

FROM THE PRESIDENT

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

Dear Colleagues,

Happy summer! May this newsletter find you in good health with time to relax and recuperate in the company of friends and family. Your HIAA Board has been busy this past spring and is already scheduling events for the Fall (2022) and Spring (2023). As many of us cycle off the Board at the end of this year, I want to thank its members for their hard work and commitment to the welfare of HIAA, for their collegiality, and good counsel. I also want to thank everyone who has helped edit and publish these newsletters. It had been several years since the last one and I am very pleased that we once again have a communal space for sharing news and celebrating the achievements of our members. A special thanks to Hala Auji who has been the editor and creative lead.

With this Newsletter we also celebrate HIAA's 40th Anniversary! Since its founding in 1982, the organization has grown and evolved into an international organization with members from across the globe. The field has also changed in its geographic scope and its methodological concerns, which range from codicology and museology to conservation and heritage studies, and from the study of the built environment to the critique of modern and contemporary art. We are a community of teachers, scholars, curators, students, artists, and practitioners. It is exciting to see the breadth of our interests and the depth of our shared commitment to the field.

To honor this milestone, the Board voted to update the Articles of Association (last amended in 2006 and approved by the membership in 2012) to better reflect the composition of the Board and the work that the organization does (such as hosting a Biennial Symposium). At the same time, we felt the need for a clear Mission Statement (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.

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 (Winter 2023)

Share your news here

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(continued from page 1) that also represents the new directions the field of art history, and especially Islamic art and architectural history, is moving in. The Board also voted to invite members at large to join the work, which is ongoing. We hope to have drafts of these documents for your approval as part of the **November 2022 HIAA Elections ballot**.

2022 HIAA Elections

During the upcoming **2022 Election** cycle the membership is voting for an unprecedented **six new Board members** to fill the positions of: **president-elect, treasurer, secretary, H-Islamart editor, international representative, and graduate student representative**. As always, we welcome your nominations and self-nominations, which can be sent to Fatima Quraishi, sec.hiaa@gmail.com.

2022 HIAA Events

In Spring 2022 the board hosted two virtual public events, which will be available to members through the members portal on our recently updated website. The first seminar, organized by Courtney Lesoon, was titled, **“Research and Resources in Islamic Art History,”** and included Jake Benson (John Rylands Research Institute and Library, University of Manchester), Martina Rugiadi (Metropolitan Museum of Art), and Amanda Hannoosh Steinberg (Fine Arts Library, Harvard University). The discussion was far-ranging and touched on a number of issues including best practices for research, and how to access archives, such as manuscript repositories, museums, and libraries.

The second event was the first iteration of a new HIAA series titled, **“Conversation with the Curator.”** During its inaugural episode, which I hosted, Masumeh Farhad (Senior Associate Director for Research; Chief Curator and The Ebrahimi Family Curator of Persian, Arab, and Turkish Art, Smithsonian National Museum of Asian Art) spoke about the Smithsonian National Museum of Asian Art’s recent exhibition, *Fashioning an Empire: Safavid Textiles from the Museum of Islamic Art, Doha* (Dec. 18, 2021 - May 15, 2022).

In line with these new virtual series that allow us to converse on topics of interest to our global membership, Negar Habibi (University of Geneva) and I hosted a faculty workshop, **“Pathways to the PhD,”** on June 30, 2022, which brought together colleagues from universities

in Tehran and Lahore, to discuss the challenges faculty face in supporting research on and higher studies in Islamic art and architecture. A number of important suggestions were made, which we will share with the membership in due course. We welcome suggestions for master classes and workshops for teaching and studying Islamic art and architecture – please reach out!

Our thanks to all the panelists for generously speaking with us and sharing their knowledge!

We also have a number of events lined up for graduate students this Fall, including a workshop on fellowship writing and one on applying for museum and academic jobs. Also look out for the second *Historians of Islamic Art Graduate Student Symposium* (Yale University) at the end of the year. More details to follow.

Upcoming HIAA Events

HIAA at CAA 2023

We look forward to seeing you in-person (health protocols allowing) at the annual *HIAA Business Meeting, HIAA Majlis, and HIAA-sponsored panel at CAA 2023* (New York City, February 15-18). Please look out for announcements about these HIAA events for **CAA 2023!**

2023 HIAA Biennial Symposium

We look forward to meeting in Houston (health protocols allowing) at Rice University and the Museum of Fine Arts Houston, on March 2-4, 2023 for the **HIAA Biennial Symposium** (we will resume holding it in the Fall starting 2024). The program is being finalized and will be made available in the coming weeks, so do look out for that announcement.

Please continue to share your ideas for events and workshops and tell us how HIAA can support your research and scholarship.

With thanks for your continued support of HIAA, I wish you and your loved ones a healthy and restorative summer.

Kishwar Rizvi, President
presidentislamicarthistory@gmail.com

EXHIBITION REVIEWS

“The Project of Independence: Architectures of Decolonization in South Asia, 1947-1985,” Museum of Modern Art (New York), February 20 - July 2, 2022

Reviewed by Saarthak Singh (New York University)

A major exhibition, *The Project of Independence: Architectures of Decolonization in South Asia, 1947-1985*, was organized at New York’s Museum of Modern Art (MoMA) by curators Martino Stierli, Anoma Pieris, and Sean Anderson, in consultation with a number of scholars who also contributed to the accompanying catalogue. *The Project of Independence* sought to showcase architecture’s transformative role as an agent of social progress in South Asia, in the decades following independence from British colonial rule. An impressive body of work by prominent South Asian architects, notably including women, was brought together for the first time at MoMA, one of the world’s leading institutions for modern architecture and design. The exhibition was distinguished by its grand curatorial vision, presenting the region’s post-independence architecture as part of a larger cultural project of nation-building, self-determination, modernization, and decolonization. The discursive framework encouraged thinking across the universal and the specific, the global and the local, the aesthetic and the historical dimensions of modernism in a major world region outside Euro-America. This was no doubt relevant and timely for the challenges of conserving modernist buildings today, as the curators emphasized with the case of Pragati Maidan in Delhi, whose iconic trade pavilions designed by Charles Correa (1961) and Raj Rewal (1970-72) were demolished to make way for new development in 2017.

