

Historians of Islamic Art

NEWSLETTER

Volume XIV: 2 Fall 2004

LETTER FROM THE PRESIDENT

This is my last letter before the end of my term as President of HIA. I would like to thank the members of the HIA Board for their outstanding counsel and support during my tenure: **Rich Turnbull**, Secretary-Treasurer; **Oya Pancaroğlu**, Editor of the Newsletter and the Website; **Stefano Carboni**, President-Elect; **Aimee Froom**, **Thomas Leisten**, **Cynthia Robinson**, and **David Roxburgh**. Our collective goal has been to promote the visibility of Islamic art and culture in a number of ways: HIA-sponsored sessions at the MESA and CAA conferences; advocacy on behalf of the art and culture of Iraq through links with the CAA advocacy activities and other arts organizations; the launching and development of our website; the continued commitment to graduate student fellowships; and the initiation of the **Margaret B. Sevcenko Prize**. Special thanks to **Oya Pancaroğlu** for her tireless efforts in setting up the website and editing the Newsletter, and to **Barry Wood** for his able website assistance.

The range and number of international conferences, symposia, exhibitions and publications highlighted in this issue of the Newsletter attest to the vibrancy of the field of Islamic art and of the scholarship of our membership. Thanks to all members for their submissions and special thanks to **Marianna Shreve Simpson**, and to **Anna Contadini** and **Ünver Rüstem**, for the conference reports, and to **Linda Komaroff** for news about LACMA's acquisition of the **Madina Collection**.

Despite the early uncertainties and eleventh-hour settlement of the hotel workers strike and lockout, I am pleased to report that we had two successful and well-attended HIA sponsored sessions at the MESA conference this past November in San Francisco:

"Restoration, Ideology and Islamic Architecture" and "Text and Image: Antique Tradition and Islamic Innovation in the Greco-Arabic Herbal" (see p. 8).

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The Board and I look forward to welcoming you at our next HIA event, our annual HIA Membership Reception and HIA-sponsored sessions to be held in conjunction with the CAA conference, in Atlanta, Georgia, February 16-19, 2005. We will be honored to have **Oleg Grabar** as the co-chair of a double-session at CAA, entitled "Islamic Art and the Rest of the World" (see p. 8). This panel, addressing a

timely and significant issue, will promote an understanding of Islamic art as a dynamic field within the discipline of art history. We expect this session will be an eye catcher and provide a forum for lively and meaningful exchange between scholars of Islamic art and other fields in art history. The program and schedule are outlined in the Newsletter. On Saturday, February 19th at noon, following Part II of the session, we will host our Membership Reception. At that time, it will be my pleasure to install our new HIA President, **Stefano Carboni**, and our other new Officers. Stefano has served on the Board of Directors of HIA since 2003 and is well known to all of us as the Curator of Islamic Art at the Metropolitan Museum of Art in New York. I am also delighted to announce that **Renata Holod** has agreed to serve as our next President-Elect. Also, at the reception, we will award the 2005 Margaret B. Sevckenko Annual Prize for the best essay by a young scholar on Islamic visual culture. This year, we will award an Honorable Mention too.

I am happy to announce that the essay, "Architecture and the Twelver Shi'a Tradition: The Great Imambara Complex of Lucknow," by **Hussein Keshani** (currently holding a post-doctoral fellowship from the Social Sciences and Humanities Research Council of Canada) has been selected as the winner of the 2005 Margaret B. Sevckenko Prize. The Prize Committee has also recognized the essay, "The Mausoleum of the Imam al-Shafi'i," by **Stephennie Mulder** (graduate student at the University of Pennsylvania), for an Honorable Mention. On behalf of the Prize Committee, I wish to thank all the authors for their submissions and to congratulate Hussein Keshani and Stephennie Mulder. I also thank the Prize Committee for their thoughtful and dedicated deliberations.

Please join us for these exciting festivities at CAA. This will also be a wonderful opportunity to meet and keep in touch with colleagues as well as to meet the new members of your Board of Directors and share your vision for our organization. There are many ways for you to participate in the growth of HIA. We need your ideas and support. Please let us know if you will be able to join us so that we can make appropriate catering arrangements.

Finally, I would like to thank all of you for entrusting me with the responsibility of serving as President of HIA. It has been a great honor and I have enjoyed the opportunity to work with the Board and the Membership.

I look forward to greeting you in Atlanta in February.

With my best wishes,

Eva

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NOTE FROM THE SECRETARY-TREASURER

Greetings HIA members! Just a brief note here, given the end-of-the-year academic and bureaucratic madness... Based on November 2004 account statements, HIA currently has \$5314.78 in our general operating budget and \$11,662.46 in our Sevckenko scholarship fund. New and renewal memberships continue to trickle in, though that trickle will no doubt increase in the new year with 2005 renewals. I expect that the end-of-the-year mailing to all members in good status, which includes a 2004 Members Directory, a ballot for electing the new slate of HIA officers and a renewal notice for 2005, will prompt everyone to send in their renewal fees for the next year.

I can report that both HIA-sponsored panels at the 2004 MESA convention in San Francisco were well attended and accompanied by, shall we say, robust discussion afterwards. The labor situation at the Hyatt Regency, which many of you may have followed through a maze of e-mails in the preceding months, was temporarily resolved the night before the conference began.

Finally, this is my last Note from the Secretary-Treasurer. I am pleased once again to acknowledge the work and assistance of Aimee Froom, Eva Hoffman and Oya Pancaroğlu, who have all made my tenure as Secretary-Treasurer much smoother than it would otherwise have been. My thanks to all of them and to you, the members of HIA, for keeping our organization strong and viable.

After February 1, 2005, please direct all membership inquiries to:

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NOTE FROM THE EDITOR

Two years, four Newsletters, and one Website make up the tally of my tenure as HIA's first Board Member to hold the title of Editor. The position was born in Spring 2003 from the dual necessity of lightening the load of the Secretary-Treasurer and of staking out HIA's long-awaited site in cyberspace. That site, <http://www.historiansofislamicart.org>, has been open to virtual visitors for 18 months. Its humble beginnings may betray the limited savoir-faire of this amateur webmistress but also, hopefully, demonstrate the potential and promise the Internet holds for HIA's development. It is with this conviction that I pass on not one but two torches. From Spring 2005 onwards, the website will be managed by **Barry Wood** (as ex-officio Web Editor) and the Newsletter will be compiled by **Persis Berlekamp** (as Board Member and Editor of the Newsletter). I am delighted that they have agreed to devote their time and energies to maintaining HIA on the Information Highway.

