

# Historians of Islamic Art Association

## NEWSLETTER

Volume XVII:2 Fall 2007

### JOINT LETTER FROM THE PRESIDENT AND THE SECRETARY-TREASURER

Dear Members,

Endings are always bittersweet, but this last message feels particularly poignant for the outgoing President and Secretary/Treasurer. Stefano asked Kishwar in 2005 to step in as Secretary/Treasurer when Aimee Froom left New York to relocate to London. So Aimee dropped off a large plastic bag with papers and a grand credit-card charging machine off at her office and reassured her kindly that it would all work out fine. Well, things eventually worked out fine but we had to face a few unexpected and challenging hurdles that kept us much busier than we had initially bargained for.

We realized after numerous phone calls to agencies from Boston to New York, that our organization (now HIAA and formerly NAHIA and HIA in previous incarnations) had an outdated tax identification number and officially did not “exist” for fiscal purposes. Thus began a protracted effort, which has only now been resolved, to apply for registration under a different name and identification number and new tax exempt status, and to change all that information with the bank. For this we would like to thank Rebecca Meriwether and Britt Eilhardt in the Department of Islamic Art at The Metropolitan Museum, and others who have generously given their time to help and advise us in the past three years. We are happy to report that, as of 19 January 2008, the Department of the Treasury of the Internal Revenue Service has determined -- as an advance ruling until December 31, 2010 -- that HIAA is exempt from Federal income tax under section 501 (c) (3) of the Internal Revenue Code and will be treated as public charity pending the definitive ruling. We are particularly proud of this straightforward ruling without additional questions since we had so little previous knowledge of legal, fiscal, budgetary, and bureaucratic matters related to the IRS.

In addition to changing HIAA’s name and posting the new Articles of Association (available on the website), we also changed the manner in which credit-card charges are filed – we now have a digital account (the machine belonged to a company that had gone out of business some time back!) and can take care of these transactions easily and quickly. We encourage our members to make use of this convenient feature.

We are very pleased that HIAA’s membership has grown and diversified apace, with more members from Europe as well as Asia. We hope that with the legal status of HIAA now resolved, the new board can focus on further increasing membership and

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inducting new members in the United States and through a broader international presence.

The bank accounts have also grown healthily, the HIAA general account holding \$6,409 and the Sevchenko Fund account holding \$13,233. Your contributions and membership dues have supported student travel grants to attend CAA as well as the annual Sevchenko Prize, awarded this year to Elias Muhanna, for which we are grateful.

Reflecting HIAA's increasing vitality and the growth of the field of Islamic art and architecture, we are proud to announce the establishment of the Biannual HIAA Symposium, the first of which will be held on October 16-18, in Philadelphia. We hope to see you many of you there!

The new board is announced below, and the bag with its contents (now filed in folders and in a carton!), has been passed on to **Barry Flood**, the incoming Secretary/Treasurer. It is with excitement that we now look forward to the greater successes of HIAA and its new board headed by **Renata Holod**.

Thank you for giving us the opportunity to serve you in the past few years, it has been an honor and a privilege but it is now time to pass on the baton to the new board during the Majlis at the CAA conference in February, 2008. Please do join us if you're in Dallas!

With warm regards,  
Stefano Carboni and Kishwar Rizvi

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## NOTE FROM THE EDITOR

Dear HIAA Members:

It has been my honor to serve on the HIAA board and to edit six issues of the HIAA Newsletter over the last three years. In the Spring 2005 issue, I introduced the TechnoTips section of the Newsletter. I originally envisioned that section as a forum in which we might be able to help each other with computing problems which, at the time, seemed specific to our field. But computers and the ways we use them have changed so quickly over the course of those three years that the purpose of the section has changed too. The section, now called "TechnoTips and Digital Publications," now generally draws attention to resources and projects that are published online. There are now many more such resources than I for one could have imagined three years ago. Meanwhile, the HIAA website, managed by Webmaster **Barry Wood**, has expanded its coverage in very useful ways.

Both the Newsletter and the Website will be in good hands with the incoming Newsletter Editor **Maryam Ekhtiar** and Webmaster **Emine Fetvaci**. You can continue to submit news to the Editor's inbox at [editor@historiansofislamicart.org](mailto:editor@historiansofislamicart.org), and it will reach Maryam Ekhtiar.

I would like to extend my thanks to all the HIAA members who have contributed to the Newsletter while I have been Editor. It has been a pleasure to receive your news, and to see, in collecting it, the vitality of our field.

With best wishes,

**Persis Berlekamp**, Editor, 2005-2007

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## HIAA'S NEW BOARD

HIAA will welcome a new board at the 2008 CAA conference to be held in Dallas.

The incoming board will be led by the incoming HIAA President, the current President-elect, **Renata Holod**.

**Christy Gruber** will also continue to serve on the board, now with the role of H-ISLAMART moderator which she assumed from **Alan Fisher** in January.

HIAA members submitted ballots in December, 2007, and elected the following new board members.

President-elect: **Shreve Simpson**  
Secretary/treasurer: **Barry Flood**  
Newsletter editor: **Maryam Ekhtiar**  
Webmaster: **Emine Fetvaci**  
Non-US board member: **Zeren Tanindi**

## CONFERENCES, SYMPOSIA, and LECTURE SERIES

### HIAA Symposium: *Spaces And Visions*

PHILADELPHIA, OCTOBER 2008

**First Announcement and Call for Papers for Sessions 1.1, 1.3, 2.2, 3.1, 3.2**

Submission Deadline: **February 1, 2008**

**Day 1 (October 16, 2008)**

**“Out of Late Antiquity”**

Keynote speaker: **Alan Walmsley**, University of Copenhagen\*

Three sessions, four papers.

**Session 1.1**

### **“The relationship of Archaeology and Art at the beginning of Islam”**

Session Leader: **Alastair Northedge**, Université de Paris I (Panthéon-Sorbonne)

Much of the new data on the material culture of Islam in its early period comes from archaeological sources, and is much wider than the narrow traditional canon established by K. A. C. Creswell. One consequence is a greater awareness of non-Muslim peoples, when the Muslim population was still small, but also the need to identify Muslim populations outside the great architecture. Another consequence is the much wider range of activities that can be detected and which bear on Art and Architecture, such as construction for sporting, military or even industrial purposes. A third is the greater contextualization of significant developments, such as the origins of Islamic ceramics. At the same time, an effort needs to be made to understand the different momentums of archaeology and art history, their different directions.

**\*Call for papers\***

**Submit your paper proposal by e-mail to:**

[anorthedge@wanadoo.fr](mailto:anorthedge@wanadoo.fr)

### **Session 1.2 “Fatimid art”**

Session Leader: **Jonathan M. Bloom**, Boston College/ Virginia Commonwealth University

The art and architecture of the Fatimid period in North Africa and Egypt (909-1171) comprises a diverse corpus of material in media ranging from urban planning and monumental architecture to carved ivory and rock-crystal. Combined with an extraordinarily rich array of textual sources relating to the arts of the court and urban life, the material culture of this period gives an unusually complete picture of medieval Islamic art from the period before the Mongol invasions. To what extent is this a dynastic art? To what extent is it a regional one? How does it change over the two and a half centuries of Fatimid rule? To what extent can one use the arts of the Fatimid period to generalize about other times and places?

**Speakers:** invited and agreed:

**Marianne Barrucand**, University of

Paris/Sorbonne

**Zirid-Hammadid**, “Stuccoes from Sabra-Mansuriyya”

**Alison Gascoigne**, University of Southampton: “Archaeology of the Fatimid Period”

**Nicholas Warner**, Independent Scholar, Cairo: “Mapping the Fatimid City”

**Mina Moraitou**, Benaki Museum, Athens: “Fatimid Woodwork”

### Session 1.3

**“Messianism, Kingship and Sacred Cities in the Islamic World”**

Session Leader: **Heather Ecker**, Detroit Institute of Art

The extraordinary number of cities in the Islamic World that are (or have been) considered sacred inspire this session. Cities sacred to Muslims are found in the Middle East, in North Africa, in the Indian Sub-continent, and arguably, in Europe. These cities attract pilgrims and prestige as the sites of ancient enclosures, as the sites of burial places of saints, as sites of learning, and as sites of caliphal authority. This session will enquire how such cities have supported, and in turn, been transformed by rulers who engaged with messianic ideas and propaganda as a form of legitimation. Such messianic ideas include mahdism (the expectation of an extraordinary figure in the world who will promote an age of justice, of righteousness, of equality and of peace), and imamism (the expectation in the reappearance of the occluded imam as the rightful temporal and spiritual leader of the umma). Messianic rulers have cast themselves as saviours of the people and protectors of the faith, claiming publicly corporal and spiritual lineages that lend them both political rights and spiritual stature. Messianic ideas stretch and compress time in various ways, paralleling the demolitions and constructions that messianic rulers have overseen in various cities, giving form to their mystique and sources of legitimation.

Papers dealing with any aspect of urbanism under the influence of messianism in the Islamic World—in any period—are welcomed.

**Speakers:** invited and agreed:

Sussan Babaie, University of Michigan

**\*Call for papers\***

**Submit your paper proposal by e-mail to:**

[Ecker@dia.org](mailto:Ecker@dia.org)

**Workshop I:** On Qur’ans and Codicology led by **François Déroche**, Bibliothèque Nationale, Paris

**Day 2 (October 17, 2008)**

**Theme: “ ‘Unity and Variety’ Once More: Time, Place, Material”**

Keynote Speaker: **Gülrü Necipoglu**, Harvard University

### Session 2.1

**“Pushing the Boundaries of the Iranian World: Theme; Medium; Dynasty(ies); Place.”**

Session Leader: **Linda Komaroff**, Los Angeles County Museum of Art

The boundaries here are figurative or literal or both. The idea is to take some of the traditional ways in which we look at and classify Islamic/Iranian art but to approach these from novel directions or perspectives or with new information.

**Speakers:** invited and agreed:

**Marianna Shreve Simpson**, Independent Scholar, Baltimore: “Poetic and Pictorial Narrative”

**Yuka Kadoi**, Museum of Islamic Art, Doha: “Textiles and Sino – Iranian Connections”

**Sheila Blair**, Boston College: “Turko-Mongol Dynasties”

**Tim Williams**, University College, London: “Merv: The organisation of space in the Islamic city”

### Session 2.2

**“Unity in Diversity? Circulation, Stasis and the Canon”**

Session Leader: **Barry Flood**, IFA/NYU

Among the many recent developments in the field that have helped redefine and refine the problematic notion of ‘Islamic’ art is a burgeoning interest in the nature of art produced in regions formerly considered marginal to the canon. Despite its undoubted innovations, much of this work assumes a rather static relationship between region and style, or subsumes regional and stylistic variety into a unity

implied by dynastic labels. In addition, the majority of this research has been concerned with the relationship between Islam and its non-Muslim 'others'. With few exceptions (the recent interest in Fatimid-'Abbasid rivalry, for example) there have been far fewer attempts to analyze or deconstruct the nature of the Muslim self and its relevance to the history of material culture.

These phenomena reflect the instrumentality of fixed or static categories of analysis to the construction of a canon. By contrast, this session seeks to examine aspects of circulation and mobility, their relevance to the material culture of the Islamic world, and implications for its study. The mobility in question might entail shifting patterns of self-identification (conversion between different faiths or modes of Islamic belief, for example), the circulation of artistic forms and concepts as a result of mercantile exchange or pilgrimage, or the 'translation' of formal concepts between different media.

Although they may have a particular regional or chronological focus, papers should address the implications of their topic for the broader field of Islamic art, perhaps even for the concept of an Islamic Art itself.

**\*Call for papers\***

**Submit your paper proposal by mail or e-mail to:**

Barry Flood, Department of Art History, New York University, 303 Silver Center, 100 Washington Square East, New York, NY 10002  
[barry.flood@nyu.edu](mailto:barry.flood@nyu.edu)

**Session 2.3**

**"Women and Patronage"**

Session Leader: **D. Fairchild Ruggles**, University of Illinois, Urbana- Champaign

Although the patronage of architecture and the visual arts by women has been a rich topic of exploration in the field of art history and gender studies in general, until recently very few scholars had explored the role of women in Islamic art. Those studies that do exist show that women, both freeborn and slave, could amass fortunes and play a key role in the transfer of property, the construction of family identity and genealogy, and the public display of piety through their activities and endowed foundations. Although they did not appear prominently in chronicles and histories,

women were important patrons of Islamic art and especially the built environment. One can hardly imagine Istanbul without the mosque, tomb, and bath complexes commissioned by Ottoman women, or Cairo without the tombs and pious foundations of Fatimid and Ayyubid women.

The study of women relies on a different methodology than that for men. Although women of the Prophet's family and in ruling houses appear in biographies and court chronicles, to find middle and lower class women, one must plumb court cases, dowry records, waqfiyyas, and commercial contracts and correspondence, often seeking moments when women stepped out of normative anonymity and asserted their legal or economic rights. Thus the study of women has benefited from – and contributed to – the methods of "microhistory" with its emphasis on individuals rather than broad currents. Moreover, with our emphasis on material culture and the built monument, art historians (and historians engaged in art history) have made important contributions to the study of women and Islamic culture in general, exploring the operative boundaries of private and public space and the exercise of political power through urban investment.

A critical work in the study of women in Islam was Leila Ahmed's *Women and Gender in Islam* (1992) because it introduced the issue to a wide reading public. In art history, Esin Atil's special issue of *Asian Art* (1993) was directed toward a general museum audience, but it was written by scholars and inspired others to pursue similar questions. In the past few years alone, many new works – several by HIAA members -- have appeared on the theme of female patronage in Islam. The session will adopt a specifically visual and historical point of view and will present new research on female architectural spaces, female patronage of public building, and the methodology of such studies.

