a series of stucco fragments from a group of 12th century Norman churches in Sicily. Through careful visual analysis, Fein reconstructs inscriptions that had been previously dismissed as pseudo-kufic, revealing and translating their legible content. Moving from the painstaking work of recreation and translation, Fein uses these fragments to consider the full cultural context of medieval Sicily, providing new insight into craft process and cultural connection. She convincingly argues that these fragments should not only be considered within the traditional framework of Norman Sicilian and Fatimid Egyptian exchange but that they demonstrate Sicily's ongoing artistic conversation with Ifriqiya. Using comparative visual and historical evidence, Fein suggests that Sicily's connection with Ifriqiya not only continued but had even become localized by the time of Norman rule. The essay is a model of object study, moving from the careful observation of epigraphic form to the broader consideration of cultural context, offering fresh insight into the rich context of Mediterranean cultural exchange.*

The selection committee consisted of Kishwar Rizvi (chair) (Yale University), Sana Mirza (Freer Gallery of Art and the Arthur M. Sackler Gallery), Jennifer Pruitt (University of Wisconsin-Madison), and Laura Weinstein (Museum of Fine Arts, Boston).

The **2022 Grabar Post-Doctoral Fellowship** is awarded to **Eman Shokry Hesham** (German Archeological Institute Cairo) for her research project, "The Origin of Opus Sectile Floors in Mamluk Architecture." The committee writes that,

*As a Grabar Post-Doctoral Fellow, Hesham will spend two months in residency at the Kunsthistorisches Institut in Florence (KHI), where she will consult the KHI's library and photography archives. She will also be investigating and photographing various churches and sites (in Rome and Florence) as part of her project's broader aim to document the interconnectedness of pan-Mediterranean building traditions during the late Medieval period. Her study's focus on flooring practices, which are integral yet often overlooked*

aspects of Mamluk-period buildings, allows for a consideration of the perceptual effect of floors on the overall experience of a space. The selection committee was particularly impressed by Hesham's consultation of diverse media (photographs, publications, architectural plans, and historical records) and her engagement of different methodologies, such as those borrowed from the Digital Humanities, to produce 3D models and detailed imagery of Mamluk opus sectile floors, some of which will ultimately serve as the basis for future restoration projects in Cairo. Through her proposed comparisons between Mamluk architecture and contemporaneous buildings in Italy, Hesham's project also makes new contributions to a growing body of scholarship that views the Mediterranean as an integrated cultural environment.

With our thanks to the selection committee of Hala Auji (chair) (American University of Beirut), Radha Dalal (Virginia Commonwealth University in Qatar), and Stephennie Mulder (University of Texas at Austin).

## Upcoming HIAA Events

### HIAA at CAA 2022

The **HIAA Business Meeting** and **HIAA Majlis at CAA 2022** will both be held virtually (via zoom) on March 2, 2022, 12:00 pm - 3:00 pm (EST). Registration details to follow, but here is the *Majlis* panel:

- **Srinanda Ganguly** (University of Illinois, Urbana-Champaign), "Gender and Patronage at the Tombs of Khusrau Bagh, Allahabad."
- **Sylvia Houghteling** (Bryn Mawr College), "Figures Rendered in Dyes: Representations of Race on Golconda's Painted Cotton Textiles."
- **Atri Hatef Naiemi** (University of Victoria), "In Search of Blessing: The Veneration of the Tomb of Ghazan Khan from the Ilkhanid Period to the Present."
- **Sylvia Wu** (University of Chicago), "Domes and Minarets: The Self-Destructive Portrayal of China's Recent Mosques."
- **Meredyth Winter** (Colgate University), "'Mixed Messages' Mapping Class and Ethnicity within the Medieval Mosques of Qazwin."

With our thanks to the selection committee of Fatima Quraishi (chair) (UC Riverside), Mirjam Shatanawi (Reinwardt Academy/Amsterdam University of the Arts), and Heghnar Watenpaugh (UC Davis).

The **HIAA-Sponsored Panel at CAA** will be held virtually on February 17, 2022 at 3:30 pm (EST) at the Hilton Chicago (please see the CAA conference [website](#) for details):

### The Racialized Figure in Islamic Art & Culture

Organized by Holley Ledbetter (chair) and Christiane Gruber (discussant), University of Michigan

- **Holley Ledbetter** (University of Michigan), "Making Race Visible: Racialized Automata at the Fatimid Court."
- **Negar Habibi** (University of Geneva), "Moon-Faced Idols and Slim-Waisted Women: Racialized Gender in Safavid Painting."
- **Mira Xenia Schwerda** (University of Edinburgh), "Ma'sumah Nizam Mafi and Her Unnamed Ladies-in-Waiting: Photography and the Politics of Race in Qajar Iran."
- **Sascha Crasnow** (University of Michigan), "Can the Master's Tools be Remade?: Nour Ballout's Queer Muslim Archive."

