

Historians of Islamic Art Association

NEWSLETTER

Volume XVII: 1 Spring 2008

JOINT LETTER FROM THE PRESIDENT AND THE SECRETARY-TREASURER

Dear HIAA Members:

The organizational skills of Stefano Carboni and Kishwar Rizvi have put HIAA on a more professional track, ensuring that it is a duly registered non-profit organization, ready to

pursuits. Our field itself has been expanding and changing over the last two decades. Witness the newly created academic and museum positions, more large and small-scale workshops, conferences and meetings, more publications - conventional and electronic, larger, more frequent and more specialized exhibitions, a wider range of interests and greater specialization - from the late antique to the contemporary, from technical to theoretical aspects of art, architecture, archaeology and visual culture. It deserves an active professional organization with international visibility and membership, and HIAA is surely becoming one.

This has been a busy spring. Many of us met in Dallas in February during the Annual Conference of the College Art Association, where the field of Islamic Art was represented in an unprecedented fashion both by individual participants in a variety of panels and by a Double Open Session on Islamic Art organized by Linda Komaroff of LACMA. A range of speakers from senior scholars to graduate students, all presented new materials, discoveries and insights. For example, Dr. Elizabeth Ettinghausen offered a new interpretation of a Persian aquamanile in the Hermitage Museum, St. Petersburg, identifying the work as one of the few extant automata surviving from the premodern Islamic world. In addition, HIAA sponsored a well-attended Majlis, *Teaching the History of Islamic Art in the 21st/15th Century*, which elicited a range of comments and questions from university professors and high school teachers committed to including Islamic art on their curricula. Such sessions on the teaching of the field were first initiated by Dr. Lisa Golombek of the Royal Ontario Museum two and more decades ago. They continue to be a necessary and regular

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function with greater momentum. In the name of the new executive and the entire membership, we would like to thank them for their efforts, and wish them well in their further professional

part of *majlis* programming as we grow in numbers, and expand our coverage, approaches and audiences.

A travel grant was awarded to Keelan Overton of UCLA, enabling her to present her paper "A History of Ottoman Art History through the Private Database of Edwin Binney" in the CAA Open Sessions on Islamic Art. Elias Muhanna of Harvard University was awarded the Sevckenko Prize for his excellent essay, "The Sultan's New Clothes: Ottoman-Mamluk Gift Exchange in the 9th/15th Century," an earlier version of which had been presented at the HIAA Majlis in New York in February 2007. We hope to make more travel grants and different prizes available in future years.

HIAA members were also active at the annual meeting of the Society of Architectural Historians in Cincinnati in April, where they spoke in sessions entitled *The Islamic City, Mimesis and Medieval Architecture*, and *Colonial Frames/Nationalist Histories*. During our term of the next two years, we are encouraging expanded activity across the entire spectrum of scholarly organizations. HIAA representation is needed at a number of other annual meetings, among them MESA, AOS, ACSAA, ICMS. We will be placing links for these organizations on the HIAA website; contact us if you intend to organize a session.

As for our internal major activities, we are planning three important ones this year. The first and largest is the new biennial symposium of HIAA to be held in Philadelphia October 16, 17 and 18. "Spaces and Visions" is a three - day meeting that spans many aspects of our expanding field. The program for the symposium was developed by the previous executive (Carboni, Rizvi and Holod) as a mixed invited and submitted papers event, with three attached workshops. The program for the meeting is regularly updated on a dedicated website: <http://www.arthistory.upenn.edu/HIAA>. In its scale and scope this will be a unique event that offers an unrivalled opportunity to hear of recent research in our field, and we hope to see as many of you there as possible. Hotels rooms have been blocked for you; check on the

website under 'participants'. Local hospitality can also be arranged for students. Since this is the first such HIAA event, we will be evaluating the success of such a format in yielding coherent sessions, new materials and engaged discourse. The second symposium is planned for the fall of 2010.

Second is our regular Majlis at the CAA Annual Meeting in February 2009 in Los Angeles. This time the Los Angeles County Museum will be hosting it thank to the good offices of Linda Komaroff. As is usual, the annual business meeting will follow the Majlis. A call for papers for the Majlis will be posted on our list serve in the near future; as in prior years we will be looking for new talent.

Third is an expansion and activation of our website. We are scheduling a redesign for the website to include more timely notices of meetings, exhibitions and publications. For this purpose we are looking for members who could serve as country reporters: short notices twice or three times a year on exhibitions and publication that might otherwise escape notice. Any volunteers?

Finally, having recently processed the HIAA membership renewals, we are keenly aware of how important these are to our mission and ability to support young scholars and key events. Many of you out there who access the information on the website, read the newsletter, or attend HIAA events have busy lives and never get around to downloading and filling out that membership form. With the October jamboree in mind, we would urge those of you in this position to consider taking that step and contributing to our community. And while you are filling out the membership form, please suggest the name of a colleague or friend who could also join us! We look forward to seeing as many of you as possible at the Philadelphia symposium. In the meantime we wish you a happy and productive summer.

Renata Holod, President
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F. Barry Flood, Secretary-Treasurer
barry.flood@nyu.edu

NOTE FROM THE EDITOR

Dear HIAA Members:

It is my pleasure to serve you as the editor of the HIAA Newsletter for this term. I hope to continue the good work of my predecessors, as well as improve the newsletter's content and presentation. I am working with members of the HIAA board to streamline information by integrating a substantial portion of it into the website. We plan to eventually redesign both the newsletter and the website so that they are more accessible, interactive and user-friendly.

I have added a category to this issue called "New Books 2007-2008" in an attempt to keep readers abreast of new publications in our field. I have, also included an essay submitted by Oleg Grabar entitled, "Three Modes of Studying and Understanding Islamic Art." I encourage you to read it and respond.

Looking forward to receiving your news. Kindly send all news to the e-mail addresses listed below.

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AWARDS

HIAA SEVCENKO PRIZE

The Sevcenko Prize was awarded to Elias I. Muhanna for his paper, "The Sultan's New Clothes: Ottoman-Mamluk Gift Exchanges in the Fifteenth Century." The Prize will be presented at the HIAA Majlis at the next CAA Meeting in February 25–28, 2009 in Los Angeles.

CONFERENCES, SYMPOSIA, and LECTURE SERIES

Events of the Recent Past:

HIAA Majlis at CAA in Dallas

(February 20-23, 2008)

HIAA held its annual Majlis at the 2008 College Art Association Conference in Dallas. Details of the program can be found on the HIAA website.

SOCIETY OF ARCHITECTURAL HISTORIANS 61ST ANNUAL MEETING

**Cincinnati, Ohio
April 23–27, 2008**

For details visit:

www.sah.org

EIGHTH ANNUAL IQSA CONFERENCE, 2008

"The Social Positioning and Everyday Life in Qajar Persia

June 4-7 2008

A Conference organized by IQSA, the International Institute of Social History (IISH), the Research School of Asian, African, and Amerindian Studies (CNWS)

Upcoming Conferences and Other Events

HISTORIANS OF ISLAMIC ART (HIAA) SYMPOSIUM, "SPACES AND VISIONS"

**University of Pennsylvania, Philadelphia
October 16-18, 2008**

www.historiansofislamicart.org/announcements/index.htm.

**October 16, 2008
Theme: "Out of Late Antiquity"**

Keynote speaker: Alan Walmsley, University of Copenhagen

Session 1.1

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

Session Topic: "The relationship of Archaeology and Art at the beginning of Islam"

Session Description:

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.

Session 1.2

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

Session Topic: "Fatimid Art"

Session Description:

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

Session Leader: Heather Ecker, Detroit Institute of Arts

Session Topic: "Messianism, Kingship and Sacred Cities in the Islamic World"

Session Description:

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

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, and Material"

Keynote Speaker: Gülrü Necipoglu, Harvard University

Session 2.1

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

Session Topic: "Pushing the Boundaries of the Iranian World: Theme; Medium; Dynasty(ies); Place"

Session Description:

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 Organization of Space in the Islamic City"

Session 2.2

Session Leader: Barry Flood, IFA/NYU

Session Topic: "Unity in Diversity? Circulation, Stasis and the Canon"

Session Description:

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.

Session 2.3

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

Session Topic: "Women and Patronage"

Session Description:

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, Koç 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

Session 3.1

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

Session Topic: "Museums, Exhibitions, and Collections in Historical Perspective"

Session Description:

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 continue 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?

Session 3.2 *Session Leader:* TBA

Session Topic: On Conservation and Cultural Policies

Session Description:

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.

Session 3.3

Session Leader: Nasser Rabbat, MIT

Session Topic: "How to Study Contemporary Islamic Art and Architecture"

Session Description:

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 (led by Hamid Dabashi, Columbia University)

Speakers: TBA/invited

**25TH ANNIVERSARY CONFERENCE OF THE
VILLANOVA UNIVERSITY'S CENTER FOR
ARAB AND ISLAMIC STUDIES**

**"Mirror Images: Challenges for Arab and
Islamic Studies,"**

April 2-4, 2009.

For details contact:

Dr. Silvia Nagy-Zekmi
Director of the Center for Arab and Islamic
Studies
Villanova University
Phone: 610-519-3069

<http://www.villanova.edu/artsci/arabislamic/>

Email contact: aisconference@villanova.edu

**THE ELEVENTH BIENNIAL SYMPOSIUM OF
THE TEXTILE SOCIETY OF AMERICA:
TEXTILES AS CULTURAL EXPRESSIONS**

Sheraton 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.

INDO-MUSLIM CULTURES IN TRANSITION

The University of California, Irvine

October 31- November 2, 2008

Conveners: Karen Leonard & Alka Patel—

This interdisciplinary conference highlights 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 considering 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, transforming older cultural forms. The junior and senior scholars participating in the event concentrate on 18th- and 19th-century literature, history, art and architectural traditions and other cultural productions both at Indo-Persian cultural centers and in their hinterlands. Panels on Indo-Persian authors and their *oeuvres* will emphasize the central place Indo-Muslim Hyderabad, Delhi, and Lucknow held in the Persianate world of the 18th and 19th centuries. Other panels will treat the

cultural and economic connections such centers maintained with other locales on pan-Indic and global scales.