The exhibition had a neatly defined focus on architectural projects realized in the newly independent countries of India, Pakistan, Bangladesh (formerly East Pakistan), and Sri Lanka (formerly Ceylon), although the balance was admittedly tilted towards India. Its chronological scope stretched from the end of British colonial rule in 1947/48 until the formation of the South Asian Association for Regional Cooperation (SAARC) in 1985. This lower limit was explained by a shift towards “regionalist tendencies” in South Asia, paralleling the onset of postmodernism in the West. The periodization and the accompanying narrative thus appeared to be premised on a Western discourse of modernism, as a utopian project driven by ideals of

unfettered optimism, social progress, and cosmopolitanism. The ambition to highlight other modernities was indeed admirable, but in emphasizing the coherence of a state-driven “project of independence” and transnational ideals, the curators avoided dealing with the contested reality of modernism in postcolonial South Asia. This was poignantly glimpsed in a documentary by Alain Tanner and John Berger (1966) that follows the toiling workers involved in the construction of Chandigarh, a modernist metropolis designed by the French architect Le Corbusier in the 1950s with the approval of the Indian Prime Minister Jawaharlal Nehru. By and large, the curators celebrated the agency of South Asian architects over foreign figures in appropriating modernism’s universalist claims and disrupting colonial hierarchies. But the social backgrounds of this generation of Western-educated elite lay squarely within colonial society, and the extent to which their work “expressed collective social aspirations” remained unclear, as did the relationship between modernism and decolonization.

The display was organized into six sections proceeding thematically from the foundation of new cities to residential housing, industrial architecture, government buildings, universities, and other public institutions. The architectural projects were illustrated using an astonishing range of archival and newly commissioned materials, including original photographs, sketches, drawings, models and documentary films. The curators were eager to highlight their use of “unconventional archives” for recovering the oeuvre of Sri Lankan architect Minnette de Silva, much of it demolished or in ruins, but their focus on her postcard correspondence with Le Corbusier and her status as “the first Asian woman to qualify as an Associate of the Royal Institute of British Architects” told us little about her architectural practice. Overall, the abundance of detailed plans, site layouts and three-dimensional models gave a good sense of an architect’s *métier*, but did not yield themselves to easy comprehension of design principles for non-specialists. The audiovisual footage was much more accessible and demonstrative of the complex social realities of architectural practice in post-independence South Asia. It included vivid vignettes of buildings and urban spaces, not just as blueprints for lofty modernist ideals, but as places realized with the sheer physical labor of women and men in sweltering heat and makeshift conditions.

Alongside the transnational flavor of modernism, the distinctiveness of the works on display emerged from their innovative responses to locally available materials, climatic conditions, regional traditions, and labor conditions. This

was seen in the use of concrete as a cost-effective material, particularly well suited to meet the increased demands for housing with low-cost “modest homes” as well as high-rise apartments. Concrete’s expressive qualities, monumental possibilities, and associations with progress were seen exploited to striking effect in the NCDC office building in Delhi by Kuldip Singh and Mahendra Raj (1977-82), who had pushed the structural possibilities of the material to create an extraordinary monument, its novel form recalling the towering gates (*gopuram*) of South Indian temples. In contrast to such high modernist masterpieces were glimpses of socially-driven projects by pioneering women architects, such as Yasmin Lari’s Anguri Bagh housing project in Lahore (1972-73) and Hema Sankalia’s hostel for working women in Ujjain (1979). In fact, a range of different attitudes to modernism could be discerned in the ways in which architects had foregrounded placemaking—attentive to both its human and environmental contexts. Following in Corbusier’s footsteps, Balkrishna Doshi employed structural features to cut down sunlight while allowing natural ventilation in the new schools at Ahmedabad (1966-68) and Bangalore (1977-83), situating them in idyllic campuses that blur the boundaries between the interior and the exterior. Likewise, Muzharul Islam’s Chittagong University (1968-71) drew on a rich heritage of Bengali brick architecture to generate striking contrasts between the earthy brickwork and its lush green setting. Perforated *jalis* for ventilation were used to striking ornamental effects in the oeuvre of the British Indian architect Laurie Baker. This evolving interest in the specificity of place already appeared to prefigure a growing disenchantment with brutalist monumentality and transnational modernity, but these shifts and distinctions remained secondary to the exhibition’s grand narrative of a state-building project driven by progressive, egalitarian, and secular ideals.

ABOUT THE AUTHOR

Sarthak Singh is a PhD candidate in the History of Art and Architecture at the Institute of Fine Arts, New York University, specializing in the arts of Islam and the Indian subcontinent. His dissertation project focuses on architecture and urbanism at Udaypur, in the Malwa region of central India, from the 11th to the 15th centuries.

“Meeting in Isfahan: Vision and Exchange in Safavid Iran,” Chester Beatty (Dublin), February 4 - August 28, 2022

Reviewed by Anna McSweeney (Trinity College Dublin)

Drawing from the rich collections of the Chester Beatty, with its holdings of over 6000 works in the Islamic collections alone, alongside loans from the National Museum of Ireland, *Meeting in Isfahan: Vision and Exchange in Safavid Iran* explores Safavid visual culture through the prism of its most extraordinary achievement—the city of Isfahan. The city is framed as the meeting point of cultures, people, artistic techniques, materials, and ideas, from its launch as the Safavid capital in 1598 to its fall in 1722. Supercharged by its ability to draw in taxes from the trade of silk, Isfahan rapidly transformed in the 17th century into a sophisticated, cosmopolitan center and a hub for merchant travelers. Its wealth, diversity, and the patronage of Safavid elites led to the emergence of a fertile artistic environment, in which artists increasingly competed against each other, traveled for patronage and commissions, signed their works, and experimented with new styles and techniques.

