



## FROM THE PRESIDENT

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

Dear Colleagues,

*Happy New Year! I hope that 2023 finds you well and in the best of spirits. Wrapping up my tenure as President of HIAA, I'd like to thank my colleagues on the Board for their collective wisdom, generosity of spirit, and deep commitment to our organization. It has been an honor to serve a community that I have been a part of for over twenty years. It has also been a pleasure to get to know many of you and I look forward to future opportunities to collaborate.*

*The HIAA Board has achieved a great deal in the past several years, with the encouragement and collegiality of our members. From revamping the Newsletter (thank you, Hala) to rethinking our [membership](#) fee structure to be more equitable and inclusive, we are building a community that is representative and diverse. Although the pandemic forced us to hold several of our regular events remotely, including the 2021 Biennial, the organizers rallied to make the experiences vital and stimulating. And the membership showed up, to support and learn from each other.*

*We established a new position on the Board, for a graduate student representative, who helped us foster connections between graduate students and early career scholars through several [writing groups](#) and workshops (thank you, Courtney). Many of these are [accessible](#) to HIAA members.*

*The workshops that took place in Fall 2022 are listed below, with gratitude to the participants for sharing their insights.*

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### About HIAA

The Historians of Islamic Art Association (HIAA) is a non-profit scholarly organization dedicated to the study and teaching of the art, architecture, and archaeology of Islamic cultures. We facilitate communication and cooperation among scholars, students, and other professionals in these fields.

### HIAA Membership Benefits

Members have access to the **Member Directory** and **recordings of virtual HIAA events**, as well as 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.

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 for Summer 2023

Share your news [here](#)

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#### Applying for Pre- and Postdoctoral Fellowships

Panelists: (i) Fatima Quraishi (University of California, Riverside); (ii) Selin Ünlüönen (Oberlin College); (iii) Nancy Um (Getty Research Institute)  
Moderated by: Gül Kale

#### Applying for Academic Jobs

Panelists: (i) Hala Auji (Virginia Commonwealth University); (ii) Finbarr Barry Flood (Institute of Fine Arts, New York University); (iii) Marcus Milwright (University of Victoria)  
Moderated by: Fatima Quraishi

#### Applying for Museum Jobs

Panelists: (i) Ladan Akbarnia (San Diego Museum of Art); (ii) Mariam Rosser-Owen (Victoria & Albert Museum); (iii) Laura Weinstein (Boston Museum of Fine Arts)  
Moderated by: Emine Fetvacı

Among the most significant of our achievements has been the Mission Statement, which reflects HIAA's values and vision. For the last six months, a sub-committee worked on this statement, which captures the spirit of HIAA and brings us in step with our peer organizations, such as CAA and MESA. I wish to thank board members Fatima Quraishi (Chair), Gül Kale, Hala Auji, Emine Fetvacı, and consulting members, Nasser Rabbat (MIT) and Nebahat Avcioglu (Hunter College), for drafting this important document, which was resoundingly ratified by the membership in the December 2022 elections. Such a statement is more important than ever, as we affirm the importance of academic freedom and respectful public engagement.

#### **Mission Statement**

*The Historians of Islamic Art Association (HIAA) is a non-profit scholarly organization dedicated to the study and teaching of the art, architecture, and archaeology of Islamic cultures. We facilitate communication and cooperation among scholars, students, and other professionals in these fields. Our workshops, conferences, and symposia promote collaborative, interdisciplinary research across the globe. HIAA funds research and pedagogy that takes an ethical approach toward the study and curating of cultural artifacts. The organization prioritizes creating a community based on mutual respect, inclusivity, and accessibility, and strives to be a platform where those traditionally underrepresented are*

*welcome. We stand in solidarity with struggles against all forms of discrimination including those based on national origin, faith, race, ethnicity, language, gender, sexuality, and sexual preference.*

Another sub-committee was charged with updating the Articles of Association, which were last amended in 2012. For their hard work, I'd like to thank board members Simon Rettig (Chair), Ashley Dimmig, Murad Khan Mumtaz, Courtney Lesoon, Emine Fetvacı, and consulting members Massumeh Farhad (National Museum of Asian Art), Yael Rice (Amherst College), and David Roxburgh (Harvard University). Among the insights of the committee was the need to update the articles and to consider incorporation. After more than thirty years in existence, it is time for HIAA to evolve in order to be more in line with other similar scholarly organizations, such as Historians of Netherlandish Art, Italian Art Society, and the Ottoman and Turkish Studies Association. Once HIAA is incorporated, it will be able to follow best practices of governance, to fundraise more actively, and eventually to have the Board be more accountable to membership. HIAA members will have opportunities to discuss and vote on these important changes in the coming months.

#### **HIAA Elections**

Please join me in **welcoming** six new members to the HIAA Board:

- **Nancy Um**, President-elect
- **Jennifer Pruitt**, Treasurer
- **Emily Neumeier**, Secretary
- **Zohreh Soltani**, H-Islamart Editor
- **Heba Mahmoud Saad Abdelnaby**, International Representative
- **Srinanda Ganguly**, Graduate Student Representative.

Our thanks to the nominating committee, Stephennie Mulder (Chair), University of Texas - Austin; Sam Bowker, Charles Sturt University; and Pamela Karimi, University of Massachusetts - Dartmouth, for diligently putting together such an exciting roster of candidates.

Those of us rotating off include Simon Rettig, Fatima Quraishi, Ashley Dimmig, Hala Auji, and Courtney Lesoon. It has been a singular pleasure to serve on the HIAA board with such dedicated and insightful colleagues, whose

energy and creativity in furthering HIAA's programming and scope was unmatched.

## Awards

The **Winter 2023 Grabar Travel Grant** is awarded to Irem Gündüz Polat (PhD candidate, Marmara University), to attend the HIAA Symposium in Houston to deliver her paper "Religious and Political Contexts Entangled: The Construction of the Mevlevi Lodge in Edirne." The paper sheds light on how the lodge, built by the Ottoman ruler Murad II in the 1430s in his capital Edirne, became the first Ottoman enterprise in the Mevlevi order during a period of turmoil and fragmented political context. This paper is part of the broader examination of the charitable endowments built by Murad II that Irem takes up in her dissertation.

The **Grabar Post-Doctoral Fellowship** is awarded to Dr. Aila Santi (SOAS, University of London) for her research project, "The Mosque of the Prophet and the Palace: Topography of Faith and Power in Early Islamic Medina." The committee writes that,

*As a Grabar Post-Doctoral Fellow, Dr. Santi will finish preparing her book manuscript The Mosque of the Prophet and the Palace: Topography of Faith and Power in Early Islamic Medina. The book will examine the "urban topography of lower Medina...in the early Islamic period in order to examine and assess the role Medina's urbanism played in establishing, developing, and spreading the most iconic architectural group in early Islam: the Mosque-dār al-imāra pairing." The selection committee was particularly impressed by Dr. Santi's approach which brings classical Arab texts and detailed topographic research together with Mamluk era visual depictions and cartographic representations of Medina. The committee found her proposal to reconstruct the Umayyad era mosque-palace complex of Medina through the use of late medieval texts and visual representations in Hajj scrolls most innovative and compelling. She will travel to Istanbul with her award to finish research and writing of the book.*

With our thanks to the selection committee of Emine Fetvacı (Chair), Boston College; Alex Seggerman, Rutgers-Newark; and Alexander Brey, Wellesley College.

The 2023 **Margaret B. Ševčenko Prize in Islamic Art and Culture** is awarded to Namrata Kanchan (PhD candidate,

University of Texas at Austin) for her paper, "Deccan Masters of Penmanship and Poetry: the Importance of Calligraphy for the formation of Early Modern Dakani Literary Culture." According to the committee,

*Namrata Kanchan's well-written and cogently argued paper examines a corpus of Deccan manuscripts produced in the sixteenth and seventeenth centuries. Through a fine-grained analysis of calligraphic styles, Kanchan argues that the use of naskh for Dakani-language texts was a deliberate stylistic choice, motivated by a desire to create a distinct identity for this emerging linguistic tradition. She skillfully demonstrates her expertise on this material, stitching together an impressive command of relevant languages (Persian, Dakani, Urdu, among others), with socio-historical context and visual analysis. The committee greatly appreciated Kanchan's attention to detail and commitment to research, tracking down manuscripts in dispersed collections. This essay joins a growing area of scholarship on the early modern Deccan sultanates, offering exciting new insights into the development of vernacular languages and the literary and visual cultures that they inhabited.*

With thanks to the selection committee of Fatima Quraishi (Chair), UC Riverside; Elizabeth Williams, Dumbarton Oaks; and Amanda Phillips, University of Virginia.