Professor Carlo Coppola, Professor Emeritus, Oakland University

Dr. Iftikhar Dadi, Cornell University

Ms. Chanchal Dadlani, Harvard University

Ms. Jennifer Dubrow, University of Chicago

Professor Richard Eaton, University of Arizona, Tucson

Dr. Mehr Farooqi, University of Virginia

Dr. Nile Green, University of California, Los Angeles

Dr. Talinn Grigor, Getty Research Institute & Florida State University

Dr. Syed Akbar Hyder, University of Texas-Austin

Ms. Mana Kia, Harvard University

Dr. Rajeev Kinra, Northwestern University

Dr. Scott Kugle, Henry Martyn Institute for Islamic Studies (Hyderabad)

Professor Karen Leonard, University of California, Irvine

Dr. Scott Levi, Ohio State University

Professor C. M. Naim, Professor Emeritus, University of Chicago

Ms. Keelan Overton, University of California, Los Angeles

Dr. Alka Patel, University of California, Irvine

Dr. Heidi Pauwels, University of Washington

Dr. Carla Petievich, University of Texas-Austin & Montclair State University

Dr. Teena Purohit

Dr. Sonya Quintanilla, Curator, San Diego Museum of Art

Professor Nasrin Rahimieh, University of California, Irvine

Dr. Alison Mackenzie Shah, University of Colorado, Denver

Dr. Sunil Sharma, Boston University

Ms. Yuthika Sharma, Columbia University

Mr. Robert Simpkins, San Jose State University

Professor Mohamed Tavakoli-Targhi, University of Toronto

Ms. Sarah F. Waheed, Tufts University

ART, PATRONAGE AND SOCIETY IN THE MUSLIM DECCAN FROM THE FOURTEENTH CENTURY TO THE PRESENT DAY

**The Nissan Lecture Theatre, St. Anthony's College, Oxford University
July 4-6, 2008**

Sponsored by the Barakat Trust and the John Fell Fund

With a contribution from the Sub-Faculty of South and Inner Asian Studies

Organised by James W. Allan and Laura E. Parodi

In a world that is increasingly multicultural, the architecture and art associated with the polities known as 'Deccani Sultanates,' which flourished in the Indian Subcontinent between the 14th and 17th centuries, is the object of considerable scholarly attention. In this Symposium, we propose to look at Deccani arts and architecture in a broader socio-historical perspective, examining the cultural premises that brought them into existence, the dynamics of their evolution in these centuries, and the legacy of this rich and diverse heritage to the present day.

During their brief period of independence, the Deccani states found themselves at a crossroads of trade routes and political networks, initially dominated by Islam, but soon

overtaken by the expansion of the rising European powers. Within the Subcontinent, they equally found themselves at a crossroads of multiple cultural influences, most notably from the local Hindu communities and the increasingly powerful immigrants of various ethnic backgrounds, Arabs as well as Turks and Iranians.

Through the same network of commercial and diplomatic exchanges, the Deccani states also found themselves involved, and actively engaged, in the changing scenario within the Muslim world, created by the rise of the Great Empires.

Distinctive visual idioms emerged in this changing world scene, involving dramatic innovation in every domain, from technology to ideology.

The five panels will explore Deccani art in its interaction with the political, social, and religious context that saw its creation.

Each panel explores a different scenario: the courts, whose cultural associations extended far beyond the Subcontinent; the wider circulation of objects, artists and ideas; the way the two main religions affected and continue to affect artistic expression; and the impact of international trade. A Public Lecture and a Round Table will additionally explore the issue of conservation in India today, with a focus on the Deccan's regional capital, Hyderabad, as a paradigm of the challenges India's historical cities face in this phase of fast urban development.

For further information and full program:

<http://www.krc.ox.ac.uk/deccan.html>

If you wish to attend, please note that registration is required before 20 June.

To register, and for all queries, contact: alessandra.cereda@orinst.ox.ac.uk

ISLAM AND THE IMAGE
Sponsored by Fundación Tres Culturas
Seville, Spain

June 15 – 18 2008

Conference organized by Michael Barry and Abdelwahab Meddeb

For further details visit:

www.tresculturas.org

THE FOURTH ISLAMIC MANUSCRIPT CONFERENCE

Queens' College, Cambridge, UK

July 6-9 2008

It will be hosted by the Thesaurus Islamicus Foundation and the Centre of Middle Eastern and Islamic Studies at the University of Cambridge

For details visit:

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

SEVENTH BIENNIAL IRANIAN STUDIES CONFERENCE (TORONTO, CANADA)

31 July-03 August 2008

Organized by the International Society for Iranian Studies (ISIS).

For information, visit:

www.humanities.uci.edu/iranian-studies/conf/index.php, or contact: Professor Mohamad Tavakoli, Chair, Toronto ISIS Program Committee, Department of Near and Middle Eastern Studies, University of Toronto, 4 Bancroft Avenue, Toronto, Ontario Canada M5S 1C1 (m.tavakoli@utoronto.ca). The conference will be held at Park Hyatt Toronto parkhyatttoronto.com, located near the University of Toronto. Pre-registration is required. All conference presenters must be members of ISIS. m.tavakoli@utoronto.ca

THE ART OF INDIA'S DECCAN SULTANS

The Metropolitan Museum of Art, New York

October 24-25 2008

In October 2008 the Metropolitan Museum of Art will hold a symposium on the Art of India's Deccan Sultans, accompanied by an installation of Deccani art from its collection. Together these events will celebrate the artistic production of the Muslim kingdoms who ruled the Deccan plateau of south-central India between the fifteenth and seventeenth centuries.

The symposium will take place on October 24th and 25th, 2008 and will comprise five panels of scholars from the United States, UK and India. Its aim will be to showcase new research on the types of objects that were unique to the Deccan, including distinctive forms of painting, metalwork, carpets and textiles. Additionally, papers on architecture and cultural exchanges during this period will challenge the framework through which Deccani art is usually understood. This symposium will further demonstrate that the arts of the Deccan both at the sultanate courts and the neighboring Vijayanagara kingdom were grounded in the culture of South Asia while also richly influenced by wider traditions from Europe and west Asia.

MIDDLE EAST STUDIES ANNUAL MEETING 2008

**Wardman Park Marriot
Washington DC**

November 22-25, 2008

Panels on Islamic Art:

"Arts of the Book in the Islamic World: Rethinking Categories"
Implicitly or explicitly, as art historians, we all bring frameworks of classification to bear on our study of illustrated manuscripts from the Islamic world. Whether we conceive of them along linguistic lines, dynastic categories, or visual idioms; or we make content based distinctions such as scientific, historical, or literary

manuscripts, we subscribe to some system of categorization. All of these grouping systems have advantages and disadvantages, and there are significant exceptions that cannot be encompassed by any of them. It is these categories that we would like to question during the proposed panel, "Arts of the Book in the Islamic World: Rethinking Categories." We would like to invite papers concerned with methodology and classification in the study of manuscripts, preferably deriving from the concrete examples that you are working on. The contours of the panel will be determined by the papers presented, but a few questions that are of interest to us are the following: can we talk of a "historical" or "religious" visual idiom within any given dynastic or linguistic group, how do we account for cultural exchange between different courts such as Yuan China and the Ilkhanids, or how do we reconcile the eclectic collection of manuscripts at the Ottoman royal library with the products of their manuscript studios.

Nina Ergin, Koç University, "Rock Faces, Opium and Wine: The Consumption of Persian Manuscripts"

Christiane Gruber, Indiana University, "Questioning the "Classical" in Persian Painting: Models and Problems of Definition"
Aysin Yoltar Yildirim, Independent Scholar, "Ottoman or Safavid: Examining Kurans endowed by Selim II and Rustem Pasha."

For more information contact Emine Fetvaci (fetvaci@bu.edu) and Persis Berlekamp (berlekam@uchicago.edu)

INTERNATIONAL SYMPOSIUM ON BAGHDAD

The University of Marmara Faculty of Divinity/Department of Islamic History and Arts, the Research Centre for Islamic History, Art and Culture of Islamic Conference (IRCICA), and Ümraniye Municipality are organizing a symposium on "**Baghdad (Madinat al-Salam) in the Islamic Civilization**," to be held in Istanbul in mid-November 2008 (exact date TBA).

Papers will include: politics, economy, science and education, religious trends, social and religious life, the role of non-Muslims, architecture, art and literature in the following periods:

- Baghdad from its establishment to its destruction by the Mongols
- Baghdad from the Mongol conquest to the Ottoman Period
- Baghdad during the Ottoman Period
- Baghdad after the Ottoman Period

For details contact: Dr. Nuh Arslantas at bagdadsymp@gmail.com

ORIENTING ISTANBUL: CULTURAL CAPITAL OF EUROPE?

**University of California Berkeley
September 26-27, 2008**

We are inviting abstract submissions for the interdisciplinary conference "Orienting Istanbul: Cultural Capital of Europe?" at the University of California Berkeley. Taking as a point of departure the selection of Istanbul as one of Cultural Capitals of Europe in 2010, the goal of this conference is to reflect on how cities and culture have become key to imagining communities in a globalizing world.

Please, check

<http://www.ced.berkeley.edu/istanbul>

Conference for a full announcement and for updates.

Coordinators:

Deniz Gokturk, Department of German

Ipek Tureli, Department of Architecture

Deniz Gokturk

Department of German

University of California, Berkeley

Ipek Tureli

Department of Architecture

University of California, Berkeley

Email: dgokturk@berkeley.edu,

ipek@berkeley.edu

Visit the website at

<http://www.ced.berkeley.edu/istanbul>

CAA 97th ANNUAL CONFERENCE February 25 to 28 2009

Los Angeles, CA

HIAA-Sponsored panel:

"On the Erotic and the Sensuous in Islamic Art"

Expressions of sensuality and perceptions of the body as an erotic and homoerotic object have been a source of inspiration for numerous works of art produced in the Muslim sphere. Nevertheless, scholars have refrained from interpreting these images as expressions of human sexuality, and have opted instead for mystical readings of often manifestly erotic pictures. This panel seeks to stimulate research in the visual elaboration of this important subject matter across countries and over time, in order to offer new ways of understanding figural painting, examining aesthetic formulations, and defining gender roles in Muslim cultures and societies. Papers will address artistic traditions and visual articulations connected to this theme, and shed light on their cultural implications.