This is demonstrated through the 65 works on display from the Chester Beatty’s Persian, Turkish, Arabic, Armenian, and European collections. Well represented are renowned artists of the Safavid period, including Reza ‘Abbasi, Mu’in Musawwir, and Muhammad Zaman. Rather than focus on any individual artist, however, this exhibition, from its concept to its physical layout, emphasizes artistic connections across time, space, material, and culture, showing how art is produced by a society as much as by an individual, and is very much dependent on the cultural, political, and social conditions of its time.

The artistic practices that flourished in Safavid Isfahan included portraiture, which became increasingly popular among royal patrons and the wider public. Lined up against the back wall is a series of portraits of fashionable Isfahani individuals. One of the highlights is “Youth in Gold Trousers” (PER 260.2) by Reza ‘Abbasi (d. 1635)—a portrait of a young man wearing an impossibly soft fur hat clutching a wine flask to his stomach, his small cup tucked into the neckline of his shirt (Fig. 1). The silk of his bird-patterned, metal-brocaded gold trousers points to the source of Isfahan’s prosperity in the silk trade, while the presence of Reza’s signature in the lower left, “work of the humble Reza ‘Abbasi,” demonstrates the artist’s status in the royal atelier of Shah Abbas (r. 1558–1629).

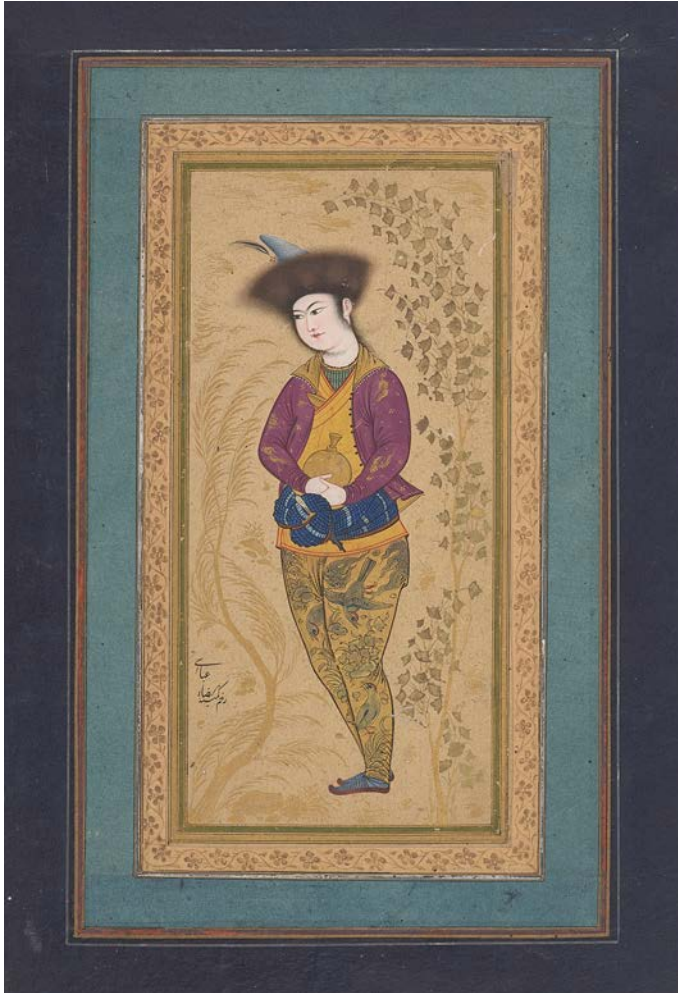


Figure 1. “Youth in gold trousers,” Reza ‘Abbasi (d. 1635), Chester Beatty, Dublin CBL PER 260.2.

Through maps, paintings, and objects such as ceramics, Isfahan is shown to be a visual feast of a city. Above all, Safavid Isfahan was a place where good taste—artistic, culinary, sartorial—was celebrated. This is wonderfully illustrated by the fragment of a silk coat from Tabriz displayed in the exhibition, on loan from the National Museum of Ireland, woven with a garden scene of seated princes and attendants in bright yellow robes against a deep brown background.

The presence in the city of immigrant populations, such as the Armenians in New Julfa and western European travelers, led to a new cosmopolitanism in Isfahan. This is particularly illustrated in the intriguing work of Muhammad Zaman, whose “Presentation of Iraj’s Head to Faridun” (PER 277.16) is a highlight of the exhibition. Zaman was a specialist in *farangi-sazi*, or the European mode, and he draws from architectural compositions of European origins in this enigmatic painting, that seems to

depict on one level a scene from the *Shahnameh*, while on another, a theatrical display of martyrdom, as well as the administration of justice in the contemporary Safavid court.

Thoughtfully staged and designed, the exhibition uses wall colors and shapes from the manuscripts to orientate the visitor through its relatively small space. Color changes and decals emphasize moments of transition and draw the visitor through the room, while charming “*chini-khaneh*”-shaped peepholes connect the viewer back through the room to show how artists exchanged ideas through time and space (Fig. 2). Magnifying glasses are available for viewers to use, allowing for the kind of close-up examination of the works that their fine detail demands. A catalogue of the exhibition provides a comprehensive overview of the works on display; a conference that accompanied the exhibition was held 27-28th May 2022 in collaboration with Trinity College Dublin, from which a further publication of research is planned.