With thanks to the selection committee of Ashley Dimmig (chair) (Walters Art Museum), Abbey Stockstill (Southern Methodist University), and Ladan Akbarnia (San Diego Museum of Art).

Please look out for announcements about the HIAA-sponsored panel for **CAA 2023!**

Other HIAA **programming for Spring 2022** will include a panel on "Research in Archives and Museums" and a "Pathways to the PhD" panel geared towards non-US-based students. More details will be forthcoming on these, but please reach out to Courtney Lesoon and Fatima Quraishi if you have suggestions for future events.

Also look out for upcoming talks and virtual tours of new exhibitions, and share with us events that you'd like us to post on our website and social media sites.

As you can see from this robust programming the HIAA community is thriving, despite the challenges to remote access and learning. Indeed, as an organization we have embraced the opportunity to connect with colleagues across the world and continue the work of expanding the fields of Islamic art and architecture. I look forward to hearing from you, please reach out at any time.

With all good wishes,

**Kishwar Rizvi**, President  
[presidentislamicarthistory@gmail.com](mailto:presidentislamicarthistory@gmail.com)

## NOTES FROM THE FIELD

Exploring the sacrality and production of calligraphic Ottoman *levhas*, Nuria Garcia Masip, a PhD candidate at Sorbonne University, explains how her experience as a calligrapher has guided and inspired her research.

As a calligrapher, trained by masters of the Ottoman-Turkish school of calligraphy, my approach to Islamic art is strongly influenced by a focus on materiality, praxis, and existing oral traditions. In order to deepen my understanding of my own artistic practice as well as the development of the main supports used in classical calligraphy today, I embarked on a research journey searching for the “why” and “how” of contemporary calligraphy production practices. My main focus was the origin of the *levha*, the mobile calligraphic panels made to be displayed in a variety of spaces such as mosques, *tekkes* (sufi lodges), palaces, and private pavilions. As I argued in my master’s thesis at Sorbonne University, the *levha* marked a crucial point in the development of large-scale scripts written with ink on paper, as well as the reproduction and transposition of calligraphic models. The discoveries I made during this research led me to the present topic of my dissertation, *levhas* in Ottoman Sufi lodges (17th -19th centuries), in which I continue to focus on the development of this support, the iconicity of calligraphy, and its role as a vehicle to sacralize space.

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**Scholarly publications, mostly in Turkish, had focused on *levha* masterpieces from the early 1800s, when the support had been fully developed and reached its aesthetic peak, with little mention of early developments. In parallel, almost no trace of *levhas* (with a few exceptions) were to be found in Western museum collections due to the large absence of the nineteenth century in the traditional Islamic art historical canon.**

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Delving into the origins of the *levha*, I was first faced with the challenges of an asymmetric historiography, skewed toward later practices. Scholarly publications, mostly in

Turkish, had focused on *levha* masterpieces from the early 1800s, when the support had been fully developed and reached its aesthetic peak, with little mention of early developments. In parallel, almost no trace of *levhas* (with a few exceptions) were to be found in Western museum collections due to the large absence of the nineteenth century in the traditional Islamic art historical canon. While I was able to find references in the primary sources attesting to the existence of *levhas* during the sixteenth and seventeenth centuries, I was eager to see if I would be able to find any physical examples in the holdings of Turkish museum collections. Happily, I discovered an entire corpus of early *levhas*, scattered across different institutions and private collections, during my first field visit to Istanbul in 2018.