I would like to take this opportunity to thank everyone who responded to my solicitations for Newsletter contributions over the last two years. Such efforts represent the value of communication among historians of Islamic art and amount to the galvanization of Historians of Islamic Art. Admittedly, the process is slower than many of us would like and, when it comes to collaborative communication, HIA members are often more like hushed hermits than peripatetic preachers. The pulpit of the Newsletter is here to make voices and thoughts heard; I warmly encourage and invite you to share your views, experiences, and ideas with each other via the Newsletter. At least one measure of the success of our field is the level of communication among those who work the field.

Finally, I would like to express my gratitude to HIA President, Eva Hoffman, for her support and dedication to these ideals. It has been a pleasure to work with her and with the members of the 2003-2005 Board.

With kind regards,

Oya

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CONFERENCE REPORT

Arab Painting: Text and Image in Illustrated Arabic Manuscripts

School of African and Oriental Studies, London
17-18 September 2004

This timely SOAS gathering attracted the participation and attention of scholars in a broad range of Islamic and Arabic studies (art, archaeology, history, science and language). Anna Contadini, the conference convenor, set forth the meeting's "brief" in the introduction to the conference program, an extremely handy brochure that also contains abstracts of all 17 papers and biographies of speakers and moderators [for the program, please see: pp. 6-7]. Oleg Grabar opened the proceedings with an overview of the historiography of Arab painting, pointing out the confusion implicit in the term "Arab" with relation to painting and questioning its use as a valid category of artistic production and scholarly investigation.

Following this thought-provoking critique, the conference shifted focus from its title to subtitle, with a series of largely substantive papers on the transmission and illustration of Arabic (and one Persian) scientific and literary texts, in manuscripts dating primarily from the 12th to the 14th centuries. These involved both familiar and newly-discovered volumes (the latter including a Qazwini manuscript dated 1322 in Istanbul) and raised a range of



Oleg Grabar gave the opening lecture

provocative points concerning text-image interaction (and sometimes lack thereof), which were aptly summarized by Michael Rogers at the conference's final session.



Tim Stanley, Marianna Shreve Simpson and John Lowden

Among the principle issues taken up in general discussion were: the geographical and chronological boundaries of Arab painting, the role of illustration in a narrative text, the role of anecdotal illustration in scientific manuscripts, the effect of manuscript layout on illustration, the overlap between Arab and Persian illustrated manuscripts, the purpose and meaning of pictorial frontispieces, the role of market production for Arab manuscripts, and the spiritual dimension in Arab illustrated manuscripts. Not surprisingly, the over-arching question, "Why painting?" generated the most animated exchange.

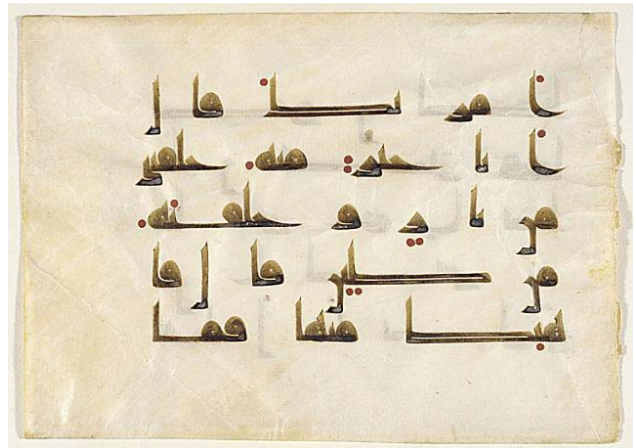
Submitted by:
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MUSEUM NEWS

The Madina Collection of Islamic Art at LACMA

In February 2002, LACMA acquired the Madina Collection of Islamic Art, one of the most significant such collections still in private hands. Its addition has generated a new international focus on Los Angeles and the museum at a particular juncture in world history when we recognize the grave need to build bridges between cultures. On Feb. 1, 2005, LACMA's Islamic galleries will reopen with a new installation of some 200 works from the outstanding collection assembled by Professor Maan Madina, who until his retirement in 1998 taught Arabic and Islamic Studies at Columbia University in New York.

LACMA's acquisition, comprised of over 700 objects, has greatly enhanced the depth and breadth of the museum's already eminent Islamic art collection, repositioning it among older and better established collections worldwide. As reflected by the new installation, the Madina Collection represents virtually the full range of Islamic decorative expression and is especially rich in ceramics, glass, wood, stone, textiles, and metalwork from Egypt, Syria, Iraq, Turkey and Iran, as well as examples of calligraphy, such as the large and stunning parchment page from a 9th-century manuscript of the Qur'an.



Page from a manuscript of the Qur'an (M.2002.1.24)
 Probably Iraq, 9th century
 Ink and colors on parchment
 11 1/2 x 15 11/16 in. (29.21 x 39.84 cm)

In addition, the Madina Collection includes objects from old American and European collections that had long been lost to the field; some were exhibited in America as early as 1876 and in Europe as early as 1910.



Ewer (M.2002.1.278)
Iran, 15th century
Earthenware, with white slip,
underglaze-painted
Height: 19 7/8 in. (50.48 cm)

For example, a spectacular pair of large glazed ceramic ewers—the only known examples from Timurid Iran—were shown at the great 1910 exhibition in Munich. This important acquisition was made possible in large part by a generous gift from long-time LACMA benefactor and Trustee Camilla Chandler Frost.

Submitted by:
Linda Komaroff
Los Angeles County Museum of Art

CONFERENCES AND SYMPOSIA OF INTEREST

RECENT CONFERENCES

Metals and Metalworking in Islamic Iran

The Chester Beatty Library, Dublin
3-4 September 2004

Organized by the Chester Beatty Library and the Iran Heritage Foundation.

Convened by Prof. James Allan, Ashmolean Museum, Oxford and Dr. Elaine Wright, Chester Beatty Library.