## Upcoming HIAA Events

### HIAA at CAA 2023

The **HIAA Majlis at CAA** will be held on Thursday, February 16, 7:00 – 9:30 pm at the NYU Institute of Fine Arts (1 East 78 Street, New York, NY).

### Majlis Panel

- **Janet Purdy** (Art Institute of Chicago), "Sacred Homes: Recontextualizing Inscriptions on Domestic Doorways in Zanzibar."
- **Sarah Sabban** (American University of Beirut), "A History of Arts and Crafts in Late Ottoman Beirut."
- **Saarthak Singh** (Institute of Fine Arts, NYU), "The Provincial Mosque in Indo-Islamic Architecture: Moti Masjid at Udaypur in the Malwa Sultanate."
- **Courtney Stewart** (Bard Graduate Center), "Arabic and Indian Contributions to the Brilliant Cut Diamond."

- **Selin Ünlüönen** (Oberlin College), “The Intelligence of the Page.”

With thanks to the selection committee of Murad Khan Mumtaz (Chair), Williams College; Sahar Hosseini (University of Pittsburgh); Roberto Fabbri (Zayed University).

The **HIAA-sponsored panel at CAA** has been scheduled In-person, on Friday, February 17, 2023, 9:00 – 10:30 AM (Eastern Time), New York Hilton Midtown, in 2nd-floor, Madison Suite (please see the CAA conference website for details).

#### Challenges and Opportunities for the Study of Islamic Art and Architecture - Round Table Discussion

Chair, **Kishwar Rizvi** (Yale University)

- **Gül Kale** (Carleton University), “Islamic art and architecture in conversation with Indigenous, race, and gender studies.”
- **Aparna Kumar** (University College London), “Challenges and opportunities for the study of Islamic Art.”
- **Jennifer Pruitt** (University of Wisconsin), “It’s fine, I’m fine. Everything is fine: Islamic fieldwork in the 2020s.”

We invite HIAA members to join the discussion!

The **HIAA Business Meeting** will be held Friday, February 17, 2023, 1:00 PM – 2:00 PM (Eastern Time), Madison Suite (2nd Floor), Hilton Midtown, New York.

### **2023 HIAA Biennial Symposium**

The **8th HIAA Biennial**, “Expanding Contexts,” will be held at the Museum of Fine Arts Houston and Rice University, on March 2-4, 2023. The Program and related information can be found [here](#). Many thanks to our hosts Aimée Froom (Museum of Fine Arts, Houston) and Farshid Emami (Rice University), we look forward to seeing you all in Houston!

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### **Membership**

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Our membership has taken a small dip since the end of our free membership drive, but we hope that more colleagues will take advantage of the [fee waiver](#) that we have instituted in recognition of the disparities in income and access that several members – domestic and

international – face. We hope that those who are able, [join](#) as usual and also consider becoming sustaining members. Our operating funds go towards the Biennial symposium and offset the costs of hosting and organizing the four-day event. We also invite you to donate to the [Oleg Grabar Memorial Fund](#) to support junior scholars through travel grants and post-doctoral fellowships.

Your support is what makes HIAA the vibrant community it is. Thank you for all that you do! With this note of gratitude, I pass the baton to my dear friend, Emine Fetvacı, who comes on as the new President at our business meeting at CAA in February. I hope you will join me in wishing her the very best in taking HIAA to even greater heights!

With all good wishes,

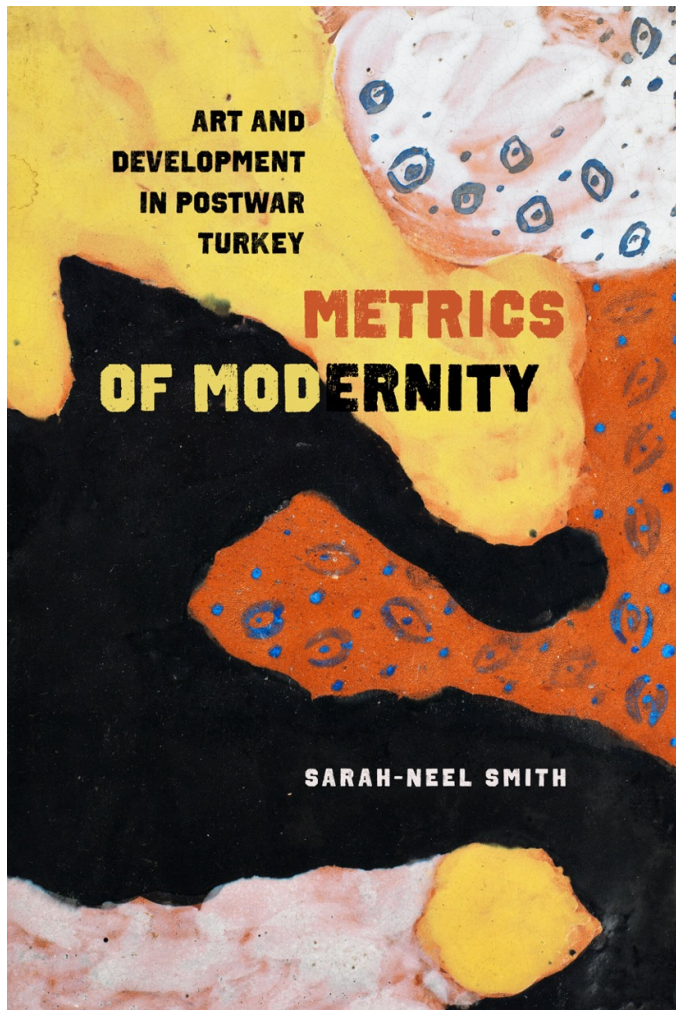
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Yale University

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## NEW BOOKS IN ISLAMIC ART

**Sarah-Neel Smith, *Metrics of Modernity: Art and Development in Postwar Turkey* (Oakland, CA: University of California Press, 2022).**



*A conversation between Alison Terndrup (Northeastern University) and Sarah-Neel Smith (Maryland Institute College of Art).*

**Alison Terndrup [AT]:** Your book is groundbreaking on several levels. First, the framework is different than what we might expect to see in an art historical account because it highlights the link between art and discourses of economic development. Second, in order to tell that story, you open up this conversation about different actors who are at the same time objects and subjects of development. Who are these actors?

**Sarah-Neel Smith [SNS]:** There are four main protagonists that I think of as my historical guides to this moment. One is the groundbreaking gallerist Adalet Cimcoz, who opened the first gallery in Istanbul in the 1950s. Cimcoz is an ideal example because she gives lots of different ways to understand this moment. One of the most interesting archival moments was when I realized that she was writing about her own gallery exhibitions as a gossip columnist as a way to use that platform to draw in consumers to the art world.

Another protagonist, a gallerist and columnist who's especially interesting because he later became prime minister, is Bülent Ecevit. At this juncture in his career he was concerned with democracy and politics, but as they were unfolding in the art world and through arts discourse. The final two chapters look at two women artists. They are also a strategic choice on my part because so much of this art world of the 1950s was built and shaped by men. Male artists who were well known and who taught at the academy got to write the art histories of the time—and made themselves the subjects of those histories. Füreyâ Koral and Aliye Berger, although both well known in Turkey, added this additional angle of gender. You'll notice that three of the protagonists are women, all prominent movers and shakers in the mid-century art world.

**AT:** The book focuses on the 20th century but has implications for thinking about Ottoman and Islamic art as well.

**SNS:** Looking at modern Turkish art through the lens of economic development enables us to look as far back as the *Tanzimat* in the 19th century and see the long legacy of discussions of art and development going hand in hand. It allows us to look back historically to the preceding century and see the ways that those threads of art and economics were already so tightly bound up with each other from the late Ottoman period onward.