Seventeenth century *levhas* were written mostly on paper which was later mounted onto wood with no protective frame or glass. The fragile nature of these materials meant that when exhibited in mosques or *tekkes*, the paper quickly became blackened by lamp smoke and humidity. Often falling prey to wood worms, many panels were probably discarded, and remaining examples kept in museum holdings rarely see the light. Little scholarly interest in this corpus meant that they had not yet been photographed or digitized and I was able to physically examine many examples. This was a blessing since it meant I was able to analyze the physicality of each *levha*, examine all the irregularities, crevices, chipped away ink, restorations, and additions. From the width of the *nuqta* (the point made by the nib of the reed pen) I was able to measure the size of the pen (*qalam*), the flow of ink onto the page, and the presence or absence of corrections and outlines. I also discovered new techniques, such as the cardboard bas-relief technique used in a monumental *levha* signed by Sultan Ahmed III (1673 – 1736).<sup>1</sup> When seen from afar it resembled a carved bas-relief wooden panel with gold letters on a black background, however, upon close examination, broken off bits of letters revealed not wood but thick cardboard (*mukawa*). Intrigued, I discussed the technique with a calligrapher colleague. According to our observations, the letters had been written directly on paper, then placed on thick cardboard as a stencil and carefully cut, mounted on the wooden backing previously painted black, and finally covered with laterite (*kırmızı kil*) and gilded with gold leaf. This allowed for a much quicker elaboration of a large-scale piece, minimized the risk of deformation when transferring the model, and allowed for multiple copies, a practice which became common for monumental *levhas* during the 18th century.

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<sup>1</sup> Istanbul Tombs Museum Directorate (Istanbul Türbeler Müzesi Müdürlüğü) Inv. 2001-01499- E.





Detail of the *levha* signed by Sultan Ahmed III revealing the cut cardboard bas-relief technique



Kabakulak Kadiri tekke, now demolished, Istanbul Archaeological Museum Photographic archive 1939.

Apart from these technical discoveries, the most important highlight of these holdings, which would mark the direction of my dissertation research, was the discovery of one of the earliest *levhas* in the Topkapı Museum. Dating to 1013 H/1605 CE, it contained a central composition invoking the name of the founder of the Mevlevi order, Jalal al-Din Rumi, flanked by two small Mevlevi head gear (*sikke*) and a Mesnevi *icazet* name (*ijazah*).<sup>2</sup> While its small size (38 x 50 cm) indicated that it could have possibly been part of an album, the wooden backing attested to an early display of this piece before the introduction of glass frames in the nineteenth century. The rendering of the central calligraphy, invoking the founder's name, was refined, a stacked composition written in gold ink within a lotus shaped frame. It was, in essence, a calligraphic icon of the order's founder meant

to be contemplated in its totality. This thrilling discovery led me to focus on the wider corpus of *tekke levhas*. Nineteenth century engravings and photographic archives reveal *tekke* walls covered with *levhas*, revealing the widespread use of this particular calligraphic support during the eighteenth and nineteenth centuries. Apart from calligraphic panels displaying the name of the *pirs* or sheikhs of Sufi orders, often starting with the words *ya hazreti pir* or *ya mawlana*, other texts such as Divine Names, invocations, poems, and calligraphic icons of the Prophet Muhammad (*hilye-i şerif*), were displayed side by side according to particular layouts.<sup>3</sup> This led me to question whether many of the early *levhas* in the holdings of various museum collections, do in fact proceed from these closed-down *tekkes*. Indeed, while many of these *levhas* are undated and unsigned, and their origin unknown, certain museum inventories do record their direct provenance from specific *tekkes*.

Due to the mobility of this support, which could be easily transported, gifted, and replaced, the challenge in understanding the *levha* thus lies in recontextualizing its origins. As my research continues, important questions continue to emerge regarding the Ottoman calligraphic practices of the modern period, where the *tekke* inevitably emerges as a major source of creative inspiration.

## ABOUT THE AUTHOR

**Nuria Garcia Masip** is a PhD candidate in the Islamic Art Department of Art History at Sorbonne Universités. Her dissertation project is entitled "BetweenText and Image: Calligraphic Panels in Ottoman Sufi Lodges (17th -19th c.)" in continuity with her MA thesis on the origins of the *levha*. She is also a professional calligrapher and has been working actively in the field of calligraphy since 2007.

<sup>2</sup> Topkapı Palace Museum Library, *Güzel Yazılar*, TSMK G.Y. 474.

<sup>3</sup> See the recently published illustrated book: *Özkafa, Fatih. Yâ Hazret-i Pîr: Türk Hat Sanatında Tasavvuf Önderleri* (Istanbul: Marmara Üniversitesi Yayınları, 2021). M. Baha Tanman, "Settings for the Veneration of Saints," in *The Dervish Lodge: Architecture, Art, and Sufism in Ottoman Turkey*, ed. Raymond Lifchez, trans. M. E. Quigley-Pinar, Comparative Studies on Muslim Societies 10 (Berkeley: University of California Press, 1992).

## HIAA SYMPOSIUM UPDATE

The 8th HIAA Biennial will be held at the Museum of Fine Arts Houston and Rice University, on March 2-4, 2023. The theme will be “Expanding Contexts.”

