



FROM THE PRESIDENT

HIAA President, Emine Fetvacı, shares news about the organization as well as upcoming initiatives and events.

Dear Colleagues,

I want to begin by acknowledging that fall 2023 has been an exceptionally difficult period for those of us working on the Middle East, and even more so for those HIAA members who live in or have family and friends in the region. The horrific events of October 7th and the ensuing war that has killed an unprecedented number of civilians are doubtlessly weighing on all of us, and we are heartbroken by the loss of Palestinian and Israeli lives. Regardless of our personal connections and convictions, the war in Gaza and Israel, and reactions to the conflict, have touched all of us as a community. It is a difficult time to speak freely, at a moment when our words are being scrutinized with uncharitable assumptions. This war has polarized university campuses, museum audiences, and ultimately, the community that this association normally prides itself on bringing together.

We are an international organization with almost 300 members from over twenty countries, and obviously we have divergent opinions on all sorts of matters, yet I am certain we can come together in deploring the recent loss of human lives, and violence in all of its forms. As has happened on a select few occasions in the recent past, members of the HIAA Board have been asked to write official statements about the war and about the protests on US university campuses. We have also heard from a number of members who insist it would be inappropriate for HIAA to do so. Given the diversity of our membership, the non-political nature of our organization (as outlined in our Articles of Association), and the fact that we are a volunteer organization without the requisite mandate to draft such texts, our board has decided to remain consistent in our policy not to issue official statements. We believe that HIAA can be most effective when we embrace our stated mission to study, teach, and facilitate cooperation and collaboration. (continues on page 2).

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

- Emine Fetvacı, President
Nancy Um, President-Elect
Kishwar Rizvi, Past President
Jennifer Pruitt, Treasurer
Emily Neumeier, Secretary
Murad Khan Mumtaz, Webmaster and News Editor

Zohreh Soltani, H-ISLAMART Editor

Heba Abdelnaby, International Representative

Gül Kale, Social Media Manager

Srinanda Ganguly, Graduate Student Representative

Submissions (Summer 2024)

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(continued from page 1) As historians of Islamic art, our most powerful tools in the face of rising Islamophobia, antisemitism, and anti-Arab racism are to continue to learn from each other; to teach our students well, and do our best to educate our museum audiences.

One year ago, HIAA ratified a new mission statement, which is now on our website. This mission statement affirms the values of the organization.

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.

HIAA's mission includes facilitating communication and cooperation among our members, and the HIAA Board is united in our desire to amplify the voices of our members through our social media channels and through H-Islamart. The call for workshops that the Board put out last summer was also an effort to further this mission by encouraging our members to signal the issues on their minds and indicate for us the ways in which we can host conversations and encourage cooperation. We are very pleased to be offering two online workshops this year. The first one, which took place on January 5, 2024, addressed the topic of "Researching and Publishing Provenance Information for Islamic Art." We are grateful to Elizabeth Dospěl Williams (Dumbarton Oaks) who organized and moderated the discussion, and to the panelists Inês Fialho Brandão (Museu Calouste Gulbenkian), Martina Rugiadi and Anne Dunn-Vaturi (The Metropolitan Museum of Art), Amanda Phillips (UVA), and Eiren Shea (Grinnell College). Our second workshop, organized by Yael Rice (Amherst College) will be on "Alternatives to a Faculty or

Curatorial Career for the Islamic Art History PhD," and will be held online in April 2024. Please look out for emails from the HIAA Secretary Emily Neumeier, and announcements on H-Islamart and our website. We are grateful to the organizers and the panelists for sharing their knowledge and insights with us. We also encourage all of our members to submit proposals in response to this year's call for workshops, including those related to current issues and the most pressing concerns of our discipline. We hope to bring our community together around issues that matter to us all.

I would like to take some time to celebrate achievements by our members. As always, the publications, exhibitions, finished dissertations and awards listed in the members' news section of our newsletter are a source of great pride for our community. The HIAA Board would like to extend our special congratulations to Prof. Gülrü Necipoğlu, who received the Freer Medal in October 2023 in recognition of her lifetime of work on the arts of the Islamic world. The Freer Medal honors people who, over the course of a career, have contributed in a substantial way to the understanding of the arts of Asia. It has only been awarded fourteen times since its inception in 1956.