<http://www.iranheritage.com/metalconference/default.htm>

Program:

Opening Remarks:
Director of the Chester Beatty Library
Farhad Hakimzadeh

Session 1: Trade and Cultural and Technical Exchange

Barry Flood: “Out of India? Kashmir, Khurasan and the Origins of Islamic Inlaid Metalwork”

Yuka Kadoi: “Mirrors - With Special Reference to the Sino-Iranian Relationship During the Twelfth and Fourteenth Centuries”

Hamid Atighetchi: “Indian and Persian Metalwork in the 16th Century”

Elias Khamis: “The Persian Metalwork in the Tiberias Hoard”

Mathew Ponting: “Sefidruy Goes West - Chemical Analysis of Fatimid Metalwork from Spain, Turkey and Palestine”

Session 2: Metal Technology - Steel and Copper Alloys

Brian Gilmour: “Iron and Steel in Early Islamic Iran and Before - The Contribution of Ya‘qub ibn Ishaq al-Kindi to Revealing this Technology”

Janet Lang & Paul Craddock: “Crucible Steel-Bright Steel”

Susan La Niece: “Brass and Bronze in Islamic Iran”

Ulrike Al-Khamis & Katherine Eremin: “The Ugly Duckling of Iranian Metalwork - Initial Remarks on Copper Alloy Metalwork from 19th Century Iran”

Session 3: Regional Schools

Rachel Ward: “The Penbox by Mahmud ibn Sunqur in the British Museum”

Başak Burcu Tekin: “The Bronze Doorknockers of the Shrine Complex of Hodja Ahmad Yasawi as an Iconographical and Ornamental Component”

Doris Behrens-Abouseif: “Veneto-Saracenic Metalware - Iranian or Mamluk Provenance?”

Session 4: Manuscripts and Metalwork

Teresa Fitzherbert: “Metalwork and Miniature Painting in Fourteenth Century Iran”

Elaine Wright: "The Use of Metals in Manuscripts"

Session 5: Patrons and Craftsmen

Ruba Kana'an: "Capital, Production and Patronage of Inlaid Metalwork - The Medieval Legal Framework"

Luke Treadwell: "Signed Coin Dies of the 3rd and 4th Century A.H. - Where, When and Why?"

Raisa I. Amirbekyan: "Triumph of Imitation - Iranian Metal Engraving Between Tradition and Present Time. The Contemporary Iranian Master Rajab 'Ali Raie"

Sylvia Auld: "From Pattern to Production - The Case of Three Unfinished Trays"

Concluding Discussion

James Allan: "The Current State of Metalwork Studies"

Arab Painting: Text and Image in Illustrated Arabic Manuscripts

School of African and Oriental Studies, London
17-18 September 2004

Convened by Dr Anna Contadini (Department of Art & Archaeology, SOAS)

Organised by Dr Moya Carey and the Centres & Programmes Office, SOAS

<http://www.soas.ac.uk/art/arabpainting.html>

An international conference entitled "Arab Painting: Text and Image in Illustrated Arabic Manuscripts" was held at SOAS on the 17th and 18th of September 2004. Its focus was on the pictorial and textual traditions of illustrated Arabic manuscripts produced from the 11th to 14th centuries in Syria, Egypt, Iraq, northern Jazira, southeastern Anatolia and western Iran. The study of this field has traditionally been overshadowed by the volume of close scholarly attention devoted to later Persian painting, so that the conference constituted a major event long overdue in Islamic art history.

The conference brought together an impressive list of international scholars who discussed works

ranging from scientific treatises to didactic love-stories. Topics addressed by the speakers included the role of captions, the conventions of diagrammatic representation, the significance of frontispieces, and the problematic of modern scholarly terminology.

As well as hosting a succession of varied and expert speakers, the conference was enjoyed by a large international audience that made its own invaluable contribution during the lively open discussions that punctuated the programme. Attendance levels were so high that they exceeded the capacity of the lecture theatre, demonstrating that scholarly interest in this field runs deeper than is often supposed. Feedback from those who attended has been extremely positive, and there is great demand for the conference papers to be published. We were fortunate enough to have the event covered by the British Satellite News channel, which will ensure widespread awareness of the conference and its achievements.

Much of the event's success is owed to our very generous sponsors, the Arts and Humanities Research Board, The British Academy, the Council for British Research in the Levant, SOAS, and the Khalili Collections. Their help and support was essential to the organisation of a conference which has already proved to be a landmark in Islamic art history.

Submitted by: Anna Contadini and Ünver Rüstem

Program:

Friday 17 September

Conference opening: **Tom Tomlinson** (Dean, Faculty of Arts and Humanities, SOAS)

Opening remarks: **Anna Contadini** (SOAS)

Morning Session:

Chair: **Sheila Canby** (British Museum)

Oleg Grabar (Princeton University): "What does Arab painting mean?"

Dimitri Gutas (Yale University): "Textual transmission and reception of Mubashshir ibn Fatik's Mukhtar al-Hikam"

Cynthia Robinson (Cornell University): “The illustrations of the *Hadith Bayad wa Riyad* (Vat. Ar. Ris. 368) and the concept of ‘Arab Painting’: problems of text and image”

Anna Contadini (SOAS): “Sages and Animals: text, image, transmission and tradition in the Ibn Bakhtishu’ manuscripts”

Discussion

Afternoon Session

Chair: **Bernard O’Kane** (American University in Cairo)

Michael Rogers (Khalili Collection, London): “Dioscorides and the illustrated herbal”

Jaclynne Kerner (Los Angeles County Museum of Art): “Art in the name of science: the *Kitab al-diryaq* in text and image”

Remke Kruk (Leiden University): “Ibn Abi-I-Hawafir’s *Badi’i’ al-akwan fi manafi’ al-hayawan* and its place in Arabic zoological literature”

Emilie Savage-Smith (Oxford University): “Anatomical illustration in Arabic manuscripts”

Charles Burnett (Warburg Institute, London): “The ‘translation’ of diagrams and illustrations from Arabic into Latin”

Discussion

Saturday 18 September

Morning Session

Chair: **John Lowden** (Courtauld Institute)