As historians of Islamic art and architecture, we often deal with objects and edifices that are spatially and temporally removed from their contexts. Artworks are displayed in glass cases in museum galleries and heavily restored monuments offer little clue of the social life that once unfolded in and around them. The discussion of context has long been dominated by politics, dynasties, and patronage. Recent scholarship, however, has immensely expanded the definition of the context to include urban, sensory, perceptual, social, and global settings, to name a few trends. We no longer discuss works of art and architecture as reified creations but consider them in the context of labor, craft, and everyday practices. We construe artworks not as neutral reflections of their historical settings but as agents that actively inform their contexts. Rather than seeking a definite provenance, we write transregional narratives of objects and their dynamic (cross-) cultural lives.



*Bowl with Fish*, Iran, late 13th–mid 14th century, stone-paste, painted in black under turquoise glaze, 7.9 x 18.7cm. The Hossein Afshar Collection at the Museum of Fine Arts, Houston, TR: 1338-2015

For the next biennial HIAA symposium, we invite panels and papers that explore the question of context in Islamic art and architecture from new methodological and theoretical perspectives. We seek papers that engage new conceptual models, strategies, and technologies for

reconstructing, narrating, and visualizing the historical contexts. What are the promises and pitfalls of the digital age for reconstructing the original contexts of artworks and architectural fragments? What approaches and conceptions can we take to invoke the context and intimate the embodied experiences of historical audiences for the public in museums, academic settings, and online platforms? Is it possible to redress the acts of transmission and dislocation that have led to the creation of major collections by means of reconstructing their contexts? How can we use the context to expand the global reach of the field and narrate the past in ways that speak to broader audiences?

### There are two categories of submission:

Pre-arranged panels (3-4 papers and a discussant) and individual papers. Please submit your abstract/s and a brief curriculum vitae to: [hiaa.symposium.2023@gmail.com](mailto:hiaa.symposium.2023@gmail.com), by **April 8, 2022**.

### SYMPOSIUM ORGANIZERS

**Aimée Froom** (Museum of Fine Arts, Houston) and **Farshid Emami** (Rice University).

### COMMITTEE MEMBERS

**Stephennie Mulder** (UT Austin), **Nada Shabout** (University of North Texas), **Abbey Stockstill** (Southern Methodist University), and **Heather Ecker** (Dallas Museum of Art).

**Updates under Member News, Recent Publications, Exhibitions Curated, and Dissertations Completed were submitted by their respective authors for inclusion in this issue.**

*If you want us to include details about your accomplishments in the newsletter's Summer 2022 issue, please fill out [this form](#).*

*Entries in "Member News" have been edited for clarity and brevity according to the newsletter's design guidelines.*

## MEMBER NEWS

**Read about new appointments, awards, and other achievements by some of our members for 2021.**

**Riswadi Azmi** was appointed Director of the Sultan Mahmud Islamic Centre, Universiti Malaysia Terengganu, and was awarded the Industrial Grant Award, Ericsson Malaysia Sdn. Bhd, Excellent Service Medal, Ministry of Higher Education, Malaysia.

**Sam Bowker** was appointed Sub Dean of Graduate Studies at Charles Sturt University.

**Olga Bush** was awarded the Lester K. Little Residency in Medieval Studies at the American Academy in Rome during the Fall of 2021 to work on her project "Animals and Ethics: Interspecies relations in the Built Environments of the Medieval Mediterranean Courts," which forms a part of her monograph in progress.

**Ariel Fein** was awarded the Bard Graduate Center Fields of the

Future Fellowship (January-May 2021), where she will work on her ongoing project "Fatimid Wood Networks," considering how Fatimid objects were conceived, perceived, and experienced in Egypt and the Maghreb.

**Emine Fetvacı** was appointed Norma Jean Calderwood University Professor of Islamic and Art, Boston College (starting in January 2021) and her book *The Album of the World Emperor: Cross-Cultural Collecting and the Art of Album Making in Seventeenth-Century Istanbul* (Princeton University Press, 2019) was shortlisted for the Charles Rufus Morey Book Award of the College Art Association, 2021.

**Negar Habibi** was awarded the Soudavar Memorial Foundation grant for research and cataloguing Jean Pozzi's Persian art collection in the Museum of Art and History of Geneva.

**Atri Hatef Naiemi** began a new position as Sessional Lecturer, Department of Art History and Visual Studies, University of Victoria.