We also would like to congratulate our members who have received HIAA grants and awards since our last newsletter:

AWARDS

The August 2023 Grabar Travel Grant was awarded to Sarah Sabban (American University of Beirut) to present her paper "Crafting National Heritage: Women's Associations and the Promotion of Arts and Crafts in French Mandate Lebanon" at the MESA Annual Conference (Montreal, Canada) and to Delaram Hosseinioun to present her paper "The Disappearance of One's Own Image: Depiction of women's Body in Public And Private Space In Works Of Contemporary Iranian Female Artists" at the CAA Annual Conference in Chicago.

I would like to express my gratitude to the colleagues who served alongside me on the selection committee, Alex Dika Seggerman (Rutgers-Newark) and Alexander Brey (Wellesley College).

UPCOMING EVENTS

The HIAA *Majlis* at CAA will be held on Friday, February 16 at the Art Institute of Chicago, 4:30-7:30 pm. We are grateful to Madhuvanti Ghosh, Leslie Wilson, and Yilin Yang of the Art Institute for hosting the *Majlis*. There will be a reception following the papers, and we hope to see you there.

The following papers that will be presented at the *Majlis* were selected by the *Majlis* Committee, Murad Khan Mumtaz, Chair (Williams College), Moya Carey (The Chester Beatty Library) and Ashley Dimmig (Crossman Gallery, University of Wisconsin-Whitewater). We are grateful to them for their work.

Ryan Mitchell (Temple University, PhD student)
"The Architecture of Instruction in Late-Ottoman Istanbul"

Nader Sayadi (University of Rochester, Visiting Assistant Professor)
"A City and Two Madrasas: 'Ulama, Empires, and the Religious Landscape of Kashan, 1806-1839"

Zeinab Tamassoki (Independent Scholar, PhD from National University of Iran)
"Rethinking Gendered Spaces in Safavid Isfahan: The Role of Khalvat and Khalvat-Khāna as In-Between Arenas (1658- 1669)"

Özlem Yıldız (Temple University, PhD candidate)
"Gateway to the Divine: Materiality in the Illustrated 'Tales of the Prophets' from the Sixteenth Century"

The HIAA-sponsored panel at CAA will be held on Thursday, February 15, from 12:00-1:30 pm, with the topic of "Fashioning the Modern In and Beyond the Middle East: Photography as a Technology of Expression". The organizers Mira Xenia Schwerda and Erin Hyde-Nolan have assembled an exciting lineup of papers, and we invite HIAA members to join the discussion!

The annual HIAA Business Meeting will also take place in person at CAA, on Thursday, February 15, from 2:00-3:00 pm. We will aim to discuss some important matters, so please plan to attend.

The 13th HIAA Biennial will be held at Boston College and the Museum of Fine Arts Boston on April 3-5, 2025. I am grateful to be collaborating on this endeavor with Laura Weinstein, Ananda K. Coomaraswamy Curator of South

Asian and Islamic Art at the MFA; and Nadirah Mansour, Assistant Curator of Islamic Art, also at the MFA. The theme of the symposium will be "Art Speaks (Back)". We will send out a call for papers, panels and roundtables in the coming weeks. For now, let me thank our large Program Committee: Rami Alafandi (MIT), Alexander Brey (Wellesley College), Gwendolyn Collaço (MIT), Huma Gupta (MIT), Lydia Harrington (The Syria Museum, Syrian American Council), Nasser Rabbat (MIT), Matt Saba (MIT), Dana Sajdi (Boston College), Amanda Hannoush Steinberg (Harvard University), and Aysin Yoltar Yildirim (Harvard Art Museums).

A bit of administrative housekeeping: I am delighted and deeply relieved to announce that HIAA's non-profit tax-exempt status has been retroactively reinstated by the IRS, and that the HIAA Advisory Committee on Incorporation has finalized its review of the new HIAA Bylaws, which were kindly and generously drafted by Jeffrey P. Cunard who has been advising us on a pro-bono basis. The HIAA Board will be reviewing and voting on the new bylaws this winter. If the board votes to accept the new bylaws, we will be putting them to a vote by the membership in late spring/early summer 2024.

Thank you for your support of HIAA, and for being a part of our community.