Geoffrey King (SOAS): “D.S. Rice’s discussion of the earliest Islamic illustrated MS (Nationalbibliothek, Vienna, Chart. Ar. 25612) and a graveyard at Suhar, Sultanate of Oman”

Jeremy Johns (Oxford University): “Painting the world: different traditions of cartographic painting from the *Kitab ghara’ib al-funun wa-mulah al-’uyun* (Bodleian MS Arab c.90)”

Moya Carey (SOAS): “Approaching the stars: al-Sufi’s *Kitab Suwar al-kawakib al-thabita*”

Oya Pancaroğlu (Oxford University): “Beyond the frontispiece: the visual framework of narrative beginnings in early illustrated manuscripts”

Discussion

Afternoon Session

Chair: **Stefan Sperl** (SOAS)

Robert Hillenbrand (Edinburgh University): “The frontispieces of the 1287 *Rasa’il ikhwan al-Safa’ wa khullan al-wafa’* (Süleymaniye 3638)”

Persis Berlekamp (University of Texas at Austin): “Narrative images in a Neoplatonic frame: an Inju Arabic Qazwini manuscript dated 1322, and the transition from Arab to Persian painting”

Bernard O’Kane (American University in Cairo): “Captions and paintings in literary Arab manuscripts”

Nikolai Serikoff (Wellcome Library, London): “Calculating the script. Arabic calligraphy and principles of visual recognition”

Discussion and Roundtable

Chair: **Michael Rogers** (Khalili Collection, London)

Expanded Frontiers: An International Symposium on Islamic Art

November 5-6, 2004

Virginia Museum of Fine Arts, Richmond, Virginia

Presented by: Virginia Commonwealth University, the Qatar Foundation for Education, Science and Community Development, and the Virginia Museum of Fine Arts.

Program:

Friday, November 5

Keynote Lecture: **Oleg Grabar**: “Baghdad and Islamic Art”

Saturday, November 6

Jonathan Bloom: “A Century of Studying Islamic Art”

Gülru Necipoğlu: "Crossing the East-West Frontier: Dialogues Between Domed Mosques and Churches in the Early Modern Mediterranean World"

Massumeh Farhad: "Painted Poetry: Text and Image in Persian Manuscripts"

Mohamed Zakariya: "Criticism in Islamic Art-The Case of Calligraphy"

Nabil Safwat: "Ardent Discipline – The Genre of the Masters"

Robert Hillenbrand: "Life and Death of the Author in the Christian and Islamic Tradition"

Oliver Watson: "Masterpieces of the Museum of Islamic Art, Qatar: Art or Decorative Art?"

Panel Discussion, Questions and Conclusions

MESA 2004 Annual Meeting San Francisco, California

The following two panels were sponsored by HIA at MESA's 2004 Annual Meeting in San Francisco:

Restoration, Ideology and Islamic Architecture Sunday, November 21, 2:00-4:00 pm

Organized by **Richard Turnbull**
Chair: **Jere L. Bacharach**, University of Washington

Bernard O'Kane (American University in Cairo):
"Architectural Conservation in Iran, Afghanistan and Central Asia: Competing Ideologies"

Richard Turnbull (Fashion Institute of Technology):
"Case Studies in Ottoman and Post-Ottoman Restoration: Dynastic Monuments in Bursa"

Heghnar Watenpaugh (Massachusetts Institute of Technology): "The Return of the Past: Heritage and Urban Preservation in Syria"

Santhi Kavuri-Bauer (San Francisco State University): "Fatephur Sikri—Modernity's Heterotopia: An Effective History of the Resurrection, Restoration and Representation of a Mughal Monument"

Nadania Idriss (SOAS): "Royal Architectural

Patronage and Restoration Campaigns at the End of the XIX Century: Abbas Hilmi II (1892-1914)"

Text and Image: Antique Tradition and Islamic Innovation in the Greco-Arabic Herbal

Monday, November 22, 11:00 am -1:00 pm

Organized by **Jaclynne J. Kerner**
Chair: **Linda Komaroff**, Los Angeles County Museum of Art
Discussant: **Priscilla P. Soucek**, Institute of Fine Arts, New York University

Maria Mavroudi (University of California, Berkeley):
"The Textual Tradition of the Vienna Dioscorides"

George Saliba (Columbia University): "Dioscuridus Arabicus: The Arabic Translations of Dioscorides"

Linda Komaroff (Los Angeles County Museum of Art): "Text and Context of the Illustrations from a 'Dioscorides' Manuscript of 1224"

Jaclynne J. Kerner (Los Angeles County Museum of Art): "The Image of the Hakim in 'Scientific' Manuscript Illustration"

UPCOMING CONFERENCES

CAA 2005 Annual Conference Atlanta, Georgia

The College Art Association 93rd Annual Conference will be held at the Atlanta Marriott Marquis and Hilton Atlanta hotels in downtown Atlanta, Georgia, February 16–19, 2005.

HIA will be sponsoring the following two panels:

Islamic Art and the Rest of the World, Part 1

FRIDAY, FEBRUARY 18, 9:00 AM–11:30 AM
Salon B, Imperial Ballroom, Convention Level,
Atlanta Marriott Marquis

Chairs: **Oleg Grabar**, Institute for Advanced Study;
Eva R. Hoffman, Tufts University

Alicia Walker (Columbia University): "Magic and Meaning in Byzantine Art: Pseudo-Arabic Ornament and the San Marco Cup"

Persis Berlekamp (University of Texas at Austin):
"Rashid al-Din's Tansuqnamah: A Case Study in the
Challenges of Artistic and Cultural Exchange"

Mark D. DeLancey (James Madison University):
"Between Mosque and Palace: Defining Identity
through Ritual Movement in Ngaoundéré,
Cameroon"

Anne Swartz (Savannah College of Art and Design):
"The Impact of Islamic Art and Culture on Pattern
and Decoration in the 1960s and 1970s"

Islamic Art and the Rest of the World, Part 2

SATURDAY, FEBRUARY 19, 9:30 AM–12:00 PM
Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

Chairs: **Oleg Grabar**, Institute for Advanced Study;
Eva R. Hoffman, Tufts University

Nina Cichocki (State University of New York at
Buffalo): "Roman Thermae, Turkish Bath, European
Hotel Hamam: The Circuitous Journey of a Concept
and Its Architecture"

Lora Sariaslan (Dallas Museum of Art): "When
West meets East at the Dolmabahçe Palace in
Istanbul: Synthesis or Identity Crisis?"