This, in turn, can help us break down the artificial divisions between Islamic art and modern art, Ottoman art and Turkish art, that Art History has imposed—but which don't always serve us very well as scholars because they oversimplify the historical realities.

**AT:** Gender and class are key parts of your framework as well because you're taking a "sociologically inflected" approach. Can you talk a little bit more about that role of

social space in creating an artistic community? What was it like to go through that archive?

**SNS:** The question of the archive and the question of a sociologically inflected art history are closely linked in this book. Much of the time, when trying to bring into the purview of art history artists that have simply not been included at all, the question is, how do you make these histories legible to people? A lot of the archival research involved months of reading newspapers from the 1950s to wrap my head around the place that modern art occupied in this very public discourse—literally front-page news.

**AT:** This is like Cemal Tollu, for example, publishing in *Yeni Sabah* his antagonistic account of Aliye Berger winning the 1954 painting contest called *Developing Turkey*. Right?

**SNS:** Exactly. *Yeni Sabah*, but also *Cumhuriyet*, *Ulus*, the major newspaper where Ecevit is making art into front-page news.

**AT:** But the point is, they aren't art publications; they're expanding what it means to have an audience, a public for art. Can we see a shift in the conversations with the rise in privatization and individual consumers entering the market?

**SNS:** Absolutely! The archive was where the "aha moment" around ideas of development came in, because all the articles abutting these front-page discussions of modern art are about the huge undertaking of economic development that Turkey was going through at the time. It gives powerful evidence of the way that those two discourses are feeding into each other in the 1950s. It clarifies that a Turkish intelligentsia was thinking about the art world like one would think about a nation, as something that you can develop through economic stimulus.

**AT:** Were there any other innovative sources that you used in your research?

**SNS:** A less visible half of the archive was interviews and oral histories. I spoke to two or three dozen people who were active or had some connection to the art world in the 1950s. That was how I got a sense of the atmosphere of the time, but also sources—the photographs that people had stashed under the bed, Füreyâ's artworks in the bathroom in somebody's house. When I was visiting

people's personal archives, they would pull out a drawer of clippings. Art history is so preoccupied with the visual document. Artworks that are hung in museums get such high priority. When that is not an option, you really have to be willing to pivot and use what you can.

**AT:** It's a way of being flexible, but in some ways it's also a step towards a decolonial perspective of what counts.

**SNS:** That's exactly it.

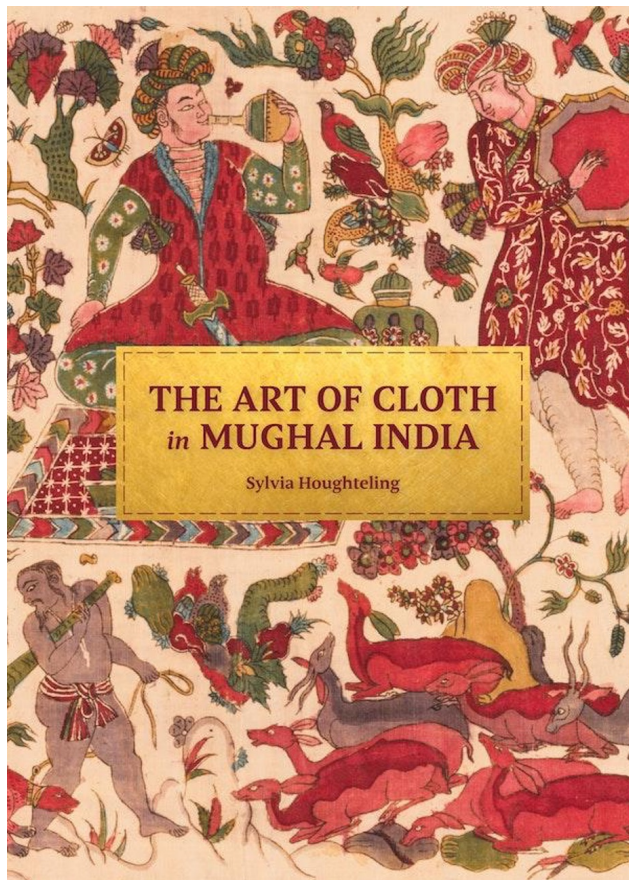
**AT:** Do you have any advice for art historians who are interested in trying to continue to integrate histories of artistic and economic development?

**SNS:** My advice would be to cast your net wide. Having a willingness to follow research leads into areas that feel non-art historical can bring some surprising art historical insight.

## ABOUT THE AUTHOR

**Alison Terndrup** is a Post-Graduate Teaching Fellow at Northeastern University in Boston, Massachusetts. Her research spans the fields of Islamic and nineteenth-century art histories with a focus on Ottoman imperial and sub-imperial identities, cross-cultural encounters, diplomacy, and the use of visual arts in supporting ideologies of power. Her current book manuscript is tentatively titled, *Image of the Modern Sultan: Visibility, Identity, and Modernity in the Nineteenth Century*.

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



**A conversation between Srinanda Ganguly (University of Illinois Urbana-Champaign) and Sylvia Houghteling (Bryn Mawr College)**

**Srinanda Ganguly [SG]:** What was your starting point in mapping the multitude of spaces—material and abstract—that textiles occupied in the Mughal Empire, and making it into such a wonderfully cohesive narrative?

**Sylvia Houghteling [SH]:** Thank you for this opportunity to talk about the book and it is wonderful to hear that you found the narrative cohesive! It is true that the book moves outwards from the well-known capitals of the Mughal Empire, and traces textiles and their virtuosic makers to the east in Bengal, the northwest in Rajasthan, and the southern region of the Deccan. Early on in my research, I came to realize that while the long-distance, global trade in South Asian textiles has always been an essential part of the story of early modern exchange, the more local or regional movements of textiles in this period in the Mughal Empire exceeded the export trade in scale, yet were less studied in scholarship. In my

dissertation, which is the basis for this book, I had included chapters on imported Safavid silken textiles and their affective life at the Mughal court; on *kalamkari* (hand-painted and mordant-dyed cotton textiles) from the Deccan; and the circulation of cloth to the Kachhwaha court in Amer-Jaipur, Rajasthan. What drew these narratives together in the book, I think, became the introductory chapter on the “landscape” of textiles in South Asia that examined the manifold sources of textiles for the Mughal court. I was guided in what the scope of the book needed to be by the materials themselves: the finest *malmal* cotton from Bengal, cotton-and-silk *mashru* textiles from Gujarat, wild silk from Assam, pashmina from Kashmir, alongside figural silks from the Safavid Empire. These textiles are unique in their visual and material properties, and yet are less studied in the global sense (though there is great work on *pashmina* in the later European export context). In learning about these diverse materials, I was fortunate to have been guided by the efforts and scholarship of an amazing earlier generation, some of whom we have sadly lost in recent years, including the late Chandramani Singh, Lotika Varadarajan, and Giraben Sarabhai, the founder of the Calico Museum of Textiles in Ahmedabad, India.

**SG:** I was struck by the diversity of your sources. What were some challenges that you faced in identifying sources? In what ways did they shape your narrative?

**SH:** One of the first moments that confirmed for me the importance of studying the circulation of textiles *within* South Asia was at the Rajasthan State Archives in Bikaner. I had gone to Bikaner to study the court records of the state of Amer-Jaipur, one of the Rajput courts that was most closely allied with the Mughal Empire, and that retained a large textile collection well into the twentieth century. I found that these records often included names of the places that textiles came from, ranging from Multan (in present-day Pakistan) to Machilipatnam (along present-day India’s southeastern coast). Mughal imperial texts, such as the *A’in-i Akbari* (a late sixteenth century compendium of the “*a’in*” or “institutes” of the Mughal emperor Akbar [r. 1556–1605]), similarly suggested that the imperial court also acquired their textiles from throughout South Asia. Within the *A’in-i Akbari*, the Persian original included transliterations and pronunciation guides for South Asian textile names in order to help Persian speakers enunciate the terms for unfamiliar fabrics, suggesting how Mughal courtly culture immersed itself in a wide-ranging landscape of textiles. I also found great overlap between seventeenth-century Gujarati *varnaka* texts – descriptive catalogues that listed names of textiles alongside those of



foods, animals, and plants – and the textiles that appeared in the *A'in-i Akbari*. These documents suggest a shared world of textiles, even though one is an elite, imperial text, and the other is not. Lastly, visiting the Ganga Government Museum of Bikaner in Rajasthan was fortuitous, because there I first saw the seventeenth-century robe, made of Safavid figural silk and thought to have been given by Prince Salim (who became Emperor Jahangir) to Raja Rai Singh of Bikaner. It is the earliest known extant Mughal garment. The robe became a central part of my argument in Chapter 2 of the book.