**Sylvia Houghteling** was awarded the College Art Association Millard Meiss Publication Fund Grant.

**Cailah Jackson** was awarded the Dionisius A. Agius Book Prize from the Society for the Medieval Mediterranean.

**Richard McGregor** was awarded the Fellowship at the American Research Center in Egypt (Department of State / CAORC).

**Leslee Katrina Michelsen** was appointed to the Steppe Sisters Steering Committee.

**Mikael Muehlbauer** was awarded the Wallace Fellowship at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Italy (Fall 2021) and the American Council of Learned Societies Fellowship (2022).

**Elizabeth Rauh** was appointed 2021–2022 Faculty Fellow in Global Modern and Contemporary Art History, Cleveland Institute of Art.

**Yusuf Umrethwala** was awarded Winter Research Fellowship by the Middle East Institute at Columbia University, working as a Project assistant at Columbia's Rare Book Section and as a research assistant at Princeton Geniza Lab.

## RECENT PUBLICATIONS

**The following articles, books, and book chapters on Islamic Art and Architecture were published in 2021-2022.**

**Auji, Hala.** "On Ruins: The Art and Politics of Architectural Heritage." *Dialogues, International Journal of Islamic Architecture* 11, no. 1 (2022): 15-21.

**Azmi, Riswadi, and Wan Farah Wani Wan Fakhruddin.** *Strengthening Government–University–Industry–Community Collaboration*. Terengganu: Universiti Malaysia Terengganu, 2021.

**Azmi, Riswadi, Mohd A'Tarahim Mohd Razali, Mohd Faiz Hakimi Mat Idris, Sedek Ariffin, and Muhamad Fadly.** *Ismail: Knowledge of Qiraat Mutawatirah Among Terengganu Islamic Scholars*. Terengganu: Universiti Malaysia Terengganu, 2021.

**Azmi, Riswadi, Nor Hazmin Sabri, and Rodiah Mustaffa.** *Islam and*

*Environmental Sustainability*.  
Terengganu: Universiti Malaysia  
Terengganu, 2021.

**Azmi, Riswadi, Mohd Radhi Abu  
Shahim, and Salha Hasan.** *Love, Sex &  
Marriage, What Islam Says*. Kuala  
Lumpur: PTS Publication, 2021.

**Azmi, Riswadi, Faizah Ismail dan  
Muhammad Aiman Mohd Zin.**  
"Earthquake Humanitarian Mission  
Travel Notes in Palu and Ibrah from  
the Creator." In *Islam and  
Environmental Sustainability*, edited by  
Riswadi Azmi, Nor Hazmin Sabri, and  
Rodiah Mustaffa. Terengganu:  
Universiti Malaysia Terengganu, 2021.

**Azmi, Riswadi.** "Islamic Principles in  
Prospering Nature." In *Islam and  
Environmental Sustainability*, edited by  
Riswadi Azmi, Nor Hazmin Sabri, and  
Rodiah Mustaffa. Terengganu:  
Universiti Malaysia Terengganu, 2021.

**Azmi, Riswadi, Nor Hazmin Sabri,  
Roshaiza Taha, Rodiah Mustafa,  
Faizah Ismail, Siti Khatijah Harun,  
Ahmad Mustaffa Mohamad,  
Mohammad Zakariyya Mohamad,  
and Siti Nurhidayah Jasmi.** "My  
Ihsan: Improving Students' Financial  
Aid System for A Bright Future." *ICIC  
Express Letters*, Part B: Applications.  
Vol 12, no. 10 (2021): 891–98.

**Azmi, Riswadi, Mohd Nazir Kadir,  
Mohd Faizulamri Mohd Saad, and  
Nur Zainatul Nadra Zainol.** "A  
Review on the Manuscript of Turkish  
Qur'an YWJ68197MSI.4 in Database  
Management System (DBMS)." *Journal of Qur'anic Sciences and  
Research* 1, no. 1 (2021): 16–23.

**Bowker, Sam, Onur Öztürk, and  
Xenia Gazi, eds.** *Deconstructing the  
Myths of Islamic Art*. New York:  
Routledge, 2022.

**Bush, Olga.** "The 'Orient' Express:  
The Neo-Mudéjar Train Station in  
Toledo and the Spanish Debate on  
National Architectural Style." In *Al-  
Andalus in Motion: Travelling Concepts  
and Cross-Cultural Contexts*, edited by  
Rachel Scott, Abdoolkarim Vakil, and  
Julian Weiss. London: Centre for Late  
Antique & Medieval Studies, King's  
College London, 2021.