For those who cannot travel to Dublin before the exhibition closes in August 2022, there is an [interactive 3-D model](#) of the space online that is well worth a few hours of your time. The manuscripts on display were digitized largely for the exhibition, and a link to each object on the Chester Beatty website is provided in the virtual

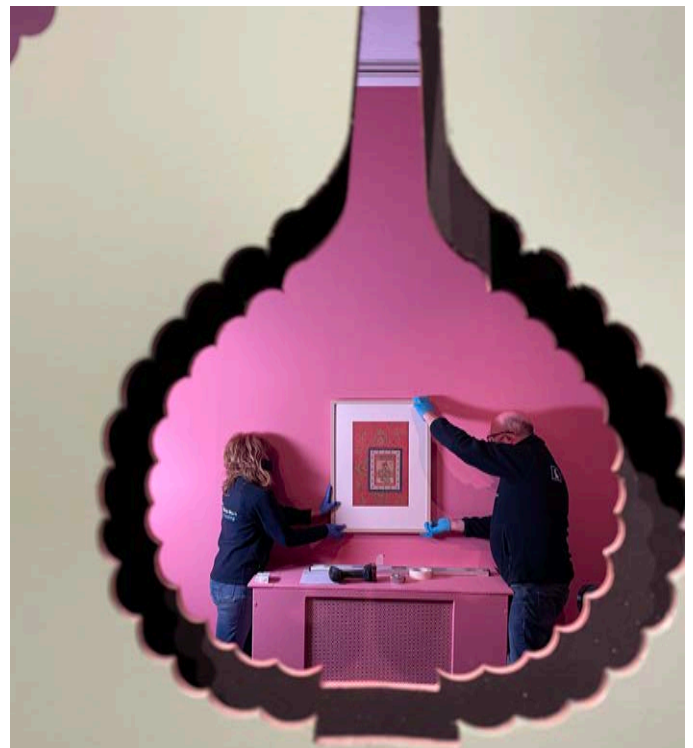


Figure 2. Installing Shaykh ‘Abbasi’s portrait of Shah Sulayman (r. 1668–1694) at the Chester Beatty exhibition *Meeting in Isfahan*. Dublin, 2022. Photograph by Moya Carey.

exhibition, allowing for further examination and study. This is one of the many important benefits of this gem of an exhibition, which is a lasting testament to the quality and depth of the Chester Beatty collections, to the originality and intellectual rigor of its curator Moya Carey, and to its stellar conservation and design teams.

ABOUT THE AUTHOR

Anna McSweeney is Assistant Professor in the Department of History of Art and Architecture at Trinity College Dublin. Her publications include *From Granada to Berlin: the Alhambra Cupola* (Verlag Kettler, 2020). She is co-investigator on the British Academy funded project *Crafting Medieval Spain: The Torrijos Ceilings in the Global Museum*.

NOTES FROM THE FIELD

Examining the environmental and urban impact of the 1960 earthquake in Agadir, Morocco, Riad Kherdeen, a PhD candidate at UC Berkeley, explains how this catastrophe impacted decolonization projects.

How does our understanding of avant-gardism and decolonization change in light of environmental events and catastrophes? For many Morocco-based intellectuals invested in future-oriented visualities, the decade of collective reinvention started with disaster. On February 29, 1960, the southern Moroccan coastal city of Agadir experienced a catastrophic earthquake that decimated much of the city. Over a third of its then population of 40,000 died. Incidentally, the earthquake came only two weeks after the French military dropped an atomic bomb in the Sahara Desert during the Algerian War as part of their covert nuclear arms testing project, a planned catastrophe that revealed the fragility of societies in the not-entirely-sovereign global south.¹ The Moroccan authorities sought to rebuild Agadir anew as a bold show of power and one of the first major acts of state-building following national independence from French and Spanish colonial rule in 1956. For many Moroccans invested in arts of the future, however, the earthquake and its aftershocks—as well as the figurative aftershocks of colonialism—created an opening to implement various, sometimes competing, strategies of decolonization while also bringing them face to face with the specters of the past.

Rather than separating an ostensible colonial period from that of a postcolonial stage [...] my project brings forward the ways in which the spectral traces of colonialism and the earthquake—as dual forms of catastrophe and violence—lingered through time and impacted the rebuilding of Agadir [...]

My dissertation tracks how the 1960 Agadir earthquake gave rise to, yet also haunted, decolonial projects, nation-building efforts, and modernist (re)formations in Morocco. I examine a range of aesthetic materials, some of which

¹ While causality has yet to be proven definitively, it cannot be ignored that the French dropped their first atomic bomb in Reggane, Algeria on February 13, 1960, about two weeks before the Agadir earthquake. At the time, president of Liberia William Tubman accused the French of causing the earthquake in Agadir with their nuclear arms testing; see Homer Bigart, "Tubman Assails South Africans," *New York Times* (March 24, 1960): 10.

has never been published, including master plans and architecture, paintings, sculptures, and multimedia spaces, film and historical photographs, and literature. The works reveal how the earthquake had a lasting impact, producing literal and figurative aftershocks that rippled through Morocco and beyond. Artists like André Elbaz of the Casablanca School of Fine Arts deployed their paintbrushes to render scenes of horrific destruction following the earthquake in aggressive gestural strokes of red and grey paint. Shortly thereafter, planners imposed their vision for a new city on the hallowed grounds of the victims of the earthquake. Architects rallied around the aesthetics of raw reinforced concrete—one of the largest ensembles of brutalist architecture in the world—as a way to create a new identity for Morocco untethered from previous colonial imaginaries of “Moroccanness.” By the end of the 1960s, the Moroccan government turned to the promotion of tourism as a strategy to attract neoliberal international capital; this partially resulted in a series of hotel projects that brought together architects from the Agadir reconstruction with artists of the Casablanca School to create integrated, multidisciplinary environments, wherein the goal was to decolonize art practice itself.