David Carrier (Case Western University and
Cleveland Institute of Art): "Islamic Carpets in
Paintings: An Alternative Theory of the Origin of the
Art Museum"

Valérie Gonzalez (Clark University): "Aesthetic
Connection Versus Cultural Differentiation:
Comparing Islamic and Western Art"

EXHIBITIONS

Imazighen! Beauty and Artisansh in Berber Life

December 2, 2004–August 30, 2006
Peabody Museum of Archaeology and Ethnology
Harvard University
Cambridge, Massachusetts

<http://www.peabody.harvard.edu/galleries/Berbers.htm>

Imazighen! features an extensive collection of
cultural artifacts made by the Berber peoples of
North Africa in the early to mid-twentieth century.
Elegant etched and cloisonné jewelry, punched and
embroidered leatherwork, inlaid metal and wood
saddles, and glazed pottery highlight a sophisticated
artisan culture that has received little attention even
within the context of Islamic world arts.

Never displayed before, the objects chosen for the
exhibition express the aesthetic vision of rural
craftspeople working within a distinctive design
tradition, significant both for their local influence as
well as for their role within the greater mosaic of
Islamic world arts. Some objects show the
commonalities among regions through their use of
shared geometric motifs and symbols; others retain
a distinctly local flavor. Yet all of the items bear the
imprint of the diverse cultural traditions—Berber, Arab,
Islamic, Mediterranean and African—that have
shaped North African artisanship over the centuries.

Artistic production among the Berbers traditionally
focused on making objects for everyday use.
Women made pottery and basketry and wove
carpets, blankets, and clothing and added
embroidered decoration to leather goods; men
produced metal locks and keys, jewelry, sandals,
saddles, and other leather items. Although these
objects were destined for daily use, the artisans put
great effort into making them beautiful as well as
practical. Although artistic production continues to
thrive within Berber communities, and many items
continue to be made; many others have been
replaced by mass-produced, and imported goods.

Imazighen! focuses on these artifacts and the stories
they tell about the daily life and culture of the Berber
people in the recent past, with special attention to
the craftspeople who made the objects and to the
ethnographers who collected them.

Iraq and China: Ceramics, Trade and Innovation

Opens December 4, 2004
Arthur M. Sackler Gallery
Smithsonian Institution
Washington, D.C.

<http://www.asia.si.edu/exhibitions/current/IraqandChina.htm>

This exhibition focuses on revolutionary and enduring changes that took place in Iraqi ceramics during the 9th century as the humble character of Islamic pottery responded to a wave of luxury Chinese goods, imported by Arab and Persian merchants. During this period, Iraq became a center for Islamic ceramic production as new technologies transformed common earthenware into a vehicle for complex multi-colored designs. Chinese ceramics were admired in Iraq for their shiny white surfaces and hard body. As neither the essential raw materials nor the appropriate firing technology were locally available, Islamic potters therefore created their own versions by covering finely potted yellow clay hemispherical bowls with a glaze that turned opaque after firing, creating ceramics that were described as "pearl cups like the moon." This technique offered the potters an ideal canvas for bold decorative designs, first in cobalt blue and then with "luster"; mixtures of copper and silver that were painted onto the glaze then fixed in a second firing.

Following the gradual disintegration of the Abbasid Empire after the 10th century, migrating Iraqi potters transmitted these techniques to Egypt and Iran from whence they traveled to Europe, giving rise to the great "Majolica" tradition in medieval Spain and Renaissance Italy. In China, 14th-century experiments with cobalt blue from the Islamic world led to Yuan and Ming blue-and-white.

"Reflection," a 50-foot-long boat excavated from a harbor in Japan and resting on broken fragments of porcelain deities from Dehua, China by the celebrated contemporary Chinese artist Cai Guo Qiang, complements the exhibition.

Turks: A Journey of a Thousand Years, 600-1600

22 January – 12 April 2005
The Royal Academy, London

<http://www.turks.org.uk/>

This exhibition explores the art and culture of the Turks from Inner Asia to the Bosphorus over a thousand year period between 600 and 1600 AD. Their journey incorporated many different centres of power and artistic traditions. The story begins with the Uighurs, a nomadic people of Central Asia and China, and ends with the Ottoman Empire from the reign of Mehmet II to Suleyman the Magnificent

including the fall of Byzantium and the spread of Ottoman rule to include Mecca and Medina.

The exhibition is co-curated by Filiz Çağman (Topkapı Palace Museum), Nazan Ölçer (Sakıp Sabancı Museum), and David Roxburgh (Harvard University).

OPPORTUNITIES

Getty Grant Program

The following grants, awarded between July 1, 2003, and June 30, 2004, may be of interest to HIA members. For information about all grant categories and application procedures, visit the website, <http://www.getty.edu/grants>.

Postdoctoral Fellowships

Zeynep Kezer (University of Nebraska): "Building the Nation-State: State, Space, and Ideology in Early Republican Ankara"

Nancy Um (Binghamton University, State University of New York): "Marking the Mocha Trade Network: Architecture, Spatial History, and the Port City in Early Modern Yemen"

Heghnar Watenpaugh (Massachusetts Institute of Technology): "Ruins into Monuments: Preservation, Nationalism, and the Construction of Heritage in the Modern Middle East"

Collaborative Research Grants

Richard Eaton (University of Arizona, Tucson); Phillip Wagoner (Wesleyan University, Middletown, Connecticut): "Architecture and Contested Terrain in the Early Modern Deccan (India): An Exploration of Warangal, Raichur, and Kalyana."

Research Resources and Publications

Chester Beatty Library, Dublin, Ireland. For a catalogue of the Arabic Manuscripts collection.

Conservation

Friends of Bhutan's Culture, Bellevue, Washington. For a conservation survey of the collection in the National Textile Museum of Bhutan, Thimphu.

San Diego Museum of Art, California. For treatment and research related to the conservation of the collection of Indian paintings.