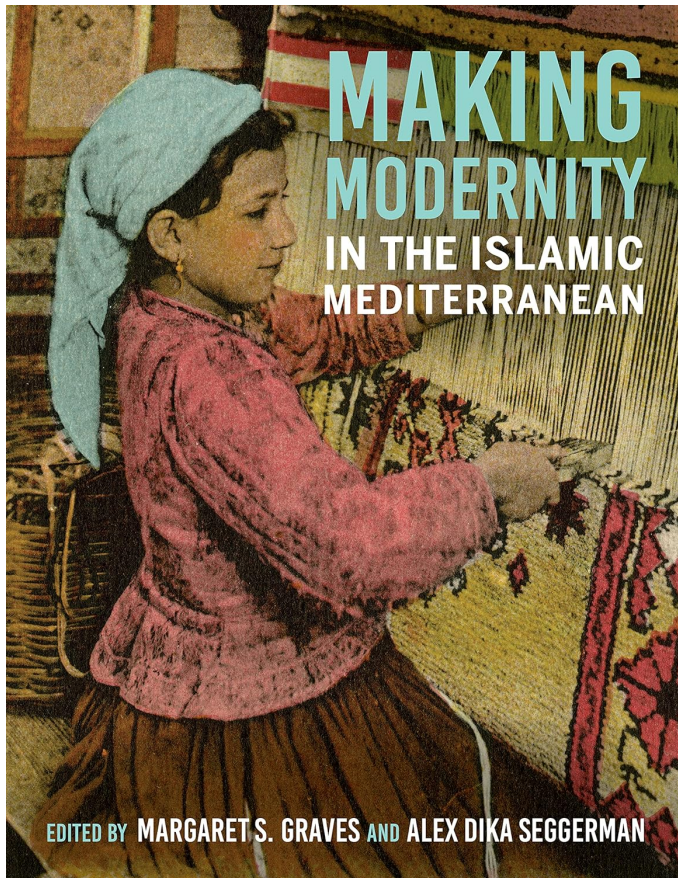
With my best wishes,

Emine Fetvacı, *President*
Norma Jean Calderwood University Professor of Islamic and Asian Art
Art, Art History and Film Department
Boston College

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NEW BOOKS IN ISLAMIC ART

Margaret S. Graves and Alex Dika Seggerman (eds), *Making Modernity in the Islamic Mediterranean* (Bloomington, IN: Indiana University Press, 2022).



A conversation between Jennifer Pruitt (University of Wisconsin - Madison) and the editors Margaret Graves (Brown University) and Alex Dika Seggerman (Rutgers University)

Jennifer Pruitt [JP]: What inspired you to embark on this project?

Alex Dika Seggerman [AS]: In 2015, I did not know Margaret, but our colleague, Yael Rice, told me she was working on some 19th-century material. So I cold-emailed her to see if she would be interested in organizing a panel for the 2016 HIAA conference in London. The panel received a lukewarm reception. As is often the case at HIAA, the modern panels were placed at the end of the conference, and we didn't feel a great intellectual

engagement from the audience. Some seemed resistant to the idea that 19th- and 20th-century material should be at the conference at all. However, the conversation among the panelists and a few audience members [Ashley Dimmig and Ünver Rüstem] was exciting, and we decided we would try to turn the panel into a book.

Margaret Graves [MG]: We decided we would like to do an edited volume but we wanted it to grapple with the specificities of modernity through case studies. We also really wanted it to be a volume that could be used in undergraduate teaching, that would help people in the field bring survey courses up through the nineteenth century. So, we wanted the essays to create a broader picture of modernity and an intellectual framework, while remaining focused on individual cases. Earlier writing on the art of the nineteenth-century Middle East had tended to address very specialist audiences and we had both found those pieces difficult to introduce to undergraduate students. At the time, I was at Indiana University and we decided we could do a conference and then an edited volume with IU Press.

Our initial idea was to have a book that would cover the region writ large – a Tangier to Tehran model. But the Ottomans kept intervening and our submissions all ended up focused on the Mediterranean. Once we made the decision to focus on that region, the framework of the whole project came into much sharper focus.

JP: As an instructor, I am grateful for this volume. In many of my classes, we do study the nineteenth century but there has been a dearth of accessible but sophisticated scholarship. The material we would read would be difficult for the students to wrap their heads around, which meant that their primary understanding of the nineteenth century was mediated through European Orientalism, because it was what they could more easily grasp. This volume has worked very well in bringing the nineteenth century into active view in the Middle East for my classes. I wonder though, with this mandate to make it accessible, did you feel like there were certain intellectual limitations? Subtleties you couldn't address?

