

**ANNEKA LENSSEN**  
Department of History of Art  
University of California, Berkeley  
430 Doe Library  
Berkeley, CA 94720  
anneka@berkeley.edu

### **Education**

Ph.D. in History and Theory of Art, 2014  
Massachusetts Institute of Technology, Department of Architecture  
History, Theory, and Criticism Section / The Aga Khan Program for Islamic Architecture

B.A. in Studio Art, 2001  
Kenyon College  
Honors: *summa cum laude*, distinction in major, Phi Beta Kappa

### **Academic Employment**

- 2014–           Assistant Professor of Global Modern Art, History of Art Department, University of California, Berkeley  
                  Affiliated Faculty, Center for Middle Eastern Studies
- 2013–2014     Director, Visual Cultures Program, The American University in Cairo
- 2012–2014     Assistant Professor of Theory, History and Criticism, Department of the Arts, The American University in Cairo

### **Honors, Grants, and Awards**

- 2017–2018     Hellman Family Faculty Fellowship, UC-Berkeley
- 2016–2017     Postdoctoral Fellowship, Getty Research Institute, Los Angeles, California
- 2014            Instructional Improvement Grant, Center for Teaching and Learning, UC-Berkeley
- 2014            Margaret B. Ševčenko Prize in Islamic Art and Culture, awarded by the Historians of Islamic Art Association
- 2013–2014     Faculty Research Grant, The American University in Cairo, co-grantee with Kaya Behkalam for two exhibition publications: *Malak Helmy: Lost Referents of Some Attraction* (Revolver, 2015) and *Hassan Khan: Dreams & Music* (Revolver, 2016).

### *Doctoral / Dissertation*

- 2010–2011     Social Sciences Research Council International Dissertation Research Fellowship (SSRC IDRF, Cairo-Rome-Paris-Damascus)
- 2010–2011     International Chapter P.E.O. Sisterhood Scholar Award
- 2009–2010     Fulbright U.S. Student Grant, Damascus (with Critical Language Enhancement Award)
- 2009            MIT-CCA Collection Research Grant, Canadian Center for Architecture, Montreal
- 2008            MIT Hyzen Travel Grant: Damascus
- 2008            MIT Aga Khan Program for Islamic Architecture Travel Grant, Damascus
- 2007            MIT Aga Khan Program for Islamic Architecture Travel Grant, Damascus

## Publications

### Books

- *Beautiful Agitation: Modern Painting in Syria and the Arab East (1920-1967)* (working title; in preparation).
- *Modern Art in the Arab World: Primary Documents*, co-edited with Nada Shabout and Sarah A. Rogers (New York: Museum of Modern Art, in press for November 2017).

### Articles/Book Chapters

- “Adham Isma‘il’s Arabesque: The Making of Radical Arab Painting in Syria,” *Muqarnas: An Annual On the Visual Cultures of the Islamic World* 34 (2017), in press.
- “Articulating the Contemporary,” with Sarah A. Rogers, for *A Companion to Islamic Art and Architecture*, eds. Gülru Necipoğlu and Finbarr Barry Flood (Oxford: Wiley-Blackwell, 2017), 1,314–1,338.
- “Inji Efflatoun: White Light,” *Afterall: A Journal of Art, Context, and Enquiry* 42 (Autumn/Winter 2016): 84–95.
- “Delay, Displacement, Pixelation,” *Representations* 136 (Fall 2016), 153–157. Reflection in Special Issue “Time Zones: Durational Art and its Contexts,” eds. Julia Bryan-Wilson and Shannon Jackson.
- “The Plasticity of the Syrian Avant-Garde, 1964-1970,” *ARTMargins* 2, no. 2 (June 2013): 43–70.
- “Muslims to take over Institute for Contemporary Art: The 1976 World of Islam Festival,” *MESA Bulletin* 42, no. 1 & 2 (Summer/Winter 2008): 40–47.
- “Travels of the Carpet Myth: Retracing Owen Jones, Ibn Khaldun, and Gottfried Semper,” *Thresholds* 34 (2007): 70–73.