This panel has received several submissions. The speakers will present papers ranging from the Fatimid to the Qajar periods and on many media (ceramics, textiles, painting). The speakers and titles of the papers will be announced in September.

For more information contact: Francesca Leoni, Princeton University, Art and Archaeology Department, 104, McCormick Hall, Princeton, NJ 08544 [email submissions also accepted, fleoni@Princeton.EDU]

Ongoing Lecture Series

Recent Past and Upcoming

ROYAL ASIATIC SOCIETY LECTURE PROGRAM

June 12, 2008

Illustrated and Illuminated Works of Mevlana
Jalal ad-Din Rumi
Professor Zeren Tanindi
Uludag University, Bursa

Contact: info@royalasiaticsociety.org

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

Thursday, February 14, 2008

Provincialism and Empire: The Lifeworld of the
Ottoman Provincial Elite in the
Napoleonic/ Selimian Age

Dr. Ali Yaycıođlu
Postdoctoral Fellow, Harvard Aga Khan
Program

Thursday, March 13, 2008

*The Cleveland Masihnama: Playing at the
Mughal Court*

Dr. Pedro Moura Carvalho
Lecturer, Universidade Catolica Portuguesa,
Lisbon, Postdoctoral Fellow, Harvard Aga Khan
Program

Thursday, 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

Thursday, 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

Thursday, 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

**SILBERBERG LECTURES, INSTITUTE OF
FINE ARTS, NEW YORK UNIVERSITY**

Friday, February 29, 2008

Wonder, Image, and Cosmos in Medieval Islam

Persis Berlekamp
Assistant Professor of Art History, Department of
Art History, University of Chicago

Friday, April 18, 2008

*Word, Image, Deception: al-Hariri’s Maqamat
(Assemblies)*

David J. Roxburgh
Prince Alwaleed bin Talal Professor of Islamic
Art History, Department of History of Art and
Architecture, Harvard University

**AN EVENING WITH...
MIT AKPIA LECTURE SERIES
SPRING 2008**

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

A Brief Report on Contemporary Art in Syria

Anneka Lenssen
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

CALDERWOOD LECTURE:

Wednesday, April 9, 2008

*Aesthetics of Ornament in the Ottoman and
Safavid Regimes of Visuality*

Gülru Necipoglu, Aga Khan Professor of Islamic
Art, Harvard University

**THE CHARLES K. WILKINSON LECTURE
SERIES AT THE METROPOLITAN MUSEUM
OF ART**

September 27, 2007

Sacred Gifts:

*Gifts of the Sultans: Art and Sufism at India's
Deccan Courts*

Navina Haidar-Haykel
Associate Curator
Islamic Art Department
The Metropolitan Museum of Art

**OTHER ISLAMIC LECTURES AT THE
METROPOLITAN MUSEUM OF**

March 16th 2008

*Sufis, Shi'ites, and Shahs: The Great Shrines of
Iran 1500-1650*

Sheila R. Canby, Curator of Islamic Art and
Antiquities at the British Museum.

**THE 40th WILLIAM COHN MEMORIAL
LECTURE AT THE ASHMOLEAN MUSEUM,
UNIVERSITY OF OXFORD**

Thursday 29 May 2008

*On the Paper Trail: How Paper travelled from
China to the West*

Professor Jonathan Bloom, Norma Jean
Calderwood University Professor of Islamic and
Asian Art, Boston College

KHALILI LECTURE

Wednesday, 4 June 2008

*The Origins of the Sugar Industry in the Near
East in Light of Recent Archaeological Work in
Jordan*

Dr Konstantinos D. Politis
Director Zoara-Safi Project
Hellenic Society for Near East Studies

Chaired by Professor Doris Behrens-Abouseif

Khalili Lecture Theatre, SOAS

LECTURES AT THE ARTHUR M. SACKLER GALLERIES, WASHINGTON D.C.

Tuesday, June 10

Wardrobes and Marvelous Margins

Molly Aitken, Art Historian

THE BENJAMIN ZUCKER LECTURE

Saturday, June 28

Mughal Art and Rajput Lives: Elite Culture in 16th and 17th century North India

Catherine B. Asher, Professor, University of Minnesota

CALLS FOR PAPERS

The THIRD BIENNIAL HAMAD BIN KHALIFA SYMPOSIUM IN ISLAMIC ART

November 2-4, 2009

University of Cordoba (Spain)

This symposium will address the theme of color in Islamic art and civilization. The organizers Sheila Blair and Jonathan Bloom invite prospective speakers to submit a CV and a 250-word abstract on any aspect of this theme, ranging from the symbolic use of color to its practical applications in painting, tilework, and the like. The Symposium website (www.islamicartdoha.org) will open on May 1, 2007, and abstracts must be received by 1 August 2008. Approximately 12 papers will be selected, and successful applicants will be notified by 1 November 2008. Speakers will be expected to present an illustrated 40-minute talk and a publishable text of approximately 5000 words. The sponsors will cover all travel and lodging expenses between the speakers' home and Cordoba and will provide a generous honorarium (upon acceptance of their written text) as well as a copy of the published proceedings.

Further information will be available on the Symposium website.

THE CITY OF FEZ IN WORLD HISTORY: AN INTERDISCIPLINARY CONFERENCE IN COMMEMORATION OF THE 1200TH ANNIVERSARY OF THE FOUNDING OF THE CITY OF FEZ, MOROCCO, THE SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

AL AKHAWAYN UNIVERSITY IN IFRANE (LA FONDATION ESPRIT DE FES)

October 9-11, 2008

It is precisely 1200 years ago, in A.D. 808/H. 192, that Idris II built the city of Fez (also Fēs, Arabic madīnat Fās). Probably no one imagined at the time that the small dynastic capital at the foot of the Middle Atlas would grow to become one of the most important political, economic, spiritual, and intellectual centers of the Muslim West (al-Gharb al-Islāmī). The excellent choice of the site contributed to a large extent to this growth; Fez is located at historical crossroads leading to the Mediterranean ports in the north (e.g., medieval Bādis), the Atlantic coastal plains in the west, the Central Maghrib (modern-day Algeria) in the east, and in the south, across the Middle Atlas, to Sijilmasa (near modern-day town of Rissani) the gate to medieval sub-Saharan gold trade. Oued Fez (medieval Wādī al-Jawāhir or River of Pearls), a tributary of Oued Sebou, secured a perennial water supply to homes and businesses (tanneries, pottery workshops, mills, textile dyeing) all throughout the middle ages. In the past century, the city's population has grown from 70,645 inhabitants in 1921 to 955,188 inhabitants (2004 census); 117,551 of them are living within the confines of the historical quarters (medina) alone. In 1981, the Medina of Fez was declared UNESCO World Heritage Site.

In commemoration of the 1200th anniversary of the founding of the city of Fez (www.maroc1200.org), the School of Humanities and Social Sciences at al Akhawayn University in Ifrane and La Fondation Esprit de Fēs (www.espritdefes.com) are organizing an interdisciplinary conference on Fez in World

History. The central theme of the conference is to explore the universal and global dimension of the city through a multidisciplinary lens (e.g., history, anthropology, urban geography, archaeology, comparative literature, etc.).

Participants to the conference will debate the following three main topics:

Topic I: Fez in World History

Topic II: Fez in World Literature

Topic III: Fez in Today's Global World

For more information you can contact:

Dr. Mohamed Dahbi, Dean
School of Humanities and Social Sciences
Al Akhawayn University
P.O.Box. 104, Avenue Hassan II
Ifrane -Morocco
Telephone: (212) 35 86 24 27
Fax: (212) 35 86 29 77
shss@au.ma, S.Ennahid@au.ma

All other inquiries should be sent to:
Dr. Said Ennahid
Organizing Committee, Chair
S.Ennahid@au.ma

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Please, check
<http://www.ced.berkeley.edu/istanbul>

Conference for a full announcement and for updates.

Coordinators:
Deniz Gokturk, Department of German
Ipek Tureli, Department of Architecture
Deniz Gokturk

Department of German
University of California, Berkeley

Ipek Tureli
Department of Architecture
University of California, Berkeley

Email: dgokturk@berkeley.edu,
ipek@berkeley.edu

Visit the website at
<http://www.ced.berkeley.edu/istanbul>

RETHINKING VISUAL NARRATIVES FROM ASIA: INTERCULTURAL AND COMPARATIVE PERSPECTIVES

The Department of Fine Arts at the University of Hong Kong will host an international conference on Rethinking Visual Narratives from 8-9 June 2009. The conference will bring together approximately fifteen scholars presenting new and original research to discuss how visual narratives function in different cultures and exploring connections and interactions between the arts of Asia and that of Asia and the West. The papers and discussion will consolidate academic understanding of visual narrative theories and augment them through analysis of their potential as a tool for exploring inter-cultural interactions and questioning cross-cultural assumptions. The focus will be on the visual with a cross-cultural dimension and dating to any time period within a broadly defined art historical discipline and material culture studies.

Possible panel topics include, but are not limited to:

- 1) The place of narrative: architecture and the disposition of imagery
- 2) Theories of narration
- 3) Word and image: illustration and interpretation
- 4) Printed texts and images: semiotic dialogue
- 5) The social embeddedness of narrative

- 6) Narratology
 7) The role of non-narrative or anti-narrative elements in imagery

Papers will be hosted on the conference website by the end of April 2009. It is expected that a conference proceedings will be published. Abstracts are due by 5 September 2008 by email to:

Dr. Alexandra Green
 Research Assistant Professor
 Department of Fine Arts, University of Hong Kong
 Email: greenar@hkucc.hku.hk

MUSEUM NEWS/EXHIBITIONS

Current and Upcoming Exhibitions:

Current:

Faith and Power: Women in Islam, Islamic Arts Museum, Malaysia, Kuala Lumpur, March 30-June 30.

Catastrophe! The Looting and Destruction of Iraq's Past. Oriental Institute Museum, Chicago, April 10 - December 31.

Ghada Amer: Love Has No End. Brooklyn Museum, through October 19.

Paths of Princes: Masterpieces of Islamic Art from the Aga Khan Museum Collection. Museu Calouste Gulbenkian, Lisbon, through July 6.

For Tent and Trade: Masterpieces of Turkmen Weaving. De Young Museum, San Francisco, through September 7.