MG: It was a new kind of writing for some of us. We were asking contributors to engage in a fine balancing act. The papers needed to be proper scholarship, with deep research, specialization, and focus. But also written in such a way that they would open things up for undergraduates to understand the broader implications of what was being discussed. In our conference in Bloomington, we included

a writers' workshop in which we synthesized the larger themes that had emerged from the papers, so we could all work out what was at the core of this project. We then outlined these themes for the participants so that they could engage with them more directly in their essays: things like technological change, shifting temporalities, reformist movements, and the progression from empire to nation. This allowed the entire project to be cohesive and also helped everyone open out beyond their own sub-discipline. Personally, I quite enjoyed the challenge of writing in this way. Spelling out the stakes was a useful exercise.

AS: We wanted to be sure that if someone decided to read or assign the entire book, it wasn't going to feel like a bunch of isolated silos that use completely different methodologies, approaches, and styles, as can so often be the case in edited volumes. We wanted it to be united. But we also thought about the electronic form of the book and how it would most likely be read as single, downloaded chapters. Each chapter needed to stand alone and be accessible, with its stakes made clear. We were thinking this could function well not only for undergraduates but also for non-Islamicist art historians of the 19th century who were looking to engage with Middle Eastern material in their research or teaching.

JP: Other than seeing that the Mediterranean fit well together, in that it allowed you to analyze a region grappling with the late-Ottoman/post-Ottoman context, were there other particular themes that emerged that were surprising to you?

MG: I really loved how time emerged as a theme in this project. Historical time, the telling of time, different durations of time – that's something that has really stayed with me and is informing what I'm working on now.

JP: It's interesting to think of you two as collaborators, because you are coming at it from such different places. For Alex, it's going back in time from what she usually works on and for Margaret, it's going forward – how did that inform your work?

MG: It's like the start of a joke. A medievalist and a modernist sit down together and try to work out the nineteenth century.

AS: For me, it was my baptism-by-fire into the broader field of Islamic art history. I was trained as a global

modernist. My organization was AMCA rather than HIAA. But suddenly, I was working primarily with scholars trained in the Islamic art historical tradition. But this was very useful for me as I now teach not only global modern but also Islamic art history.

JP: What would you say are some of the thematic or methodological differences between an Islamicist approach to the 19th century and a global modernist approach to the material?

AS: Although it's changing with the rise of global modernism, the core narrative of European high modernism persists. I think that for those of us trained in a modernist tradition, we do deep theoretical analyses of artworks while Islamicists might be a bit more empirical. You can see this distinction in Gülru Çakmak's article on Osman Hamdi Bey, which uses the classic methods of analysis associated with 19th-century French painting to understand his work, *At the Mosque Door*.

JP: I love this essay and had so much fun discussing it with my students because Gülru does such a beautiful, deep analysis of the work in which the source is really, primarily, the painting itself. Not that there wasn't also historical research, but she allows the visual evidence to speak for itself in a way that I think those of us who work on earlier material are sometimes hesitant to do—and I don't think that's always to our benefit.

MG: I think that piece is particularly interesting because the subject of Osman Hamdi Bey has been so dominated by certain models of interpretation that come from the field of Ottoman history. And to have somebody take such a deep dive into the fact that he was a French trained studio painter and analyze it as a studio painting, coming out of both the French tradition and the Ottoman context and reading it through that lens—on the face of it, this sounds quite simple. But it actually changes our understanding of the painting quite a lot.

JP: I think about this a lot, specifically about how those of us trained in historical traditions grapple with modern middle Eastern art. We often favor a political and historical lens, perhaps because many of us who work on the Middle East are drawn to a political/historical lens (as I certainly am), but it runs the danger of making it seem as though the modern art of the Middle East can only stand as a political or historical entity, which of course is not true.

MG: I think we have reached a point where there's room for multiple interpretations. Part of what I liked about this project was getting things across a range of methodological approaches. There were people proceeding from a point of view that framed the subject matter in terms of identity and political economy, maybe more like the Middle East Studies training you allude to. And there were other people proceeding from other points of view, looking at questions of exchange, material and intellectual encounter, and—not least—artistic training and traditions. And in the end, those interpretive models were all interconnected to some degree by the bigger frameworks of the volume.

JP: Thanks to both of you for your time and this strong contribution to the field.