### Catalog Essays

- [In Progress] Invited essay for *Many Tongues: Art, Language, and Revolution in the Middle East and South Asia* (Museum of Contemporary Art Chicago Exh. Catalog), ed. Omar Kholeif (forthcoming 2018).
- [In Progress] “Material Support: On Arab Artist Unions and Solidarity,” submitted for *Past Disquiet* (Warsaw Museum of Modern Art Exh. Catalog), eds. Kristine Khouri and Rasha Salti (Chicago: University of Chicago Press, forthcoming 2018).
- “Exchangeable Realism,” for *Postwar: Art between the Pacific and Atlantic, 1945-1965* (Haus der Kunst Exh. Catalog), eds. Okwui Enwezor, Katy Siegel, and Ulrich Wilmes (Munich: Prestel Verlag, 2016).
- “Distances Greater than Between These Walls: On Ideals and the Constitution of an Audience,” for *Arab Art Histories: The Khalid Shoman Collection*, eds. Sarah A. Rogers and Eline van de Vlist (Amman: Darat al-Funun, 2014), 93–96 and 137–151.

- “A Self Without Guarantees: Some Thoughts on Pain in the Work of Aissa Deebi,” *Bashir Makhoul | Aissa Deebi: Otherwise Occupied*, eds. Ryan Bishop and Gordon Hon (Venice: Al-Hoash, 2013), 104–115.
- “The Wormholes of Ecology,” for *Still Life: Art, Ecology, and the Politics of Change* (Sharjah Biennial 8 Catalog), eds. Joseph Wolin and Ismail Al Rifai (Sharjah, UAE: Sharjah Biennial, 2009), 37–44.

#### Exhibition Reviews and Critical Writing

- Field Report: “Surviving Fascism? ‘Art and Liberty’ in Egypt, 1938-1948,” for *Modernism/modernity*, Print Plus platform (8 February 2017), url: <https://modernismmodernity.org/forums/posts/surviving-fascism-art-et-liberte>
- The Arab Nude: The Artist as Awakener, American University in Beirut, for *Ibraaz.org* (23 July 2016), url: <http://www.ibraaz.org/reviews/104>
- Hassan Khan, Flow my tears, the policeman said, Museum für Moderne Kunst, Frankfurt, in *Artforum International* (January 2015): 141.
- Magdi Mostafa, Townhouse Factory Space, Cairo, in *Artforum International* (September 2014): 394–395.
- “Effects without Causes: On Hassan Khan’s First Major Solo Exhibition in Cairo,” in *Springerin* (Summer 2014): 50-51. Published in German, trans. Thomas Raab.
- “The View from Doha, Opening Exhibitions at Mathaf: Arab Museum of Modern Art,” in *Artforum International* (January 2011): 102.
- Ammar al Beik, Colored Earth... Black Chainsaw, Ayyam Gallery, Damascus, in *Bidoun 23* (Winter 2011): 175.
- Tarjama/Translation: Contemporary Art from the Middle East, Central Asia, and Their Diasporas, Queens Museum of Art, New York, for [amcainternational.org](http://amcainternational.org) (2010).
- The Seasons of Tell-Al Hejara, Damascus, in *Bidoun 13* (Winter 2008): 122.

#### Book Reviews

- *Souvenir de Damas / Souvenir from Damascus*, by Hussein I. El-Mudarris and Olivier Salmon, in *Syrian Studies Association Newsletter XVI*, no. 1 (Spring 2011).
- *Creative Reckonings: The Politics of Art and Culture in Contemporary Egypt*, by Jessica Winegar, in *Arab Studies Journal XV* no. 2/XVI no. 1 (Fall 2007/Spring 2008): 225–227.

#### Encyclopedia Entries

- “Marwan Kassab Bachi,” “Mahmoud Hammad,” “Nazem Jaafari,” “Louay Kayyali,” “Fateh al-Moudarres,” “Nazir Nabaa,” “Leila Nseir,” “Elias Zayyat,” and “Salat al-Fann al-Hadith al-Alami” in *Routledge Encyclopedia of Modernism*, ed. Stephen Ross (London: Routledge, 2016).