**SG:** Your book is very important in widening the conception of what constituted Mughal visual and material culture, and positions your work alongside scholars like Finbarr Barry Flood, Catherine Asher, Cynthia Talbot and Phillip Wagoner who conceptualize early-modern South Asia as a fluid space of interaction instead of compartmentalized worlds.

**SH:** This is an area where the scholars you mentioned, and the work of many HIAA members, has set such an important example in thinking about early modern South Asia in broader and more connected ways. There were two moments where these themes became especially central to my research. First, I found evidence that the Mughal emperors had sent envoys to the Deccan to procure *kalamkari* cotton textiles, which were made by specific artisans under unique environmental conditions in coastal Golconda, a fact that would seem to disrupt the idea of the all-powerful monarch but also of distinctive spheres between the Mughal Empire and the Deccan sultanates. Instead, it highlights the porousness of boundaries and frontiers created through trade and gifting as well as an awareness, even by the emperor, of what was distinctive and special about the textiles of each region. Second, I have always been struck by the fact that the Rajput rulers of the Amer-Jaipur court spent so little time at home in Rajasthan, but instead traveled throughout the empire as members of the Mughal military and as regional governors. They collected textiles as they traveled, and brought these textiles home to Rajasthan to create layered and cosmopolitan spaces in their palaces. Finally, textiles themselves also moved across regional divides, by way of the postal system and messengers, and helped to materially solidify the friendships and intimacies between distinctive courts. For instance, I found that the words Emperor Jahangir (r. 1605-1627) used to describe robes or shawls that he sent to his allies – “private”, “warm”, “soft” or “personal” – indicated that they were from the ruler’s own collection, instead of generic robes reserved for gift-giving. They evoked both political but also

emotional relationships between Jahangir and his regional allies.

**SG:** What are some areas of research you have been thinking of beyond the book?

**SH:** There are a few ideas that are becoming more prominent in my present research although they do appear to some extent in the book. One is thinking about textiles as perishable materials, like fruits or flowers, and I am particularly thinking about these short-lived materials in the context of cloths and dyestuffs that were transported between South Asia and maritime Southeast Asia. Another theme that is important to me is that the carpets from Lahore and the finest cotton textiles from Dhaka, and many other woven objects, provide ways of thinking about art histories as more connected and as traversing the post-Partition boundaries of modern-day nation states. Regional textile centers have always been connected, but following textiles on their paths of circulation truly brings to the fore the intertwined histories of cloth across South Asia.

## ABOUT THE AUTHOR

**Srinanda Ganguly** is a PhD candidate in the Art History program, University of Illinois Urbana-Champaign. Her dissertation project explores the patronage of funerary architecture by royal Mughal women, focusing on three tombs at Khusrau Bagh, Allahabad (India). Srinanda has also worked as an independent researcher and editor in the fields of art, architecture and heritage.



## NOTES FROM THE FIELD

Combining digital technologies and traditional art historical methods, Pinar Gnepp, a recent Ph.D. from the Institute of Fine Arts, New York University, examines two medieval period wooden mosques from Anatolia, Turkey

My dissertation focuses on the Friday Mosque of Afyon (671/1272) and the Eşrefoğlu Mosque in Beyşehir (696-98/1296-99), which has the potential to provide a microhistory of an ephemeral medium—wood—in a specific locale. This project is not intended simply as a focused regional study; rather, it is an attempt to study a unique and more wide-ranging corpus of spectacular medieval mosques that might serve as a model or template for future studies of structures made of wood, a material rarely preserved as an architectural medium in the Islamic world.

I first came across this material in 2013 at the courtyard of the Afyon Archaeological Museum while visiting Anatolian cities to explore possible dissertation projects. Little did I know that this was the beginning of a long journey that would connect me to those giant, odd-looking, weather-beaten pieces of wood (which turned out to be the capitals of columns) and eventually take me to the Friday Mosque of Afyon and then to the Eşrefoğlu Mosque in Beyşehir. Among the most distinctive features of these mosques are woodworking techniques used in their construction, their exquisite *muqarnas* capitals, and their intricate ceiling paintings. Having trained as an architect, I immediately wondered how these magnificent capitals were carved and structurally assembled, and how these mosques were constructed.

Documenting the woodworking techniques was a delicate process. Like the techniques themselves, where each cut in the wood merges into another to form an intricate whole, that in turn becomes part of a magnificent space, my process of documenting the construction of these mosques was a precise exercise requiring a great deal of patience and time. I used advanced digital technologies such as 3-D modeling on Rhino 3D of capitals and digital tracings of paintings on Adobe Illustrator using a Wacom pad and digital pen to map the production processes and techniques involved, which I hope will contribute to a better understanding of artistic and architectural transformations during the thirteenth and fourteenth



Interior of the Eşrefoğlu Mosque in Beyşehir (696-99/1296-99).  
Photograph by Pinar Gnepp.

centuries in Anatolia. In addition to digital technologies, I built paper and wooden models of the surviving *muqarnas* capitals to investigate woodworking practices. This systematic and hands-on documentation process helped me reconstruct the paintings and wooden capitals of the Eşrefoğlu and Afyon Mosques, and formulate hypotheses regarding the techniques that were employed in their execution.

The Eşrefoğlu Mosque is supported on wooden columns, with wooden *muqarnas* capitals and ceilings, and decorated with polychrome paintings. It was constructed during a period of political fragmentation in medieval Anatolia, when local rulers played significant roles as architectural patrons.<sup>1</sup> The mosque was commissioned by the ruler Süleyman Bey (r. 1270s-1301) as the Friday Mosque of the Eshrefid *beylik*, a small principality based in Beyşehir. The mosque was often considered with a group of four mosques that were constructed in geographical proximity over a period of twenty years by patrons that were politically and socially related to each other. This group consisted of the Sahip Ata Mosque in Konya (656/1258), the Friday Mosque of Afyon (671/1272), the Friday Mosque of Sivrihisar (673/1274-75), and the Ahi Şerafettin Mosque in Ankara (689/1289-90). Among them, the Sahip Ata Mosque and the Friday Mosque of Afyon are distinctive, with wooden *muqarnas* capitals and painted ceilings. This cluster of mosques built with wooden elements was profoundly influential, providing the inspiration for much of the wooden architecture of the Eşrefoğlu Mosque in Beyşehir. Analyzing the woodwork of

<sup>1</sup> Shelila R. Canby, Martina Rugiadi, Deniz Beyazit, and A. C. S. Peacock, *Court and Cosmos: The Great Age of the Seljuqs* (New York: Metropolitan Museum of Art, 2016), 15–20; and Charles Melville, “Anatolia Under the Mongols,” in *The Cambridge History of Turkey*, vol. 1, ed. Kate Fleet (Cambridge: Cambridge University Press, 2009), 62–65.



Ceiling detail of the Eşrefoğlu Mosque.  
Photograph by Pinar Gnepp.

the Eşrefoğlu Mosque helped me discover how the ceilings and *muqarnas* capitals were made and what structural improvements were observed in the Eşrefoğlu Mosque, in comparison with the mosques that preceded it. Furthermore, I was able to investigate and suggest an assembly process which utilized a standard construction formula as well as modular construction.

This assembly process was further highlighted by my study of the paintings in Eşrefoğlu Mosque, the complexity and variety of which is striking. Almost all the surfaces of the beams, capitals, capital beds, columns, decorative lambrequins underneath the joists, and ceiling spaces between the joists and beams are covered with a rich variety of geometric and vegetal patterns as well as epigraphic decoration and zigzags. It would be fair to say



Wooden *muqarnas* capitals (inverted) from the Friday Mosque of Afyon, housed in the courtyard of the Afyon Archaeological Museum.  
Photograph by Pinar Gnepp.

that the artists of the Eşrefoğlu Mosque intended to cover every available space on the ceiling with paintings. Documenting and analyzing these paintings was a rare opportunity to study medieval painted wood in Anatolia while also yielding crucial information about the working methods of those who executed them.