ABOUT THE AUTHOR

Jennifer Pruitt is the Howard and Ellen Louise Schwartz Associate Professor of Islamic Art and Architecture at the University of Wisconsin – Madison. Her research focuses on architecture in the Arabic-speaking world. Her first book, *Building the Caliphate: Construction, Destruction, and Sectarian Identity in Early Fatimid Architecture* (Yale, 2020), investigates the early architecture of the Fatimids, an Ismaili Shi'i Muslim dynasty that dominated the Mediterranean world from the 10th to the 12th centuries. She is working currently on a new book project, entitled *Inheriting an Islamic Golden Age: Globalism, National Identity, and Invented Histories in the Architecture of the Arabian Gulf*. In it, Pruitt investigates the integration of classical forms of Islamic art in the contemporary architecture of the Arabian Gulf, with a focus on the UAE and Qatar.

NOTES FROM THE FIELD

Sylvia Wu, a Ph.D. candidate in the Department of Art History at the University of Chicago, examines the recently built Hangzhou Mosque in southeastern China.

In April 2023, while conducting fieldwork in China, I had the opportunity to participate in the Eid al-Fitr celebration organized by the Muslim community in the southeastern city of Hangzhou and to visit the city's two mosques on this special occasion. Despite never being a Muslim-majority city, Hangzhou has attracted Muslim visitors since as early as the 10th century thanks to its prominence as a commercial and cultural center. In the contemporary era, the city continues to draw Muslim residents and visitors, particularly due to its proximity to Yiwu, home to the world's largest wholesale market, where thousands of Muslim traders live, and many more visit for business. Four years after my last visit to Hangzhou, this recent visit was especially meaningful as it marked the first Ramadan since the city completed the carefully administered transition of moving Muslim religious activities from the city center to its outskirts by way of relocating the community's site of congregation.

Until recently, the Phoenix Mosque (known as fenghuang si in Chinese and generally believed to date back to the 13th century) stood as the sole mosque in Hangzhou. Located at the entrance of the Southern Song Imperial Street, a recreation of Hangzhou's historical commercial district at the city center, the mosque was a site of both historical heritage and active devotion [Figure 1]. When the Hangzhou Mosque was inaugurated in 2017, its purpose extended beyond addressing the spatial constraints of the Phoenix Mosque. It aimed to completely assume the latter's religious functions. My archival research reveals that the municipal government based the decision on two grounds: firstly, the continuously increasing number of mosque-goers had stretched the Phoenix Mosque's capacity for hosting Friday prayers and Islamic festivals to its limits. Secondly, the medieval mosque had become structurally unstable, rendering it unsafe for regular activities. While these concerns are valid, the official meeting notes have concealed the underlying tension resulting from the growing Muslim presence in Hangzhou's urban center. Formerly, attendees of Eid celebrations often overflowed the Phoenix Mosque's compact prayer halls and courtyard. Many had to perform prayers outside, blocking large sections of a street centered around Han culture tourism and imbuing it with the sights and sounds of Islamic rituals. The Han neighbors lodged complaints



The roof of the Phoenix Mosque's prayer halls seen from a nearby bridge.
 Photograph by Sylvia Wu.

and the construction of the new mosque on the outskirts emerged as a successful tactic to literally push Muslim devotional activities to the peripheries and restore secular norms in the urban center.

However, the situation in Hangzhou demands a more nuanced examination, especially when considering the monumental image of the Hangzhou Mosque. Covering a sweeping 17,000 square meters floor area and rising up to five stories, this mosque, funded by the government, proudly displays its massive golden domes and soaring minarets. Notably, these architectural features, collectively referred to as Arab-style in China, are strictly controlled if not subject to destruction in other parts of the country [Figure 2]. The domes are so prominent that travelers arriving in Hangzhou by train often identify them as a

distinctive marker of their entry into the metropolitan area.

The sight of this year's Eid gathering at the Hangzhou Mosque was nothing short of a spectacle. I arrived just before the Wa'z speech and witnessed the attendees queuing up at the mosque entrances. It's worth noting that all attendees, whether domestic or foreign, were required to pre-register using their ID and undergo onsite security checks. The sudden influx of over 3000 people of diverse races and ethnicities from all directions on an early Saturday morning was celebratory as much as it was jarring for a sparsely populated neighborhood still undergoing development. But once everyone entered the mosque, the festivity was promptly contained within the mosque's solid high walls [Figure 3]. This contrast calls to



The Hangzhou Mosque seen from inside the building complex and from the street.
Photograph by Sylvia Wu.

mind the Laylat al-Qadr celebration that I attended in 2016 when the Phoenix Mosque was still the primary location for Muslim congregation in Hangzhou. Despite being nestled in a Chinese courtyard, the historical mosque was an organic part of the urban fabric and allowed for more direct engagement with Islamic traditions. This remains true even for local Muslims, as the new mosque, despite offering comfort and grandeur, necessitates a lengthy commute.