**Speakers:** invited and agreed:

**Delia Cortese** (Middlesex University, and Institute of Ismaili Studies) and **Simonetta Calderini** (Roehampton University, London), "The Patronage of Fatimid Women."

**Lucienne Thys-Senocak** (Koc University), "The letters of Hadice Turhan Sultan."

**Afshan Bokhari** (Suffolk University), "Jahan Ara Begum and 'Visions' of Legacy."

**D. Fairchild Ruggles** "Women and Patronage in Islam: a historical overview of the study."

**Workshop II:** On Reading Urban Fabric led by  
**Attilio Petruccioli**, Bari Polytechnic

**Day 3 (October 18, 2008)**

**Theme: “Confronting Modernity”**

Keynote Speaker: **Glenn Lowry**, Museum of  
Modern Art

### **Sessions 3.1**

**“Museums, Exhibitions, and Collections in  
Historical Perspective”**

Session Leaders: **Massumeh Farhad**,  
Freer/Sackler Galleries and **David J. Roxburgh**,  
Harvard University

The various roles played by museums and the temporary exhibition in fashioning the field of Islamic art have emerged as a topic of interest in recent years and continues to be an area of growing scholarly research. Studies have focused on the history of collecting and museum formation; the dynamics between institutions, curators, collectors, dealers, scholars, and the market; the practices of installation and how they advance overt and covert narratives; and the study of the museum collection/exhibition through the frameworks of modernity and post-modernity. Recent years have witnessed the reinstallation of key collections in Europe and America—opportunities to meditate on the history of the field and its orthodoxies—; exhibitions staged with an explicitly historiographic emphasis (the key current example being *Purs Decors?*, at the Musée du Louvre); and the emergence of new public museums and collections, principally in Turkey and the Gulf States. Of equal importance is the exponential growth of art fairs and biennials which present the work of contemporary artists. Museums east and west have now turned to the collection and exhibition of contemporary art. Paper presenters—art historians, curators, artists—for the session are invited to consider these broad topics and the intersections between them. In what ways have fresh perspectives and new practices engendered critical assessments of the field as it is construed?

**\*Call for papers\***

**Submit your paper proposal by e-mail to:**

**(David Roxburgh) [roxburgh@fas.harvard.edu](mailto:roxburgh@fas.harvard.edu)**  
and

**(Massumeh Farhad) [FARHAMA@si.edu](mailto:FARHAMA@si.edu)**

### **Session 3.2**

**“On Conservation and Cultural Policies”**

**Session Leader: TBA**

This session will explore the history and current practices of conservation and restoration in the Islamic world. Case studies are invited to gauge the ways in which specialists, governmental bodies and international organizations contribute to the making of “historic” built environments, and to the creation of local and/ or national identities.

**\*Call for papers\***

**Submit your paper proposal by e-mail to:**

**[rhodod@sas.upenn.edu](mailto:rhodod@sas.upenn.edu)**

### **Session 3.3**

**“How to Study Contemporary Islamic Art and  
Architecture”**

**Session Leader: Nasser Rabbat, MIT**

Where do contemporary Islamic art and architecture stand in the world today? This too general and consciously polemical question is not new, although recent events have lent it an unprecedented critical urgency. The answers at hand vary widely. Some commentators see in the globalizing trends and the accelerating mobility of artists and ideas beneficial vehicles for increased exposure of the contemporary Islamic art and architecture. Others point to the eurocentric pedigree of contemporary art and architecture and its most entrenched biases, such as artistic hierarchy and cultural segregation, as formidable impediments to a true integration of the contemporary Islamic art and architecture in the international scene. Still others consider the question itself too redundant since they do not think that we can define a contemporary Islamic art and architecture that is not already intermeshed with the global so as to obviate any claim of a definable and separate identity.

The papers in this panel will address these and other similar issues through examination of specific case studies.

Speakers: TBA/ invited

**Workshop III: On Cinema**

## Upcoming Events

### CAA 96TH ANNUAL CONFERENCE

Dallas, Texas

February 20–23, 2008

#### Art History Open Session: Corporeality and Figuration in South Asia

Thursday, February 21, 9:30 AM–12:00 PM

Houston Ballroom B, 3rd Floor, Adam's Mark Hotel

Chair: **Michael W. Meister**, University of Pennsylvania

"Replicating the Buddha: The Great Miracle of Śrāvastī, the Divyāvadāna and Ajanta's Cave 26"  
**Leela Aditi Wood**, Detroit Institute of Arts

"Recovering the Guru: Corporeal Presence and Architectural Embodiment in 10th-Century India,"  
**Tamara Sears**, New York University

"Making Heads or Tails of It: Figuring Out Realism in Early Mughal Painting," **Yael Rice**, University of Pennsylvania

"The Eviscerated Body: Gender and Nationalism in Swadeshi Art," **Niharika Dinkar**, Boise State University

"Mimetic Desire in Pushpamala's Photographs,"  
**Ajay Sinha**, Mount Holyoke College

#### CAA Advocacy Session: Cultural Patrimony in Iraq

Thursday, February 21, 9:30 AM–12:00 PM

Dallas Ballroom B and C, 1st Floor, Adam's Mark Hotel

Chairs: **Nada Shabout**, University of North Texas; **Donny George**, Stony Brook University, State University of New York

#### Art History Open Session: Islamic Art

Friday, February 22, 9:30 AM–12:00 PM Dallas Ballroom C, 1st Floor, Adam's Mark Hotel

Chair: **Linda Komaroff**, Los Angeles County Museum of Art

"A Brief Biography of Abu Zayd"

**Sheila S. Blair**, Boston College

"The Meaning of a Pictorial Narrative: An Aquamanile in the Hermitage Museum,"

**Elizabeth S. Ettinghausen**, Princeton Research Forum

"Surrendering to India: Nadir Shah's Delhi Loot and the 18th-Century Aesthetic of the Exotic,"

**Sussan Babaie**, University of Michigan

"A History of Ottoman Art History through the Private Database of Edwin Binney, 3<sup>rd</sup>,"

**Keelan Hall Overton**, University of California, Los Angeles

"Crescent Moon Rising: Hilal Kazan and a New Generation of Female Master Calligraphers,"

**David Simonowitz**, University of California, Santa Barbara

#### Transculturalism in Seventeenth-Century Indian Art

Friday, February 22, 9:30 AM–12:00 PM

Austin Ballroom 3, 2nd Floor, Adam's Mark Hotel

Chairs: **Isabella Nardi**, University of Oregon, Eugene; **Mika Natif**, Indiana University, Bloomington

"Aesthetic Syncretism and Globalizing Ideology:

'Jahangir Seated on an Allegorical Throne' by Bichitr (1625)," **Valerie Gonzalez**, Savannah College of Art and Design

"The Portuguese Legacy in Goa," **Mallica**

**Kumbera Landrus**, Rhode Island School of Design and Brown University

"Chini Khana and Ragamala: Painted Decoration in the Govind Mandir Palace at Datia," **Edward**

**Rothfarb**, University of California, Los Angeles

"Penwork, Production, and Patronage: Reexamining 17th-Century Kalamkari," **Gita V. Pai**,

University of California, Berkeley

"Between Home and Diaspora: 17th-Century Transculturalism in Later Marwari Architecture,"

**Alka Patel**, University of California, Irvine

<http://conference.collegeart.org/pdf/2008>

**HIAA Majlis at CAA: Teaching the History of Islamic Art and Architecture in the 21<sup>st</sup>/15<sup>th</sup> Century**

Friday, February 22, 12:30 and 2:00 PM  
Austin Ballroom 2  
2nd Floor, Adam's Mark Hotel  
Chair: **Kishwar Rizvi**, Yale University

**Catherine Asher**, University of Minnesota

**Sussan Babaie**, University of Michigan

**David Roxburgh**, Harvard University

**Ethel Sara Wolper**, University of New Hampshire

**Irene Bierman**, University of California, Los Angeles

**HERITAGE CITIES WORKSHOP**

University of Illinois Urbana-Champaign  
Urbana, IL

**March 7-8, 2008**

A free workshop on "Heritage Cities," sponsored by the Collaborative for Cultural Heritage and Museum Practices (CHAMP) at the University of Illinois, Urbana-Champaign, will be held on campus, March 7-8, 2008. On Friday, March 7, 8:30-5, the workshop will meet in Doris Kelley Christopher Hall, 904 West Nevada St., and on Saturday, March 8, 8:30-12, at the Illinois Program for Research in the Humanities, 805 W. Pennsylvania, Urbana, IL

For further information, please visit <http://ilabs.inquiry.uiuc.edu/ilab/champ/5608>

Or contact: Sharon Irish (slirish@uiuc.edu), Assistant Director Cultural Heritage and Museum Practices:

Department of Landscape Architecture  
101 Temple Hoyne Buell Hall  
611 Taft Drive, M-C 620  
University of Illinois at Urbana-Champaign  
Champaign, IL 61820

**Islamic and Italian Art: Creating Shared Histories**

Friday, February 22, 2:30 PM–5:00 PM  
Dallas Ballroom A3, 1st Floor, Adam's Mark Hotel  
Chairs: **Alan Chong**, Isabella Stewart Gardner Museum; **Stefano Carboni**, Metropolitan Museum of Art

"An Anonymous Venetian Panegyric for Sultan Süleyman," **Ana Pulido-Rull**, Harvard University

"Mamluk Glass Mosaic in Context: The Mural Medium across the Medieval Mediterranean," **Ellen Kenney**, independent scholar, New York

"Problems of Hybridity: Crafting and Using the 'Siculo-Arabic' Ivories" **Anthony Cutler**, Pennsylvania State University

"The Politics of Architectural Mimesis in Italy and the Islamic World: The Case of the Dome of the Rock," **Kathryn Blair Moore**, New York University

Discussant: **Gülru Necipoğlu**, Harvard University.

**Website for further information:**

**CONTESTED CULTURAL HERITAGE IN A GLOBAL WORLD**

Spurlock Museum, University of Illinois, Urbana-Champaign

**April 24-25, 2008**

Keynote speaker:

**Dr. Donny George Youkhanna**, former Director of the Iraq National Museum and now Visiting Professor at the State University of New York-Stony Brook ("Mayhem in Mesopotamia" on April 24).

The conference brings together an international group of scholars to discuss how forces of religion and nationalism may act to heighten inter-group tension around heritage claims, even to the point of causing the destruction of ancient and historic sites.

Among the cases to be considered are the destruction of the Bamiyan Buddhas in Afghanistan; Christian and Muslim conflict resolution at a major mosque in Cordoba, Spain; different views and practices toward the indigenous past among Native Americans and the archaeologists who study their ancestors; the Parthenon/Elgin Marbles debate; Egypt's demand for the return of the Bust of Nefertiti; heritage frictions implicated in the recent Balkans War; Peru's attempt to repatriate the Machu Picchu collections from Yale University; and the aggressive marking of Protestant and Catholic identities in Belfast, Northern Ireland through wall art.

Registration for this conference is required by **February 15, 2008**. The cost is \$15 and includes a box lunch on April 25, 2008.

The Spurlock Museum is located at 600 S. Gregory at the University of Illinois, Urbana-Champaign.

For further information contact: Sharon Irish, Assistant Director Collaborative for Cultural Heritage and Museum Practices:

Department of Landscape Architecture  
101 Temple Hoyne Buell Hall  
611 Taft Drive  
Champaign, IL 61820

Email: [slirish@uiuc.edu](mailto:slirish@uiuc.edu)

<http://ilabs.inquiry.uiuc.edu/ilab/champ/5608>

### **THE ELEVENTH BIENNIAL SYMPOSIUM OF THE TEXTILE SOCIETY OF AMERICA: Textiles as Cultural Expressions**

Sheratan Waikiki, Honolulu, Hawai'i,

**September 24-27, 2008**

The Symposium will host the following Site Seminar, of special interest to HIAA members. Space is limited. To register, visit the TSA website at:

<http://www.textilesociety.org>

#### **Site Seminar: Islamic Textiles**

University of Hawai'i  
East-West Center Gallery  
September 26, 2008  
2 - 4:30 p.m.

Shaped royal carpets from the Doris Duke Collection at Shangri La are the centerpieces of this Site Seminar at the East-West Center Gallery. Curator **Michael Schuster** will discuss the carpets and other Mughal masterpieces in the collection. A rug weaver from India will demonstrate weaving techniques. TSA President **Carol Bier** will present superb examples of Uzbek suzani from Shangri La and relate the conclusions of the collaborative team that consisted of a curator, textile conservator, and technical assistant. Their collective analysis yielded new understanding of this needle art. **Nazanin Shenasa** will examine the narrative scenes on silk textiles from Safavid Iran (1501?1722) and how they established both personal and national identity. **Midori Green** will present the velvets of the Safavid court to build a structural connection between the linguistic patterns in poetry and the patterns of color and design found in Safavid figural velvets.

<http://www.textilesociety.org>

### **INDO-MUSLIM CULTURES IN TRANSITION, INDIA IN THE 18TH-19TH CENTURIES 31**

University of California, Irvine

**October-2 November 2008**

Conveners: **Professor Karen Leonard** and **Dr. Alka Patel**.

The conference will highlight the social, economic, literary, and artistic/architectural transitions taking place in Indo-Muslim cultural centers during the 18th and 19th centuries. This post-Mughal period of consolidation of colonial power in South Asia has traditionally been considered a time of decline in centers of Indo-Muslim or Indo-Persian culture such as Hyderabad and Lucknow, as historical patterns of patronage were displaced by the formation of new social and economic elites. Rather than perceiving these later developments to be pallid reflections of the high Mughal period (late 16th-17th centuries), our collective project treats them as creative and ongoing transformations. The inheritors of Indo-Muslim cultures actively interpreted and negotiated with the new forces of

colonialism and modernity, thus producing ongoing transformations of older cultural forms. While presentations are by invitation, attendance at the conference is encouraged as free and open to the public (no registration fee).