**Dadlani, Chanchal and Holly Shaffer.**  
"The Mughals, the Marathas, and the  
Refracted Eighteenth Century: A  
Dialogue." *Journal 18: A Journal of  
Eighteenth-Century Art and Culture* 12  
(Spring 2021). [https://  
www.journal18.org/6054](https://www.journal18.org/6054)

**Fetvacı, Emine.** "Courtly Spaces:  
Visual and Material Culture." In *Brill  
Companion to Early-Modern Istanbul*,  
edited by Çiğdem Kafesçioğlu and  
Shirine Hamadeh. Leiden: Brill, 2021.  
—— "Visualizing Urban Festivals in  
the Ottoman Empire: A Comparison  
of the Sixteenth and Eighteenth  
Centuries." In *Crafting Artisanal Praxis:  
Networks of Power in the Long  
Eighteenth Century*, edited by Lauren  
Cannady and Jennifer Ferng.  
Liverpool University Press and  
Voltaire Foundation, University of  
Oxford, 2021.

**Graves, Margaret and Alex Dika  
Seggerman, eds.** *Making Modernity in  
Nineteenth-Century Islamic Art and  
Architecture*. Bloomington, IN: Indiana  
University Press, 2022.

**Hamid, Usman.** "The Footprint of  
the Prophet at the Gate to Mecca:  
Mediating Empire, Pilgrimage, and  
Prophetic Piety in Mughal Gujarat." *Journal of Hindu Studies* 14 no. 2  
(2021): 103–20.

**Hatef-Naiemi, Atri.** "Confronting the  
Foreigner: Common Policies of  
Rashid al-Din and Liu Bingzhong on  
Mongol Rule in Iran and China."

*Journal of the Royal Asiatic Society*  
(2021): 1–21. [https://doi.org/  
10.1017/S1356186321000638](https://doi.org/10.1017/S1356186321000638)

**Houghteling, Sylvia.** *The Art of Cloth  
in Mughal India*. Princeton: Princeton  
University Press, 2022.

—— "Figurative Patterns." In  
*Indian Textiles: 1000 Years of Art and  
Design*, edited by Rosemary Crill.  
London: Hali Publications Ltd., 2021.

—— "Tapestry as Tainted  
Medium: Charles V's Conquest of  
Tunis." In *Purity and Contamination in  
Early Modern Art and Architecture*,  
edited by Lauren Jacobi and Daniel  
Zolli. Amsterdam: Amsterdam  
University Press, 2021.

**Jackson, Cailah.** "The 1373 Masnavi  
of Taj al-Din Shaykh Husayn Bey." *Journal of the Royal Asiatic Society* 31,  
no. 2 (2021): 195–217.

**McGregor, Richard.** "Repetition and  
Relics: Tracing the Lives of  
Muhammad's Sandal." In *Islam  
through Objects*, edited by Anna  
Bigelow. New York: Bloomsbury,  
2021.

**Michelsen, Leslee Katrina.** "A  
'Layered Lens' on the Arts of the  
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Stonehenge to One World Trade*,  
edited by Peter Louis Bonfitto. Santa  
Barbara: ABC-Clío, 2021.

**O'Kane, Bernard.** "Turning the  
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**Rabasco García, Víctor.** “Arte para legitimar reinos. La ideología política y su reflejo en las Taifas.” In *Universitas. Las artes ante el tiempo*, edited by María Teresa Paliza Monduate, Antonio Casaseca Casaseca, y Ana Castro Santamaría. Salamanca: Diputación de Salamanca, 2021.

**Rauh, Elizabeth.** “Bridging Identity: Language, World Making, and Iranian-American Publics in the Work of Siah Armajani.” In *Intersections: Art and Islamic Cosmopolitanism*, edited by Melia Belli Bose. Gainesville: University of Florida Press, 2021.

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**Saba, Matthew, and Michael A. Toler.** “Archives and Archival Documents in the Study of Islamic Religious Architecture.” In *The Religious Architecture of Islam*. Volume 1: Asia and Australia, edited by Kathryn Moore and Hasan-Uddin Khan. Turnhout: Brepols, 2021.

**Saba, Matthew.** “Funerary Architecture in Iraq under the Abbasids and their Successors, 750–1250.” In *The Religious Architecture of Islam*. Volume 1: Asia and Australia, edited by Kathryn Moore and Hasan-Uddin Khan. Turnhout: Brepols, 2021.