The catastrophe that the earthquake gave rise to was, however, inevitable. The disaster was not the earthquake itself, but the effects of the earthquake mediated through decades of neglectful housing policies by colonial urbanists in Morocco and the nation-building efforts of the newly independent government.² It was a revelatory event that exposed the structures of power and dominance that lingered in Morocco from the colonial period into the postcolonial, and concretely manifested in the architecture and urbanism of Agadir and aesthetic modernisms of Morocco during the 1960s and 1970s. The earthquake unleashed the hidden specters of the past and present that came to haunt Morocco’s future. Rather than separating an ostensible colonial period from that of a postcolonial stage, or even a pre-earthquake period from that of a post-earthquake moment, my project brings forward the ways in which the spectral traces of colonialism and the earthquake—as dual forms of catastrophe and violence—lingered through time and impacted the rebuilding of Agadir as well as modernist experimentation in Morocco.

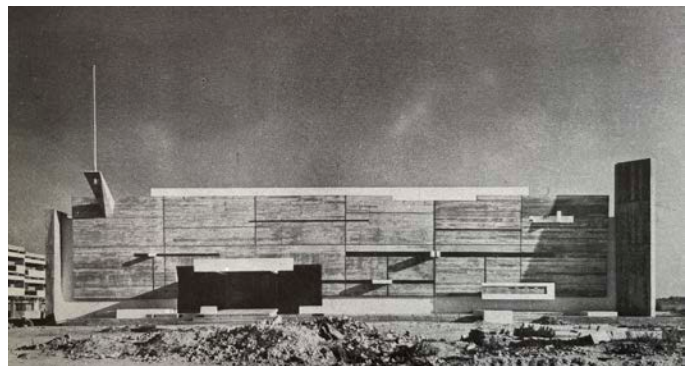
Concretely, my project begins by focusing on the Agadir reconstruction master plans and the ensemble of buildings of the new city center designed by Mourad Ben Embarek,



One of the main archives that the author extensively worked with, located in the City Hall annex in Agadir, Morocco. Photograph by Riad Kherdeen.



Abdeslam Faraoui and Patrice de Mazières, Building D, Agadir, 1962-1963. Photographs by Riad Kherdeen.



Jean-François Zevaco, Agadir Central Post Office, 1963. Image reproduced from *A + U*, no. 4, 1966.

Pierre Mas, Abdeslam Faraoui, Patrice de Mazières, Elie Azaguray, Émile Duhon, Jean-François Zevaco, Henri Tastemain, Éliane Castelneau, and Hans Joachim Lenz. My study of planning in Morocco picks up from formative scholarship on Morocco’s colonial architecture and urbanism by Janet Abu-Lughod, Jean-Louis Cohen, Monique Élab, Paul Rabinow, Gwendolyn Wright, and

²This argument has been made by historians Daniel Williford and Spencer Segalla. Daniel Williford, “Seismic Politics: Risk and Reconstruction after the 1960 Earthquake in Agadir, Morocco,” *Technology and Culture* 58, no. 4 (2017): 982–1016; Spencer D. Segalla, *Empire and Catastrophe: Decolonization and Environmental Disaster in North Africa and Mediterranean France since 1954* (Lincoln: University of Nebraska Press, 2021).



André Elbaz, *Le tremblement de terre d'Agadir* (The Agadir Earthquake), 1960, oil on canvas. Private Collection of André Elbaz. Photograph by Riad Kherdeen.



After the earthquake in Agadir, Morocco. March 3, 1960. Photograph by Apic/Getty Images.

others who have worked on the Maghreb like Zeynep Çelik. These studies, however, have only focused on the colonial period from the point of view of French architects, planners, and other experts. My project, instead, contributes to studies of architecture and urbanism in Morocco that extends into the age of Third World decolonization during the Cold War.

Simultaneously, it is also attuned to what Walter Dignolo has called the “darker side” of modernity, where “major histories” written from above (the perspective of the planner) are countered by “minor histories” from below, namely the death, trauma, and migration caused by the violence of colonialism and seismic activity (the perspective of the survivor).³ My dissertation thus contributes to—but also offers a revision of—global modernist visual cultural studies that explore questions of decolonization by making way for the active role played by ecological forces and other non-human entities.

Though the earthquake may have only directly impacted the city of Agadir, its effects reverberated all over Morocco and beyond. Seizing the opportunity presented by the earthquake to expand its powers and extend its reach into everyday life, the Moroccan state entered into an accelerated stage of nation-building. One of the overlooked aspects of this moment involved art production, particularly by a group of Moroccan modernist artists associated with the Casablanca School of Fine Arts. The

three primary figures of this school, Farid Belkhaia, Mohammed Melehi, and Mohamed Chebâa, were based in Europe when the earthquake struck, but in the following years they all migrated back to Morocco, purportedly to take part in Morocco’s nation-building efforts and create a newly decolonized art world within Morocco. They also collaborated with the architects Faraoui and de Mazières—who had worked extensively in Agadir—to create hotels across Morocco that were commissioned by the Moroccan government to promote tourism and open the country up to international capital and speculation. Scholars have yet to connect the developments and achievements of the Casablanca School to the trauma of the Agadir earthquake and the paternalistic Moroccan state-planning that followed. Rereading collaborations between artists and architects through this lens finally moves us beyond the triumphalist neo-Bauhaus mode that is all too commonly used to explain these projects and instead render visible the haunted aspects of this production.

ABOUT THE AUTHOR

Riad Kherdeen is a PhD candidate in art history and critical theory at UC Berkeley. His dissertation is entitled “Spectral Modernisms: Decolonial Aesthetics and Haunting in the Aftershock of Morocco’s Agadir Earthquake (1960).” His research has been supported by the American Institute for Maghreb Studies, UC Berkeley’s Center for Middle Eastern Studies and Institute for International Studies, and the ACLS.