Following the conclusion of the celebration at the Hangzhou Mosque, I proceeded to the Phoenix Mosque. There I encountered locked prayer halls, rolled-up prayer rugs, and emptied baths. For a few years, despite large congregations being held in the new mosque, individual Muslims could still pray inside the Phoenix Mosque. However, by late 2022, the latter ceased to serve any religious functions (it appears that the quarantine policies

during COVID also facilitated this transition). Stripped of traces of active devotion, the mosque reopened to the public as a cultural heritage site, seamlessly aligning with the Imperial Street's medieval-themed tourist purposes.



Attendees of the Eid celebration in the Hangzhou Mosque's main prayer hall.
Photograph by Sylvia Wu.

Navigating the gains and losses of this mosque site transition in Hangzhou poses a challenge. I am struck by the leverage wielded by the Muslim communities in Hangzhou and nearby cities, which, contrary to the national trend of Sinicizing religious architecture, prompted the municipal government to invest in a lavishly decorated, explicitly Islamic building. However, the compromise is evident: the remarkable architectural visibility of the new mosque has come at the expense of the obscured bodily presence of its users, both local and visiting Muslims, and their living traditions. An unexpected development lies in the transformation of the remote neighborhood where the Hangzhou Mosque stands. Initially composed of farmland and small villages when the construction project was planned in the 2000s, it is now outpacing other regions in Hangzhou, aspiring to evolve into the city's new business center. Compared to the mosque's bare surroundings I saw a few years ago, new layers of cityscape and transportation networks are emerging. It is foreseeable that the Hangzhou Mosque's domes and minarets will continue to stand out as distinctive elements of the skylines in the future city center of Hangzhou, with the Muslim communities becoming a catalyst for diversity. I eagerly anticipate the unfolding of such new dynamics.

ABOUT THE AUTHOR

Sylvia Wu is a Ph.D. candidate in the Department of Art History at the University of Chicago focusing on medieval Islamic art and architecture. Her research interests include the Muslim architecture and devotional art of the Indian Ocean world, mosque and shrine architecture in China, and the intersection of urban governance and social engineering. Wu's dissertation, 'Mosques on the Edge: Tale and Survival of Muslim Monuments in Coastal China', offers a close study of Quanzhou's Qingjing Mosque complex, a site with contested histories, multifaceted cultural identities, and intricate visual references.

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 2024 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 2023.

Glaire Anderson received the award for Best Impact from a Data-Led Project for Assassin's Creed Mirage from the Edinburgh Centre for Data, Culture and Society, Edinburgh Futures Institute; 3rd place in the Immersive Experiences Design & Development Prize, Immersive Scotland; and an Aspect Research Commercialisation (ARC) Launch Accelerator, from the Economic and Social Research Council (ESRC) and Arts and Humanities Research Council (AHRC) SHAPE Catalyst, United Kingdom.

Patricia Blessing was appointed Associate Professor of Art History, Department of Art and Art History at Stanford University in July 2023.

Jaimee Comstock-Skipp was awarded an Ouseley Short-Term Research Fellowship at the Warburg Institute, London, September-December 2023; and was appointed New College Senior Tutor in Persian with a Non-Stipendiary Junior Research Fellowship at the University of Oxford, October 2023-June 2024.

Vivek Gupta is a British Academy Postdoctoral Fellow based at the History of Art department, University College London (UCL), 2023-2026.

Emily Neumeier received a Research Fellowship from the Wolfsonian Museum and Archive, Florida International University.

Janet O'Brien is the Calderwood Curatorial Fellow in South Asian and Islamic Art, Harvard Art Museums, 2023-2025.

Mariam Rosser-Owen received funding from the Public Policy Challenge Fund, University of Oxford in support of the collaborative project between Pitt Rivers Museum/ University of Oxford, the Victoria and Albert Museum, London, and the UK Department for Environment, Food and Rural Affairs (DEFRA) Ivory Policy Team, "Meeting the Challenges of the Ivory Act", July 2023-July 2025. She was also a guest on the podcast *Art Informant* hosted by Isabelle Imbert, for the episode titled "Al-Andalus and the V&A with Mariam Rosser-Owen". October 2023. <https://isabelle-imbert.com/art-informant-podcast/mariam-rosser-owen/>

Rachel Winter received an exhibition grant from Terra Foundation for American Art in support of "Samia Halaby: Eye Witness" at the Eli and Edythe Broad Art Museum at Michigan State University, June 28-December 15, 2024.

EXHIBITIONS CURATED

The following exhibitions were curated by HIAA members in 2023.

Haris Dervišević co-curated "Under the Sky of Bright Faith – Islam and Europe in the Bosnian Experience" at the Collegium Artisticum, Sarajevo (12 October - 18 November 2023). More information on the exhibition is available at www.bosnianexperiences.com.

Rachel Winter curated "Seeing in 360 Degrees: The Zaha Hadid Design Collection," at the Eli and Edythe Broad Art Museum at Michigan State University (1 September 2023-ongoing).

RECENT PUBLICATIONS

The following articles, books and book chapters on Islamic Art and Architecture were published in 2023.

Anderson, Glaire. "What the New Assassin's Creed Game Tells Us about Ninth-Century Baghdad – from the Art Historian Who Worked on the Game." *The Conversation*, October 3, 2023. <http://theconversation.com/what-the-new-assassins-creed-game-tells-us-about-ninth-century-baghdad-from-the-art-historian-who-worked-on-the-game-209755>.

Anderson, Glaire. "How Assassin's Creed Imagines Medieval Baghdad." *Syndication Bureau*, September 26, 2023. <https://www.syndicationbureau.com/how-assassins-creed-imagines-medieval-baghdad/>.

Auji, Hala, Raphael Cormack, and Alaaeldin Mahmoud, eds. *The Arab Nahda as Popular Entertainment: Mass Culture and Modernity in the Middle East*. London: I.B. Tauris/ Bloomsbury Publishing, 2023.

Auji, Hala. "Incredible Prints: The Intersection of Knowledge and Entertainment in Journal Illustrations." In *The Arab Nahda as Popular Entertainment: Mass Culture and Modernity in the Middle East*, edited by Hala Auji, Raphael Cormack, and Alaaeldin Mahmoud. 117–143. London: I.B. Tauris/Bloomsbury Publishing, 2023.

Balafrej, Lamia. "Instrumental Jawāriḥ: On Gender, Slavery, and Technology in Medieval Arabic Sources." *Al-ʿUṣūr al-Wuṣṭā* 31 (2023): 96–126. <https://doi.org/10.52214/uw.v31i.10486>

Blessing, Patricia, Elizabeth Dospel Williams, and Eiren L. Shea. *Medieval Textiles across Eurasia, c. 300-1400 CE*. Cambridge Elements: Global Middle Ages, edited by Geraldine Heng and Susan Noakes. Cambridge: Cambridge University Press, 2023.

Blessing, Patricia and Richard P. McClary. "Reimagining Royal Space: The Qilij Arslan II Kiosk in Konya and its Lost Interior." *Journal of the Ottoman and Turkish Studies Association* 9.2 (September, 2022 [published summer 2023]) Special Issue on Digital Humanities, edited by Nora E. Barakat, Yunus Uğur, and Ali Yaycıoğlu: 153–158.

Bush, Olga. "The Textility of the Alhambra." in *Textile in Architecture. From the Middle Ages to Modernism*, edited by Didem Ekici, Patricia Blessing and Basile C. Baudez, 138–155. New York: Routledge, 2023.

Carswell, John, Mina Moraitou and Melanie Gibson. *Iznik Ceramics at the Benaki Museum*. London: GINGKO, 2023.

Casale, Sinem Arcak. *Gifts in the Age of Empire: Ottoman-Safavid Cultural Exchange, 1500–1639*. Chicago: University of Chicago Press, 2023.

Collinet, Annabelle. *Precious Materials: The Arts of Metal in the Medieval Iranian World*. Edited and translated by Melanie Gibson and Annabelle Collinet. London: GINGKO, 2023.

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DISSERTATIONS COMPLETED

The following doctoral dissertations in Islamic Art and Architecture have been completed recently..

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