From the structural details and construction processes, I realized that the Eşrefoğlu Mosque features enhanced versions of some of the structural and visual aspects of the Sahip Ata Mosque in Konya (656/1258) and the Friday Mosque of Afyon (671/1272–73). It was only natural to further investigate the mosque within a wider political background and explore it in the context of the relationship between Süleyman Bey's architectural patronage and his political agenda.

Today, the Eşrefoğlu Mosque is still the most dominant building in the Beyşehir region. The extensive information extracted from its existing structural and decorative properties reflects the complexity of a fully developed wooden construction in terms of its size and the skill required to build it. It also shows how the mosque played a significant role in the urban landscape as a reference point for the few other provincial mosques built in the thirteenth and fourteenth centuries that share its features.

As these notes suggest, my dissertation has benefited from an approach that combines contemporary digital technologies and traditional art historical methodology, such as formal analysis. In making use of such a hybrid methodology, I am trying to provide a model for processing existing data in new, collaborative ways and for shaping future studies of ephemeral materials. In a way, by carving out the history of woodworking in the Eşrefoğlu Mosque, I hope to uncover the mechanisms involved in the development and movement of architectural forms and techniques, and contribute to a better understanding of artistic and architectural transformations in Anatolia during the thirteenth and fourteenth centuries.

## ABOUT THE AUTHOR

**Pinar Gnepp** recently received her Ph.D. degree from the Institute of Fine Arts, New York University. Her research interests include woodworking techniques, craftsmanship, and the spatial relationships between objects and architecture within the cross-cultural currents of medieval Anatolia and the wider Islamic world.



## HIAA SYMPOSIUM 2023 PROGRAM

The 8th HIAA Biennial will be held at the Museum of Fine Arts Houston and Rice University, on March 2-4, 2023. This year's theme is "Expanding Contexts."

We look forward to welcoming you to Houston, Texas, **March 2-4, 2023** for the next HIAA Biennial Symposium. The symposium keynote speech, **March 2**, and first day of panels, **March 3**, will take place at the **Museum of Fine Arts** (MFAH). **March 4** panels will be held at **Rice University**. The symposium will be in person, with a hybrid option on Zoom. For those who wish to explore Houston, the MFAH and Rice are located in the heart of Houston's culturally rich **museum district** and March is **Houston Rodeo** time!

### 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)

[visit website](#)



*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

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**Program**


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**03.02.23**

Museum of Fine Arts, Houston

4:45-5:00

**Welcome Remarks**

**Aimée Froom**, Curator, Art of the Islamic Worlds, Museum of Fine Arts, Houston; **Farshid Emami**, Assistant Professor, Rice University; **Emine Fetvacı**, Norma Jean Calderwood University Professor in Islamic and Asian Art, Boston College, and President-Elect, Historians of Islamic Art Association; and **Kishwar Rizvi**, Robert Lehman Professor in the History of Art and Architecture, Yale University, and President, Historians of Islamic Art Association

5:00-6:30

**Keynote Lecture**

Introduction by **Aimée Froom**, Curator, Art of the Islamic Worlds, Museum of Fine Arts, Houston

**Lisa Balabanlilar**, Joseph and Joanna Nazro Mullen Professor in the Humanities; Chair, Department of Transnational Asian Studies; Director, Chao Center for Asian Studies; Professor of History, Rice University

6:30-8:00

**RECEPTION****03.03.23**

Museum of Fine Arts, Houston

8:15-8:30

**Welcome Remarks**

**Aimée Froom**, Curator, Art of the Islamic Worlds, Museum of Fine Arts, Houston; **Farshid Emami**, Assistant Professor, Rice University; **Emine Fetvacı**, Norma Jean Calderwood University Professor in Islamic and Asian Art, Boston College, and President-Elect, Historians of Islamic Art Association; and **Kishwar Rizvi**, Robert Lehman Professor in the History of Art and Architecture, Yale University, and President, Historians of Islamic Art Association

8:30-10:30

**Panel****(Re-)Activating Architectural Interiors in the Museum**

**Linda Komaroff**, Curator and Department Head, Art of the Middle East, LACMA  
*A Damascus Room in Los Angeles*

**Anke Scharrahs**, Conservator

*'Damascus Rooms' in Dresden and Doha: Multifunctional Architectural Spaces in Museum Displays*

**Anna McSweeney**, Lecturer, Trinity College, Dublin

*Displaying the Alhambra Cupola in Berlin*

**Mariam Rosser-Owen**, Curator, Victoria and Albert Museum, London

*The Torrijos Ceiling at V&A East*

Discussant: **Julia Gonnella**, Director, Museum of Islamic Art, Doha

Organizers: **Mariam Rosser-Owen**, Curator, Victoria and Albert Museum, London, and **Anna McSweeney**, Lecturer, Trinity College, Dublin

10:30-11:00

**BREAK**

11:00a-1:00

**Panel****Transculturality and Intertextuality****Xinyu Liang**, Ph.D. Student, Rice University

*Faith and Integration: Taiyuan Ancient Mosque and Chinese Muslims' Settlement in Heartland China*

**Amanda Caterina Leong**, Ph.D. Candidate, University of California, Merced

*Re-thinking Medieval Race and Female Javānmardī in the Illustrated Manuscripts of Khvaju Kirmani's Khamsa and the Kitab-i Samak 'Ayyar*

**Yagnaseni Datta**, Ph.D. Candidate, Yale University

*From Monster to Mendicant: Transformative Philosophy in the Paintings of the Mughal Jūg Bāsisht, c. 1602*

**Janet O'Brien**, Independent Scholar

*Framing Nādir Shāh's Indian Portraits in a British Colonial Narrative*

**Michael A. Lally**, Ph.D. Candidate, Temple University

*Kanga, Kitenge, and Batik: Object Biography, Materiality, and Form in Nineteenth-Century Textiles in East Africa*

Discussant: **Lisa Balabanlilar**, Joseph and Joanna Nazro Mullen Professor in the Humanities; Chair, Department of Transnational Asian Studies; Director, Chao Center for Asian Studies; Professor of History, Rice University

1:00-2:30

**LUNCH BREAK**



2:30-4:30

Panel

**Intersections of Race and Gender in Islamic Art and Visual Culture**

**Sandra S. Williams**, Ph.D. Candidate, University of Michigan, Ann Arbor  
*Gender Conceal and Reveal in Pre-Modern Persianate Painting*

**Mika Natif**, Associate Professor, George Washington University  
*"In the Name of the Mothers": Postpartum Scenes as Female Genealogies in Mughal India*

**Yasemin Gencer**, Instructor, Wayne State University, and Affiliate Scholar, Indiana University's Institute for Advanced Study  
*Framed: Image and Race in the Early Turkish Republican Press*

**Christiane Gruber**, Professor of Islamic Art, University of Michigan, Ann Arbor  
*"Do-For-Self": The Visual Culture of the Nation of Islam*

Discussant: **Nancy Micklewright**, Research Associate, Smithsonian

Organizers: **Christiane Gruber**, Professor of Islamic Art, University of Michigan, Ann Arbor; and **Holley Ledbetter**, Ph.D. Candidate, University of Michigan, Ann Arbor

4:30-5:00

BREAK

5:00-7:00

Panel

**Reconstructing Sense and Sensibilities from Museum Collections**

**Arvin Maghsoudlou**, Ph.D. Candidate, Southern Methodist University  
*Rethinking Context in the Study of Precious Metalwork from Iranian Late Antiquity*

**Michelle Al-Ferzly**, Ph.D. Candidate, University of Michigan, Ann Arbor  
*Sense and Sensuality: Early Islamic Dining-Ware and the Museum*

**Rebecca Wrightson**, D.Phil. Candidate, University of Oxford  
*The Other Half: Reconstructing the Context of Epigraphic Ceramics in the Early Islamic World*

**Jenny Peruski**, Ph.D. Candidate, Harvard University  
*Portal Patinas: Reconsidering Practices of Collection and Display in Three Carved Doors from Zanzibar*