## Ongoing Series

### HARVARD AKPIA LECTURE SERIES: A FORUM FOR ISLAMIC ART AND ARCHITECTURE

Room 318 (except for April 12 in room 515)  
Arthur M. Sackler Museum  
Harvard University, 485 Broadway  
Cambridge, MA

All lectures are held from 5:30 to 6:30 p.m.  
Lectures are free and open to the public.

#### October 18, 2007

"Istanbul in Search of Its Architect: The City and the Palace in the Eighteenth Century," **Dr. Nebahat Avcioglu**, Visiting Professor, MIT Aga Khan Program

#### November 1, 2007

"'Magic Squares,' Central Viscera, and Transcribed Text: Envisioning Chinese Medicine in Fourteenth-Century Iran," **Dr. Persis Berlekamp**, Assistant Professor, Department of Art History, University of Chicago

#### December 6, 2007

"Domestic Architecture in Damascus during the Seventeenth Century: A View from the Tribunal Court Records of the City," **Dr. Abdal-Razzaq Moaz**, Director of the Historical Museum of Damascus, Head of Euro-Med Projects in Syria, Postdoctoral Fellow, Harvard Aga Khan Program

#### February 14, 2008

"Provincialism and Empire: The Lifeworld of the Ottoman Provincial Elite in the Napoleonic/Selimian Age," Dr. **Ali Yacyioglu**, Postdoctoral Fellow, Harvard Aga Khan Program

#### March 13, 2008

"The Cleveland *Masihnama*: Playing at the Mughal Court," Dr. **Pedro Carvalho**, Lecturer, Universidade Catolica Portuguesa, Lisbon Postdoctoral Fellow, Harvard Aga Khan Program

#### April 3, 2008

"Translation or Invention? The Formation of the 'Saracenic Style' in Norman Sicily," Dr. **Jeremy Johns**, Professor, Oriental Institute, University of Oxford, Director of the Khalili Research Centre

#### April 17, 2008

"A Medieval Kurgan: Turkic Burial Customs and International Trade," Dr. **Renata Holod**, Professor, History of Art Department, University of Pennsylvania Curator, Near East Section, PENN Museum

#### May 1, 2008

"The Contribution of the South Arabian Civilization to the Creative Process of Umayyad Iconography," Dr. **Nadia Ali**, Doctor in History of Islamic Arts, University of Aix en Provence, IREMAM (The Institute of Research on the Arabic and Islamic World), Postdoctoral Fellow, Harvard Aga Khan Program

### AN EVENING WITH... MIT AKPIA LECTURE SERIES - 2007 LECTURES & EVENTS

Massachusetts Institute of Technology  
Cambridge, MA

Unless noted, events are on Mondays at 5:30 pm in MIT room 3-133.

#### May 7, 2007

"Status, Gender, Privacy. The Transformation of Domestic Culture in the Beirut House, 1860-1930," **Ralph Bodenstein**, AKPIA@MIT Post-Doctoral Fellow, Post-Doctoral Fellow, German Archaeological Institute (DAI) in Cairo

**October 22, 2007**

Two presentations in the Stella Room:

"Orientalism, Self-Orientalism and Identity Politics: The Mosque in Western Europe and North America" **Nebahat Avcioglu**, Visiting Associate Professor, AKPIA@MIT, Columbia University Institute for Scholars, Paris, France

"Mosques-to-go," **Azra Aksamija**, PhD Student, AKPIA@MIT, Artist Affiliate, Center for Advanced Visual Studies at MIT

**November 19, 2007**

"Nebukadnezar and Saladin - The Iconography of History in Contemporary Political Representation in the Middle East," **Stefan Heidemann**, AKPIA@MIT Post-Doctoral Fellow, Friederich Schiller Universität, Department of Semitic Philology and Islamic Studies, Jena, Germany

**November 26, 2007**

"Antiquarianism and Connoisseurship in 19th century Cairo: Some Reconsiderations," **Mercedes Volait**, Centre National de Recherche Scientifique, Paris, France

**February 11, 2008**

"Modernism, Anxiety and the Ideology of Arab Vision," **Stephen Sheehi**, Associate Professor of Arab Culture, University of South Carolina

**February 18, 2008**

"The Maghreb Connection: Counter-geographies in the Sahara," **Ursula Biemann**, Artist & Curator, Institute for Art and Design Theory, Zurich, Switzerland

**March 13, 2008**

**Thursday at noon in room 7-431 (AVT)**  
"A Brief Report on Contemporary Art in Syria," **Anneka Lessen**, PhD Candidate and recipient of the 2007 AKPIA@MIT Travel Grant

**March 17, 2008**

"Arab Aesthetics Reconsidered: Art Today," **Nada Shabout**, Spring 2008 AKPIA@MIT Lecturer, Assistant Professor of Art History, University of North Texas

**April 28, 2008**

"Framings of the Tradition: The Career of Miniature Painting in South Asia," **Nadeem Omar Tarar**, AKPIA@MIT Post-Doctoral Fellow, Assistant Professor, National College of Art, Lahore, Pakistan

**SOAS ISLAMIC ART CIRCLE**

Khalili Lecture Theatre  
Main School Lecture Theatre  
Philips Building  
The School of Oriental and African Studies,  
University of London

Lectures begin at 7.00 p.m. unless otherwise noted.

**October 17, 2007**

"Al-Sufi and Son: the Double Author Portrait in Ibn al-Sufi's Poem on the Stars," Dr. **Moya Carey**, Tutor for the Islamic Middle East, Arts of Asia Year Course, Victoria & Albert Museum

**November 15, 2007**

"A Matter of Good Taste – Approaching Houses and Interiors in Ottoman Syria and Lebanon," Dr. **Stefan Weber**, Assistant Professor of Material History, AKU-ISMC, London

**December 13, 2007**

THE HADASSAH AND DANIEL KHALILI  
MEMORIAL LECTURE IN ISLAMIC ART AND  
CULTURE

"The Forbidden Fruit: the Koran in Early Modern Europe," Professor **Alastair Hamilton**, Warburg Institute and Arcadia Press

**January 16, 2008**

"The Restoration of the Madrasah al-'Ameriyya Rada', Yemen," **Dr Selma al-Radi** (Independent Scholar)

*Please note this lecture will start at 6.30 pm and be followed by a film titled **Qudad – Reinventing a Tradition** presented by Italian film-maker Caterina Borelli*

**February 6, 2008**

"Reciprocal influences between Italians and Ilkhanids/Golden Horde," **Dr Michele Bernardini**, Naples

**March 12, 2008**

"Of Castles & Crops: Agricultural Estates in Early Islamic Arabia and the Bilād ash-Shām," **Dr Rebecca Foote**, Research Fellow - Water, Life and Civilisation Project

**April 23, 2008**

"The Mamluk Basin of Hugue IV of Lusignan : a Testimony of Regalia from the Coronation of the King of Jerusalem?" Dr **Sophie Makariou**, Chief Curator, Département des Arts de l'Islam, Musée du Louvre, Paris

**May 14, 2008**

"The Citadel of Aleppo: Recent Excavations," **Dr Julia Gonnella**, Free University, Berlin

**June 4, 2008**

"The Development of the Sugar Industry in the Near East according to recent archaeological finds," **Dr Konstantinos D Politis**, Director Zoara-Safi Project

#### **SUPREME COUNCIL OF ANTIQUITIES (SCA)**

Ahmed Pasha Hall  
3 el-Adel Abu Bakr Street

Cairo, Egypt  
Phone: +2/02 2736-5645

All lectures begin at 6:00 pm

In addition to several lectures in Egyptology, the series includes the following lectures of interest to HIAA members:

**December 17, 2007**

"The Foundation of Cairo: New Thoughts on the First Fatimid City in Egypt," Profesor **Jonathan M. Bloom**, Norma Jean Calderwood University Professor of Islamic and Asian Art, Boston College and Hamad bin Khalifa Endowed Chair of Islamic Art, Virginia Commonwealth University

**January 21, 2008**

"Design Without Representation: Reflections on an Observation by 'Abd al-Latif al-Baghdadi (1162-1231 AD) on Building in Egypt," Professor **Nasser O. Rabbat**, Aga Khan Professor of Islamic Architecture and Director of the Aga Khan Program for Islamic Architecture, Massachusetts Institute of Technology

**February 4, 2008**

"The Architectural Tilework of Cairo," Professor **Bernard O'Kane**, Professor of Islamic Art and Architecture, Arabic Studies Department, The American University in Cairo (AUC)

#### **Recent Events**

#### **MIDWEST ART HISTORY SOCIETY ANNUAL CONFERENCE**

#### **Islamic Art: New Approaches to Islamic Painting**

Indianapolis, IN

**March 28-31, 2007**

Organized by: Dr. **Christiane Gruber**

The study of Islamic painting has undergone significant developments over the past two decades. No longer narrowly focused or impeded by a formalist approach, scholars have sought to

explain the power of the image in Islamic traditions through text-and-image studies as well as through a number of other paradigms. This panel sought to present new theoretical approaches and methodologies towards the study of Islamic painting. Papers addressing a variety of related issues were intended to highlight and discuss the current state of the field.

MAHS is the Midwest Art History Society.  
[www.mahsonline.org](http://www.mahsonline.org)

### **2007 NORMA JEAN CALDERWOOD LECTURE AND RECEPTION**

Arthur M. Sackler Museum lecture hall, 485 Broadway, Cambridge, MA 02138

**April 5, 2007**

"A Forgotten Cosmopolis: Art and Identity in "Arab" Sind (800-1000)," **Finbarr B. Flood**, Assistant Professor of Art History, New York University

Although the Arab emirates of Sind (now Pakistan) have been largely ignored in histories of Islamic art, these eastern regions of the caliphate were key contributors to Islamic mercantile culture and produced the most important early Islamic works in ivory and metal. Sind is absent from surveys of Islamic art partly because it straddles modern scholars' taxonomic divide between Islamic and Indic cultures. This lecture explored the arts of early and medieval Sind within their historical and cultural contexts and in terms of the challenges they pose to our modern categories of thought.

### **THE APTULLAH KURAN MEMORIAL LECTURE**

Bogazici University, Istanbul  
Rectorate Conference Hall

**April 5, 2007**

"Islamic Culture and the Art of the Object," **Oleg Grabar**, Professor Emeritus, The Institute for Advanced Study, Princeton University

### **THE BASIL ROBINSON MEMORIAL LECTURE**

Royal Asiatic Society  
14 Stephenson Way  
London NW1 2HD

**April 12, 2007**

"Between Iran and India: Artistic Exchange in the Mid-Seventeenth Century," **Massumeh Farhad** Senior Curator, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution

### **COSMOPHILIA SYMPOSIUM**

The Art Institute of Chicago (April 20, 2007)  
111 South Michigan Avenue  
Chicago, IL, 60603

The Oriental Institute (April 21, 2007)  
The University of Chicago  
1155 E. 58th Street  
Chicago, IL, 60637

**April 20-21, 2007**

In conjunction with their simultaneous exhibitions of Islamic art (see Museum News), the Art Institute of Chicago and the University of Chicago's Smart Museum of Art co-presented this two-day symposium that brought together some of the world's foremost scholars of Islamic art history. Each speaker's presentation engaged with a selected ornament type, motif, or object on display in *Cosmophilia: Islamic Art from the David Collection, Copenhagen*, and offered an approach to considering its significance in historical context.

**April 20, 2007**

The Art Institute of Chicago  
Fullerton Hall

Keynote address by **Oleg Grabar**:

"The Object of and in Islamic Art"

**April 21, 2007**

The Oriental Institute  
Breasted Hall

"Writing and the Moment"  
**Irene Bierman**

"Innovation and Influence in Syrian Woodwork of the 12th and 13th Century"  
**Yasser Tabbaa**

“Confronted Dragons, Confronted Traditions”  
**Persis Berlekamp**

“Asia in Aragón: Patronage of the Rug Industry in  
14th- and 15th-century Murcia”  
**Heather Ecker**

“The Calligrapher's Practice: Treatise Literature as  
a Source”  
**David Roxburgh**

“Italian Renaissance Responses to Islamic Tiraz  
Textiles: Sources of Exotic Ornament and a Vivid  
Imagery”  
**Rosamond Mack**

The event was co-sponsored by the Smart Museum  
of Art and the Art Institute of Chicago. Saturday's  
symposium at the Oriental Institute was made  
possible by The Franke Institute for the Humanities;  
the U.S. Embassy in Amman, Jordan; the Istituto  
Italiano di Cultura, Chicago; and the Department of  
Near Eastern Languages and Civilizations and the  
Center for Middle Eastern Studies at the University  
of Chicago.

#### **2006/2007 PUBLIC LECTURES ON THE ARTS AND ARCHITECTURE OF THE ISLAMIC WORLD**

VCUQ Atrium  
Doha, Qatar

**April 25, 2007**

“Still Life - Art, Ecology and the Politics of Change  
The Sharjah Biennial 8, 2007,” **Jack Persekian**,  
Artistic Director Sharjah Biennial 8

The Virginia Commonwealth University School of  
the Arts in Qatar presented the fourth of this series.