³ For Mignolo, modernity and coloniality are two sides of the same coin, coloniality being the hidden, unacknowledged, “darker” side of this coin that still lingers even after the official end of colonialism. Walter D. Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (Durham: Duke University Press, 2011). Tom Avermaete and Maxime Zaugg’s forthcoming book on Agadir, for example, takes the perspective of the planner. Tom Avermaete and Maxime Zaugg, eds., *Agadir: Building the Modern Afropolis* (Zurich: Park Books, 2022).

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. 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 program details and panel times will be shared in the Fall.

SYMPOSIUM ORGANIZERS

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

COMMITTEE MEMBERS

Nada Shabout (University of North Texas), **Stephennie Mulder** (University of Texas at Austin), **Heather Ecker** (Independent Scholar and Curator), and **Abbey Stockstill** (Southern Methodist University)



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

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 Winter 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.

Heba Abdelnaby is a Visiting Scholar at the Max Planck Institute for the History of Science (June-August 2022).

Hala Auji was appointed Hamad bin Khalifa Endowed Chair for Islamic Art, Virginia Commonwealth University, Richmond (starting August 2022).

Patricia Blessing was awarded a Senior Fellowship at ANAMED, Research Center for Anatolian Civilizations, Koç University, Istanbul, Turkey for Fall 2022; and also received a British Academy/ Leverhulme Small Research Grant, jointly with Richard P. McClary, University of York, UK (2021-22).

Jamie Comstock-Skipp received the Erasmus+ Fellowship at the Al-Beruni Institute for Oriental Studies, Tashkent, Uzbekistan (Winter-Spring 2022).

Philip Geisler received the 4A_Laboratory Fellowship: Art Histories, Archaeologies, Anthropologies, Aesthetics from the Kunsthistorisches Institut in Florenz and Prussian Cultural Heritage Foundation.

Berin Golonu received a Getty/ ACLS Postdoctoral Fellowship in the History of Art for the 2022-23 academic year.

Sahar Hosseini received a Getty/ ACLS Postdoctoral Fellowship in the History of Art (2022-23), and a Barakat Major Award from the Barakat Trust.

Pouran Lashini received the Bremer Research Travel Award, University of Texas-Dallas (April 2022).

Mikael Muehlbauer's article "From Stone to Dust: The Life of the Kufic Inscribed Frieze of Wuqro Cherqos in Tigray, Ethiopia," was selected as Runner-Up for the inaugural IJIA Professor Hasan-Uddin Khan Article Award.

Murad Mumtaz received a Millard Meiss Publication Grant from the College Art Association, and a Society of Fellows in Critical Bibliography Fellowship from the Rare Books School.

Gülru Necipoğlu received a Lifelong Achievement Award for her "Contributions to Architecture" (Mimarlığa Katkı), 14th Annual Architecture Awards, by the Turkish Professional Architects Association (Türk Serbest Mimarlar Derneği). She also received a 2022 MELA (Middle East Librarians Association) Book Award Honorable Mention for *Treasures of Knowledge: An Inventory of the Ottoman Palace Library (1502/3-1503/4)*, 2 vols., ed. Gülru Necipoğlu, Cemal Kafadar, and

Cornell H. Fleischer (Supplements to *Muqarnas* 14, Brill, 2019). She was also elected a "Corresponding Fellow" of the British Academy in 2020 (inducted in 2022).

Amanda Phillips is a Fulbright Senior Researcher for Turkey, affiliated at Koç University's Department of Archaeology and Art for the 2022-23 academic year.

Mariam Rosser-Owen was the Inaugural Visiting Global Humanities Professor of Islamic Art at the University of Cambridge (2021-22).

Alex Dika Seggerman received a Leonard A. Lauder Visiting Senior Fellowship at the Center for Advanced Study in the Visual Arts in Washington, D.C. (2022-23).

Amanda Hannoosh Steinberg has been appointed Librarian for Islamic Art & Architecture, Harvard Fine Arts Library.

Abdul Vahid has received the Outstanding Alumni Award, SAFI Institute of Advanced Study, Kerala, India.

Mercedes Volait was awarded a 2022 CNRS Silver Medal.

Rachel Winter was appointed Assistant Curator of the Eli and Edythe Broad Art Museum, Michigan State University.

Sylvia Wu received the inaugural Khamseen Graduate Student Presentation Award for her submission entitled "The Ashab Mosque in Quanzhou: A Coastal Mosque in South China."

RECENT PUBLICATIONS

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

Abdelnaby, Heba. "Preserving the Italian Heritage in Alexandria: The Don Bosco School as an Example." In *Conservation of Architectural Heritage*, Advances in Science, Technology & Innovation Series, edited by Antonella Versaci, Hocine Bougdah, Natsuko Akagawa, and Nicola Cavalagli. Springer Nature Switzerland, 2022.

——— "The Foreigners' Pursuit to Honour and Present the Islamic Heritage of Egypt." In *Identities in Touch between East and West: 11th to 21st Century*, edited by Luciano Gallinari and Heba Abdelnaby. Peter Lang Publishing, 2022.

Alafandi, Rami. *Timeline of Selected Historical Building Facades in Aleppo: Syrian Heritage Archive Project (SHAP) - Aleppo Built Heritage Documentation*, edited by Eva Al-Habib Nmeir. arthistoricum.net, 2022. <https://books.ub.uni-heidelberg.de/arthistoricum/catalog/book/1008>

Almela, Iñigo. "La huella de los almohades en Marrakech: reconfiguración de una ciudad heredada." *Hespéris-Tamuda* 57 (2022): 267-300.