Discussant: **Linda Komaroff**, Curator and Department Head, Art of the Middle East, LACMA

03.04.23

Rice University

8:15-8:30

Welcome Remarks

**Farshid Emami**, Assistant Professor, Rice University

8:30-10:30

Panel

**Space, Text, and Image: An Architecture of Memory**

**Hiba Abid**, Faculty Fellow, NYU/Silsila: Center for Material Histories  
*A Muslim Conception of Memory in the Arts of the Book? Color and Illuminated Forms in North African Manuscripts*

**Mounia Chekhab-Abudaya**, Senior Curator, Museum of Islamic Art, Doha  
*Mnemonotechnics of Images in Pilgrimage Certificates and Manuals: A Codified Mental Visualization of the Holy Sites*

**Nur Sobers-Khan**, Director, Aga Khan Documentation Center at MIT  
*South Asian Shrine as Heterotopia: The Sensoria and Sacred Landscapes of Sehwan, Bhit Shah, and Bib Pak Daman*

**Işın Taylan**, Ph.D. Candidate, Yale University  
*Between Art and Science: Geographical Images in the Ma'rifetnâme*

**Fahimeh Ghorbani**, Ph.D. Candidate, University of Toronto  
*Quranic Writing Boards, Mnemonic Devices in Islamic Educational Setting of Sub-Saharan Africa*

Discussant: **Nur Sobers-Khan**, Director, Aga Khan Documentation Center at MIT

Organizer: **Hiba Abid**, Faculty Fellow, NYU/Silsila: Center for Material Histories

10:30-11:00

BREAK

11:00a-1:00

Panel

**Architecture, Landscape and the Vernacular**

**Irem Gunduz-Polat**, Ph.D. Candidate, Marmara University, Istanbul

*Religious and Political Contexts Entangled: The Construction of the Mevlevi Lodge in Edirne*

**Sahar Hosseini**, Assistant Professor, University of Pittsburgh

*Looking From and Through the River: A Different Perspective on Seventeenth-Century Developments of Isfahan*

**Mohamed Ahmed Enab**, Assistant Professor, Fayoum University

*Zaydī Shiite Inscriptions on the Religious Ottoman Buildings in Yemen and its Connotations*

**Angela Andersen**, Fellow, Centre for Studies in Religion and Society, University of Victoria, and Adjunct Faculty, University of Victoria

*Contextualizing the Vernacular in Islamic Art: No Waqf, No Patron, No Architect, No Building*

**Parshati Dutta**, Postgraduate Researcher, University of York

*A Royal Caravanserai in a Refugee Crisis: Reconstructing the Mughal Sarai of Amanat Khan in the Context of Post-Partition India*

Discussant: **Abbey Stockstill**, Assistant Professor, Southern Methodist University

1:00-2:00

LUNCH BREAK

2:00-4:00

Panel

**Expanding Contexts for Islamic Art in the Americas**

**Alex Dika Seggerman**, Assistant Professor, Rutgers University-Newark

*Art Histories of Antebellum American Islam*

**Ashley Dimmig**, Crossman Gallery Director, Department of Art and Design, University of Wisconsin—Whitewater  
*Localizing Islam at the Walters Art Museum, Baltimore*

**Olivia Clemens**, Ph.D. Candidate, Columbia University  
*Domesticating the Alhambra: The 'Moorish' Craze in the United States from Washington Irving to Sears Roebuck*

**Caroline Olivia Wolf**, Assistant Professor, Loyola University Chicago

*Building Modernism in the Mahjar: Art and Architectural Patronage of the Syrian-Lebanese Diaspora in Northwest Argentina*

Discussant: **Emily Neumeier**, Assistant Professor, Temple University

Organizer: **Ashley Dimmig**, Crossman Gallery Director, Department of Art and Design, University of Wisconsin—Whitewater

4:00-4:30

BREAK

4:30-6:30

Panel

**Re-imagining Surface and Context with Digital Tools**

**Patricia Blessing**, Assistant Professor, Princeton University  
*Reimagining Royal Space: The Qilij Arslan II Kiosk in Konya and its Lost Interior*

**Elena Paskaleva**, Assistant Professor, Leiden University  
*The China Pavilion (chīnīkhāna) of Ulugh Beg in Samarqand*

**Margaret Squires**, Ph.D. Candidate, Courtauld Institute of Art

*From Silk and Silver to Brick and Mortar: 'Polonaise' Carpets and Transmediality in the 'Ali Qapu Palace*

**Sarah Tabbal**, Postdoctoral Researcher, Vitrocentre Romont, Switzerland

*Islamic Stucco Glass Windows in their Contexts: Orientalist Paintings and Photographs as Historical Sources*

Discussant: **Heather Ecker**, Independent Scholar and Curator

6:30-7:30

Forum

**The Metaverse and Islamic Art**

Panelists: **Christiane Gruber**, Professor of Islamic Art, University of Michigan, Ann Arbor; **Yael R. Rice**, Associate Professor, Amherst College; and **Maxime Durand**, World Design Director, Ubisoft

Discussant and Organizer: **Glaire Anderson**, Senior Lecturer, University of Edinburgh

7:30-7:45

Closing Remarks

**Emine Fetvacı**, Norma Jean Calderwood University Professor in Islamic and Asian Art, Boston College, and President-Elect, Historians of Islamic Art Association

*All times are in CST (Central Standard Time), which is UTC (Coordinated Universal Time) -6*

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

*If you want us to include details about your accomplishments in the Summer 2023 issue, please fill out [this form](#).*

*Entries 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 2022.**

**Walid Akef** is a Graduate Fellow at Villa I Tatti, and received an Aga Khan Program for Islamic Architecture Summer Grant, The Center for African Studies Summer Funding, and a CMES Summer Research Grant, all at Harvard University.

**Lamia Balafrej** received the Rome Prize in Medieval Studies, and a Getty Scholar Grant for 2023.

**Sam Bowker** was promoted from 'Senior Lecturer' to 'Associate Professor' (Australian academic level D) at Charles Sturt University.

**Olga Bush** was awarded the 2023 International Center of Medieval Art--Samuel H. Kress Foundation Research and Publication Grant to support on-site research in Spain and Sicily.

**Jaimee Comstock Skipp** is a Visiting Fellow at Oxford Nizami Ganjavi Centre.

**Chanchal Dadlani** began a new position at Pomona College as Associate Professor of Art History.

**Ashley Dimmig** was appointed as the Crossman Gallery Director at University of Wisconsin-Whitewater in August 2022.

**Philip Geisler** received the 4A\_Laboratory: Art Histories, Archaeologies, Anthropologies, Aesthetics Fellowship, and a Krupp Foundation Fellowship. He is a Visiting Researcher at Stanford University in 2023.

**Vivek Gupta** received a Marlay Fund Grant for "Hindustani Aairs: Pleasure and Artistic Exchange in the Court of Lucknow," Fitzwilliam Museum.

**Lyla Halsted** was appointed as Assistant Research Professor, Department of Art, Art History, and Visual Studies at Duke University.

**Lydia Harrington** is a Post-Doctoral Fellow at the Aga Khan Program for Islamic Architecture at MIT, 2022-2023, and received an Early Career Digital Publication grant from the Leventhal Map and Education Center at the Boston Public Library for the project "Mapping Boston's Little Syria."

**Gül Kale** received an Insight Development Grant from the Social Sciences and Humanities Research Council (SSHRC).

**Yui Kanda** was appointed as a Project Assistant Professor at the Research Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies on August 1, 2022.

**Zahra Kazani** is a Post-Doctoral Fellow at the Aga Khan Program for Islamic Architecture, Harvard University, 2022–2023.

**Mamoona Khan** joined Fatima Jinnah Women University as Professor and Chairperson of the Fine Arts Department.

**Gamze Gül Köse** defended her MA thesis, "Use of Ceramic Bowls in Anatolian Mihrabs", Bursa Uludag University, 2021.

**Boshra Moossavi** received an Aga Khan Scholarship Award for study of Islamic Architecture at MIT.

**Janet O'Brien** was appointed Professorial Lecturer for South Asian Art, George Washington University, Washington, D.C. in Fall 2022.