In Palaces and Tents: The Islamic World from China to Europe. State Hermitage Museum, St. Petersburg, Russia, through September 7.

Perspectives on Y.Z. Kami, Arthur M. Sackler Gallery, March 15 to October 8, 2008.

Woven Splendor from Timbuktu to Tibet: Exotic Rugs and Textiles from New York

Collectors, New York Historical Society, NY, April 11— August 17, 2008.

Photographs from the Alkazi Foundation for the Arts, Brunei Gallery, London, July 10 - September 27, 2008

Cairo 1975: A photographic exhibition by Ted Gorton, Brunei Gallery, London, April 17 – June 21, 2008

Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin

Arthur M. Sackler Gallery, Washington DC, May 3 through August 3.

(This exhibition is accompanied by a fully-illustrated catalogue edited by Elaine Wright with contributions by Susan Stronge, Wheeler M. Thackston, Steven Cohen, Charles Horton, Rachel Smith and Jessica Baldwin)

Edge of Arabia: Contemporary Art from the Kingdom of Saudi Arabia, Brunei Gallery, London, October 16 – December 13, 2008

The Bakhtiari Migration: Photographic exhibition of one family during the seasonal migration, Brunei Gallery, London, October 16 – December 13, 2008.

Türkiye'den Tasarım—Design From Turkey. Pergamonmuseum, Museum für Islamische Kunst, Berlin, May 22 through June 29.

Garden and Cosmos: The Royal Paintings of Jodhpur. Sackler Gallery, Washington DC, June 7 through September 7.

Persian Visions: Contemporary Photography from Iran. Daytona Beach Florida, through April 25; Mulvane Art Museum, Topeka Kansas, May 17 through August 24.

Paradise: Work by Kutluğ Ataman. Harris Museum and Art Gallery, Preston [UK], through April 26; Vancouver [BC] Art Gallery, through May 9.

Between the Sea and the Desert: The Many Cultures of North Africa, Textile Museum of Canada, Toronto, May 18.

The Arts of Kashmir. Cincinnati Art Museum, June 28-September 21.

Objects of Instruction: Treasures of the School of Oriental and African Studies. Brunei Gallery, SOAS, London.

Ardeshir Mohassess: Art and Satire in Iran, Asia Society and Museum, NY, May 22 to August 3, 2008. (Exhibition will be accompanied by a fully illustrated catalogue).

Inspired by Kashmir: Works by New York City Students, Asia Society and Museum, NY, May 13-August 3, 2008

Legends of the Indus: Photographs Inspired by the Folk Legends of Pakistan by Samina Quraeshi, May 1-June 2, 2008.

East-West Dialogues: Mysticism, Satire and the Legendary Past, curated by Layla S. Diba, Leila Taghinia-Milani Gallery, New York, May 21 – June 27, 2008.

Geometry of Hope, The Work of Monir Shahroudy Farmanfarman, Leighton House Museum, June 18 to July 12, 2008.

Allure of the East: Orientalism in York, 1850-1930, New York Historical Society, through August 17, 2008.

The Room of Islamic Art has just opened at the Musée du Cinquantenaire in Brussels.

See the announcement at:

http://www.artaujourd'hui.info/view_article.php?article_id=5614

Upcoming:

Falnama: Book of Omens, Arthur M. Sackler Gallery, October 24, 2009 to January 24, 2010.

Recent Past:

Istanbul, Isfahan, Delhi: Three Capitals of Islamic Art, Masterpieces from the Louvre Collection, Sakip Sabanci Museum, Istanbul, February 19-June 1, 2008.

Reorientations: Islamic Art and the West in the Eighteenth and Nineteenth Centuries, The Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York, Feb. 7-April 26th 2008.

The Arts of Islam: Treasures from the Nasser D. Khalili Collection. Emirates Palace, Abu Dhabi, through April 22.

Le Chant du monde: L'Art de L'Iran Safavide 1501 -1736, Musée du Louvre, Paris, October 5, 2007 to January 7 2008.

Purs décor? : arts de l'Islam, regards du XIXe siècle: collection des arts décoratifs. Arts décoratifs: Musée du Louvre, Paris, October 10 to January 15 2008.

RECOVERY, REPAIR, AND PROTECTION OF ART AND ARCHITECTURE

The Baghdad Museum Project

The Baghdad Museum, or the Iraq National Museum in Baghdad, has been looted, stripping it of a priceless collection of cultural artifacts dating back to the dawn of civilization. As you will see from the “museum walkthrough” (available from the website), these are major historical treasures not only for the Iraqi people but for all humanity as well. How can we respond to this cultural catastrophe? This is an opportunity to promote better dialogue among our cultures. The Baghdad Museum Project proposes a 4-part program to not only help save the museum but also to bring about improved relations in the international community. The goals are to: Establish a comprehensive online

catalog of all cultural artifacts in the Baghdad Museum to help locate them, discourage illegal dealing in these antiquities, and encourage their safe return to the museum's curators in Baghdad; create a virtual Baghdad Museum, a content-rich website—free to the general public—based on the Baghdad Museum collection, in order to stimulate cross-cultural appreciation and dialogue. We anticipate that this site would feature the best search and navigation tools, including interactive streaming video, GIS, 3D navigation, and online classrooms; build a 3D collaborative workspace within the virtual Baghdad Museum, to allow international teams to work together on renovation designs, exhibit layouts, and new building proposals for the museum in Baghdad, as well as fundraising programs for construction and events; and establish a resource center for community cultural development within the virtual Baghdad Museum, offering experiences, ideas and success stories that show how people can contribute creatively to their own culture, and thereby strengthen their historical memory. For information and or to participate, contact: John Simmons, Chairman, The Baghdad Museum Project (JohnSimmons@BaghdadMuseum.org; BaghdadMuseum.org).

Web Journal on Cultural Patrimony

The journal is at:

<http://www.webjournal.unior.it>

In the current issue:

Marwan Abu Khalaf, Ibrahim Abu A'mar, Salah Al-Houdalieh, Robert Hoyland, The Byzantine and Early Islamic settlement of Khirbat Shuwayka, Paolo Biagi, The Archaeological Sites of the Rohri Hills (Sindh, Pakistan): The Way they are Being Destroyed, Farid Al-Qeeq, Usama El-Esawi, An Approach to Conserve Gaza Architectural Heritage through Digital Technology

The next issue will be on line within the end of June. Submissions, with digitized text and images, can be sent until the end of to Fabio Maniscalco at:

isform@libero.it

OPPORTUNITIES

Fellowships and Scholarships

A new fellowship program has opened to support graduate and post-doctoral research on Turkey. Please see the **Turkish Cultural Foundation** web page for details. This organization supports research that focuses on aspects of Turkish arts and culture:

<http://www.turkishculturalfoundation.org/pages.php?ID=31>

For further information. please contact the program director at:

director@turkishculture.org

The Social Science Research Council, with funding from the Andrew W. Mellon Foundation, is pleased to announce a call to faculty for interdisciplinary research field proposals for the 2009 Dissertation Proposal Development

SSRC Faculty Fellowship Opportunities

Dissertation Proposal Development Fellowship (DPDF)

Fellowship (DPDF) program. Established in 2006, the DPDF combines financial support and workshop experience for early-stage graduate students engaged in pre-dissertation research and developing their dissertation proposals. The DPDF program is designed to intervene at a critical moment in the career development of graduate students in the humanities and social sciences by aiding their transition from students to researchers. It provides complementary interdisciplinary perspectives to students across the disciplines of the social sciences and humanities. Faculty applicants must be tenured at different doctoral degree-granting programs at US universities and apply in teams of two. DPDF Research Directors lead groups of 12 graduate student fellows in two four-day workshops. Research directors receive a stipend of \$10,000 each. More information about the program may

be found at: <http://programs.ssrc.org/dpdf>.
Research Fields:

A research field refers to sub-disciplinary and interdisciplinary domains with common intellectual questions and styles of research. Research fields can be topical in focus, transnational in scope, or comparative. They can be organized around sources, or grounded in geographical regions. The Council is especially interested in innovative fields of study that may not yet be adequately supported in academic departments. The 2008 research fields were: Animal Studies, Human Dimensions of Global Environmental Change, Muslim Modernities, Science and Technology Policy, Urban Visual Studies. For 2009, the Council especially seeks fields touching on environmental issues, religion, and visual culture. Full descriptions of the 2007 and 2008 research fields are available on the program Web Site:

<http://programs.ssrc.org/dpdf>.

Research Directors:

The DPDF Faculty Committee will select five research fields, each proposed by two faculty research directors with different institutional affiliations and, as relevant, different disciplinary specializations. With the assistance of SSRC program staff, research directors run the spring and fall workshops that bracket the pre-dissertation research of the students. Research directors should be tenured, experienced supervisors of dissertation research. Each faculty member will receive a stipend of \$10,000; students will receive up to \$5,000 for summer pre-dissertation research. Application Requirements and Deadline:

The DPDF program invites faculty to submit joint proposals for research fields for the 2009 fellowship program. The application is available through the SSRC's application portal, <http://applications.ssrc.org/>. Proposals should describe the relevance of the research field, the kind of graduate students who might be recruited, and the kinds of activities

that would be entailed in each of the two workshops, along with a short bibliography and curricula vitae of the two research directors. Applications must be submitted via the application portal by October 3rd, 2008.

Please direct any questions to program staff at dpdf@ssrc.org.

BISI GRANT NOTICE

BRITISH INSTITUTE FOR THE STUDY OF IRAQ promotes supports and undertakes research on Iraq and neighboring countries. Its academic coverage includes anthropology, archaeology, geography, history, languages and related disciplines within the arts, humanities, and social sciences from the earliest times until the present.

The Institute invites funding applications twice a year for grants in aid of research or for the organization of academic conferences. All applications and references must be received by 30 April or 31 October in 2008, and thereafter by 31 January or 31 October in any given year. Awards will normally fall within a limit of £4000, though more substantial awards may be made.

Applicants must be residents of the UK or, exceptionally, other individuals whose academic research closely coincides with that of the BISI. Two academic references are required. For student applicants one referee must be your academic advisor. (If your advisor is a member of the BISI Fieldwork and Research Committee, a different referee must be selected.) No grants are made to support academic fees and no applicant may receive funding from the British Academy and the BISI for the same research proposal.

Applications are welcomed to support research or conferences on Iraq, neighboring countries, and the Gulf, in any field of the humanities or social sciences, concerned with any time period from prehistory to the present day. Applicants will be informed of the decision of Council concerning their grant application by early July

(2008 only), early April or early January, depending upon the date of submission.

In addition to individual research grant requests, the Institute particularly welcomes funding applications for pilot projects preliminary to larger research projects on Iraq and neighboring countries. The Institute can offer assistance in drafting a full research proposal to submit jointly to other funding bodies. For more information about this scheme, please contact the BISI Administrator.

Details of the requirements and conditions of grants, as well as an application form, are available from the BISI Administrator, 10 Carlton House Terrace, London SW1Y 5AH, or on the BISI website:

<http://www.britac.ac.uk/institutes/iraq/> Tel. + 44 (0) 20 7969 5274 or

Fax: + 44 (0) 20 7969 5401

e-mail: bisi@britac.ac.uk

Funding Opportunities Available at CASAW: Masters and PhDs

The Centre for the Advanced Study of the Arab World (CASAW) invites suitably qualified graduates to apply for the unique two-year Masters programme available at the Universities of Edinburgh, Durham and Manchester. There are 5 full studentships available to start in September 2008. The studentships will cover tuition fees and an annual stipend.

Applicants must apply to one of the three universities mentioned above. This university will be known as the student's primary institution. Further information on application procedures and regulations can be obtained by contacting the respective university's postgraduate office or the CASAW Administrator at the Administrative Office, Sophie.Lowry@ed.ac.uk.

The two-year Masters degree in Arab World Studies comprises 8 months in Edinburgh for intensive study of the Arabic language and training in research methods followed by 4 months at an approved institution in the Arab world. Students will be based in their primary institution for the second year of the degree.

Masters students enrolled at Durham University will have the opportunity to apply for additional funding (+3 PhD) after successful completion of the two-year Masters.

In addition to the Masters studentships, Manchester University invites suitably qualified graduates to apply for 3 PhD awards of 4 years each. The PhD awards will follow one of the following tracks:

(1) one year of intensive language training for students already holding a research-based Masters plus a three-year PhD;

(2) one-year research-based Masters for those already proficient in Arabic plus a three-year PhD.

The CASAW grant will cover your tuition fees in addition to an annual stipend. Students are eligible for this funding only if they are British citizens or nationals of another EU member state who have completed three years' residency in Britain. For details on eligibility requirements please see:

<http://www.esrcsocietytoday.ac.uk/ESRCInfoCentre/opportunities/postgraduate/fundingopportunities/index.aspx?ComponentId=5406&SourcePageId=5964>

Sophie Lowry

Centre for the Advanced Study of the Arab World University of Edinburgh

16-19 George Square

EH8 9LD

0131 650 6814

Sophie.Lowry@ed.ac.uk

COLLEGE OF THE HOLY CROSS ANDREW W. MELLON POSTDOCTORAL TEACHING FELLOWSHIP

Non Western (field open)

The Department of Visual Arts seeks applications for an Andrew W. Mellon Postdoctoral Teaching Fellowship in Non-Western Art History effective August 2008.

Candidates will normally have received their doctoral degree no earlier than 2005 and must demonstrate a commitment to pursuing careers as teacher-scholars in a liberal arts setting. Asian and Islamic specializations are of particular interest. Applicants should be broadly trained in the History of Art and able to teach a

general survey course in their area. Applicants are expected to teach more advanced courses reflecting the applicant's field of specialization. As a small but vigorous department eager to encourage interdisciplinary exchange, we especially welcome applicants interested in exploring the intersection between Western and non-Western traditions.

This full-time fellowship appointment will be for two years and is non-renewable. Under the mentorship of a tenured faculty member, fellows will teach three courses per year and pursue scholarly projects. Fellows will have access to funds to support research and travel, will be offered the opportunity to enroll in courses offered by the Colleges of Worcester Consortium's Certificate in College Teaching Program, and will also participate in an on-campus faculty development program that fosters excellence in teaching and scholarship. The fellowship offers a competitive salary and includes full benefits. Holy Cross is a highly selective Catholic liberal arts college in the Jesuit tradition. It enrolls about 2,700 students and is located in a medium-sized city 45 miles west of Boston. Review of applications will begin on March 24, 2008 and continue until the positions have been filled. Holy Cross belongs to the Colleges of Worcester Consortium (<http://www.cowc.org>) and the New England Higher Education Recruitment Consortium (<http://www.faculty.harvard.edu/01/013.html>).

The College is an Equal Employment Opportunity Employer and complies with all Federal and Massachusetts laws concerning Equal Opportunity and Affirmative Action in the workplace.

Applicants should submit a letter of application which includes a statement of teaching philosophy and research interests, current curriculum vitae, graduate and undergraduate transcripts, and three letters of recommendation. Send to: Professor Joanna Ziegler, Chair, Department of Visual Arts, College of the Holy Cross, One College Street, Worcester, MA 01610-2395.

THE COUNCIL FOR BRITISH RESEARCH IN THE LEVANT IS SEEKING TO APPOINT TWO

AMMAN SCHOLARS TO BE BASED AT THE BRITISH INSTITUTE IN AMMAN

The CBRL conducts research in the subject areas supported by the British Academy in the countries of the Levant. It is expected that the successful candidate will recently have completed an undergraduate or intermediate post-graduate degree in a relevant discipline in the humanities or social sciences and will be seeking to develop an active research interest in the area, leading to the production of a significant publication. The Scholars' duties will include research and assisting with the administration of the facilities at the British Institute, with one scholar supporting computing, the other acting as the librarian. The principal responsibility of the Scholar will be to complete a programme of research relating to Jordan, Cyprus, Lebanon or Syria or a combination of any of these countries.

The Amman scholarships are tenable for two years, with a start date of 1 September 2008.

The Amman Scholars receive an annual scholarship of £6,600 and free accommodation. For further details on the scholarship, please see <http://email.britac.ac.uk/_act/link.php?mld=A858739497665638043629&tld=7300193>

To apply for this scholarship download an application form at http://email.britac.ac.uk/_act/link.php?mld=A858739497665638043629&tld=7300194>.

The closing date for completed applications and references is 6th June 2008. Interviews will be held on Tuesday 8th July 2008 in London.

For more about CBRL go to www.cbri.org.uk <http://email.britac.ac.uk/_act/link.php?mld=A858739497665638043629&tld=7300195>

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cbri@britac.ac.uk

THE GETTY RESEARCH INSTITUTE

Residential and non-residential grants and graduate internships.

Deadlines and programs vary. See <http://www.getty.edu/grants>

THE ART AND ART HISTORY DEPARTMENT AT THE UNIVERSITY OF RICHMOND INVITES APPLICATIONS FOR A ONE-YEAR VISITING FACULTY POSITION IN ISLAMIC ART FOR 2008-2009.

Applicants should be broadly trained in the history of art and able to teach an art history survey as well as general and specialized courses in Islamic art and architecture. Responsibilities include a 4-4 course load (with two or three preps.) including the art history survey and intermediate-level undergraduate classes (lectures and/or seminars) in Islamic art and architecture. The Islamic art and architecture classes will be opened to majors and non-majors alike and class enrollment is projected at 8-15 students. Survey enrollment is capped at 20-25. Salary will be based on experience and qualifications.

The University of Richmond is a highly selective, well-endowed, private, primarily undergraduate institution on a suburban campus, located in Virginia's state capital within a two-hour drive of Washington, D.C. The University of Richmond values diversity in its faculty, staff, and student body. In keeping with this commitment, our academic community strongly encourages applications from diverse candidates and candidates who support diversity.

Interested individuals are asked to send a letter of application reflecting philosophy of teaching, research interests and professional experience and curriculum vitae with the names of three references to: Prof. Olenka Pevny, Department of Art and Art History, University of Richmond, Richmond, VA 23173. Phone 804-287-6391, e-mail: Opevny@richmond.edu

COLLABORATIVE RESEARCH GRANTS FROM THE GETTY FOUNDATION

Visit website for more detail:

http://www.getty.edu/grants/research/scholars/research_collaborative.html), and contact Nancy Micklewright (nmicklewright@getty.edu) if you would like to discuss a possible application for November 2008 deadline.

THE COUNCIL FOR BRITISH RESEARCH IN THE LEVANT IS SEEKING TO APPOINT A NEW CBRL RESEARCH FELLOW

The CBRL conducts research in the subject areas supported by the British Academy in the countries of the Levant. It is expected that the successful candidate will recently have completed a PhD in a relevant subject and will be seeking to develop an active research interest in Syria, leading to the production of a significant publication. Their duties will include research (50%) and developing the CBRL's activities in Syria (50%). The CBRL Research Fellow will be based in Amman where CBRL has its regional headquarters.

The CBRL is keen that its research personnel should maintain strong links with universities in the UK. Applicants are therefore encouraged to propose ways in which they might maintain a connection during their period of appointment with a UK university department with a good reputation. Any applicant wishing to do so may therefore include with their application a letter from the head of the department to which they intend being attached, setting out what the research facilities would be extended to them in the event of their being appointed to the post.

The post is tenable for three years, subject to successful completion of an initial six-month probationary period.

Salary will start at £22,635 and be based on the British Academy post-doctoral scale, taking into account the provision of free accommodation in Amman.

The closing date for completed applications, a curriculum vitae, detailed research proposal, and references is 12th June 2008.

Interviews will be held in London on Tuesday 8th July 2008. The successful applicant will be expected to take up the post as soon as possible after 1 of September 2008.

For more details about CBRL go to www.cbrl.org.uk

Please circulate this email to interested colleagues and students.

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10 Carlton House Terrace
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Two editorial positions for the **Encyclopaedia Iranica** are announced at the Center for Iranian Studies, at Columbia University.

(1)

Encyclopaedia Iranica

Senior Staff Associate or Associate Research Scholar. Minimum requirements: advanced graduate studies or equivalent in a field of Iranian studies (MA or equivalent required for Senior Staff Associate; Ph.D. or equivalent for Associate Research Scholar). For both positions: a proven and demonstrable fluency in written English. Published translations from Persian to English. Editorial experience and utmost accuracy in proofreading, samples in both respects will be needed. Also required is a familiarity with at least one, preferably two research languages from among Arabic, French, German, Italian, or Russian. Publications or other evidence to support proficiency in the above requirements. Computer competency. Web skills and familiarity with online editing and publishing projects a plus. Salary is commensurate with title and experience.

Application review starts June 1, 2008 and the search will remain open no fewer than 30 days after posting and until the position is filled. Columbia University is an equal opportunity affirmative action employer; women and minorities are encouraged to apply.

Applications for this position should be sent to: Translator/Editorial Search (AS44309118), *Encyclopaedia Iranica*, 450 Riverside Drive, no. 4, New York, NY 10027, USA or via email to: ea1@columbia.edu.

(2)

Encyclopaedia Iranica

Associate Research Scholar (Assistant Editor) -- Ph. D. in a field of ancient (pre-Islamic) Iranian Studies. A solid background in Persian history and culture and religion with a strong linguistic background in pre-Islamic Iranian languages. A knowledge of at least one, preferably two research languages from among German, French, Russian and Italian. Publications to support proficiency of the above requirements and to demonstrate scholarship at appropriate rank (assistant professorial rank). Editorial skills (in English) as evidenced by sample editing. S/he would be required to deal with all editorial aspects of the *Encyclopaedia Iranica* (including ability to re-write & re-organize received entries and improve them) and report to the Editor. Computer competency. Web skills and familiarity with online editing and publishing projects a plus. Salary is commensurate with experience.

Application review starts June 1, 2008 and the search will remain open no fewer than 30 days after posting and until the position is filled. Columbia University is an equal opportunity affirmative action employer; women and minorities are encouraged to apply.

Applications for this position should be sent to:

Editorial Search (AS44309110), *Encyclopaedia Iranica*, 450 Riverside Drive, no. 4, New York, NY 10027, USA - or via email to dea1@columbia.edu

ANDREW W. MELLON POSTDOCTORAL FELLOWSHIP IN THE HUMANITIES

Penn Humanities Forum, University of Pennsylvania

Five (5) one-year Mellon Postdoctoral Fellowships are available for the 2009-2010

academic years for untenured scholars in the humanities who are no more than eight years out of their doctorate. The PhD is the only terminal degree eligible. The fellowship is open to all scholars, national and international, who meet application terms.

The programs of the Penn Humanities Forum are conceived through yearly topics that invite broad interdisciplinary collaboration. For the 2009–2010 academic years, we have set Connections as the theme. Humanists and those in related fields are invited to submit research proposals on any aspect of this topic, except educational curriculum building and the performing arts.

Fellows teach one undergraduate course each of two terms in addition to conducting their research. The fellowship stipend is \$46,500, plus health insurance. Fellows are required to be in residence during their fellowship year (September–May).

Full Fellowship guidelines, Connections topic description, and application (downloadable) are available on the Forum's website only:

<http://www.phf.upenn.edu>

Completed application and supporting materials must be postmarked no later than Wednesday, October 15, 2008.

Contact Info:

Wendy Steiner

Richard L. Fisher Professor of English

Director, Penn Humanities Forum

University of Pennsylvania

3619 Locust Walk

Philadelphia, PA 19104-6213

[n.b. read application guidelines on website before applying]

Website: <http://www.phf.upenn.edu>

THE WALTERS ART MUSEUM

Cataloger, The Islamic Manuscript Digitization Project

The Walters Art Museum is seeking to fill a cataloging position for a two-year grant funded project. The aim of the project is to create digital

surrogates of the museum's collection of Islamic illuminated manuscripts, which includes 125 bound volumes and 85 single leaves, together with scholarly descriptions. The manuscripts will be digitized and cataloged in accordance with standards of best practice.

The cataloger will be responsible for the description of the manuscripts to be digitized according to international guidelines including Dublin Core and those established by TEI P.5. He or she must have good working knowledge of Persian, and preferably Arabic and Turkish, as well as experience handling and describing Islamic manuscripts dating before 1800. Knowledge of Microsoft Office and some familiarity with HTML are also required. Duties include the identification of texts and images, description of codicological and paleographical details, and dating and localization of manuscripts. The cataloger will work with Walters' book and paper conservators, manuscript curators, the art history consultant for the project, and with two full-time digitization specialists.

The cataloger will be hired on a full time basis for two years, beginning August 4, 2008. Salary commensurate with experience. Excellent benefits package. Please send a cover letter with resume and two references by June 27, 2008 to The Walters Art Museum, Human Resources Department, 600 North Charles St., Baltimore, MD 21201, or by email to jobs@thewalters.org. EEO/AA employer. An alcohol and drug free workplace.

RESEARCH ASSOCIATE

Faculty of Asian and Middle Eastern Studies

Salary: £25,888-£33,780 pa

Limit of Tenure applies*

Quote Reference: GU03552

Applications are invited for the fixed-term full-time or part-time post of Research Associate to the Shahnama Project. This is the second phase of the Project funded by a Resource

Enhancement Grant from the Arts & Humanities Research Council (AHRC). For details of progress to date, see the project website on <http://shahnama.caret.cam.ac.uk/>. The primary aim of the project is to complete the recording of the illustrated manuscripts of Firdausi's Shahnama, with a concentration on collections in the Indian Subcontinent, Turkey and USA.

The main tasks of the post-holder will be to record the manuscripts and their illustrations in the database, arrange meetings and conferences, and contribute to the research and publishing programme of the project. You must also be willing and available to work abroad for such periods as are necessary to investigate different manuscript collections. You will need a good knowledge of classical/literary Persian, some familiarity with using Persian manuscripts, and some technical competence with computers. Ideally, you will have a doctorate in a relevant area of Persian Studies (art history, literature, history), or be in the final stages of completing a doctoral dissertation. A demonstrable commitment to the project and genuine enthusiasm for its underlying aims will also be essential, as will the ability to work effectively as part of a team as well as on individual initiative.

For the preferred candidate, the post can be on a full-time or part-time basis.

Applications comprising a full CV, a PD18 application form with the names and contact details of two referees, should be sent to the Faculty Administrator, Faculty of Asian and Middle Eastern Studies, University of Cambridge, Sidgwick Avenue, Cambridge CB3 9DA, email: administrator@ames.cam.ac.uk. Further information may also be obtained from Dr Charles Melville, tel (01223) 335131, email cpm1000@cam.ac.uk.

* Limit of tenure: six months.

Closing Date: 30 June 2008

Interview Date(s): Week commencing 7 July 2008

MEMBERS' NEWS

Christiane Gruber is on research leave from Indiana University, Bloomington, this academic year (2007-8). She was based in Istanbul and continued research in Iran during the fall on a senior postdoctoral fellowship offered by the American Institute of Iranian Studies. This spring, she is a senior fellow at the Kunsthistorisches Institut/Max-Planck-Institute in Florence, where she is the managing director of a new international project (directed by Avinoam Shalem) entitled "Crossing Boundaries, Creating Images: In Search of the Prophet Muhammad in Textual and Visual Traditions" This project will lead to an international conference and a volume of articles

(<http://www.khi.fi.it/en/forschung/projekte/projekte/projekt21/index.html>). This year, Christiane also was invited by the Tajikistan Academy of Sciences to visit Dushanbe, where she examined manuscript collections and delivered a lecture on Islamic manuscripts and digital technology. She also was elected Delegate-at-Large for the American Research Institute in Turkey and continues to enjoy her tenure as editor of H-Islamart. She completed her monograph on the Timurid *Mi'rajnama*, which is currently in press with Patrimonio Ediciones, and is working on several other book projects due to appear in print in spring 2009. This year, two of her articles were published. These include: "Jerusalem in the Visual Propaganda of Post-Revolutionary Iran," in *Jerusalem: History, Religion, and Geography*, edited by Suleiman Mourad and Tamar Mayer (London: Routledge, 2008); and "Ottoman Coins," *Kalenderhane in Istanbul*, edited by Cecil Striker, vol. 2 (Mainz: Verlag Philipp von Zabern, 2007), a catalogue of the Ottoman coins found in the Kalenderhane excavations for which Christiane provided Arabic transcriptions.

Christiane delivered a number of lectures in 2007 as well. These include, for example: "Logos, Light, and Veil: Depicting the Prophet Muhammad from 1300 to Today," and "Confronting Other, Constructing Self: The Prophet Muhammad through European Eyes, 800-1900," Detroit Institute of Arts, March 2008;

"Media/ting Conflict: Iranian Posters from the Iran-Iraq War (1980-88)," included on the panel "Art and War," 32nd Congress of the International Committee of the History of Art (CIHA), Melbourne, Australia, January 2008; and "The Writing is on the Wall: Post-Revolutionary Murals in Tehran," panel on the murals of Iran accompanying Fotini Christia's exhibition *Walls of Martyrdom: Tehran's Propaganda Murals*, Concourse Gallery, Center for Government and International Studies, Harvard University, May 2007.

D. Fairchild Ruggles: 2007-08 UIUC activities

In 2007-08, D. Fairchild Ruggles published *Islamic Gardens and Landscapes*, (University of Pennsylvania Press, 2007), *Cultural Heritage and Human Rights*, co-edited with Helaine Silverman (Springer, 2007), and "Al-Andalus, Art and Architecture," in *Encyclopaedia of Islam*, 3rd ed. She was interviewed in the documentary film, *Cities of Light: The Rise and Fall of Islamic Spain* (Gardner Films), broadcast on PBS in the United States and Europe. She gave the following public lectures and symposium presentations in 2007-08:

"Women in Medieval Islamic Mediterranean Society: exchange, difference, and continuity," in the International Spring School on the European Middle Ages (March-April 2008, Germany). "The Great Mosque of Cordoba and the Church of San Vicente: The Politics of Archaeology," University of Illinois at Urbana-Champaign conference "Contested Heritage" (April 2008). "Inventing the Alhambra: Local and Global Tourism to a Medieval Historic Site," Sapora Symposium, University of Illinois at Urbana-Champaign (April 2008). Chair and co-organizer of the workshop "Heritage Cities," at the University of Illinois (March 2008).

Universidad de Granada, Carmen de la Victoria, "Nuevas Vistas sobre el jardín hispanomusulman: de Madinat al-Zahra' a la Alhambra" (December 2007, Granada).

"The Great Mosque of Cordoba: Fruited Trees and Ablution Fountains," at the conference "Rivers of Paradise" (November 2007, Qatar).

Esra Akin-Kivanc finished her dissertation on Mustafa Ali of Gallipoli's Epic Deeds of Artists this past summer under the supervision of Prof. Howard Crane of the Ohio State University. She is currently teaching at OSU as adjunct lecturer.

Glaire Anderson published *Revisiting al-Andalus: Perspectives on the Art & Material Culture of Islamic Iberia & Beyond* (Leiden: Brill, Fall 2007), a volume she edited with Mariam Rosser-Owen, and to which she contributed the article "Architecture of the Suburban Estate (*munya*) in Umayyad Córdoba: Preliminary Observations," as well as a historiographic essay co-written with Rosser-Owen. She presented "Villas & Villa Gardens in the Medieval Mediterranean? Evidence from the Islamicate Lands" in the East, West, North, South: A Broader Geography for the Culture of Gardens, 800-1700 A.D. session at the Society of Architectural Historians 2008 annual meeting, and her article "Muslim Spaces and Diplomacy in Constantinople (10th-13th c.)," is forthcoming in *Medieval Encounters* 15.1: 2009. Anderson is currently Assistant Professor of Art History at UNC-Chapel Hill, where she has taught since 2006.

Gregory Minissale would like to announce the publication of the following:

Images of Thought, Visuality in Islamic India 1550-1750 (*Newcastle: Cambridge Scholars Press, 2006*)

(Edited with C. Jeffery), *Art Histories: Global and Local Mediations* (Newcastle: Cambridge Scholars Press, 2007)—with a chapter on Pakistani art and another on Persian photography.

'An Introduction to Representations of the Horror Vacui', *Drain Magazine, A Journal of Contemporary Art and Culture*, no. 8, 2007 <http://www.drainmag.com>

'Seeing Eye-To-Eye With Mughal Miniatures: Some Observations on the Outward Gazing

Figure in Mughal Art', *Marg*, vol.58, no.3, March, 2007.

'The Dynamics of the Gaze in Mughal Painting' *Marg* vol. 58, no. 2, December, 2006.

'A spectacle of order and method', Review Essay of Annemarie Schimmel, *The Empire of the Great Mughals*, *Art History*, 30 (2), pp. 278–283.

'The Aesthetics and Art History of Islamic Cultures', Review Essay of Oliver Leaman, *Islamic Aesthetics*, *Art History*, vol. 29, no. 3, June 2006, pp. 503-508.

Review Essay of Oliver Leaman, *Islamic Aesthetics*, *Art History*, *Journal of Aesthetics and Art Criticism*, V. 64, #3, 2006.

Dr. Minissale is now completing:

Framing Consciousness in the Arts: Transcultural and Transdisciplinary Perspectives (Amsterdam: Rodopi Press, contracted for publication, 2008), with sections on Islamic art.

Ladan Akbarnia is the (somewhat!) new Hagop Kevorkian Associate Curator for Islamic Art at the Brooklyn Museum. She was hired in February 2007 while finishing up her dissertation at Harvard, entitled, "Khita'i: cultural memory and the creation of a Mongol visual idiom in Iran and Central Asia." After graduating in June 2007, she was excited return to New York and the museum world after several years. In addition to the position at Brooklyn, Ladan is Consulting Curator for the virtual museum www.artsoftheislamicworld.org and has also been working on various projects with the Aga Khan Museum Collection. She encourages colleagues and students to visit the Brooklyn Museum's Islamic art collection as well as its current installation on the legendary Sasanian king, Bahram Gur, on view until July 2008."

During academic year 2007-08 **Marianna Shreve Simpson** taught at the University of Maryland, College Park (fall 2007) and the University of Pennsylvania (spring 2008). She also served on the CAA's Charles Rufus Morey Book Award Jury of the College Art Association,

on the Program Committee for MESA's 2008 Annual Meeting, and on Panel IV for the NEH Division of Public Programs, America's Historical and Cultural Organizations. She continues to work on a monograph on the interaction of poetry and painting in the *Shahnama*, and recently prepared an extensive entry on *Shahnama* illustration for *Encyclopaedia Iranica*, and presented a lecture at Yale on illustrations of Iskandar's visit to the Ka'ba, as well as an article on the same topic for the *Festschrift* in honor of Dr. D. Khaleghi Motlagh.

Recent publication:

"Manuscripts and Mongols: Some Documented and Speculative Moments in East-West/Muslim-Christian Relations," *French Historical Studies* 30 (Summer 2007).

Nasser Rabbat, on sabbatical for the year 2007-08, is the resident scholar at the American Research Center in Egypt (ARCE). He is currently completing a book on the historian al-Maqrizi and another on Mamluk history. He recently published ³Jarr al-'Amud,² *Turath: Egypt's Heritage Review* vol. 0(2008): 78-80; "Shangri-La" short story, *Majallat al-Adab* 55, 10/11(2007): 53-58; and a review of Nicholas Warner, *The True Description of Cairo: A Sixteenth-Century Venetian View*, and Richard Yeomans, *The Art and Architecture of Islamic Cairo*, in *the Journal of the Society of Architectural Historians* 67,1 (March 2008): 144-46. During this academic year, he gave public lectures on various subjects in Cairo, Alexandria, Damascus, Istanbul, Manama, Boston, Newark (Delaware), Munich, and Vienna. In Cairo he organized a discussion group on conservation that meets every three weeks at the American Research Center in Egypt and includes more than ninety members representing all the organizations, governmental and private, involved in conservation projects in Egypt.

Nina Ergin has accepted a full-time faculty position in the newly established Department of Archaeology and History of Art at Koç University, Istanbul, beginning in fall of 2008. Last fall she organized the second annual symposium at Koç University's Research Center for Anatolian

Civilizations, entitled “Bathing Cultures of Anatolian Civilizations: Architecture, History and Imagination.” Speakers included, among others, Fikret Yegül, Albrecht Berger, Machiel Kiel, Çiğdem Kafesçioğlu and Lara Tohme. Currently, she is editing the accompanying volume, to be published in English by Peeters and in Turkish by Yapı Kredi Yayınları. Her latest article, “The Soundscape of Sixteenth-Century Istanbul Mosques: Architecture and Qur’an Recital,” will appear in the June 2008 issue of the *Journal of the Society of Architectural Historians*.

Her book (see below) was released in 2007

Nina Ergin, Christoph Neumann, and Amy Singer (eds.), *Feeding People, Feeding Power: Imarets in the Ottoman Empire* (Istanbul: Eren Yayınevi, 2007).

Francesca Leoni is currently finishing her dissertation, entitled “The Revenge of Ahriman: Images of Divs in the Shahnama from the Mongols to the Safavids,” at Princeton University and enjoying her time as a fellow in the Department of Islamic Art at the Metropolitan Museum of Art. Later this summer, she will move to Houston where she will join the Art History Department at Rice University as a post-doctoral fellow, and start building a collection of Islamic Art at the Museum of Fine Arts, Houston. She is currently transforming a paper presented last December at the Third Shahnama Conference in Cambridge into an article for the second volume of *Shahnama Studies*. She is also working on other projects related to illustrated manuscript pages in the Princeton Art Museum and a full chapter on Islamic metalwork to be included in a two-volume history of Islamic art edited by Maria Vittoria Fontana for Einaudi Editore.

Stephennie Mulder joined the faculty of the department of Art and Art History at the University of Texas at Austin as assistant professor of Islamic Art in January, 2008. In 2007, Stephennie received the George A. Barton Fellowship at the Albright Institute of Archaeological Research in Jerusalem, which, unfortunately, she had to decline. In February of 2007, Stephennie presented her paper “Reinventing the ahl al-bayt: Shi’i Shrines and

Sunni Patrons in Medieval Aleppo,” as part of the open session on the Arts of the Islamic World at the College Art Association Annual Conference. A few months later, in April, she traveled to London to present at the conference in honor of the opening of the Jameel Gallery of Islamic Art at the Victoria and Albert Museum. Her paper was entitled “On Molds and Markets: What Islamic Molded Ceramics Say about Medieval Trade and Taste.” Publication of her archaeological work at the Roman seaport of Berenike, including an article on Roman jar stoppers and seals, appeared in early 2007 in *Berenike 1999-2000*, edited by Willeke Wendrich and Steven E. Sidebotham (Los Angeles, 2007). Stephennie worked in the summer as excavation ceramicist at the Islamic site of Balis, on the Middle Euphrates in Syria, where excavations by Princeton University are ongoing under the direction of Thomas Leisten. In the Fall of 2007, she and her colleague Teresa Bernheimer organized a panel at the Middle East Studies Association Annual Meeting in Montréal, which was called “Sharing Sanctity: Veneration of the Family of the Prophet as Non-Sectarian Social Praxis.” The panel was sponsored by HIAA and Oleg Grabar served as discussant. Stephennie’s paper was titled “Eclectic Ecumenism: Sunnis and Shi’is as Patrons of the ‘Alid Shrines in Damascus.” In December of 2007, she completed her PhD dissertation at the University of Pennsylvania: “The Architecture of Co-Existence: Sunnis, Shi’is, and the Shrines of the ‘Alids in the Medieval Levant.” The dissertation was supervised by Renata Holod, Oleg Grabar, and Robert Ousterhout.

SOME THOUGHTS ...

THREE MODES OF STUDYING AND UNDERSTANDING ISLAMIC ART ---

by Oleg Grabar, Institute for Advanced Studies, Princeton University

Like everyone else in the field, I have felt the frustration of not being able to keep up with the constantly expanding scholarship affecting our knowledge of what is still called Islamic art and with an understanding of what it means in the

new world of visual culture and of art criticism. Nor are we able to answer questions about “Islamic” art that come from colleagues in other fields, university and museum administrators, students, or the general public. We are all compelled to be, knowingly or not, untruthful, to restrict ourselves to small cocoons of whatever we do really know, or to become more or less consistent in extrapolating from whatever we do know in languages we actually control and from whatever areas and periods we are better acquainted.

It is perhaps time to face up to these difficulties and obstacles and to argue first of all that the appellation “Islamic art” is not only improper and meaningless (we, as historians of that art, have always known that and all of us have disowned it more or less officially, but the rest of the world, beginning with our closest colleagues, does not know that), but, second, that there are other ways to define and identify our field and to reflect on how we and many others deal with it. These other ways may part company with a hundred years of a scholarship which accomplished a lot, but which no longer meets the needs of new worlds of thought nor does it fit with a new public for all things dealing with Islamic art and culture. I hope that the approaches I propose can maintain a level of intellectual and scholarly quality which would meet the standards of old, but in different ways.