#### **PATRONS, MAKERS AND TRADERS: PEOPLE AND ART IN THE ISLAMIC MIDDLE EAST**

The Victoria and Albert Museum  
London, UK

**April 27-28, 2007**

This conference celebrated the new Jameel Gallery  
of Islamic Art at the Victoria and Albert, which  
opened in July, 2006. It was a forum for new  
research on the individuals who created Islamic art

and the network of social and economic relations  
that linked them. The conference was organized  
thematically around the following areas:

- Patrons and Makers: The Domestic Economy
- Makers, Traders and Markets
- Patrons and Traders: The Interregional Factor

#### **THE MIDDLE EAST GARDEN TRADITIONS: THE UNITY AND DIVERSITY QUESTION - METHODS AND RESOURCES IN A MULTICULTURAL PERSPECTIVE**

The Meyer Auditorium  
Freer Gallery of Art / Arthur M. Sackler Gallery  
Smithsonian Institution  
Washington, D.C. 20013-7012

**April 27-28, 2007**

The symposium discussed the long lasting history  
of interlinked garden traditions in the Middle East,  
since Roman times, and in the Islamic world up to  
the present. It will highlight cultural continuities,  
variations and differences between gardens from  
the Atlantic Ocean to the Indian plains.

The symposium was cosponsored by Dumbarton  
Oaks and the Freer and Sackler Galleries.

#### **THE POWER OF THE WORD: 'WORD INTO ART': AN EXHIBITION OF MODERN MIDDLE EASTERN ARTISTS AT THE BRITISH MUSEUM**

Bing Theater

**April 29, 2007**

**Dr. Venetia Porter**, Curator of Islamic Art, The  
British Museum

Co-sponsored by the Ancient Art Council and His  
Highness Prince Aga Khan Shia Imami Ismaili  
Council for the Western United States

#### **“WALLS OF MARTYRDOM”: TEHRAN'S PROPAGANDA MURALS**

CGIS South, Cambridge Street, Belfer Case Study  
Room, S-020, Harvard University

**May 18, 2007**

Two panels accompanied the opening of Fotini Christia's exhibition "Walls of Martyrdom: Tehran's Propaganda Murals," Concourse Gallery, Center for Government and International Studies (CGIS). The exhibition ran from May 18-June 15, 2007.

### **Panel I: Murals and Martyrdom in the Islamic Republic of Iran**

Chair: **Professor Naghmeh Sohrabi**  
Lecturer in Near Eastern and Judaic Studies,  
Brandeis University

Discussant: **Professor Huchang Chehabi**,  
Department of International Relations, Boston  
University

Participants:

"Animating the Walls in Tehran," Professor **Michael M.J. Fischer**, Department of Anthropology, MIT

"The Writing is on the Wall: Mural Sponsorship in Post-Revolutionary Iran," **Professor Christiane Gruber**, Department of History of Art, Indiana University

"New Visions, New Viewers: Tehran's Post Iran-Iraq War Murals and their Legacy," **Pamela Karimi** PhD Candidate, MIT School of Architecture

"The Historic and Literary Background of Self-Sacrifice in Iran," **Alireza Korangy**, PhD Candidate, Department of Near Eastern Languages and Civilizations, Harvard University

### **Panel II: A Comparative Perspective of Martyrdom and Propaganda Art in Iraq, Lebanon, and Palestine**

Chair: **Professor Malik Mufti**  
Department of Political Science, Tufts University

Discussant: **Diana Allan**  
PhD Candidate, Department of Anthropology,  
Harvard University

Participants:

"Martyr Posters and the Second Palestinian Intifada: How Violence Becomes Normal in Space and Time," **Lori Allen**, Academy Scholar, Harvard Academy for International and Area Studies

"Visual Representations of Power in Ba'thi Iraq," Professor **Kanan Makiya**, Islamic and Middle Eastern Studies Program, Brandeis University

"Murals, Billboards and the Aftermath of War in Lebanon," **Rania Matar**, Architect/Photographer

### **ISTANBUL THROUGH BYZANTINE AND OTTOMAN EYES**

Sabancı University Communication Centre  
Karakoy  
Istanbul, Turkey

**June 2, 2007**

#### **The Hippodrome**

"The Hippodrome and Social Conflict in the Sixth Century," **Peter Bell**, University of Oxford

"The Hippodrome as a Politically Charged Space in the Sixteenth century," **Zeynep Yelce**, Sabancı University

#### **The Palace**

"The Palace of Constantinople and the Heavenly Jerusalem: Imperial Visions in Byzantium," **Maria Cristina Carile**, University of Bologna/RCAC

"Palaces, Pavilions and Perspective: Depictions of Architecture in Ottoman Miniature Painting," **Barry Wood**, Yeditepe University

#### **The Church**

"Colour as a Structural Element in the Chora Mosaics," **Anestis Vasilakeris**, Bogazici University

"St. Benoit in Galata: Byzantine Origins of a Latin Church in the Ottoman City," **Philipp Niewoehne**, German Archaeological Institute, **Maja Kominko** Sabancı University

"Quoting Byzantium in Late Ottoman Istanbul," **Maximilian Hartmuth**, Sabancı University

#### **The Ottomans and the City**

" 'Conspiring Infidels and Collaborating Renegades' - A Fifteenth Century Ottoman Controversy around the Resettlement of the City," **Hakan Erdem**, Sabanci University

"The Ottoman Divan Yolu," **Tulay Artan**, Sabanci University

"A Princely Progress through the City," **Metin Kunt**, Sabanci University

### **CASE STUDIES IN COMPARATIVE MUSEOLOGY MUSEUM-FORMATION IN CHINA, THE MIDDLE EAST, THE BALKANS AND IN DIASPORA**

At the Lecture Theatre  
Department of History of Art  
University of Oxford

**June 8, 2007**

Convened by **Homa T. Nasab** (Khalili Research Centre), with **Marius Kwint** (History of Art)

Once regarded across most of the political spectrum as potential instruments of social progress, museums in recent years have been singled out for criticism as key instruments in the global imposition of nation-state structures and ideologies under the guise of Enlightenment. The defence from frequently hard-pressed museum professionals has been to point to errors of detail in these histories, or to stress the good faith of individual agents in the administration and appropriation of culture, whatever the crimes of imperialism or the state writ large. By taking a comparative and theoretically informed approach to some cases of collecting and museum-formation in China and the Middle East, the Balkans as well as in London, this day seminar will attempt to improve the accuracy of the ongoing debate surrounding the representation of 'the Orient', and develop the agenda for further discussion.

#### **Introduction and Welcome**

Marius Kwint

"Foundational History of Museums in Iran," **Homa T. Nasab**, The Khalili Research Centre, University of Oxford

"Modernity and Antiquity in the Iraq Museum," **Eleanor Robson**, History and Philosophy of Science, University of Cambridge

"Tower of David Museum of the History of Jerusalem: issues of interpretation, presentation and cultural appropriation," **Mahmoud Hawari**, The Khalili Research Centre, University of Oxford

"The Zemaljski Muzej, the National Museum of Bosnia-Herzegovina," **Helen Walasek**, The Bosnian Institute, London

"The Jameel Gallery of Middle Eastern Art at the Victoria & Albert Museum", **Tim Stanley**, Asian Department, Victoria & Albert Museum, London

"Early Museum History in China," **Chengxi Dong**, School of Oriental and African Studies, University of London

"Contemporary Collecting in the Middle East," **Oliver Watson**, The Ashmolean Museum, Oxford

"Collections of Middle Eastern Art in the National Maritime Museum," **Jenny Gaschke**, The National Maritime Museum, Greenwich

### **RULERSHIP IN THE LATIN WEST, THE BYZANTINE COMMONWEALTH AND THE ISLAMIC WORLD: RULERS AND CITIES LEEDS INTERNATIONAL MEDIEVAL CONGRESS**

Institute for Medieval Studies  
University of Leeds  
Leeds, UK

**July 9-12, 2007**

The conference presented a series of broadly comparative sessions on the theme of 'Rulers and cities' in the Latin west, the Byzantine commonwealth and the Islamic world. The main purpose of the sessions was to explore how historians with geographically, culturally and chronologically divergent interests tackle comparable questions and phenomena, and thereby to foster not only an exchange of ideas and methodological approaches, but also to define more clearly the differences as well as the parallels between the various political communities around the Mediterranean, and in northern and eastern Europe.

**ARAB ART, ARCHITECTURE AND MATERIAL CULTURE: NEW PERSPECTIVES: A POSTGRADUATE WORKSHOP**

Centre for Advanced Study of the Arab World  
University of Edinburgh

**August 31, 2007**

**THE THIRTEENTH INTERNATIONAL CONGRESS OF TURKISH ART**

Hungarian National Museum  
Budapest, Hungary

**September 3-8, 2007**

The 13th International Congress of Turkish Art took place in Budapest, at the Hungarian National Museum, from 3 September to 8 September 2007. The principal theme of the Congress was the relationship between Turkish and European art.

**INTERNATIONAL SYMPOSIUM ON ISLAMIC CIVILISATION IN CENTRAL ASIA**

Almaty, Kazakhstan

**September 4-7, 2007**

An International Symposium on "Islamic Civilisation in Central Asia" was jointly organised by the Research Center for Islamic History, Art and Culture (IRCICA), Istanbul, Turkey, and the Institute of Oriental Studies, Ministry of Education and Sciences, Republic of Kazakhstan, on 4-7 September 2007, in Almaty, Kazakhstan.

The working languages of the symposium were the Kazak language, English, and Russian.

The symposium themes were covered under the following broad titles:

- Islam in Central Asia: problems and prospects
- Historical and philosophical aspects of Islamic Heritage in Central Asia
- History of Islam and its interactions with national cultures in Central Asia
- Islamic Art in Central Asia
- Islamic Culture in Central Asia: common, particular and integrating tendencies
- Development of natural and exact sciences in Muslim Central Asia

**PORTUGAL, THE PERSIAN GULF AND SAFAVID PERSIA**

Freer and Sackler Galleries  
Independence Ave, Washington D.C.

**September 8-9, 2007**

The 500th anniversary of Portuguese contacts and relations with the Persian Gulf region and Safavid Persia, around the first attempts by Albuquerque to take Hormuz in 1507, was the occasion for a conference on Portuguese relations with the Persian Gulf and Safavid Persia between 1500 and 1700. It was held under the auspices of the Iran Heritage Foundation and the Freer. The meeting is scheduled to coincide with the last week of the exhibitions.

The meeting aimed to examine various aspects of the activities of the Portuguese in the Persian Gulf basin and their interaction with other forces in the region, Safavid Persia, the Ottoman Empire, Arab principalities around the Gulf, India, and rival European merchants active in the area. Topics discussed included: sources and historiography, mutual perceptions, trade, diplomacy and politics, missionary activities, and cross-cultural exchange.

The papers presented in the conference will be published in a volume of proceedings, edited by Rudi Matthee and Jorge Flores.

**CONSERVATION, RESTORATION, AND RE-USAGE OF OTTOMAN ARCHITECTURE PRACTICES AND PROBLEMS IN TURKEY, THE EASTERN MEDITERRANEAN, AND THE BALKANS**

The Netherlands Institute in Turkey  
Istiklal Caddesi, Nur-I Ziya Sokak 5, Bayoglu, Istanbul

**October 9, 2007**

Organized by **Machiel Kiel** (Netherlands Institute in Turkey), **Lucienne Thys-Şenocak** (Koç University), and **Fokke Gerritsen** (Netherlands Institute in Turkey)

The Ottoman architectural remains of Turkey and southeastern Europe are increasingly recognized

as important sites and monuments of cultural heritage. While buildings and ruins are still threatened by urban development and neglect, restoration projects are giving many of these a new lease on life. Restoration brings with it questions, choices and dilemmas, among these: How can we make the best use of archival materials to inform the decisions that are made during the research and implementation of restoration work? How do we find meaningful and appropriate uses for restored Ottoman structures which can make them sustainable sites in the future? Which new technologies for surveying, documentation and conservation are useful, and which are not? What role does archaeological excavation play in the investigation, documentation and restoration of Ottoman structures?

“Osmanlı Mimari Mirası: Hayatta Kalma İçin Risk ve Olanaklar” (*Ottoman Architectural Heritage: Risks and Chances for Survival*), **Zeynep Ahunbay**, İstanbul Teknik Üniversitesi

“Tartışmalı Kültürel Miras: Güneydoğu Avrupa’daki Osmanlı Mimari Mirasının Restorasyon ve Tahribi” (*Problematic Heritage: Restoration and Destruction of the Ottoman Architectural Heritage in Southeastern Europe*)

“Kandilli’deki Adile Sultan Sarayı’nın Restorasyonu” (*Restoration of the Adile Sultan Palace at Kandilli*), **K. Kutgün Eyüpgiller**, İstanbul Teknik Üniversitesi

“Seddülbahir Kalesi: Gelibolu Yarımadası’ndaki Osmanlı Geçmişi” (*Seddülbahir Fortress: the Ottoman Past on the Gallipoli Peninsula*), **Lucienne Thys-Şenocak**, Koç Üniversitesi

“Osmanlı Arşivindeki Belgelerin Restorasyon Projelerinde Değerlendirilmesi” (*The Use of Materials from The Ottoman Archive for Restoration Projects*), **Gülsün Tanyeli**, İstanbul Teknik Üniversitesi

“Arnavutluk’daki Osmanlı Anıtlarının Restorasyonu: Başarı ve Sorunlar” (*Restoring Ottoman Monuments in Albania: Successes and Problems*), **Sulejman Dashi**, Institute for Monuments of Culture, Tirana, Albania

“Kayakapı Kültürel ve Doğal Çevre Koruma ve Canlandırma Projesi” (*Kayakapı Cultural And Natural Environment – Conservation And Revitalization Project*), **Cengiz Kabaoğlu**, KA.BA

Eski Eserler Koruma ve Değerlendirme Mimarlık Ltd.

“Ömeriye Osmanlı Hamamları – Restorasyon ve Yeniden Kullanım” (*Omeriye Ottoman Baths – Restoration and Reuse*), **Athina Papadopoulou**, UNDP-UNOPS, Nicosia Master Plan

<http://www.nit-istanbul.org/nitRestorationSymposium.htm>

## PROJET ANR “DE L’ANTIQUITÉ TARDIVE À L’ISLAM”

Institut national d’histoire de l’art (INHA)

**October 18-20, 2007**

Sous le patronage de **Michel Tardieu** - Collège de France

Organisé par Le Centre Orient et Méditerranée (CNRS UMR 8167) L’Université Paris, Panthéon-Sorbonne, avec le concours du CNRS et de l’université Paris IV.