**Margaret Squires** received the Hajji Baba Club Research Fellowship, 2022–23.

**Yue Xie** received Aga Khan Program Summer Funding; and Davis Center Graduate Summer Research Funding; and is a Media and Design Fellow, Bok Center, all at Harvard University.

## EXHIBITIONS CURATED

**The following exhibitions were curated by HIAA members in 2022.**

**Azra Dawood** curated "City of Faith: Religion, Activism, and Urban Space," at the Museum of the City of New York, NY (November 2022).

**Asley Dimmig** curated "Arts of the Medieval Mediterranean" (permanent gallery), and "People of the Book: Medieval Mediterranean Manuscripts," (exhibition November 2022–May 2023), both at the Walters Art Museum, Baltimore, where she was the former Wieler-Mellon Postdoctoral Curatorial Fellow in Islamic Art and is currently a guest curator.

**Leslee Michelsen** curated the exhibition, "Jordan Nassar: Le'ahi," (November 2022-May 2023) at Shangri La Museum of Islamic Art, Culture and Design.

**Janet Marion Purdy** curated "Kanga Cloth from East Africa and the Indian Ocean World," and "Textile Rotation: Arts of Africa Permanent Galleries" (October 2022-October 2023); "Jibbeh Tunic (Sudan)," "Textile Rotation: Arts of Africa Permanent Galleries," (March-October 2022) all at the Art Institute of Chicago.

**Rachel Winter** curated "LaToya Ruby Fraizer: Flint Is Family In Three Acts, Act II" (August 2022) and "Zaha Hadid Design: Untold" (September 2022), both at the Eli and Edythe Broad Art Museum at Michigan State University.

## RECENT PUBLICATIONS

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

**Asher, Catherine B. and Cynthia Talbot.** *India before Europe*, 2nd ed. (Cambridge: Cambridge University Press, 2022).

**Azarnoush, Mona, Eisa Esfanjari Kenari, Ali Ghaffari, and Ana Pereira Roders.** "A Systematic Literature Review on Community Relocation in the Historic Urban Contexts." *International Journal of Human Capital in Urban Management (IJHCUM)* 7/4 (2022). <https://doi.org/10.22034/IJHCUM.2022.04.0>.

**Azarnoush, Mona, and Nooshin Nagahani.** "Assessing the Values for the Comprehensive Conservation of the Imam Reza Shrine." In

*Regenerating Cultural Religious Heritage*, 209–24. Singapore: Springer, Singapore, 2022. [https://doi.org/10.1007/978-981-19-3470-4\\_15](https://doi.org/10.1007/978-981-19-3470-4_15).

**Balafrej, Lamia.** "Automated Slaves, Ambivalent Images, and Noneffective Machines in al-Jazari's Compendium of the Mechanical Arts, 1206," 21: *Inquiries into Art, History, and the Visual* 4, no. 4 (2022): 1–39.

**Balafrej, Lamia.** "Domestic Slavery, Skin Colour, and Image Dialectic in Thirteenth-Century Arabic Manuscripts," *Art History* 44, no. 5 (2021): 1012–1036.

**Compagnon, Suzanne.** "Clothed in Sensuality: The Levni Workshop's Reception of Safavid Single Sheets in Relation to Clothing." In *Beiträge zur islamischen Kunst und Archäologie*, edited by Markus Ritter, Sahiba Göloğlu, and Nourane Ben Azzouna, 8: 67–88. Wiesbaden: Reichert, 2022.

**Dervišević, Haris.** "From Orientalism to self-Orientalism in the Bosnian context," In *Znakovi vremena*, No. 89/90. Sarajevo: Institut Ibn Sina (2022): 267–280.

**Ennahid, Said.** "Searching for Rome: French Colonial Archaeology and Urban Planning in Morocco." In *Rome and the Colonial City, Rethinking the Grid, Impact of the Ancient City*, Vol. 3, edited by Sofia Greaves and Andrew Wallace-Hadrill, 353–365. Oxbow Books: Oxford & Philadelphia, 2022.

**Erkmen, Aslıhan, and Şebnem Tamcan Parladr.** eds. *Zeren Tanındı Armağanı: İslam Dünyasında Kitap Sanatı ve Kültürü / Zeren Tanındı Festschrift: Art and Culture of Books in the Islamic World*, İstanbul: Lale Yayınları, 2022.

**Fetvacı, Emine.** "The Album of Mehmed III: An Inquiry into Genre." In *Zeren Tanındı Armağanı: İslam Dünyasında Kitap Sanatı ve Kültürü / Zeren Tanındı Festschrift: Art and Culture of Books in the Islamic World*, edited by Aslıhan Erkmen and Şebnem Tamcan Parladr, 299–309. İstanbul: Lale Yayınları, 2022.

**Gupta, Vivek.** "Arabic in Hindustan: Comparative Poetics in the Eighteenth Century and Azad Bilgrami's The Coral Rosary," *Journal of South Asian Intellectual History* 5 (2022): 181–222.

**Gupta, Vivek, and Aparna Kumar.** "How Partition Divided a Centuries-old Manuscript Between India and Pakistan," *The Art Newspaper* <<https://www.theartnewspaper.com/2022/08/12/how-partition-divided-a-sufi-manuscript-between-india-and-pakistan-and-continues-to-plague-the-regions-heritage>> August 12, 2022.

**Gupta, Vivek, and Ursula Sims-Williams.** "Mount Qaf and the Angel." In *Alexander the Great: The Making of a Myth*, edited by Richard Stoneman, 239. London: The British Library, 2022.

**Hadžimejlić, Ćazim, and Haris Dervišević.** *40 Bosnian and Herzegovinian Mushafs*. Sarajevo: Udruženje građana Hastahana-tekija Mesudija, 2022.

**Harrington, Lydia and Chloe Bordewich.** "Boston's Little Syria: The Rise and Fall of a Diasporic Neighborhood." *Al-Jumhuriya*, November 19, 2022. <<https://aljumhuriya.net/en/2022/11/19/bostons-little-syria/>>

**Hirsch, Rachel.** "Building Burhanpur: The Process of Constructing a Mughal City," *Muqarnas* 39 (2022): 79–108.



**Kale, Gül.** "Harmonious Relationships: Sounds and Stones in Ottoman Architecture in the Making", *Architectural Histories* 10, no. 1 (2022). <<https://doi.org/10.16995/ah.8299>>

**Kale, Gül.** "Challenges and opportunities: Teaching, studying, and curating Islamic art and architecture in Canada," Introduction and Guest editor for the Polemics section, *RACAR Journal*, Vol. 47, no. 2 (2022).

**Kanda, Yui.** "Collection, Exhibition, Publication, and Depiction of 'Persian' Ceramics in Japan from the late 1950s to the late 1980s." *The Transactions of the Asiatic Society of Japan* 123 (2020 [published in April 2022]): 147–170.

**Koch, Ebba.** *The Planetary King: Humayun Padshah: Inventor and Visionary on the Mughal Throne*. Ahmedabad: Mapin, 2022.

**Koch, Ebba.** "The Bagh-i Safa alias Jharoka Bagh in Kashmir: Princess Jahanara's Garden on Manasbal Lake." In *Objects, Images, Stories: Simon Digby's Historical Method*, edited by Francesca Orsini, 96–115. New Delhi: Oxford University Press, 2022.

**Koshtely, Razieh B., Saarthak Singh, Vafa Movahedian, Muntazir Ali and Michael Willis.** "Translation and State." In *Translation and State: The Mahābhārata at the Mughal Court*, edited by Michael Willis, 1–66. Berlin: De Gruyter, 2022.

**Michelsen, Leslee Katrina.** "A 'Layered Lens' on the Arts of the Islamic World in the Contemporary Pacific." In *Deconstructing the Myths of Islamic Art*, edited by Onur Öztürk, Xenia Gazi, and Sam Bowker, 176–185. Oxford: Routledge, 2022.

**Michelsen, Leslee Katrina.** "Curating

the 'Islamic': the Personal and the Political." In *Islamic Architecture Today and Tomorrow: (Re)Defining the Field*, edited by Mohammad Gharipour and Daniel E. Coslett, 271–284. Chicago: Intellect/the University of Chicago Press, 2022.