**Salgirli, Saygin.** *The Fluctuating Sea: Architecture and Movement in the*

*Medieval Mediterranean*. Abingdon & New York: Routledge, 2021.

——— **ed.** *Inside/Outside Islamic Art & Architecture: A Cartography of Boundaries in and of the Field*. London & New York: Bloomsbury Visual Arts, 2021.

**Seyed Mousavi, Atefeh.** “Haft-rang tile workshop in Qajar Iran: Production and craftsmen.” In *History of Construction Cultures*, Vol. 2, edited by Joao Mascarenhas-Mateus and Ana Paula Pires. London: CRC Press, Taylor Francis Group, 2021.

——— “The popularity of narrative tile painting in the Qajar period.” In *Beiträge zur Islamischen Kunst Archäologie*, Band 7, edited by Martina Müller-Wiener and Anne Mollenhauer. Wiesbaden 2, Dr. Ludwig reichert Verlag, 2021.

**Shaw, Wendy.** “Forward.” In *Deconstructing the Myths of Islamic Art*, edited by Onur Öztürk, Xenia Gazi, and Sam Bowker. New York and London: Routledge, 2022.

——— “Cannibalizing the Foundations of Western Civilization.” In *Global South Scholars in the Western Academy: Harnessing Unique Experiences, Knowledges, and Positionality in Third Space*, edited by Staci B. Martin and Deepra Dandekar. New York and London: Routledge, 2021.

——— “Subjectivity and the Gaze in Islamic Discourses.” In *Nazar: Vision, Belief, and Cultural Difference*, edited by Samer Akkash. Leiden: Brill, 2022.

**Simpson, Marianna Shreve.** “Deluxe Manuscript Production in the Safavid Period.” In *The Safavid World*, edited by Rudi Matthee. London and New York: Routledge, 2021.

**Umrethwala, Yusuf.** “A Fatimi Carved Wooden Panel,” 2021. <https://blogs.jameasaifiyah.edu/a-fatimi-carved-wooden-panel/>

**Wright, Elaine, and Elizabeth Omidvaran.** “An Album for Mahmud I in the Chester Beatty Library.” In *Gölgelenen Sultan, Unutulan Yıllar, I. Mahmud ve Dönemi (1730–1754)*, edited by Hatice Aynur. Istanbul: Dergah Yayınlar, 2020.

**Yoltar-Yıldırım, Aysin, ed.** *Persian Manuscripts and Paintings from the Berenson Collection*. Florence: Villa I Tatti in collaboration with Officina Libreria, 2021.

## EXHIBITIONS CURATED

The following exhibitions were curated by HIAA members between July and December 2021.

**Bowker, Sam.** *Windowless Worlds* (Jul.-Nov. 2021) National Art Glass Gallery, Australia (Wagga Wagga). <https://waggaartgallery.com.au/whats-on/current-exhibitions/windowless-worlds>

**Bowker, Sam, Melinda Bowker, Erin Brown, and James McArthur.** *The Thief of Stars* (Sep.-Nov. 2021) The Curious Rabbit (Wagga Wagga).

**Chagnon, Michael.** *Remastered* (2021) Aga Khan Museum (Toronto).

**Michelsen, Leslee Katrina.** *Silk Web* (Dec. 2021-Apr. 2022) The Dowse Art Museum (New Zealand). <https://dowse.org.nz/exhibitions/detail/silk-web>

**Rauh, Elizabeth.** *Iraq en Route: A Photographic Journey, 1952–1953* (online), Cranbrook Center for Collections and Research (Detroit). <https://center.cranbrook.edu/events/2021-06/iraq-en-route-photographic-journey-1952-1953>

## DISSERTATIONS IN PROGRESS

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

**Abdelazim, Ahmed.** "Operating through dichotomies: Discourses on the 'Islamic' in Egypt's Architecture from 1967-2013." (UW-Madison, Jennifer Pruitt).

**Acar, Tuğrul.** "The Shrine of Celaeddin Rumi and Mevlevi Socio-Religious Buildings in Anatolia, ca. 1300-1500." (Harvard University, Gülru Necipoğlu).

**Al-Ferzly, Michelle.** "Adab Oblige: The Art of Medieval Islamic Dining, Ninth to Fifteenth Centuries." (University of Michigan, Christiane Gruber).

**Azarnoush, Mona.** "The Analysis of Abandonment Phenomenon in the Historical Neighborhoods of Zavareh as an Example of Small Desert Cities in Iran." (Art University of Isfahan, Eisa Esfanjary Kenari and Ali Ghaffari).