Mehrangarh Museum Trust, Jodhpur, Rajasthan, India. For the implementation of a conservation plan for Ahhichatragarh-Nagaur Fort.

Anatolian Civilizations Institute

Koç University, Istanbul
Residential Fellowships for the Academic Year
2005-2006

Koç University invites applications from junior and senior scholars specializing in the archaeology, art history, history, and allied disciplines of Anatolia (and Istanbul) during the Greek, Roman, Byzantine, Seljuk, and Ottoman eras. Fellowships, which include accommodation, travel, and stipend, will be given to 6 Ph.D. candidates and 6 scholars with Ph.D. to spend the 2005-2006 academic year in Istanbul at Koç University's newly established Anatolian Civilizations Institute.

Located in the Beyoğlu district of Istanbul, the Anatolian Civilizations Institute offers housing, study, and computer facilities to its fellows. It is near the libraries of the French, German, Swedish, and Dutch Institutes and other scholarly facilities in Istanbul. Successful candidates will be required to be resident in Istanbul during the 9-month academic year (Sept. 15-June 15). During this time they will devote themselves full time to their research. Fellows will be asked to give 2 lectures on their work during the course of the year. Fellows must be proficient in English, which is the language of instruction at Koç University. Applications from scholars of all nationalities are encouraged.

For application information, please visit:
<http://aci.ku.edu.tr/>

Ashmolean Museum, University of Oxford Keeper of the Department of Eastern Art

The Department of Eastern Art at the Ashmolean Museum is responsible for internationally renowned collections from the Islamic world, Central Asia, India and the Himalayas, Sri Lanka, South-east Asia, China, Korea and Japan. The Museum wishes to appoint a Keeper of Eastern Art following the retirement of Professor James Allan from the post.

The successful applicant will be a scholar in one of the areas of the collection, have a commitment to communicating knowledge through teaching in the University and lecturing in public, and have a flair for the presentation and interpretation of the collections.

The Keeper will hold a non-stipendiary Fellowship at St Cross College.

Further particulars and details of how to apply may be obtained from the Personnel Officer, Ashmolean Museum, Oxford OX1 2PH; tel: 01865 278008; Email: Julia.allen@ashmus.ox.ac.uk; or from the Museum web site, <http://www.ashmol.ox.ac.uk>

The closing date for applications is Friday, 17 December.

Virginia Commonwealth University Department of Art History

Virginia Commonwealth University, Department of Art History seeks candidates for the Hamad Bin Khalifa Endowed Chair in Islamic Art, established by the Emir of Qatar. This newly established professorship will commence in the Fall of 2005. A distinguished scholar is sought who will maintain a rigorous record of scholarly and professional activities within the discipline. Beyond these activities, the chair will also hold minimal teaching responsibilities including directing graduate theses and dissertations, and organize an international biennial symposium on Islamic art to alternate between Richmond and Doha, Qatar. Candidates may specialize in any aspect of Islamic art history, including contemporary art and architectural history. The position may be tenured or extended contract, commensurate with credentials and experience. The VCU School of the Arts operates a branch campus in Doha, Qatar, where a major new Museum of Islamic Art designed by I.M. Pei is under construction with holdings that will establish it as one of the outstanding collections of Islamic art in the world. Frequent travel to Qatar is anticipated, including the presentation of lectures and symposia in Doha. Located in Richmond's historic Fan District, VCU is Virginia's largest urban university, and the VCU School of the Arts Graduate Program is one of the highest ranked programs in the nation. The Department of Art History, one of sixteen programs within the School of the Arts, offers curricula leading to the B.A., M.A. and Ph.D. in the History of Art. The doctoral program offers concentrations in the Art and

Architecture of Europe and the Americas from the 16th Century to the Present, and Non-Western Art and Architecture of Africa, Asia, Oceania and the Americas. Students have access to a wealth of museums, galleries and libraries in Richmond, including VCU's own Anderson Gallery, the Virginia Museum of Fine Arts, the Virginia Historical Society, the Virginia State Library and Archives, the Museum of the Confederacy, and the Valentine Richmond History Center. VCU is conveniently located only 50 miles from Colonial Williamsburg and 100 miles from Washington, D.C., and enjoys a robust professional relationship with numerous museums and institutions in both locales. The department supports eleven full-time and an average of eight adjunct faculty positions annually. Faculty have achieved national and international professional recognition and regularly participate in numerous professional societies, organizations, and conferences. The Khalifa Chair carries a competitive salary and research assistance, and is supported by the Qatar Foundation for Education, Science and Community Development. Virginia Commonwealth University is an equal opportunity/affirmative action employer. Women, minorities, and persons with disabilities are encouraged to apply. Review of applications will commence January 16, 2005 and continue until the position is filled. Applicants for the Hamad Bin Khalifa Endowed Chair in Islamic Art should forward a letter of application and curriculum vitae to:

Dr. James Farmer, Khalifa Search Chair
 Department of Art History
 Virginia Commonwealth University
 922 W. Franklin St.
 P.O. Box 843046
 Richmond, VA 23284-3046, USA.
 (804) 828-2784, FAX: (804) 828-7468
 jfarmer@vcu.edu
<http://www.pubinfo.vcu.edu/artweb/History>

ANNOUNCEMENT

New Research Centre for the University of Oxford

The Faculty of Oriental Studies of the University of Oxford is delighted to announce an extraordinarily generous benefaction from The Khalili Family Trust. The gift, which is worth more than £2.25 million, will create The Khalili Research Centre (KRC) for the Art

and Material Culture of the Middle East and endow its core activities in perpetuity.

The KRC will be located at the heart of the University in 2–4 St John Street, three 19th-century terraced houses, midway between the Sackler Library and the Oriental Institute and within easy walking distance of the Ashmolean Museum, the Institute of Archaeology, the Department of the History of Art, and the Bodleian Library. The KRC premises will comprise:

- study-tutorial rooms for faculty staff
- visiting researchers' room
- open plan work area for research students
- seminar rooms with state-of-the-art audio-visual and IT equipment
- teaching room
- director's office
- administrator's office
- computing technician's office
- archival store
- self-contained accommodation for visiting scholars

In addition to the renovation, development, furnishing and equipping of the premises as a gift in kind, the benefaction from The Khalili Family Trust includes:

- endowment in perpetuity of the running costs of the KRC
- endowment in perpetuity of the post of KRC administrator
- endowment in perpetuity of the director's fund
- employment costs for the KRC computing technician for five years

The University is contributing the use of the St John Street properties for not less than fifty years and the sum of £180,000 towards their refurbishment. Building work began on 5th July 2004 and the KRC will open in Spring 2005.