## Lectures and Presentations

### *Conference Panels and Presentations*

- February 16, 2017 Roundtable: Contemporary Art History: Temporal Frames and Geographic Terrains, College Art Association Annual Conference, New York City
- October 30, 2016 "A Worldly Icon? Fateh al-Moudarres' Theory of Syrian History," Syria's Art and Architecture: A Multicultural History, The Aga Khan Museum, Toronto
- April 2, 2016 "Method of No Market: Cases from the Socialist Front," Future Fields: 'Global' Methodologies and Art of the Middle East, Kahn Institute, Smith College
- March 20, 2016 "Surrealism Without Fetishes? The Arab-Islamic Reading of Automatic Images, 1946-1952," The Surreal World, American Comparative Literature Association, Harvard University
- February 4, 2016 "Op Art on the Other Shore: Masking Vision in the Revolutionary Mediterranean," Geometric Abstraction, Op, and Kinetic Art in Transnational Perspective, College Art Association Annual Conference, Washington D.C.
- May 28, 2016 "Extending Painting in Syria, Algeria, and Morocco c. 1965," Before the Contemporary: Arts, Institutions, Revolutions, Northwestern University
- May 21, 2015 "Unmapping Surrealism in the Arab World," Rethinking Historical Space, NYU-Abu Dhabi
- February 16, 2013 "Lines of Dissolution: Arab Nationalism and Abstraction in Syria, 1936-1952," Abstraction and Totality, College Art Association Annual Conference, New York City
- June 2, 2012 "The Plasticity of the Syrian Avant-Garde, 1964-1970," The Longevity of Rupture: 1967 in Art and Its Histories, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey Conference, American University of Beirut
- December 17, 2010 "All Rights Reserved for the Authors: The Drawings and Aesthetic Distributions of Fateh al-Moudarres circa 1962," Arab Modern Art: Objects, Histories, and Methodologies, Arab Museum of Modern Art, Doha, Qatar
- October 18, 2008 "Pseudo-Fragments of Heritage: Michael Rakowitz's 'The Invisible Enemy Should Not Exist'," Spaces and Visions, Historians of Islamic Art and Architecture Biennial Symposium, Philadelphia
- April 4, 2008 "Conscientious Objection in the Making of the Martyr Omar al-Mukhtar," What Object, Research-in-Progress Conference, Massachusetts Institute of Technology
- November 18, 2007 "London's Arab Renaissance," Art Without History?: Evaluating 'Arab' Art, Middle Eastern Studies Association Annual Meeting, Montreal

### *Invited Lectures*

- March 4, 2017 Keynote: "Two-Headed Passport: An Art History of Arab Mobility," Rethinking Art History: Center and Periphery, 10<sup>th</sup> annual PhD Symposium, UC-San Diego

- January 30, 2017 “Being Mobilized: Rethinking Medium in Arab ‘Post-war’ Art, 1942-1952,”  
Getty Research Institute, Los Angeles
- April 8, 2016 “Sight/Sensation: Global Modernism in the Middle East,” Theories and  
Methods for the “Global” Modern, The City College of the City University of  
New York Art Department Symposium
- October 1, 2015 “Material Disclosures: Medium in Arab Art circa 1950,” Department of Art  
History Lecture Series, University of North Texas
- March 5, 2015 “Surreality and Possession in the Modern Art of the Arab East,” Center for  
Middle Eastern Studies, UC-Berkeley
- November 18, 2014 “Creative Solidarity in the Global 1980s: Arab Art Networks,” Contemporary  
Art Working Group, UC-Berkeley
- June 19, 2014 “The Medium,” A Ghost Without A Host Is A Guest exhibition closing,  
Beirut (gallery), Cairo, Egypt. Essay version available online:  
<http://beirutbeirut.org/Beirut/#observatory>
- October 15, 2013 “A Loud Cry That Doesn’t Ask for Help: Avant-gardism in the Syrian State,”  
Interdisciplinary Seminar, Cooper Union School of Art, New York City
- March 12, 2011 “The Correspondent,” ‘On Publications’ Series, 98WeeksProject Space,  
Beirut, Lebanon
- February 22, 2011 “Surrealism without Surrealists: Reviving the Unconscious in Arab Modern  
Art,” Darat al-Funun, Amman, Jordan
- February 18, 2011 “The Archival Turn in Contemporary Art,” AllArtNow foundation,  
Damascus, Syria