**October 18, 2007**

### Introduction

**Hugh Kennedy**

School of Oriental and African Studies, London

### Session 1 : Le phénomène de sédentarisation

Président de séance : **Jean-Claude Cheynet**  
Université de Paris IV

“Déterminants géoarchéologiques du peuplement rural dans les marges arides de Syrie du Nord aux viie-ixe siècles,” **Bernard Geyer**, CNRS, Lyon, et **Marie-Odile Rousset**, CNRS, Paris

“Dumeyr et la steppe à l’est de Damas des Romains aux Omeyyades,” **Thomas Bauzou**, Université d’Orléans

“Complexes palatiaux et villes neuves : nouvelles formes d’établissements dans le Bilad al-Sham omeyyade,” **Denis Genequand**, CBRL/Amman & SCA/Genève

"L'exercice mobile du pouvoir dans l'espace syrien du iie/viiiie siècle," **Antoine Borrut**, CNRS, Paris

"Residences and Population in Damascus and its Hinterland after the Conquest," **Nancy Khalek**, Franklin and Marshall College, Lancaster, PA

Président de séance :

**Marianne Barrucand** Université de Paris IV

"D'une provincia byzantine à un Jund abbasside : la dynamique du peuplement de la Palestine à la lumière de nouveaux outils de recherche (S.I.G.)," **Claudine Dauphin** et **Mohammad Ben Jeddou**, CNRS, Sophia Antipolis

"Villages of the Early Islamic Period in the Petra Region," **Khairieh Amr**, Jordan Museum, Amman et **Ahmad al-Momani**, Department of Antiquities, Amman

"The Fortress of Hisn al-Bab and Egyptian-Nubian Frontier Relations before and after the Arab Conquest," **Alison L. Gascoigne**, University of Southampton et **Pamela J. Rose**, University of Cambridge

"The Material Culture and Economic Rationale of Saracen Settlement in the Eastern Desert of Egypt," **Timothy Power**, University of Oxford

"Mechanisms of Agricultural Production 6th-9th centuries in the Levant," **Michael Decker**, University of South Florida

**October 19, 2007**

## **Session 2 : Villes et territoires**

Président de séance : **Françoise Micheau**  
Université Paris I

"Caesarea Palaestinae, from Polis to Madina: the Shaping of an Early Islamic Town," **Kenneth Holum**, University of Maryland

"Trends in the Urban History of Eastern Palaestina Secunda during the Late Antique Early Islamic Transition," **Alan Walmsley**, University of Copenhagen

"The Mediterranean as a Frontier: The Coastal

Cities of Palestine during the Early Islamic Period," **Yumna Masarwa**, Princeton University

"From City to Village: Beth Shean (Scythopolis) in the Sixth-Eighth Centuries," **Yoram Tsafrir**, The Hebrew University, Jerusalem

Président de séance : **Christophe Picard**  
Université Paris I

"L'occupation de Chalcis/Qinnasrin après la conquête islamique, rupture ou continuité ? Confrontation des données archéologiques et textuelles," **Marie-Odile Rousset**, CNRS, Paris

"Byzantine Settlement Expansion in North Central Syria: the Case of Androna/Andarin," **Marlia Mundell Mango**, University of Oxford

"The Metropolis al-Raqqa at the Euphrates and Settlement Patterns in the Diyar Mudar (Western Jazira)," **Stefan Heidemann**, MIT, Boston & Friedrich-Schiller Universität, Jena

Président de séance: **Fred M. Donner**  
University of Chicago

"Royautés sassanide et abbasside à Samarra: aspects de continuité," **Alastair Northedge**, Université Paris I

"Fustat, fondation et évolution dans les trois premiers siècles de l'Islam," **Roland-Pierre Gayraud**, CNRS, Aix-en-Provence

"Alexandrie, cité et territoire, chez les premiers auteurs arabes," **Christian Décobert**, CNRS, Paris

"Le paysage urbain d'Hermopolis byzantine," **Jean Gascou**, Université Paris IV

**October 20, 2007**

## **Session 3 : Les sanctuaires et leur devenir**

Président de séance : **Michel Kaplan**  
Université Paris I

"Qal'at Sem'an au cours des premiers siècles de l'Islam," **Jean-Pierre Sodini**, Université Paris I et **Cécile Morrison**, CNRS, Paris

"Rusafa - A Pilgrimage Shrine between Continuity and Transition. Reorganizing the Sacred

Landscape," **Gunnar Brands**, Martin-Luther Universität Halle-Wittenberg

"Sanctuaires, pèlerinages et foires en Syrie du Nord," **André Binggeli**, CNRS, Paris

"Les inscriptions grecques d'époque islamique au Proche-Orient : nouvelles découvertes et nouvelles perspectives (viii-viiiie s.)," **Pierre-Louis Gatier**, CNRS, Lyon

"Lieux de culte chrétiens sur le territoire Jordanien entre le viii et le ixie siècles : un état de la question," **Anne Michel**, Université Bordeaux III

"Un exemple de continuité entre les iv et viii siècles : le cas du monastère de St. Hilarion à Umm el-'Amr," **René Elter**, Institut national de recherches archéologiques préventives

"Khirbat Shuwayka from Late Antique to Early Islamic Period," **Robert Hoyland**, University of St Andrews

Président de séance : **Christian Robin**  
Académie des Inscriptions et Belles-Lettres, CNRS, Paris

"Jérusalem après la conquête arabe," **Bernard Flusin**, Université Paris IV

"The Impact of the Muslim Conquest on Monasticism in the Desert of Jerusalem," **Joseph Patrich**, Hebrew University, Jerusalem

"Le village chrétien puis musulman (vie-ixie siècles) dans le sanctuaire nabatéen de Dharih (sud jordanien)," **François Villeneuve**, Université Paris I

"Le sanctuaire égyptien d'Abou Mina après la conquête arabe. Le témoignage de la céramique," **Josef Engemann**, Deutsches Archäologisches Institut

"Theban settlement networks (ca. 600-800 CE)," **Elisabeth O'Connell**, British Museum

## Conclusion

**Christian Robin**  
Académie des Inscriptions et Belles-Lettres, CNRS, Paris

## MIDDLE EAST STUDIES ANNUAL MEETING 2007

Palais des congrès de Montréal  
Hyatt Regency Montréal  
Hotel InterContinental  
Montreal, Canada

**November 17-20, 2007**

### Art and Politics November 17, 2007

"Court Ceremonies of Rum Seljuk and Their Spaces," **Satoshi Kawamoto**, University of Tokyo

"Adjusting to Changing Legitimization Strategies: The Bukharan Court Atelier in the Later 17th Century," **Karin Ruehrdanz**, Royal Ontario Museum

"Crowns, Swords, Thrones and the Like - Symbolic Deployment of Regalia in the Defense of Autocracy in the Late Ottoman and Russian Empires," **Darin N. Stephanov**, University of California, Los Angeles

### Myths of Persia November 17, 2007

Chair: **Yass Alizadeh** University of Connecticut

"Culture, Myth, and Artistic Production in Contemporary Iran," **Manya Saadi Nejad**, Concordia University

"Monstrous Bodies in *The Shahnameh*," **Pouneh Saeedi**, University of Toronto

"Firdausi's *Shahnameh* as a Mirror for Princes," **Nasrin Askari**, University of Toronto

"The Social and Political Power of Unrecognized Kinship in the *Shahnameh* of Ferdowsi," **Kathryn Johnston**, Indiana University

### Art Without History?: Evaluating 'Arab' Art: November 18, 2007

Organized by **Nada Shabout**, **Dina Ramadan**, and **Sarah Rogers**

This double session will be held from 11:00am to 4:00pm, with a break for lunch.

Chairs: **Nada Shabout**, University of North Texas and **Silvia Naef**, Université de Genève

Discussant: **Shiva Balaghi**, New York University

"Visualizing the Nahda: Egyptian Artists' Collectives and Their Criticism during the Interwar Years," **Dina Ramadan**, Columbia University

"Building a Market, Defining an Audience: Beirut's Gallery System, 1960s & 1970s," **Sarah Rogers**, MIT

"Art in the Streets: Modern Art, Museum Practice and the Urban Environment in Contemporary Morocco," **Katarzyna Pieprzak**, Williams College

"Women and Institutionalization of Contemporary Art Practices in the Arab World," **Salwa Mikdadi**, Independent Curator

"London's Arab Renaissance c. 1975 Nadine Khalil, American U of Beirut Lebanese Cultural Workers and Artists: Navigating the Arab Cultural Terrain in New York and Beirut," **Anneka Lenssen**, MIT

"Modernity and its Post in Constructing an Arab Capital: Baghdad's Urban Space, Contexts and Questions," **Caecilia Pieri**, EHESS, Paris/Amman Ahlia University

### **Creating an Islamic Cultural Space: Contested Notions of Art, Leisure and Entertainment: November 18, 2007**

Organized by **Karin van Nieuwkerk**

Chair: **Karin van Nieuwkerk**, Radboud University, Nijmegen, The Netherlands

"The Influence of Sufism and Calligraphy on Contemporary Moroccan Art: Lyrical Mysticism or Self-Censorship?," **Cynthia Becker**, Boston University

"Of Slings and Arrows: Syrian Television Makers between Secularism and Islamism," **Christa Salamandra**, Lehman College, CUNY

"Battling Over the Public Sphere: Islamic Reactions on the Music of Today," **Jonas Otterbeck**, Malmö University

"Heavy Metal Islam: Ozzy vs. Ossama and the Struggle for Democracy in the Middle East," **Mark Levine**, UC Irvine

"Boredom and Despair in Rural Egypt," **Joska Samuli Schielke**, University of Mainz

"Repentant Artists in Egypt: Debating Gender, Art and Religion," **Karin van Nieuwkerk**, Radboud University

### **Film and Politics November 19, 2007**

Chair: **Paul J. Kaldjian**, University of Wisconsin-Eau Claire

"Human Rights, Cultural Politics, and Recent Tunisian Film," **Suzanne Gauch**, Temple University

"Moroccan Cinema in the Age of Circulation," **Brian T. Edwards**, Northwestern University

"Politicizing the Daily: Documentary Film-making as a New Space for Kurds in Turkey," **Suncem Kocer**, Indiana University

"Politics and Society in Contemporary Cinema in Turkey," **Savas Arslan**, Bahcesehir University, Istanbul, Turkey

### **Architecture and the Urban Landscape November 19, 2007**

Chair: **Hengameh Fouladvand**, Center for Iranian Modern Arts, New York

"Urban Space, Collective Mourning and State Formation: The Case of Postrevolutionary Tehran," **Babak Rahimi**, European University Institute

"Bucolic Towns and Blocks of Cement: Environmental Protest in Jordan," **Lizabeth A. Zack**, University of South Carolina Upstate

"Identity of Revolution: Tehran Museum of Contemporary Art 1970-1980," **Samar Saremi**, McGill University

"Classical Persian Mystical Poetry and Space of Architecture: From 'Attar's *The Speech of the Birds* to the Poetic and Spiritual Journey through Contemporary Architectural Creation," **Negin Djavaherian**, McGill University

### **Film and Society November 20, 2007**

Chair: **Sandra Carter**, Penn State Harrisburg

"Iranian Women in the Motion Picture Industry: 1961-2006," **Minoo Derayeh**, York University

"Rami Kimchi's Family Trilogy: Ethnic Cinema as a Symptom," **Yaron Shemer**, University of Texas at Austin

"Girls' Dormitory: Iranian Horror and Female Islam," **Pedram Partovi**, University of Chicago

"Shaving Heads: Inventing the Muslim Female Subject and the Mobilization of the Veil," **Noor Al-Qasimi**, University of Warwick

### **Mapping Place, Space and Memory November 20, 2007**

"Performing Loss, Claiming Identity: Raffo's Depiction of Iraqi Women," **Kimberly W. Segall**, Seattle Pacific University

"Safai, the Sheikh, the Poet and the Collector of Memories," **Murat Cem Menguc**, University of Cambridge

"Saints and the Islamic City: Geographies of the Sacred in Fes, Morocco (1500-1880)," **Ellen J. Amster**, U of Wisconsin, Milwaukee

"The Creation and Propagation of the Mediterranean through Islamic Cartography," **Tarek Kahlaoui**, University of Pennsylvania

### **HAMAD BIN KHALIFA SYMPOSIUM IN ISLAMIC ART**

**"Rivers of Paradise: Water in Islamic Art and Culture"**

Doha, Qatar

**November 4-6, 2007**

This was the Second Biennial Symposium On Islamic Art held by the Virginia Commonwealth University And VCU School Of The Arts In Qatar (VCUQ). Twelve international speakers explored the theme of water in Islamic lands from southern Europe to South Asia. Topics ranged from water supply and distribution to its role in religion and popular culture.

**Sheila S. Blair** and **Jonathan M. Bloom**, shared holders of the Hamad bin Khalifa Endowed Chair of Islamic Art at VCU and the Norma Jean Calderwood University Chair of Islamic and Asian Art at Boston College, convened the conference and edited the proceedings.

Keynote speaker:

**Carole Hillenbrand**, Professor, Islamic History and Head of Islamic and Middle Eastern Studies, University of Edinburgh, and recent recipient of the King Faisal Prize for Islamic Studies, spoke on the roles of water in the Qur'an, Islamic history and literature.