The KRC will also be the hub for undergraduate teaching of Islamic art and archaeology not just in the Faculty of Oriental Studies but also to students in Archaeology and Anthropology, Classical Archaeology and Ancient History, Modern History and History of Art. The KRC will be run as part of the Faculty of Oriental Studies by a director and a management committee appointed by and answerable to the Board of the Faculty.

For further information, please contact:

The Administrator
The Khalili Research Centre for the Art and Material
Culture of the Middle East
The Oriental Institute, University of Oxford
Pusey Lane
Oxford, OX1 2LE, U.K.
Tel. +44-(0)1865-278200 Fax +44-(0)1865-278190

<http://www.orinst.ox.ac.uk/nme/krc/index.shtml>

CALLS FOR SUBMISSIONS

Muqarnas

Muqarnas: An Annual on the Visual Culture of the Islamic World is seeking scholarly articles on all aspects of Islamic visual culture, historical and contemporary, for Volume 23, to be published in November 2006. Manuscripts should be no more than 40 double-spaced text pages in length and should have no more than 20 illustrations. Style should conform to the guidelines published in the front matter of past volumes of *Muqarnas* (these are also available by e-mail from the Managing Editor). Articles may be submitted as e-mail attachments in Word; hard copy with diacritics indicated should also be provided. Illustrations may be in the form of black-and-white photographs, good color slides, or high-resolution digital images. Deadline for submission is March 1, 2005.

Contact: Julia Bailey, Managing Editor
Muqarnas: An Annual on the Visual Culture of the Islamic World
Sackler 411
485 Broadway
Cambridge, MA 02138-3802, USA
Telephone: 617-495-3774
Fax: 617-496-8389
jbailey@fas.harvard.edu

Contemporary Iranian Art: Modernity and the Iranian Artist

11-12 July 2005
Kellogg College, Oxford University

From its beginning in the mid-twentieth century until the present day, modern Iranian art has been

engaged in a search for authenticity and at the same time struggling to create its own hybridity. The search for authenticity has been variously used as an agent, in order to define an artistic canon which would differentiate Iranian art from cultural manifestations elsewhere. In this process notions such as nativism, nationalism, Islamicism and of course modernism have been competing grounds for the formation and articulation of various artistic trends. The majority of modernist artists have grappled with questions of how to reconcile modern concerns with their country's artistic heritage.

Inevitably, therefore, modern Iranian art shares a growing concern for Iranian culture with the ever-present issue of identity: a continuous challenge to find an artistic language which concerns the personal or collective past and re-interpretation of cultural heritage and contemporary social realities. In this way, Iranian artists have attempted to reconcile complex and multifaceted cultural legacies with contemporary sensibilities. Given that movement between cultures involves a continuous negotiation of the past and present across the diaspora, works of Iranian artists living abroad share the same preoccupation. The essential question still confronting Iranian artists is, however, how to transcend the dichotomy of thought that traps them either in a state of fraudulent "modernism" or a traditionalistic impasse.

With the 1979 Islamic Revolution Iranian society shifted into a new historical era, and many aspects of society, including artistic activities, changed. Nationalism was treated as if opposed to the Islamic worldview, and cultural resistance to modernisation and westernisation became the dominant discourse in this period. However, from the mid-1990s, those reformist activities which resulted in socio-political changes coincided with a period of artistic development and communication with the outside world.

During recent years, attempts at connections with the international art scene, which have been paralleled by political and cultural changes within the country, have resulted in various exhibitions of works of Iranian artists outside Iran. However, there is no sign of any critical academic discussion or theorising. This conference will be the first that tries to examine the concept of modern Iranian art within an academic framework, and to assess its current nature in the broader context of contemporary art. It will provide an opportunity to bring together scholars and art historians both from Iran and elsewhere in order to discuss the existing varieties and

transformations of contemporary Iranian art practice. It seeks to contribute to the understanding of the developmental nature of contemporary Iranian visual arts. It will discuss artistic strategies and artistic production within the context of Iran as well as of Iranian artists in the diaspora.

The time-frame of this conference will be the period since 1958, when modern art formally began to be the dominant discourse in Iranian art. However, the focus of the conference will be the contemporary situation in Iranian art. The conference will examine how modernism has been adapted by Iranian artists during this period, through the shift towards post-revolutionary modernism. In other words, it will investigate the artists' experience of modernism in a country which has experienced revolution, fundamentalism and a period of reformism and changes. It thereby intends to provide an account of the theoretical and ideological conflicts between art and the forces of the Revolution.

Analysing how the socio-political context can be used to understand art and culture, and how it can be employed to assess the conceptual structure of works of art, this conference will seek to explain how artworks are created as representations of critical junctures of Iranian society during the last half-century.

Prospective speakers and participants should email barakat.trust@orinst.ox.ac.uk for more information.

MEMBERS' NEWS AND PUBLICATIONS

Glaire D. Anderson is the recipient of the College Art Association's 2004-2006 Professional Development Fellowship. She recently taught two courses on Islamic art and architecture at Dartmouth College, and will teach an Islamic art survey at Brandeis University in Spring 2005. Glaire is continuing work on her dissertation "Cultivating Refinement and the Suburban Estates (munya) of Umayyad Cordoba" (expected completion date June 2005).

Barbara Brend recently published the following works:

Perspectives on Persian Painting: Illustrations to Amir Khusrau's Khamsah, London, 2003.

"Another career for Mirza 'Ali?" in *Society and Culture in the Early Modern Middle East: Studies on Iran in the Safavid Period*, ed. A. J. Newman, Leiden and Boston, 2003, pp. 213-35.

"On the Borders: A possible source for naturalistic floral decoration at the Mughal court", in *Arts of Mughal India: Studies in honour of Robert Skelton*, Ahmedabad, London and Ocean Township, 2004, pp. 138-40.