**Moor, Bilha.** "Shah 'Abbās I, the Safavid Concourse of the Birds, and the Reception of Ming One Hundred Birds Compositions in Persian Painting." *Artibus Asiae* 82/1 (2022): 51–99.

**Mulder, Stephennie,** ed. *Imagining Antiquity in Islamic Societies*. Bristol, UK: Intellect, 2022.

**Mumtaz, Murad Khan.** "Copy | Repeat: Conserving South Asian Painting Through Practice." In *The Expanded Field of Conservation*, edited by Caroline Fowler and Alexander Nagel, 18–37. Yale University Press, 2022.

**Mumtaz, Murad Khan.** "Review of 'the Art of Cloth in Mughal India' by Sylvia Houghteling." *Caa.reviews* (20220715), 2022. <<https://doi.org/10.3202/caa.reviews.2022.63>>

**Nagy, Péter T.** "The Elephants' Minaret in Budapest Zoo: Reorienting a Century-Old Debate," *The Arabist* 44 (2023 [2022]): 105–130.

**Necipoğlu, Gülru.** "The Mangalia Mosque in the Waqf Empire of an Ottoman Power-Couple: Princess İsmihan Sultan and Sokollu Mehmed Pasha." In *Land Between Two Seas: Art on the Move in the Mediterranean and the Black Sea 1300–1700*, edited by Alina Payne, 200–219. Leiden and Boston: Brill, 2022.

**Necipoğlu, Gülru.** "Volatile Urban Landscapes Between Mythical Space and Time." In *A Companion to Early Modern Istanbul*, edited by Shirine Hamadeh and Çiğdem Kafescioğlu,

197–232. Leiden and Boston: Brill, 2021.

**Neumeier, Emily.** "The Muybridge Albums in Istanbul: Photography as Diplomacy in the Ottoman Empire." In *Making Modernity: Art and Architecture in the Nineteenth-Century Islamic Mediterranean*, edited by Margaret Graves and Alexandra Seggerman, 94–113. Bloomington: Indiana University Press, 2022.

**Neumeier, Emily.** "Mohamed Zakariya and Contemporary Islamic Art." In *Mohamed Zakariya: The Life and Times of a 21st century Calligrapher*, edited by Nancy Micklewright, 85–94. Louisville, KY: Fons Vitae, 2022.

**O'Brien, Janet.** "Dismembering the Corporate: The Single Portraits of Nādir Shāh and the Changing Body Politic in Post-Safavid Iran." In *The Contest for Rule in Eighteenth-Century Iran: The Idea of Iran*, Vol. 11, edited by Charles Melville, 27–56. London: I.B. Tauris, 2022.

**O'Kane, Bernard.** "Mamluk Illustrated Kalila and Dimnas and the Riyadh Manuscript." In *Art and Culture of Books in the Islamic World*, edited by Aslıhan Erkmen and Şebnem Tamcan Parlador, 462–473. Istanbul: Lale Yayıncılık, 2022.

**O'Kane, Bernard.** "Widening the Horizons for the Study of Islamic Architecture." In *Islamic Architecture Today and Tomorrow: (Re)Defining the Field*, edited by Mohammad Gharipour and Daniel E. Coslett, 29–42. Bristol: Intellect Ltd, 2022.

**Purdy, Janet Marion.** "Carved Designs, Thresholds, and Indian Ocean Visual Affinities: The Case of Monkey Heads and Tolla." *Verge: Studies in Global Asias* 8, no. 1 (2022): 46–68.

**Quraishi, Fatima.** "Luminescent Lotuses: Mimesis in Mihrābs and Microarchitecture at Makli." In *Sindh: Towards the Philology of a Place*, edited by Manan Ahmed Asif, special issue, *Philological Encounters* 7, no. 1-2 (2022): 55-94, <https://doi.org/10.1163/24519197-bja10031>.

**Quraishi, Fatima.** "Sultanate art and architecture, an introduction." In *Smarthistory*, June 13, 2022, <https://smarthistory.org/sultanate-art-architecture-introduction-2/>.

**Singh, Saarthak, and Johan Levillain.** "Monumentality, Seriality and Social Intervention: Sculptures from an 11th-century Workshop at Sunari in Eastern Malwa," *Arts Asiatique* 77 (2022): 41-69.

**Singh, Saarthak.** "A Serpentine Scimitar of Letters from Udaypur, District Vidisha, Madhya Pradesh," *Journal of the Epigraphical Society of India* 47 (2022): 115-119.

**Singh, Saarthak.** "Viewing the World from Coastal South India on a Seventeenth-century Wall Hanging," *Convergence: Africa, Americas, Asia, Oceania* 2 (2022): 66-79.

**Winter, Rachel.** "Arabian Nights in the Mississippi Delta: The Embroideries of Ethel Wright Mohamed." *Panorama: Journal of the Association of Historians of American Art* 8, no. 1 (Spring 2022), np. <https://doi.org/10.24926/24716839.13227>.

**Wu, Sylvia.** "In the Name of Shirāz: The Stone Mosques of the East African Coast Reconsidered." *Postmedieval*, November 2, 2022. <https://doi.org/10.1057/s41280-022-00252-0>.

**Yıldız, Özlem.** "A Wise Enemy: The Seventeenth Century Ottoman Portrayal of the Polish Commander Stanisław Żółkiewski." *IKON Journal of*

*Iconographic Studies* 15 (2022): 227-234.

## DISSERTATIONS IN PROGRESS

The following doctoral dissertations in Islamic Art and Architecture are currently in progress.

**Akef, Walid,** "Munā, Ġinān and Basāṭīn. Periurban Luxury Estates in Nasrid Granada (1238–1492)" (Harvard University, Gülru Necipoğlu), begun 2019.

**Geisler, Philip,** "Dis-Playing Islamic Art in the Early Twenty-First Century: Objects, Performance, and the Temporalities of Museum Spaces" (Freie Universität Berlin, Prof. Wendy Shaw), begun 2018.

**Hirsch, Rachel,** "Empire Inverted: Mughal Architecture in the Deccan" (Harvard University, Gülru Necipoğlu and David Roxburgh), begun 2022.

**Hoosein, Nausheen,** "From Umayyad Madinat al-Zahra to Almohad Seville: The Reuse of Architectural Spolia in al-Andalus during the 12th century" (University of York, Richard McClary), begun 2021.

**Sabban, Sarah,** "Arts and Crafts in Late Ottoman Beirut (ca. 1860–1914)" (American University of Beirut, Alexis Wick and Ilham Khuri-Makdisi), begun 2021.

**Selch, Rebecca,** "Memorializing the City: Illustrated Manuscripts of the Majālis al-‘Ushshāq (Assemblies of Lovers)" (Harvard University, David J. Roxburgh and Gülru Necipoğlu), begun 2022.

**Singh, Saarthak,** "Places of Piety, Sites of Sovereignty: Temple and Mosque in Medieval Malwa, ca. 1050–1450" (New York University, Finbarr Barry Flood), begun 2019.

**Slingluff, Sarah,** "Recovering al-Andalus: Cultural Forgetting of the Umayyad Past in Castilla-La Mancha" (University of Edinburgh, Glaire Anderson), begun 2019.

**Squires, Margaret,** "Crafting Splendour: Safavid Carpets and Soft Power, 1598–1722" (The Courtauld Institute of Art, Sussan Babaie), begun 2020.

**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), begun 2020.

**Wu, Sylvia,** "Mosques on the Edge: Tale and Survival of Muslim Monuments in Coastal China" (University of Chicago, Persis Berlekamp), begun 2021.

**Xie, Yue,** "Registan: Madrasas and Public Squares in Central Asia, 1400–1700" (Harvard University, Gülru Necipoğlu and David Roxburgh), begun 2022.

**Yıldız, Özlem,** "Illustrating the Lives of the Prophets in Sixteenth-Century Islamic Manuscripts" (Temple University, Emily Neumeier), begun 2022.

## Acknowledgements

HIAA thanks Ashley Dimmig, Emine Fetvacı, Srinanda Ganguly, Pinar Gnepp, Gül Kale, Murad Khan Mumtaz, Fatima Quraishi, Kishwar Rizvi, and Alison Temdrup for their work on and contributions to this issue.