"Water Scarcity and Landscaping in the Islamic World: Contemporary Solutions for Historical Problems," **Mohamed al-Asad**

"Out of the Desert: Water Traditions in the South Asian Landscape," **Catherine Asher**

"The Art and Architecture of Water in Ottoman Times," **Walter Denny**

"Architecture as a Message: the Sabil of Muhammad 'Ali Pasha in Cairo," **Agnieszka Dobrowalska**

"Sabil-Kuttabs and the Conception of Water during the Mamluk Period," **Howayda Harithy**

"Floods of Paradise: The Bengal Delta," **Perween Hasan**

"Sip and Pour: Water Vessels in Islamic Art," **Linda Komaroff**

"The Archaeology of Urban Water Systems in the Islamic World," **Marcus Milwright**

"Mysterious Inscriptions on 'Frozen Water': Early Medieval Islamic Rock Crystal Seals," **Venetia Porter**

"The Great Mosque of Cordoba: Fruited Trees and Ablution," **D. Fairchild Ruggles**

"Control and Abandon: Images of Water in Islamic Gardens and Garden Poetry," **Yasser Tabbaa**

For more information on the program including photos and detailed bios of the speakers, please see:

<http://www.islamicartdoha.org/>

## **MUSEUM OF FINE ARTS, HOUSTON**

**November 2, 2007**

repeated **November 3, 2007**

"Spiritual Geometries and Bodily Instruments: The Art and Practice of Islamic Calligraphy," **David J. Roxburgh**, Prince Alwaleed bin Talal Professor of Islamic Art History at Harvard University

**January 11, 2008** 1:30 p.m.

Repeated **January 12, 2008** 4 p.m.

"Exhibition vs. Revelation: Encountering the Sacred in the Art Museum," **Mary McWilliams**, the Norma Jean Calderwood Curator of Islamic and Later Indian Art at the Arthur M. Sackler Museum

## **BATHING CULTURE OF ANATOLIAN CIVILIZATIONS: ARCHITECTURE, HISTORY AND IMAGINATION**

A Symposium organized by the Research Center for Anatolian Civilizations, Koç University, Istanbul 8-9 December 2007

**December 8, 2007**

**Keynote Speech**

"Bathing Culture of Anatolia: The Evolution of Baths in and outside Anatolia," **Fikret Yegül**

"Baths in the Byzantine Age," **Albrecht Berger**

"Between Balnea and Hammams: The Bath-Complexes of Umayyad Syria," **Lara Tohme**

### **Seljuk and Early Ottoman Baths:**

"The Baths of Anatolian Seljuk Caravanserais," **Aysil Yavuz**

"An Urban Monumental Type Re-born: The Public Bath in Fifteenth-Century Istanbul," **Cigdem Kafescioglu**

### **Ottoman Bathhouses in Istanbul:**

"Bathing Business in Istanbul: A Case Study of the Çemberlitas," **Nina Ergin**

### **Hamami in the Seventeenth and Eighteenth Centuries:**

"A Spatial and Social Topography of Public Baths in Early Modern Istanbul," **Ahmet Yasar**

**Sunday, December 9, 2007**

### **Ottoman Bathhouses in the Provinces:**

"Was There an Ottoman Bathing Culture? Bathhouses in the Arab-Speaking Provinces," **Astrid Meier**

"Some Little-Known Hamams and Mineral Baths on the Balkans: An Introduction," **Machiel Kiel**

"Bathhouses in the Former Ottoman Province of the Greek Lands: A Contribution to the Study of their History and Architecture," **Eleni Kanetaki**

### **Ottoman Bathhouses in Art and Literature:**

"The Ottoman Bath Through the Painter's Eyes," **Günsel Renda**

### **Hamams in the Early Modern and Modern Era Outside Anatolia:**

"Bathhouses in Mughal India and Safavid Iran: Climate and Culture in Two Early Modern Islamic Empires," **Stephen P. Blake**

"Le Hammam in Paris: An Haussmannian Project," **Nebahat Avcioglu**

## CALLS FOR PAPERS

### HIAA SYMPOSIUM

Deadline: **February 1, 2008**

Please see **pages 3-6** above.

### RED SEA IV: CONNECTED HINTERLANDS

Centre for Maritime Archaeology,  
University of Southampton

**September 25-26, 2008**

Deadline: **March 1, 2008**

Supported by the Society for Arabian Studies

Building upon the Society for Arabian Studies' successful Red Sea biennial conference series, the Centre for Maritime Archaeology of the University of Southampton is delighted to bring Red Sea IV to Southampton in September 2008.

Red Sea IV explores themes of connection and communication across and along the Red Sea through the material culture, anthropology, ethnography, history, and languages of peoples living in the hinterlands of the sea from the earliest times to the early modern period.

The committee welcomes submissions on the following topics:

- Seafaring and navigation
- Trade routes, ports and harbours
- Early human migration and contact
- Ethnicity and identity
- Religion and pilgrimage
- Coastal heritage management
- Linguistics

The committee also welcomes academic posters for display at the conference.

The proceedings of previous Red Sea conferences have been published by Archaeopress as part of the Society for Arabian Studies Monograph Series. The committee intends to continue this tradition.

Red Sea IV is hosted by the Centre for Maritime Archaeology of the University of Southampton. The conference organizers wish to thank the Society for Arabian Studies for its financial and practical support.

The organizers of Red Sea IV are:

Dr **Lucy Blue, John Cooper, Ross Thomas and Julian Whitewright**. They can be contacted on all conference-related matters at [redsea@soton.ac.uk](mailto:redsea@soton.ac.uk)

The two-day conference will be held at the Avenue Campus of the University of Southampton. An evening reception will be held at the end of the first day. For details of accommodation, travel, or other conference-related matters, please see the conference website.

Please send abstracts of 250-500 words by email to [redsea@soton.ac.uk](mailto:redsea@soton.ac.uk) or to the following address

Red Sea IV Committee  
Centre for Maritime Archaeology  
University of Southampton  
Avenue Campus  
Highfield, Southampton SO17 1BF  
United Kingdom

Conference website:

[www.arch.soton.ac.uk/redsea08](http://www.arch.soton.ac.uk/redsea08)

## MUSEUM NEWS/EXHIBITIONS

### Current Exhibitions and Upcoming Events:

#### TRACES OF THE CALLIGRAPHER: ISLAMIC CALLIGRAPHY IN PRACTICE, C. 1600-1900

and

#### WRITING THE WORD OF GOD: CALLIGRAPHY AND THE QUR'AN

Museum of Fine Arts,  
Houston

**November 3 - February 3, 2008**

The exhibitions *Traces of the Calligrapher* and *Writing the Word of God* explore Islamic art's quintessential art form, calligraphy. The practice of calligraphy became an expression of piety as stated in the hadith (a tradition associated with the prophet Muhammad): "the first thing created by God was the pen." Calligraphy became a worthwhile endeavor for men of all stations, and served as a permanent record of the calligrapher's character.

Together, these exhibitions examine the artistry of the tools used to create the masterful works; examples of calligraphy, such as practice exercises, manuscripts, and folios from the Qur'an; and the social prestige associated with calligraphy. Approximately 150 objects and works from an important private collection in Houston and the Arthur M. Sackler Museum, Harvard University Art Museums convey the elegance of the esteemed art form and reveal the skills of the many artisans—calligraphers, paper makers, gold beaters, gilders, ceramicists, illuminators, painters, bookbinders, and metalworkers, to name a few—involved in the creation of the tools, the calligraphy, and the manuscript folios. The exhibitions are installed in the Caroline Wiess Law Building, 1001 Bissonnet Street.

*Traces of the Calligrapher* maps the practice of the calligrapher from the 17th through the 19th centuries both through examples of calligraphy as well as through tools of the trade. The objects in the exhibition come from Iran, Turkey, and India. For his practice, the calligrapher used pens, paper, inks, and other tools. The small rectangular slab called a makta provided the calligrapher a surface upon which the critical act of cutting the reed pen took place; penknives shaped and gave the final clean cut to the reed pens; and inks prepared from source materials were contained in inkwells. The calligrapher prepared the paper with a burnisher to seal the surface and cut it with scissors before proceeding with his writing. After inking the paper, finishing the process included ridding the paper of excess ink by sprinkling powder from a sand shaker and using a special tool to burnish the gold. A selection of these tools illustrate the preparation of materials and the processes of writing. Craftsmen fashioned and fitted the tools with exquisite care

and design, and used precious materials such as jade, agate, ivory, ebony, silver, and gold. Calligraphic works from the same period, which were executed as practice exercises and fair copies, are displayed alongside these implements, and a video shows a master calligrapher at work. Together, the objects and their output present an overview of the intimate world of the calligrapher and the environment in which he worked.

*Writing the Word of God* is devoted to key developments of the Islamic scripts of distinct cultural areas, spanning from Spain and North Africa to Greater Iran from the seventh to the 15th centuries. A selection of approximately 20 folios from now dispersed Qur'ans from the region illustrates the rich variety and system of scripts.

*Traces of the Calligrapher* and *Writing the Word of God* have been assembled by guest curators **Mary McWilliams**, the Norma Jean Calderwood Curator of Islamic and Later Indian Art at the Arthur M. Sackler Museum, and **David J. Roxburgh**, the Prince Alwaleed bin Talal Professor of Islamic Art History at Harvard University. In Houston, **Christine Starkman**, curator of Asian art and **Vivian Li**, curatorial assistant of Asian art, are overseeing the presentation. The exhibitions are organized by the Museum of Fine Arts, Houston, and Harvard University Art Museums. Generous support is provided by Cathy and Vahid Kooros; Oxus Energy, LLC; The Hagop Kevorkian Fund; The Kooros Family: Lily, Hamid, Shirin, and Ali; Mr. and Mrs. Ali Ebrahimi; Douglas Jaffe, III ~ Horseshoe Bay Resort; Mr. and Mrs. Pat R. Rutherford, Jr.; Mr. Kay-Ghobad "Kiddie" Zafar; Mr. Mike Hoomani; The Seaver Institute; Fariba and Rainer Buchecker; and Standard Oilfield Services.

Exhibition Catalogue

*Traces of the Calligrapher* is accompanied by an illustrated catalogue written by McWilliams and Roxburgh and published by the MFAH. Yale University Press is distributing the catalogue, which is available locally in the MFAH Shop, 713-639-7360, for \$25. A special booklet about *Writing the Word of God* is available in the MFAH Shop for \$14.95.

**CENTRAL ASIAN IKATS FROM THE RAU COLLECTION**

Victoria and Albert Museum  
London

**November 5, 2007 – March 30, 2008**

The vibrancy and inventiveness of ikat design, and the clues these textiles provide about everyday life, are central to the appeal of Central Asian ikats. These fabrics are at once full of urban energy, and steeped in the long history of textile making in this region.

Ikat is a style of weaving that uses a resist dyeing process similar to tie-dye on either the warp or weft before the threads are woven to create a pattern or design.

In the 19th century Central Asia experienced a period of economic and cultural growth, and the golden age of ikat making was closely bound up with this new dynamism. Centers across Central Asia, such as Samarkand and Bukhara in modern-day Uzbekistan, and Kabul and Kunduz in Afghanistan, grew in size and prosperity. A new market for luxury ikat textiles emerged alongside this expansion. Eventually, whole neighborhoods came to house the dyers, weavers, binders and designers whose collaborative activity went into the making of ikat fabrics. These fabrics had two roles in Central Asian urban society. They were used in clothing as markers of status, or as hangings within the home.

The textiles shown here, currently on display in gallery 40, are mostly on loan from the Rau collection. **Pip Rau** is a leading collector of Central Asian and Afghan textiles and jewelry. Hers is the most important collection of this material in the UK and one of the best in the world. This collection gives us a view of the extraordinary range of Central Asian ikats made in the 19th century. Some pieces from the V&A's collections are also on display.

### **FOR TENT AND TRADE: MASTERPIECES OF TURKMEN WEAVING**

The de Young Museum  
San Francisco

**December 15, 2007–April 27, 2008**

The Textiles Department at the de Young Museum holds the finest collection of Turkmen carpets outside Russia. *For Tent and Trade: Masterpieces of Turkmen Weaving* displays approximately 40

rugs and tent trappings from this world-class collection. The textiles come from Turkmenistan, near Afghanistan, and are woven from the wool of Saryja sheep, which are bred solely in this region. The work of the Turkmen is of unmatched skill, artistic expression, and pattern. In conjunction with the exhibition, the Textile Education Gallery creates an installation that explores aspects of the carpet design and construction. This exhibition is organized by FAMSF and celebrates gifts from the primary donors to the textile collection—H. McCoy Jones, Caroline McCoy-Jones, George and Marie Hecksher, and Wolfgang and Gisela Wiedersperg.

### **ISLAMIC ARCHITECTURE, RESTORATION AND LOSS: THE PHOTOGRAPH AS HISTORICAL RECORD**

The Fine Arts Library, Harvard University  
Cambridge, MA

Until **February 2008**

Curated by **Jeff Spurr**

These photographs, housed in the Fine Arts Library, serve to demonstrate ways in which historical images contribute to the study of Islamic architecture.

They provide a visual record of buildings in advance of a destructive century, and illustrate some of the unintended consequences of attempts at restoration. Various approaches to restoration undertaken from the mid-19th c. to the near present are on display in this exhibit.

Such equivocal effects may set up barriers to an understanding of the past, and are revealed when one compares before and after images of the same buildings. Similarly, ephemeral but important characteristics of landscape architecture vanish forever from the historical record without a century and a half of photographs to record them.

How these photographs were labeled may also reflect tendentious inclinations on the part of their makers, and thus introduce forms of subjectivity into a medium too often uncritically considered to be objective. At the same time, historical photographs may capture all manner of incidental accretions to, not to mention diminishment of, the

original building, and they are often revealing in a way that the restored monument is not.