*Guest Speaker/Critic*

- June 9, 2017 Guest presenter in Global Art Seminar: The Globalization of Art and Culture,  
Prof. Elena Shtromberg, USC Roski School
- October 11, 2015 Discussant, Annual Dissertation Workshop, American Institute for Maghrib  
Studies, at UC-Berkeley
- May 12, 2015 Moderator, The State of the State, session with Fawwaz Traboulsi and Khaled  
Hourani, “March Meeting,” Sharjah Biennial 12, United Arab Emirates
- April 17, 2015 Guest lecture, “Networked Practices: The Arab Avant-Garde of the 1970s” for  
Modernism, 1960-present, Prof. Natilee Harren, UCLA
- March 19, 2015 Panel Discussant, “Hydrarchy and Globalism,” closing symposium for  
Hydrarchy: Power, Globalization and the Sea, Fine Arts Gallery, SFSU
- December 2015 Guest critic for Staged Photography, Prof. Jean-Paul Boudier, UC-Berkeley  
Department of Architecture
- December 2014 Guest critic for Staged Photography, Prof. Jean-Paul Boudier, UC-Berkeley  
Department of Architecture
- April 2014 Visual Arts panelist, Alternative Models of University Education in Egypt  
Symposium, Adad/Townhouse Gallery, Cairo, Egypt
- October 2007 Guest lecture, “Art and Authoritarianism: Syria, 1960 to present,” for Art and  
the Middle East, Prof. Hannah Feldman, Northwestern University

## Conferences and Symposia Convened

- May 20–23, 2016 Conference Committee: *Abstraction Unframed*, NYU-Abu Dhabi and Barjeel Art Foundation, Abu Dhabi, United Arab Emirates
- May 24–25, 2016 Leader: Graduate Student Workshop, Barjeel Art Foundation, Sharjah, United Arab Emirates
- October 12, 2013 Panel Co-Organizer (with Kirsten Scheid): *A Re-Located Politics: Making Art Elsewhere than the Nation*, Middle East Studies Association Annual Meeting, New Orleans
- June 1–2, 2012 Conference Committee: *The Longevity of Rupture: 1967 in Art and its Histories*, American University of Beirut
- December 16–17, 2010 Conference Committee: *Arab Modern Art: Objects, Histories, and Methodologies*, Arab Museum of Modern Art, Doha, Qatar
- November 24, 2009 Panel Co-Organizer (with Rhonda Saad): *Pirated Politics: Contemporary Art, Artists, and the Postproduction of the Middle East*, Middle East Studies Association Annual Meeting, Boston
- March 18, 2009 Co-organizer (with Christina Knight): “Watching my Stories: A Discussion of Blackness, Queerness, and Video Art with Kalup Linzy and Tavia Nyong’o,” in *Bring Your Own: Voices of the Contemporary* at the Carpenter Center, Harvard University

## Service

### *University/Departmental Service*

#### UC-Berkeley

Faculty Advisory Committee, Center for Middle Eastern Studies, 2016–  
Steering Committee, Center for Middle Eastern Studies, 2014–  
Curriculum Committee, History of Art, 2014–2016, 2017–  
Head Undergraduate Advisor, History of Art, 2015–2106  
Lecturer for Art History, online course Letters & Science W1: Exploring the Liberal Arts, Summer 2015  
Undergraduate Advisor, History of Art, 2014–2015

#### The American University in Cairo

Chair, Search Committee, Assistant Professor of Graphic Design, 2014  
Arts Department Directors Committee, 2013–2014  
Sharjah Gallery Committee, 2013–2014  
Arts Department Concerts Committee, 2012–2014