——— "La zawiya en época meriní: el soberano piadoso y el caso revelador de al-Nussak (Salé, Marruecos)." *Anaquele de Estudios Árabes* 33 (2022): 33-73. <https://doi.org/10.5209/anqe.77645>

——— and **Samir Ait Oumghar.** "El conjunto arquitectónico de Ibn Salih en Marrakech (siglos XIV-XX)." *Miscelánea de Estudios Árabes* 71

(2022): 3-33. <https://doi.org/10.30827/meaharabe.v71i.18510>

Andersen, Angela, ed. "Hinterland Forces: Architectural Responses at the Margins." Special Issue, *International Journal of Islamic Architecture* 11, no. 2 (2022).

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Auji, Hala. "Picturing Knowledge: Visual Literacy in Nineteenth-Century Arabic Periodicals." In *Making Modernity in the Islamic Mediterranean*, edited by Margaret S. Graves and Alex Dika Seggerman. Indiana University Press, 2022.

——— and **Nurçin İleri,** eds. "Envisioning Work: The Visual Cultures of Labor." Blog series, *TRAFO – Blog for Transregional Research*, April 5, 2022. <https://trafo.hypotheses.org/34735>

——— and **Shana Minkin.** "Writing the Histor(ies) of Death and Empire in Alexandria. A Conversation." *TRAFO – Blog for Transregional Research*, February 15, 2022. <https://trafo.hypotheses.org/33296>

Blessing, Patricia. *Architecture and Material Politics in the Fifteenth-century Ottoman Empire*. Cambridge: Cambridge University Press, 2022.

——— "Architectural History in Turkey Between Fieldwork and Archival Research." In *Islamic Architecture Today and Tomorrow: (Re)defining the Field*, edited by

Mohammad Gharipour and Daniel E. Coslett. Intellect, 2022.

——— "Fiber Fragments: The Divided Histories of Medieval Islamic Textiles." In *Deconstructing the Myths of Islamic Art*, edited by Samuel Bowker, Xenia Gazi, and Onur Öztürk. Routledge, 2022.

Bush, Olga. "Color and Geometry in the Alhambra and What Got Lost in the Alhambresque." In *Geometry and Color: Decoding the Arts of Islam in the West from the Mid-19th to the Early 20th Century*, edited by Sandra Gianfreda, Francine Giese, Ariane Varela Braga, and Axel Langerin, *Manazir* 3 (2021): 13-29.

Comstock-Skipp, Jaimee. "Liberating the 'Turkoman Prisoner': An Assessment of Bound Captives in Sixteenth and Seventeenth-Century Persianate Works on Paper." In *Iranian/Persianate Subalterns in the Safavid Period: Their Role and Depiction. Recovering "Lost Voices,"* edited by Andrew J. Newman. Gerlach Press, 2022.

Contadini, Anna. "The Middle Eastern Intellectual and Artistic Context at the Time of Ariosto." In *Ariosto and the Arabs: Contexts of the Orlando Furioso*, edited by Mario Casari, Monica Preti, and Michael Wyatt. I Tatti: Harvard Research Centre for Renaissance Studies: Florence, Officina Libraria, 2022.

——— "Intertextual Animals: Illustrated Kalila wa Dimna Manuscripts in Context." In *Les périples de Kalila et Dimna. Itinéraires de fables dans les arts et la littérature de l'Orient musulman*, edited by Éloïse Brac de la Perrière, Aïda El Khiari, and Annie Vernay-Nouri. Brill, 2021.

——— "Changing Perceptions of Middle Eastern Objects and Cultures in Eighteenth-Century Europe." In *Heritage Revisited: Rediscovering*

Islamic Objects in Enlightenment Europe, edited by Isabelle Dolezalek, and Mattia Guidetti. Routledge, 2022.

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

Emami, Farshid. "Religious Architecture of Safavid Iran." In *The Religious Architecture of Islam, Volume I: Asia and Australia*, edited by Hasan-Uddin Khan and Kathryn Blair Moore. Brepols, 2021.

Ennahid, Said. "Searching for Rome: French Colonial Archaeology and Urban Planning in Morocco." In *Rome and the Colonial City, Rethinking the Grid*, edited by Sofia Greaves and Andrew Wallace-Hadrill. Oxbow Books, 2022.

Fetvacı, Emine. "La Jetée and the Illustrated Ottoman History: An Inquiry into Word, Image, and Audience." In *Crafting History: Essays on the Ottoman World and Beyond in Honor of Cemal Kafadar*, edited by İlham Khuri-Makdisi, Rachel Goshgarian, and Ali Yaycıoğlu. Academic Studies Press, 2022.

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Kale, Gül. "A Cane and a Ka'ba Model: Mediated Experiences in the Early Modern Ottoman Empire." *Res: Anthropology and Aesthetics* 75, no. 1 (2022): 29-44.

———. "The City in Flux: Blowing in the Winds of Ottoman Istanbul." In *Burasi/This Place*, edited by Kevser Guner. YKY & IBB, 2021.

Malas, Khaled. "Concerning the Observation of Other Corpses." *Journal of the Society of Architectural Historians* 8, no. 4 (2021): 395-36.

Micklewright, Nancy, ed. *Mohamed Zakariya: A 21st-Century Master Calligrapher*. Fons Vitae Publishing, 2022.

Moazeni, Parisa, Ahmad Asgharian Jedi, Farhad Tehrani, Ali Qamari, and Mina Savarolia, eds. *An Experience of Restoration and Revitalization of the Historical Complex of Miyandasht Caravansary, Safavid Caravansary*. Iran University of Science and Technology Publication, 2022.

Muehlbauer, Mikael. "From Stone to Dust: The Life of the Kufic Inscribed Frieze of Wuqro Cherqos in Tigray, Ethiopia." *Muqarnas* 38 (2021): 1-34.