### **MURAQQA: IMPERIAL MUGHAL ALBUMS FROM THE CHESTER BEATTY LIBRARY, DUBLIN**

Arthur M. Sackler Gallery  
Washington DC

**May 3 – August 3, 2008**

Among the most remarkable of Mughal paintings and calligraphies are those commissioned by the Emperors Jahangir (1605-27) and Shah Jahan (1627-58) for display in lavish imperial albums. A window into the world-views of the emperors, these exquisite images depict the emperors, the imperial family in relaxed private settings, Sufi saints and mystics, allies and courtiers, and natural history subjects. Many folios are full-page paintings with superb figural borders, other are collages of European, Persian, and Mughal works collected by the emperors. Produced by the atelier's leading artists, they reveal the conceptual and artistic sophistication of the arts of the book at its apex in the early seventeenth century.

The exhibition brings together 86 masterpieces—many not previously exhibited in the United States—from the renowned collection of the Chester Beatty Library in Dublin. After opening at the Sackler Gallery, the exhibition will travel to the **Detroit Institute of Arts** (23 Aug.-16 Nov. 2008), the **Honolulu Academy of Arts** (17 Dec. 2008- 01 March 2009), the **Nelson-Atkins Museum of Art**, Kansas City (21 March- 14 June 2009) and the **Denver Art Museum** (04 July-27 Sept. 2009). The accompanying catalogue includes essays by **Elaine Wright** (curator of the exhibition), Susan Stronge, Wheeler Thackston, Steven Cohen, and others. For further information on and images from the exhibition and catalogue, visit [www.cbl.ie](http://www.cbl.ie).

### **FALNAMA: BOOK OF OMENS**

Arthur M. Sackler Gallery  
Washington DC

**February 21–May 17, 2009**

Whether by consulting the position of the planets, casting horoscopes, or interpreting dreams, the art

of divination was widely practiced throughout the Islamic world. The most splendid tools ever devised to foretell the future were illustrated texts known as the *Falnama* (Book of omens). Notable for their monumental size, brilliantly painted compositions, and unusual subject matter, the manuscripts, created in Safavid Iran and Ottoman Turkey in the sixteenth and early seventeenth centuries, are the center piece of *Falnama: The Book of Omens*. This is the first exhibition ever devoted to these extraordinary manuscripts, which remain largely unpublished, and sheds new light on their artistic, cultural, and religious significance. *Falnama: The Book of Omens* comprises some sixty works of art from international public and private collections and is accompanied by a multi-authored, fully illustrated catalogue.

### **Recent Exhibitions and Events:**

#### **MASTERPIECES OF ISLAMIC ART FROM THE AGA KHAN MUSEUM**

Musée du Louvre  
Paris

**October 5 – January 7, 2008**



of Islamic art.

As a preview to the opening of the Aga Khan Museum in Toronto, this exhibition presented a selection of masterpieces from the Aga Khan collection

Several folios from the most famous 16th-century Shahnama manuscript of Shah Tahmasp, two wonderfully preserved medieval garments and diverse forms of calligraphy attest to the beauty and breadth of Islamic art from Spain to India. The curator of this exhibit is **Sophie Makariou**, chief curator of the Department of Islamic Art at the Louvre.

## GLITTERING GOLD: ILLUMINATION IN ISLAMIC MANUSCRIPTS

Museum of Fine Arts  
Boston

**May 11 2007 – January 11, 2008**

Koran verses from as early as the eighth century were embellished with elaborate gold illumination that was later extended to frontispieces and section headings. Artists developed techniques for transforming gold foil into a fluid pigment and then used brushes and reed pens to apply the gold. After drying, the gold was burnished to create surfaces that glitter. In addition to gold, illuminated Koran headings often include dense decoration using intense mineral pigments, particularly a deep blue made from crushed lapis lazuli. Illumination techniques were soon applied to other arts. Calligraphers penned text in gold, and, by the sixteenth century, painters used gold pigment and incorporated decorative designs within their paintings. Court artists from Iran, Turkey, and India often were masters of illumination.



This exhibition, on view in the Islamic Corridor, features examples of illuminated passages from the Koran as well as some of the tools used to apply and burnish gold. Gulhis Diptas, whose work is also included in this exhibition, is one of Turkey's new generation of illuminators. This fall she visits the MFA to demonstrate her techniques, including how to make gold glitter.

## PURS DÉCOURS? CHEFS-D'OEUVRE DE L'ISLAM AUX ARTS DÉCORATIFS

Musée des Arts Décoratifs  
Paris

**11 October - 13 January 2008**

Les Arts Décoratifs has a collection of over 3,000 works of Islamic Art. Exceptional both in size and quality, it includes a number of unique masterpieces (carpets, textiles, ceramics, miniatures, etc.). Three hundred of these works showed the influence of the Arts Décoratifs collection in the applied arts at the turn of the 19th and 20th centuries and emphasized the role the institution has played in this field.



Carreau de revêtement à décor végétal rayonnant  
Iran (Kâshân ?), 2e moitié du XIIIe siècle

## SELF-REPRESENTATION IN THE ARABIAN GULF: PERSPECTIVES IN PHOTOGRAPHY AND VIDEO,

VCUQ Gallery  
Doha, Qatar

**October 24 - December 1, 2007**

Curated by **Natalie Bailey** and **Sally Vangorder**

This exhibition explored the themes of self-portraiture and identity in the Gulf region through lens-based media. It features the works of twelve artists all of whom live and work in countries of the Arabian Gulf: Anas Al-Shaikh, Camille Zakharia, and Loredana Mantello from Bahrain; Mohammed Kazem, Ebtisam Abdul Aziz, Nuha Asad and Tarek Al-Ghoussein from the United Arab Emirates; Hassan Meer from Oman; Manal Al-Dowayan from Saudi Arabia; Khalifa Al-Obaidly, Madeline McGehee, and Roqaya Al-Thani from Qatar.

In part, the aim of this exhibition was to contribute actively to the contemporary arts dialogue that is developing in Qatar and in the Gulf region as a whole. However, more specifically, it posed a significant question: How do artists living in a culture, defined on the one hand by strongly held beliefs and traditions, and at the same time by rapid

development and increasing wealth, perceive themselves? Using the camera as a tool to capture their very personal visions, these artists' works range from literal photographic self-portraits to metaphorical interactive computer animations.

A panel discussion with the artists providing a forum of exchange of ideas relating to the theme of the exhibition took place on Thursday, October 25, 2007 at 1:00 pm at VCUQ Gallery.

### **OBJECTS OF INSTRUCTION: TREASURES OF THE SCHOOL OF ORIENTAL AND AFRICAN STUDIES**

The Brunei Gallery, SOAS  
London

**October 11, 2007 – December 15, 2007**

*Objects of Instruction* is an important project aimed at publicizing the School's remarkably rich but little known artistic and archival collections. Generously funded by the Foyle Foundation, the exhibition is set to culminate in a permanent display in the new Foyle Special Collections Gallery. For the first time this made the artistic assets of SOAS accessible to a wider audience, including students, scholars, and members of the general public. The launch exhibition in October 2007, brought together a broad range of interesting and beautiful objects from across Asia and Africa previously known only to a few specialists.



Among this wealth of material are illustrated Islamic manuscripts, including a luxurious Mughal copy of the *Anvar-i Suhayli*, a book of animal fables; Chinese and Japanese paintings and prints; varied ceramic objects from the Middle East and East Asia; decorative Buddhist manuscripts and sculptures from South-East Asia; contemporary African paintings and textiles; and important

archaeological collections from East Asia, South Asia and the Middle East.

### **FROM TENT TO PALACE: TEXTILES OF CENTRAL ASIA AND TURKEY**

Santa Rosa Junior College Art Gallery  
Santa Rosa, California

**October 4 – December 15, 2007**

*From Tent to Palace* was an exhibition of 19th and early 20<sup>th</sup> century embroidered and embellished cloths and costumes that evoke the social life and aesthetic sensibilities of a mainly Turkic world. These textiles were loaned to the Santa Rosa Junior College Art Gallery by private collectors as their way of offering a view of the close connection between the beauty, handwork and daily life that has long been a part of the cultures of Central Asia, Anatolia, and European Turkey influenced by Islam. Curators included **Carel Bertram**: Assistant Professor in the Department of Humanities and Faculty of Middle East and Islamic Studies at San Francisco State University, and **Donna Osman Larsen**, Faculty of Art and Director, Santa Rosa Junior College Art Gallery.

### **SACRED: DISCOVER WHAT WE SHARE**

The British Library  
London

**April 27 – September 23, 2007**

*Sacred* presented the world's greatest collection of Jewish, Christian and Islamic holy texts, side by side for the first time at the British library. This was the library's most ambitious exhibition to date - on display were 150 texts, including a Dead Sea Scroll, a Qur'an written completely in gold, and the world's oldest complete Bible. After major success with the public, the British Library has created a website where images of the texts from the exhibition can be viewed along with other interactive features.

Visit the website at: [www.bl.uk/sacred](http://www.bl.uk/sacred)

### **SPIRIT AND LIFE**

The Ismaili Centre  
London

**July 14 – August 31, 2007**

*Spirit & Life*, an exhibition of rare Islamic art and manuscripts never before displayed in the UK, will run this summer at The Ismaili Centre, South Kensington, London. Highlights included miniatures from one of the finest illustrated manuscripts ever produced, the Persian epic *Shahnama* (The Book of Kings) and an extremely rare copy of the Canon of Medicine of Ibn Sina, used in Europe and the Middle East as the standard medical textbook for over 500 years.

Organized by the Aga Khan Trust for Culture, *Spirit & Life* presented treasures from the permanent collection of the Aga Khan Museum (see below).

## Planned Openings and Collections

### NEW ISLAMIC GALLERIES SCHEDULED TO OPEN AT THE LOUVRE

Musée du Louvre  
Paris

The Louvre's Islamic collections are being moved from the current location on the ground floor of the Richelieu wing to new galleries in the Cour Visconti (Denon Wing). The move will take place over the next five years.

### AGA KHAN MUSEUM TO OPEN IN TORONTO, 2010

The Aga Khan Museum, with a large permanent collection of Islamic art, is scheduled to open in Toronto, Canada, in 2010. The museum is an initiative of His Highness the Aga Khan, (Spiritual Leader) of the Shia Imami Ismaili Muslims, who intends the museum to be a centre of education and learning dedicated to the presentation of Muslim arts and culture in all their historic, cultural and geographical diversity. Surrounded by a large landscaped park, the museum will be housed in a 10,000 square-metre building designed by the Japanese architect Fumihiko Maki. The Aga Khan Museum will offer unique insights and new perspectives into Muslim civilizations.

### NEW INITIATIVE FOR ISLAMIC ART AT THE MUSEUM OF FINE ARTS, HOUSTON

The Museum of Fine Arts, Houston, has unveiled plans to broaden public awareness of the artistic traditions of the Islamic world and to raise funds to begin a collection of its art, Peter C. Marzio, director of the MFAH has announced. In undertaking the "Art of the Islamic World Initiative," the museum will commit exhibition and educational resources to the display and study of Islamic art.

"The MFAH is pleased to have the enthusiastic support of Houston's Islamic communities in launching this new endeavor," said Peter C. Marzio, MFAH director. "It is not accidental that as Houston's population grows more diverse, so does the museum's collection. Over the course of the next several years the museum will expand its Asian galleries to include the arts of Islam in the new configuration. Throughout these galleries educational activities and materials related to the cultures will enrich the visitor experience even further."

As currently proposed, the new initiative has four key components: presenting innovative exhibitions of Islamic art; building a permanent collection of art from the Islamic world; opening permanent gallery space dedicated to the presentation of the art; and developing and hosting educational programs to advance the interpretation and understanding of Islamic art.

## DAMAGE AND DANGER TO ART AND ARCHITECTURE

### IRAQ

Alastair Northedge calls attention to the following site as an excellent resource for keeping track of news concerning art and architecture in Iraq:

<https://listhost.uchicago.edu/mailman/listinfo/iraqcrisis>

### JERUSALEM

The following has been extracted from "Report: Israeli work risks destroying Jerusalem's Islamic assets" by Emin Aydin in: Turkistan Newsletter Sun, 18 Nov 2007:

A Turkish technical mission sent to Jerusalem to inspect Israeli archaeological work near the holy Al-Aqsa Mosque has criticized the excavations and called on Israel to consult with Palestinian and international authorities on a final plan, the mission's report, obtained by Today's Zaman, revealed.

Turkey wants Israel to immediately stop the archaeological work near the holy al-Aqsa Mosque in Haram al-Sharif. The Turkish mission visited Jerusalem in March to inspect the archeological work being carried out by the Israeli authorities at the Mughrabi ramp, which climbs to the southwestern gate of the Haram al-Sharif complex, amid international concerns over the excavations. Its report, which was completed in the summer but not released to the public, observed that the excavations are unacceptable by legal and scientific standards and suggested that the excavation goes beyond scientific purposes. It said even if there is no actual excavation at Haram Al-Sharif, there are enough indications to give the impression that it is only a matter of time.

"The archaeological excavation at the Mughrabi pathway, which involves various traces of the Umayyad, Ayyubid, Mameluke and Ottoman periods, must be discontinued immediately," the report said, echoing an earlier report by UNESCO in March. For future reconstruction efforts in the area, the report recommended a competition open to Israeli, Palestinian and Jordanian architects and the joint work of Israeli and Palestinian experts supervised by organizations such as UNESCO and the Organization of the Islamic Conference (OIC).

## OPPORTUNITIES

### Fellowships And Scholarships

#### **BARAKAT TRUST AWARDS: SCHOLARSHIPS AND GRANTS IN ISLAMIC ART AND ARCHAEOLOGY**

Deadline: **March 31, 2008**

Grants by competitive application

Senior Scholars:

One Senior Visiting Scholarship of £5,000 to enable a senior Muslim scholar from the Islamic

world to come to the United Kingdom for three months to carry out a specific program of research.

Scholars and related projects:

Grants with an upper limit of £1,000 each towards research trips, projects, documentation, education programs and exhibitions.

Applications for assistance of over £1,000 each to be considered in the light of funds available and the quality and quantity of other applications received.

Conservation:

Two grants with an upper limit of £7,000 each towards a conservation project or the training of a conservation technician.

Per Diem for Conferences:

Grants with an upper limited of £1,000 each

Publication:

A grant towards the cost of publication of £1,500.

Grants for Study in Oxford:

One Post-Doctoral Research Scholarship of £13,500 to enable a Muslim scholar to spend from October to June in Oxford to carry out specific program of research or prepare such research for publication.

One Junior Graduate Scholarship of £7,000 Towards fees or maintenance for a Muslim student already accepted by the Faculty of Oriental Studies to read for the one year Master of Studies Degree in Islamic Art and Archaeology at the University of Oxford.

Requests for applications may be downloaded from the Barakat Trust Website:

<http://www.barakat.org/>><http://www.barakat.org>

Or applied for in writing to:

The Administrator  
The Barakat Trust, c/o The Oriental Institute,  
University of Oxford  
Pusey Lane, Oxford OX1 2LE

E-mail: [barakat.trust@orinst.ox.ac.uk](mailto:barakat.trust@orinst.ox.ac.uk)  
Fax: 01865 278228

## GRAHAM FOUNDATION - CARTER MANNY AWARD

Deadline: **March 15, 2008**

The Graham Foundation supports dissertation candidates with research focusing on architecture and other arts that are immediately contributive to architecture, including architectural history and theory. Awards vary, with a maximum limit of \$15,000. The foundation also requires the submission of annual progress reports until the dissertation is completed.

Email:

[info@grahamfoundation.org](mailto:info@grahamfoundation.org) , [kbakke@umich.edu](mailto:kbakke@umich.edu)

Telephone: (312) 787-4071

4 West Burton Place  
Chicago, Illinois 60610-1416

## MEMBERS' NEWS

**Glaire D. Anderson** and **Mariam Rosser-Owen** announce the publication of the following volume:

Revisiting Al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond, edited by Glaire D. Anderson and Mariam Rosser-Owen (Leiden: Brill, 2007).

Vol. 34 in The Medieval and Early Modern Iberian World Series  
ISBN 978 90 04 16227 3; Hardback, 304 pp; List price € 90.00 / US\$ 129.00

<http://www.brill.nl/default.aspx?partid=18&pid=26379>

**Persis Berlekamp**, while on leave from the University of Chicago during the academic year 2007-2008, is enjoying membership at the Institute of Advanced Study in Princeton, NJ. In 2007 she presented several talks including, "Confronted Dragons, Confronted Dragons," at the Cosmophilia Symposium organized by the University of Chicago's Smart Museum; "Konya's Walls and the Gog and Magog," at Seljuk University in Konya, Turkey; and "'Magic Squares,' Central Viscera, and Transcribed Text: Envisioning Chinese Medicine in Fourteenth-Century Iran," in the Harvard AKPIA series.

She announces the following publications:

"From Iraq to Fars: Tracking Cultural Transformations in the 1322 Qazwini `Aja'ib Manuscript," in *Handbücher der Orientalistik*, 90, *Arab Painting: Text and Image in Illustrated Arabic Manuscripts*, ed. Anna Contadini (Leiden: Brill, 2007), pp. 73-91.

Review of David J. Roxburgh, *The Persian Album, 1400-1600: From Dispersal to Collection*, in *CAA Reviews* (2006), <http://www.caareviews.org>.

"al-Qazwini, Zakariyya b. Muhammad b. Mahmud (d. 1283)," in *Encyclopedias of the Middle Ages 2, Medieval Islamic Civilization: An Encyclopedia*, ed. Joseph W. Meri (London: Routledge, 2006), pp. 651-654.

**Carol Bier** pursued research interests in geometry and Islamic art, participating in a short-term research residency at the Banff International Research Station, "Innovations in Mathematics Education via the Arts" and presenting papers at the College Art Association Annual Meetings in New York ("From Textiles to Algorithms: Revising an Islamic Aesthetic Paradigm") and at the Bridges Conference in San Sebastian, Spain ("From Folding and Cutting to Geometry and Algorithms: Integrating Islamic Art into the Mathematics Curriculum"). She serves on the Editorial Board of the newly established *Journal of Mathematics and the Arts*. For the third year in succession, she offered a two-week workshop on geometry and Islamic art for SummerMath at Mount Holyoke College, a national program for high school girls. In Mali, she presented five hours of workshops in French for 4<sup>th</sup>, 5<sup>th</sup>, and 7<sup>th</sup> graders at the Institut Éducationale Populaire in Kati.

Last year she moved to the SF Bay area, where she has taught "Islamic Ornament: Forms at Meanings," at Mills College; "Sufism, Spirituality, and Science," at San Francisco State University in the Humanities Department; "Islamic Mysticism" at SFSU in the Philosophy Department, and "Islamic Art" at the College of Marin. In February she will present a four-lecture series, "Thinking through Islamic Art," for the Cantor Center for Visual Arts at Stanford University. She continues to serve as Research Associate at The Textile Museum in Washington, DC, and is President of the Textile Society of America.

Recent publications include "Patterns in Time and Space: Technologies of Transfer and the Cultural Transmission of Mathematical Knowledge across

the Indian Ocean," *Ars Orientalis*, v. 34, 2007, pp. 174-96; *Textile Narratives + Conversations. Textile Society of America 2006 Symposium Proceedings*, co-edited with Ann Svenson Perlman, published in CD-ROM format by Omnipress, Madison WI, and Textile Society of America (2007); "Number, Shape and the Nature of Space: An Inquiry into the Meaning of Geometry in Islamic Art," chapter 12 in *How Should We Talk about Religion: Perspectives, Contexts, Particularities*, ed. James Boyd White (pp. 246-77), University of Notre Dame Press (2006); "Islamic Art: An Exploration of Pattern," in *Bridges London/Bridges: Mathematical Connections in Art, Music, and Science, Conference Proceedings 2006*, ed. Reza Sarhangi and John Sharp (pp. 525-32), Tarquin Publications, London.

**Barbara Brend** announces her publication of the following review:

Michael Barry, *Figurative Art in Medieval Islam and the Riddle of Bihzâd of Herât (1465-1535)*, *Journal of the Royal Asiatic Society*, XVII/1, January, 2007, pp. 64-68.

**Carol Bromberg** would like to offer a special 50% discount on volumes 5-16 of the *Bulletin of the Asia Institute* to HIAA members (= \$37.50 plus shipping per volume). The contents of the various volumes can be seen at [www.bulletinasia institute.org](http://www.bulletinasia institute.org), where those with specifically Islamic themes are listed.

Contact Carol Bromberg for orders, mentioning HIAA: [bai34@comcast.net](mailto:bai34@comcast.net).

She also announces the publication of *BULLETIN OF THE ASIA INSTITUTE 17* with articles of interest to HIAA members.

**Anna Contadini** announces the publication of:

Anna Contadini, ed. *Arab Painting: Text and Image in Illustrated Arabic Manuscripts, Handbücher der Orientalistik*, 90, (Leiden: Brill, 2007).

**Mehrdad Qayyoomi Bidhendi** completed her PhD dissertation on architecture on June 19, 2007. Here is its bibliographical information:

"Methods Of Searching The Iranian Architectural History In Persian Texts, With an Emphasis on Prose Texts of the First Islamic Centuries (250-455 AH)"

Supervisor 1: Professor Hadi Nadimi  
Supervisor 2: Dr. Mehdi Hodjat  
Consultant: Professor Mehdi Mohaqqueq

Shahid Beheshti University  
Faculty of Architecture and Urban Development  
Dissertation for the PhD Degree in Architecture  
Tehran, Iran

She also announces the publication of the winter 2007 issue of *Golestan-e Honar Quarterly* (on the history of Iranian art and architecture), or which she is the editor. The English abstract of this issue is now online at:

<http://www.honar.ac.ir/en/golestanehonar.htm>

The full-text in Persian of autumn 2006 issue is also available at:

<http://www.honar.ac.ir/golestanehonar.htm>

**Omar Khalidi** writes with news of a special issue of *Deccan Studies* that treats the gardens of the Deccan, India, for which the guest editor was Daud Ali. The volume is:

*Deccan Studies*, (ISSN 0973-2292) Volume V, no. 2 (July-December 2007).

**Ian Manners'** catalogue of the Sopranos map collection is now available:

*European Cartographers and the Ottoman World 1500-1750: Maps from the Collection of O. J. Sopranos*. Chicago: The Oriental Institute, University of Chicago, 2008

<https://oi.uchicago.edu/order/suq/>

**Bernard O'Kane's** recent publications include:

*Treasures of Islam: Artistic Glories of the Muslim World* (Duncan Baird Publishers, London, 2007; co-published in the Middle East as *The World of Islamic Art* [AUC Press]).

*Treasures of the Islamic Museums in Cairo* (AUC Press, Cairo, 2006).

"The Iconography of the *Shahnama*, Ms. tarikh farisø 73, Dar al-Kutub, Cairo (796/1393-4)," in *Shahnama Studies I*, *Pembroke Papers* 5, ed. Charles Melville (Cambridge, 2006), pp. 171-88.

"The Nine-Bay Plan in Islamic Architecture: Its Origin, Development and Meaning," in *Studies in Honor of Arthur Upham Pope*, ed. Abbas Daneshvari, Survey of Persian Art, Vol. XVIII (Costa Mesa, 2006), pp.189-244.

"Persian Poetry on Ilkhanid Art and Architecture," in *Beyond The Legacy of Ghengis Khan*, ed. Linda Komaroff (Leiden, 2006), pp. 346-54.

Members might like to know that the project of The Monumental Inscriptions of Cairo, having been stalled for a while due to technical difficulties with Unicode, is migrating to a new database which will hopefully resolve our difficulties with publication on DVD which will keep the search capabilities intact.

**Stefan Weber** accepted a position as Assistant Professor for Material History at the Aga Khan University, Institute for the Study of Muslim Civilizations in London, after 11 years of field research in German Research Institutions in Beirut and Damascus.

<http://www.aku.edu/ismc/fac-ismc-steweb.shtml>

He published in 2007:

M. Cerasi, A. Petruccioli, A. Sarro, and St. Weber (eds.): *Multicultural Urban Fabric and Types in the South and Eastern Mediterranean. Beirut Texts and Studien* 102, Beirut (2007).

Stefan Weber, "The Restoration of Sūq Harāj, Tripoli." *Beiruter Blätter* 12-13, Beirut 2007, 75-92

Stefan Weber, "Changing cultural references, Architecture of Damascus in the Ottoman period (1516-1918)." In M. Cerasi, A. Petruccioli, A. Sarro, and St. Weber (eds.): *Multicultural Urban Fabric and Types in the South and Eastern Mediterranean*, Beirut (2007).

Stefan Weber, *inter alia*: "Akteure und ihre Lebenswelten: Die Transformation der Stadt Tripoli (Libanon) während des „langen" 19. Jahrhunderts." *Beiruter Blätter* 12-13, Beirut 2007, 93-10

## TECHNOTIPS AND DIGITAL PUBLICATIONS

### LEIGHTON HOUSE

Leighton House now has a website dedicated to exploring the links between Frederic Leighton, his house and the Middle East.

<http://www.rbkc.gov.uk/leightonmiddleeast/>

### THE CASSELMAN ARCHIVE OF ISLAMIC AND MUDEJAR ARCHITECTURE IN SPAIN

The University of Wisconsin Digital Collections Center is pleased to announce the creation of the Casselman Archive of Islamic and Mudejar Architecture in Spain. Made public on September 5th, 2007, this freely searchable collection contains over four thousand color slides and black and white photographs of medieval Spain taken by the late Eugene Casselman (1912-1996) during his thirty years of travel throughout the Iberian peninsula. The images span over one thousand years of architectural history, from the seventh to the seventeenth century. The majority of the slides focus on the Mudejar style, an ornate court style largely inspired by Spanish Islamic architecture that was shared among Islamic, Jewish, and Christian cultures during the later Middle Ages in Spain. Eugene Casselman exhibited some of the photographs from this collection in 1983 at the then Elvehjem Museum of Art in Madison, Wisconsin. The slides and photographs were donated to the Department of Art History by Eugene Casselman's widow, Frances, and his children. The collection is at:

Visit the website at:

<http://digital.library.wisc.edu/1711.dl/Arts.CasselmaImage>

### LACMA ISLAMIC ART WEBSITE REVISED

**Linda Komaroff** writes:

The Los Angeles County Museum of Art Islamic art website has a new look that includes views of the galleries, some recent acquisitions (in the 'Late Islamic' section), and a new section entitled 'Islamic Art Now.' Please have a look.

[http://www.lacma.org/islamic\\_art/islamic.htm](http://www.lacma.org/islamic_art/islamic.htm)

## **TURKESTANSKII AL'BOM ON THE WEB**

**Jeff Spurr** writes:

The Library of Congress has done itself proud, and provided a great service to the world of scholarship by making available image and text of the Turkestanskii Al'bom, the massive documentary project undertaken on the orders of General von Kaufmann, first Czarist Russian governor of the newly-conquered territories in Central Asia. Special thanks is owed to Heather S. Sonntag, whose

dissertation topic is this set of albums, and who, as I understand it, did the cataloguing and provided the translations.

The main page succinctly describes the subjects covered, and access to the images is straightforward.

Please access via:

[http://www.loc.gov/rr/print/coll/287\\_turkestan.html](http://www.loc.gov/rr/print/coll/287_turkestan.html)