Book review: S. Stronge, *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, in *South Asian Studies* 19 (2003): 206-08

Valerie Gonzalez was appointed as a part-time lecturer in art history (History of Asian and Islamic arts), Clark University, Worcester, for the academic year 2004-2005. She received the 2004 Eisenstein Prize for the article: "The Comares Hall in the Alhambra and James Turrell's Space that Sees: A comparison of Aesthetic Phenomenology," *Muqarnas* 20 (2003). The Eisenstein Prize, established in 1993 and named for Elizabeth Lewisohn Eisenstein, Professor of History at American University (1959-1974) and the University of Michigan (1975-1988), is biannually awarded by the National Coalition of Independent Scholars (NCIS) for the best article published by a NCIS member within the last two years. She will give the following paper at the 2004 CAA Meeting in Atlanta: "Aesthetic Connection Versus Cultural Differentiation: Comparing Islamic and Western Art." She also gave a paper entitled "The Perception of the Muslim in the Medieval Poetry of the Romanceros Fronterizos in Spain during the Reconquista (11th-15th century)" at the Conference on "Middle Eastern and Islamic Influence on Western Art & Liturgy: Cultural Exchanges in Late Antiquity & the Middle Ages," in March 2004 at the University of Toronto, Centre for Medieval Studies. Her current research project is "A Visual Study of 16th Century Persian Paintings: Representation and Abstraction Between Dialectical Dialogue and Deconstructive Game."

On October 1, **Talinn Grigor** defended and submitted her dissertation, entitled "Cultivat(ing) Modernities: the Society of National Heritage, Political Propaganda, and Public Architecture in Twentieth-Century Iran," at MIT's History and Theory of Architecture Section. She will spend the academic year 2004-2005 in residency as the Ittleson Fellow at the Center for Advanced Study in the Visual Arts,

National Gallery of Art, trying to turn the dissertation into a book manuscript.

In January 2004, **Ellen Kenney** completed her doctoral dissertation entitled "Power and Patronage in Mamluk Syria: The Architecture and Urban Works of Tankiz al-Nasiri, 1312-1340" (Institute of Fine Arts, New York University; advisor: Priscilla Soucek). Currently, she is living in Sana'a.

Amy Landau (University of Oxford, the Oriental Institute) continues work on her dissertation titled "Visual Culture and Mediation: Muhammad Zaman, the Armenians of New Julfa and European Painting at the Court of Shah Sulayman, 1666-1694." For the 2003-2004 academic year Amy was a pre-doctoral fellow at the Smithsonian Institution, Freer Gallery of Art and Arthur M Sackler Gallery. This year she is a pre-doctoral fellow at the Metropolitan Museum of Art, Department of Islamic Art.

In May **Nancy Micklewright** gave a paper at the "Harem in History & Imagination" symposium at MIT, and also co-chaired a one-day conference at the Getty, "Portability and Desire: The Impact of Islamic Art and Technology on the Italian Renaissance", which included presentations by HIA members Anna Contadini, Eva Hoffman, Deborah Howard, and Avinoam Shalem. Her book, *A Victorian Traveler in the Middle East, The Photography and Travel Writing of Annie Lady Brassey*, was published by Ashgate in 2003. She is finishing up a second book, *Gender, Modernity and Liberty: Middle Eastern and Western Feminisms, a critical sourcebook*, co-edited with Reina Lewis, which will appear in 2005, to be published by I.B.Tauris.

Marianna Shreve Simpson is spending the fall 2004 term at the Institute for Advanced Study, Princeton where she is completing a research project on the interaction of poetry and painting in the *Shahnama* begun in collaboration with the late Jerry Clinton. During winter 2005 she will be Visiting Professor in the History of Art at the University of Michigan, Ann Arbor. She continues research on gift exchange between Iran and Europe during the reign of Shah 'Abbas I, and has given presentations on this subject at a symposium at Princeton University last spring and at the annual meeting of MESA in November 2004. Her work on a book on the arts of the book in the Islamic world also proceeds apace.

Recent publications include:

Review of Sheila Canby, ed., *Safavid Art and Architecture* (London, 2002) and Barbara Brend, *Perspectives on Persian Painting. Illustrations to Amir Khusrau's "Khamsah"* (London, 2003) in *Iranian Studies* 37/1 (March 2004): 129-31 and 143-46.

"Shahnama as Text and Shahnama as Image: A Brief Overview of Recent Studies, 1975-2000," in Robert Hillenbrand, ed., *Shahnama: The Visual Language of the Persian Book of Kings* (Aldershot, Hants, 2004): 9-23.

Heghnar Watenpaugh published the book *The Image of an Ottoman City: Imperial Architecture and Urban Experience in Aleppo in the Sixteenth and Seventeenth Centuries* (Leiden: Brill, September 2004). Heghnar was awarded a National Endowment for the Humanities Grant as well as a J. Paul Getty Post-doctoral Fellowship in the History of Art and the Humanities, 2004-2005, to work on her next book, *Ruins into Monuments: Preservation, Nationalism and the Construction of Heritage in the Modern Middle East*. After attending MESA where she will participate in the HIA-sponsored panel on preservation, Heghnar plans to spend time in Syria and Lebanon in the winter for field research. She will present a paper on the historiography of Mediterranean cities at the conference, "Mapping out the Eastern Mediterranean," to be held at the German Oriental Society in Beirut. She will be in France in the spring for archival research and to participate in a symposium on the contemporary Arab Middle East at the Institut de Recherches et d'Études sur le Monde Arabe et Musulman in Aix-en-Provence in June. She also published: "A French Humanist in the Islamic City: The Chevalier d'Arvieux (1635-1702), Merchant and Consul in Aleppo," *Thresholds: The Critical Journal of Visual Culture* 27 (2004): 18-22.

Newsletter of the Historians of Islamic Art

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Edited by Oya Pancaroğlu

The next issue of the Newsletter will come out in Spring 2005. Submissions may be made by e-mail to Persis Berlekamp at: editor@historiansofislamicart.org

Deadline for Spring 2005 Newsletter:
March 15, 2005

HIA Board Members, 2003-2005:

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