**Azizi Yousefkand, Alireza.** "Intertextual Reading of the Role of the Sun Text in the Seljuq Art of Iran and Rome." (Tabriz University of Islamic Arts, Mohammad Khazaei and Farnoush Shamili).

**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).

**Comstock-Skipp, Jaimee.** "Scions of Turan: Illustrated Epic Manuscripts of the 16th-Century Abu'l-Khairid Uzbeks and their Cross-Dynastic Exchanges." (Leiden University, Gabrielle van den Berg).

**Datta, Yagnaseni.** "Materializing Illusions: Visual Translation in the Mughal Jug Basisht, c. 1602." (Yale University, Kishwar Rizvi).

**Dillon, Claire.** "Constructing the Histories of Norman Sicily: Production, Power, and Fragmentation in the Textile Industry and Beyond." (Columbia University, Avinoam Shalem).

**Din, Nurul Huda Mohd.** "Style and Illumination in the al-Qur'ans from National Library Kuala Lumpur Malaysia." (Universiti Teknologi Mara Shah Alam Selangor Malaysia, Mumtaz Mokhtar).

**Dutta, Parshati.** "Enabling Feminist Readings of History through Architecture: A Case Analysis of Female Patronage of Public Buildings in Mughal India (1530–1730)." (University of York, Richard McClary).

**El Khiari, Aïda.** "La production de manuscrits illustrés en Égypte et en Syrie durant l'époque ottomane / Illustrated Manuscripts in Egypt and Syria during the Early Modern Period." (Sorbonne Université, 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).

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

**Goldberg, Roxanne.** "Selling and Salvaging 'the Orient': U.S. Circuits of Islamic Art, 1870–1940." (MIT, Kristel Smentek).

**Halsted, Lyla.** "'For Every Gazing Eye': Magic, Medicine, and Material Culture from Late Antiquity to Medieval Islam." (New York University, Institute of Fine Arts, Finbarr Barry Flood).

**Hoosein, Nausheen.** "From Umayyad Madinat al-Zahra to Almohad Seville: The Reuse of Caliphal Capitals in the Twelfth Century." (University of York, Richard McClary).

**Leong, Amanda Caterina.** "A Study of Female Javanmardi in the Premodern Persianate World." (University of California, Merced, Sholeh Quinn).

**Lesoon, Courtney.** "Spatializing Ahl al-'Ilm: Learning and the Rise of the Early Islamic City." (MIT, Nasser Rabbat).

**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." (New York University, Institute of Fine Arts, Finbarr Barry Flood).

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

**Mehling, Lara.** "Turkey Red: Ottoman Decorative Arts at the Roots of the 'Parterre de Fleurs'." (ETH Zurich, Christophe Girot, Maarten Delbeke, and Francine Giese).

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

**O'Brien, Janet.** "Nadir Shah: The Emergence of Royal Portraiture and a New Body Politic in Eighteenth-Century Iran." (The Courtauld Institute of Art, Sussan Babaie).

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

**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: Tale and Survival of Muslim Monuments in Coastal China." (University of Chicago, Persis Berlekamp).

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## HIAA WRITING GROUPS

The HIAA board is pleased to announce a new matching service that will connect junior members seeking peer-review. Participants in HIAA Writing Groups will share, read, discuss, and gain productive feedback on their works in progress.

### *Who is in each Writing Group?*

Each writing group will have 3–4 members. Participants will be matched based on their career stage. For example, doctoral students who have just begun their dissertation will be matched with other doctoral students who are in the same stage of their research. And, junior scholars working on their first book will be matched with other junior scholars who are working on their first books. To ensure diverse feedback and to avoid overlap, participants may have different research languages, different geographies of focus, and different time periods of expertise.

### *What do Writing Groups entail?*

Participants will commit to meeting at least once every other week for a single two-hour meeting on Zoom (the precise schedule to be arranged between members). The first 90 minutes of each meeting will be a discussion of one participant's in-progress writing (to be circulated and read before the meeting). The last 30 minutes of the meeting will be reserved to discuss each participant's weekly writing plan and goals.

### *How do I participate in HIAA's Writing Groups?*

If you are interested in participating in a HIAA Writing Group, please fill out [this form](#) by February 21, 2022. Group assignments will be announced on February 28th.

## HIAA Membership Benefits

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.

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## HIAA Website

With the launch of the new HIAA [website](#) we would love to post your news and upcoming events. Please send details about your publications, new online resources, and upcoming events to [webmasterhiao@gmail.com](mailto:webmasterhiao@gmail.com).