### *Professional Service*

- Editorial Board: *ARTMargins*, 2014–
- Reviewer:

- *Art Journal*; *ARTMargins*; *International Journal of Islamic Architecture*
  - Penn State University Press; Routledge Art History & Visual Studies
  - German Research Foundation (Deutsche Forschungsgemeinschaft).
- Selection committee: Rhonda A. Saad Prize for Best Graduate Paper in Modern and Contemporary Arab Art (awarded by the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey), 2017–
  - Steering Committee, Modern Art Syria Archive, 2017–
  - Treasurer: Association for Contemporary and Modern Art of the Arab world, Iran, and Turkey (AMCA), 2010–2012.
  - Lead Researcher for Syria: “Archive Map” project, part of Speak, Memory Symposium, Townhouse Gallery, Cairo, October 28–30, 2010.  
<http://speakmemory.org/uploads/ArchiveMapSyria.pdf>

### **Teaching and Mentoring**

#### *Courses offered at UC-Berkeley*

HA 290	Futurism and Futurity (graduate seminar). Fall 2017
HA 290.1	Ethics of Abstraction, co-taught with Julia Bryan-Wilson (graduate seminar). Spring 2016
HA 192M	Transnational Avant-gardes (undergraduate lecture), Spring 2016
HA C121A	Introduction to Islamic Art (undergraduate lecture), Fall 2015
HA 290.1	The Cold War Contingent (graduate seminar). Spring 2015
HA 190M	Mosque Lamps and Electric Hearts: Modern Art and the Middle East (undergraduate lecture). Spring 2015
HA 192M	Global Surrealisms (undergraduate seminar). Fall 2014

#### *Courses offered at The American University in Cairo*

ARTV 410	Contemporary Issues in Arab Art (undergraduate seminar). Fall 2012, Fall 2013
ARTV 315	Art Theory (undergraduate seminar). Fall 2012, Spring 2014
ARTV 213	Introduction to Visual Culture (undergraduate lecture). Fall 2012, Fall 2013, Spring 2014

#### *Dissertation Committees (current)*

Ellen Feiss (History of Art)  
 Stephanie Hohlios (History of Art)  
 Thadeus Dowad (History of Art)  
 Alessandra Amin (UCLA Art History)  
 Katherine L. Bruhn (South and Southeast Asian Studies)  
 Linda Istanbulli (Near Eastern Studies)  
 Rosa Norton (Anthropology)

#### *Undergraduate Honors Theses*

Nathaniel Blanchard, “Shah Abbas and His Page: Recuperating and Interpreting Homoeroticism in the Arts of Safavid-Isfahan,” *History of Art*, 2017

Jessy Bell, "Their Fate Tomorrow: Recuperating the Sutjeska Memorial Park (1958–1975) in the Former Yugoslavia," *History of Art*, 2016

Taylor Kennemore, "Evaluating the Subversive Capacity of Art in the Arab Gulf," *Middle Eastern Studies/International and Area Studies*, 2016

Kyra Richardson, "The Phenomenology of Form and Faith: al-Muhandis, The Bimaristan Doors, and the Portals of Intellectualism," *Middle Eastern Studies/International and Area Studies*, 2016

### **Other Experience**

- Member, Art Architecture History Assembly, <http://www.a-a-h-a.net/>, 2013–
- Invited Participant, "4-day workshop for researchers in modern and contemporary Arab Art," sponsored by Makan Art Space, Amman, Jordan, November 19–22, 2011.
- Co-coordinator, "*An Evening With... Lecture Series*," Aga Khan Program for Islamic Architecture, MIT, 2007–2008.
- Curatorial Intern, Sharjah Biennial 8, Sharjah, U.A.E., March 27–April 7, 2007.
- Board President, Mobius Artists Group, Boston, MA, 2003–2006.

### **Affiliations**

College Art Association

Middle East Studies Association

Historians of Islamic Art Association

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey