

Arts of Asia Lecture Series Spring 2018
Art on the Move Across Asia and Beyond – Part II
Sponsored by The Society for Asian Art

**Mosque Lamps and Electric Hearts:
Modern Art and Architecture in the Islamic World**

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Places discussed:

Colonial Algiers, occasion for architectural fantasias (Boulevard of the Empress, 1860-65)

Istanbul, capital of the Ottoman Empire

Damascus, an Arab city within the Ottoman Empire (Marjah Square, c. 1904)

Tehran, site of the royal Qajar complex in Persia

Alexandria, a turn-of-the-century birthplace for Futurism

Rome, crucible of Futurist practices

Cairo, center for Arab modernist progressivism in the 1910s and 20s

Artists to remember:

- Abu'l Hasan Khan Ghaffari (Sani' al-Mulk) (1814-66), Persian

- Antoin Sevruguin (1830-1933), Persian

- Nasr al-Din Shah Qajar (1831-1896), Persian (he was both King of Persia and a photographer and sketch artist)

- Abu'l Hasan Ghaffari III (1840-1906), Persian

- Ismail Jalayir (active 1853-1895), Persian

- Muhammad Ghaffari (Kamal al-Mulk) (ca. 1859–1940), Armenian/Persian

- Eugene-Emmanuel Viollet-le-Duc (1814-1879), French

- Raimondo D'Aronoco (1857-1932), Italian practicing in Ottoman Turkey

- Filippo Tommaso Marinetti (1876-1944), Italian raised in Egypt

- Mahmoud Mokhtar (1891-1934), Egyptian

- Fahrelnissa Zeid (1901-1991), Turkish but also practiced in France, Iraq, and Jordan

Vocabulary

- Qajar dynasty – Dynasty of rulers and patrons with Turkmen origins who reigned in Iran, 1779-1924. They were first united as a power under Agha Muhammad Khan, who in 1785 took Tehran and made it a capital. He then staged his coronation there in 1795.
- *Shi'a* – A term describing those within Islam who believe that the rightful successor to the Prophet Muhammad after his death in 632 AD should have been 'Ali, the cousin and son-in-law of the Prophet; the Qajar dynasty was Shi'a.
- *ta'zieh* (sometimes spelled *ta'ziya*, *taziyeh*, etc.) – commemorative plays based on a narrative of martyrdom of Husayn at Karbala
- *takieh* (sometimes spelled *takiyeh*) – a permanent theater, built in the round, for the *ta'zieh*
- *takht-i-marmar* – marble throne; constructed by Fath 'Ali Shah
- *divankhana* – reception area
- *andarun* – womens' quarters, or harem
- *Dar al-Funun* - a professional art school established in Tehran by Royal endowment in 1850
- Muhammad 'Abduh (1849-1905) – Egyptian religious scholar, jurist, and liberal reformer who led a movement to revitalize Islamic teachings and institutions.
- *Imam* (worship leader in a mosque and in the Muslim community)
- *Mufti* (Islamic legal counselor)

Recommended readings

Abbas Amanat, "Court Patronage and Public Space: Abu'l-Hasan Sani' al-Mulk and the Art of Persianizing the Other in Qajar Iran," 408-444 in *Court Cultures in the Muslim World, Seven to Nineteenth Centuries*, ed. A. Fuess and J. Hartung (Taylor & Francis, 2011).

Mirjam Brusius, "Royal Photographs in Qajar Iran: Writing the History of Photography between Persian Miniature Painting and Western Technology," 57-83 in *Photography, History, Difference*, ed. Tanya Sheehan (Dartmouth, 2015).

Zeynep Celik, "Commemorating the Empire: From Algiers to Damascus," 20-37 in *Edges of Empire: Orientalism and Visual Culture*, ed. Jocelyn Hackforth-Jones and Mary Roberts (Blackwell, 2005).

Kevin Jones, "The Courage to Unlearn," *ArtAsiaPacific* 95 (Sep/Oct 2015): 92-99.

Harsha Ram, "Futurist Geographies: Uneven Modernities and the Struggle for Aesthetic Autonomy: Paris, Italy, Russia, 1909-1914," 313-335 in *The Oxford Handbook of Global Modernisms*, ed. Mark Wollaeger and Matt Eatough (Oxford 2012).

Dina Ramadan, "One of the Best Tools for Learning: Rethinking the Role of 'Abduh's Fatwa in Egyptian Art History," 137-152 in *A Companion to Modern African Art*, ed. Gitti Salami and Monica Blackmun Visonà (Wiley, 2013).