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).
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, Massumeh 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
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EXHIBITION REVIEWS


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.

“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 Musavvir, 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. 1858–1629).

ABOUT THE AUTHOR
Saarthak 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.
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 1. “Youth in gold trousers,” Reza Abbasi (d.1635), Chester Beatty, Dublin CBL PER 260.2.](image)

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.

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. 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

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.

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. 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, Pierre Mas, Abdeslam Faraoui, Patrice de Mazières, Elie Azagury, 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

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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 Mignolo 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). 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 Belkahia, 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.

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 18.7 cm. The Hossein Afshar Collection at the Museum of Fine Arts, Houston, TR.1338-2015
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 Wqro 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.


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

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


EXHIBITIONS CURATED
The following exhibitions were curated by HIAA members in 2022.

Lashini, Pouran. 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).


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


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


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