Najafi, Mahnam, and Mehrdad Qayyoomi Bidhendi. "The Concept of Maidan in Qajar Iran: Transformation to an Embodiment of the Public Sphere." *International Journal of Environmental Studies*, February 23, 2022. <https://doi.org/10.1080/00207233.2022.2033490>

Necipoğlu, Gülru. "The Mangalia Mosque in the Waqf Empire of an Ottoman Power-Couple: Princess İsmihan Sultan and Sokollu Mehmed Pasha." In *From Riverbed to Seashore: Art on the Move in Eastern Europe and the Mediterranean in the Early Modern Period*, edited by Alina Payne. Getty Publications, 2022.

———. "Volatile Urban Landscapes between Mythical Space and Time." In *A Companion to Early Modern Istanbul*, edited by Shirine Hamadeh and Çiğdem Kafescioğlu. Brill, 2021.

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———. "Mohamed Zakariya and Contemporary Islamic Art." In *Mohamed Zakariya: The Life and Times of a 21st century Calligrapher*, edited by Nancy Micklewright. Fons Vitae, 2022.

——— and **Shannon Steiner**. "'A Church is Never Just a Church': Hagia Sophia and the Mutability of Monuments." *Journal of the Ottoman and Turkish Studies Association* 8, no. 1 (2021): 215-21.

Mohd Din, Nurul Huda, Mumtaz Mukhtar, Wan Samiati Andriana Wan Muhammad Daud, and Syafril Amir Muhammad. "Islamic Philosophy in Malay Art and Creativities." In "Arts and Local Culture." Special Issue *ARTE: Art and Expression* 2 (2022): 55-65.

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——— **Syafri Amir Muhammad, Mumtaz Mokhtar, and Jamil Mat Isa.** "Artistic Style Collection and Distribution of Urban Artworks in Malaysia." *Proceedings of the 2nd International Conference on Design Industries & Creative Culture, DESIGN DECODED 2021*. Kedah Malaysia, EUDL, 2022.

O'Kane, Bernard. "Religious Architecture of Central Asia under the Timurids and Their Successors." In *The Religious Architecture of Islam. Volume I: Asia and Australia*, edited by Hasan-Uddin Khan and Kathryn Blair Moore. Brepols, 2021.

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Quraishi, Fatima. "Luminescent Lotuses: Mimesis in Mihrabs and Microarchitecture at Makli." *Philological Encounters* 7, no. 1-2 (2022): 55-94.

——— "Sultanate art and architecture, an introduction." *Smarthistory*, May 20, 2022. <https://smarthistory.org/sultanate-art-architecture-introduction/>

Rosser-Owen, Mariam. *Articulating the Hijaba: Cultural Patronage and Political Legitimacy in al-Andalus. The 'Amirid Regency c. 970-1010 AD*. Brill, Handbook of Oriental Studies, 2021. <https://brill.com/view/title/60806>

Saba, Matt. *Impermanent Monuments, Lasting Legacies: The Dar al-Khilafa of Samarra and Palace Building in Early Abbasid Iraq*. Ludwig Reichert Verlag, 2022.

Shaw, Wendy. "Light as a Feather: The Anti-Capitalist Glow of Decolonial Art History." In *The Routledge Companion to Decolonizing Art History*, edited by Tatiana Flores. Routledge, 2022.

Winter, Rachel, and Megan J. Sheard. "Introduction: the spirit in the shadow." *React/Review: A Responsive Journal for Art & Architecture* 2 (2022): 7-14.

EXHIBITIONS CURATED

The following exhibitions were curated by HIAA members in 2022.

Lashini, Pوران. Middle Eastern & American Art exhibitions, *The Twilight*, Irving Art Association, TX (July 2022); Middle Eastern American Awareness Month Art exhibitions, *Fernweh*, Tarrant County College, Fort Worth, TX (April 2022); the 7th annual Persian Art Exhibition, *Come to My Dream*, Irving Art Association, TX (March 2022).

Winter, Rachel. *Hyper Text: The Video Essay and the Expanded Field of Audiovisuality*, *Rotation C*, Eli and Edythe Broad Art Museum, Michigan State University (April-May 2022).

DISSERTATIONS COMPLETED

The following doctoral dissertations in Islamic Art and Architecture were completed in 2022.

Gillman, Matthew. "Medieval Glass and the Aesthetics of Simulation." (Columbia University, Avinoam Shalem, 2021).

Gnepp, Pinar Ayse. "Carving and Painting Sacred Space: Working with

Wood in the Mosques of Medieval Anatolia." (IFA, New York University, Finbarr Barry Flood, 2022).

Kelly, Elizabeth. "A Study of the Zoomorphic Incense Burners of Medieval Khurasan, c.441–597/1050–1200." (SOAS University of London, Anna Contadini, 2022).

Mahmoudian, Safa. "Palace Gardens in Lower Mesopotamia from the Eighth to Eleventh Centuries." (University of Vienna, Basema Hamarneh, Mehrdad Qayyoomi Bidhendi, 2021).

Mohd Din, Nurul Huda. "Style and Illumination in the al-Qur'ans from National Library Kuala Lumpur." (Universiti Teknologi MARA Shah Alam Selangor, Mumtaz Mokhtar, 2022).

O'Brien, Janet. "Nadir Shah: The Emergence of Royal Portraiture and a New Body Politic in Eighteenth-Century Iran." (The Courtauld, University of London, Sussan Babaie, 2022).

Sepehri, Yahya. "Changing in Iranian Architectural Design Education in the 1960s: Contexts, Origins, and Consequences." (University of Tehran, Eisa Hojjat, 2021).

Stoby, Aisha. "Modern Art Movements in Oman, Bahrain, Kuwait, The United Arab Emirates, Saudi Arabia, and Qatar (1953-2007)." (SOAS University of London, Anna Contadini, 2021).

Acknowledgements

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