We have, I propose quite tentatively, three approaches. Each one can eventually develop its own name and its own standards, but, before proceeding to do so, I propose that we debate the values, if any, of each one of them. Hence this brief essay which is meant to elicit reactions, criticisms, elaborations, perhaps even rejection or alternate suggestions.

I will call the first approach the Orientalist one, using the term in the good sense of a scholarly knowledge developed in the west from the seventeenth century onward and dedicated to the languages and cultures of areas other than one’s own and, in our case, eventually dominated by the many facets of the Muslim message. This approach assumes now the existence of a vast Late Antique world in which

Christian, Muslim, and Buddhist beliefs created different but reasonably comparable cultures which at some point morphed into innumerable local variants in culture and ways of life and in visual forms. The definition of these changes and the many ways of grouping them are a major task we have barely begun to develop. Should we subdivide this type of Orientalism into a vertical sequence of Late Antique, feudal, imperial, pre-modern, and contemporary times, with a question as to whether the contemporary should not be considered separately? Should we subdivide it horizontally into a number of geographic areas, each one with its own peculiarities and history? These are matters for debate. In the meantime, the point is that the Orientalist investigation looks at these forms from the external point of view of a sort of academic medical center in which diagnoses and explanations are judged exclusively on their intellectual and scholarly merits with more or less universal rules and principles established a long time ago, even if evolving with time. The objective is to identify questions and problems, to gather appropriate data, to solve problems in ways accessible to all, and little by little to establish a sort of grid of understanding which will never be completed but whose individual sections will become accepted explanations and resources for further knowledge.

My second approach is regional or national or ethnic and it seems to me to be the most lively one at the moment, at least in the history of art. This approach acknowledges the existence or even the permanence of geographical, historical, ethnic, or linguistic areas which impose a vertical continuity or coherence to the arts and to cultures. The differences between the Maghrib, in its Andalusian or North African shape, the Ottoman world, Egypt and the Fertile Crescent, an Iranian world, Central Asia, India, or southeastern Asia are enormous at any one time and especially in terms of evolution, in spite of a common faith. Contemporary nationalisms foster these differences and require the constant consideration of the contemporary art and cultures of these areas together with a knowledge and appreciation of the past, even though the argument can be made that contemporary art is global and operates

differently from whatever local peculiarities existed in the past. This approach tends to privilege modern nations or groups of related nations as the starting point for knowledge and reflections and it certainly can meet the needs and aspirations of society. The question remains unresolved of the extent of meaning to be attached to any one national or regional experience. The Iranian and Moroccan relationships to their pre-Islamic pasts are hardly comparable; is it possible to draw conclusions from either one that extend beyond their frontiers? Does it matter?

The third approach may be called esthetic, formal, or theoretical. It derives from several different impulses: collectors passionate about textiles or miniatures; contemporary architects, artists, and critics everywhere in the world who are fascinated with the ways in which ornamental patterns, color, geometry, or calligraphy occur in what they call Islamic art or Oriental art; travelers on the Silk Road discovering new techniques of manufacturing objects or of decorating buildings; in general a rapidly growing world of international tourism without commitment to any one are. These impulses demand formal rather than historical or cultural explanations as well as categories of analysis which avoid the restrictions of linguistic or cultural constraints. Because it is not burdened with linguistic requirements, it is an approach that makes comparisons between different regions possible and parallel considerations of works of art from Muslim worlds and from non-Muslim worlds. It answers the needs and potential of a vast public, academic or not.

These approaches are not absolute separate categories. They share a great deal but each one leads to different forms of written forms and of visual perceptions. They vary in their requirements and in the ways in which they must be judged. Is it even conceivable that academic administrations will agree to support such distinctions before the appearance of a rich scholarship that will, as happened in biology, make them necessary?

Comments, short or long, are welcome.

NEW BOOKS IN THE FIELD 2007-2008

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

Baker, Colin, F. *Qur'an Manuscripts: Calligraphy, Illumination, Design*. The British Library, 2007.

Bloom, Jonathan. *Arts of the City Victorious: Islamic Art and Architecture in Fatimid North Africa and Egypt*. Yale University Press, 2008.

Cerasi, Maurice; Petruccioli, Attilio; Sarro, Adriana, Weber Stefan; eds.. *Multicultural Urban Fabric and Types in the south and Eastern Mediterranean*,__Beiruter Texte und Studien, 2007.

Contadini, Anna, *Arab Painting: Text and Image in Illustrated Arabic Manuscripts*. Brill, 2007.

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DISSERTATIONS IN PROGRESS

Adamjee, Qamar, "The Sultanate Chandayana: An Exemplar of Cultural and Artistic Interaction in 16th Century India (Priscilla Soucek, begun 2005)

Kamada, Yumiko, "Flowers on Floats: The Production, Circulation, and Reception of Early-Modern Indian Carpets" (Priscilla Soucek, begun 2007)

Leoni, Francesca. "The Revenge of Ahriman: The Images of Divs in the Shahnama from the Mongols to the early Safavids." (Thomas Leisten, begun 2005.

Teece, Denise-Marie, "Vessels of Verse, Ships of Song: Persian Safineh Manuscripts and Their Significance" (Priscilla Soucek, begun 2004)

TECHNO-TIPS

Arts of the Islamic World (AIW) is pleased to introduce itself to the HIAA community as a not-for-profit secular public education initiative

launching in the form of a virtual museum. AIW's comprehensive online resource presents a

powerful new tool for replacing the perception of Islamic culture as unknowable and therefore alien with a powerful medium for the appreciation of art and architecture produced in the Islamic lands and diaspora. A preview of the site is available at <http://www.artsoftheislamicworld.org/>.

Based on the belief that a culture's art can provide one of the truest reflections of its worldview, Arts of the Islamic World (AIW) was founded in July 2005 by a group of philanthropists and collectors committed to changing the way the Islamic world is viewed. This virtual museum addresses Muslims and non-Muslims, specialists and non-specialists, teachers and students alike; its mission is to bridge the current cultural divide by emphasizing the tolerance and diversity of the Islamic world as revealed through its cosmopolitan artistic heritage. Ultimately, AIW seeks to inspire humanistic dialogue and cross-cultural understanding.

AIW intends to become a major resource providing global audiences with a forum for public education and exposure to the arts of the Islamic world. It currently displays several works from the Nasser D. Khalili collection in London and is in the process of adding selections from the collections of the Metropolitan Museum of Art, the Brooklyn Museum, and the Aga Khan Museum. For more information, or if you know of a collection that would like to participate in this project, please contact AIW's executive director, Mahnaz Fancy, at

mfancy@artsoftheislamicworld.org

or at 646.839.5918. Please spread the word and help us bring more collections on board!

Leighton House now has a website dedicated to exploring the links between Frederic Leighton, his house and the Middle East, which may be of interest to you. Please take a look:

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

This is to inform you that the **Benaki Museum webpage** has changed and the link on the HIAA page is not correct anymore. Please change it to

<http://www.benaki.gr>
(<http://www.benaki.gr/index.asp?id=10107&lang=en> for the Islamic collection). The new site is in three languages and offers more information on the collections than before.

<http://www.benaki.gr>

(<http://www.benaki.gr/index.asp?id=10107&lang=en>)

The Preservation of the endangered cultural assets of the traditional Egyptian's storyteller's heritage and its instruments and tools is now available in digital form.

This website has been launched in cooperation with the International Council of Museums-Committee for Conservation-Wood, Furniture and Lacquer (ICOM-CC-Wood, Furniture and Lacquer), The UNESCO Office in Cairo, and International Storytelling Center in Jonesborough, Tennessee, in the United States of America within the framework of the "Museum to Museum / Museum Partnership Programme", is available for downloading from the ICOM-CC-WOOD Home Page at: <http://icom-cc.icom.museum/WG/WoodFurniture/Newsletter/s/>

For more information please contact Professor Hany Hanna

hhnnc@hotmail.com, hhnnc@gmail.com

More Islamic Images at ARTSTOR

Recently ARTSTOR announced the first fruits of their collaboration with **Sheila Blair, Jonathan Bloom** and **Walter Denny** through which they will make available up to 25,000 images from the personal image archives of these three distinguished Islamicists. They are now pleased to announce that an additional 3,600 images have recently been released into the ARTstor Digital Library, bringing the total number of images from this collection now available to ARTstor users to more than 9,000. This latest release includes images of the Islamic architecture and decoration of Turkey, Morocco, Spain, Iran and other regions of the Islamic world.

More:

http://www.artstor.org/info/news/islamic_add_an_nounce.jsp

New Technologies in Timbuktu: A Report on Aluka's Digitization of Manuscripts in Mali"

For decades, the manuscripts of Timbuktu, Mali have been hidden for their protection or largely inaccessible due to Timbuktu's remote location. The manuscripts of Timbuktu document the rich intellectual and social history of West Africa and have been of interest to scholars working in the fields of history, Islamic studies, cultural studies, art history, and anthropology. Now, through a collaboration involving Aluka, SAVAMA-DCI <<http://www.savamadci.org/>> (a consortium of private manuscript libraries in Mali), and Northwestern University <<http://www.northwestern.edu/>>, a selection of these manuscripts is being digitized in Timbuktu for safeguarding as well as to be shared with the world for scholarly and educational purposes.

Aluka is a not-for-profit international collaboration of educational and cultural institutions. Our mission is to build a high-quality scholarly resource of materials from and about Africa. We seek to attract contributed collections about Africa from institutions and individuals around the world.

If you are interested in joining Aluka and would like to receive email notifications about content Encyclopædia Iranica web site now displayed in Unicode updates, please send an email to participation@aluka.org.*

Contacting Aluka *

Please visit us at www.aluka.org*

We welcome your questions about Aluka and any feedback you have for us. Please feel free to contact us.

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ArtStor completes inclusion of ACSAA slide Project

Many of ACSAA's slide sets are now digital and included in ARTStor's database, a positive move for the accessibility of South and Southeast Asian art across the academic community. The ACSAA Board is in discussions about our next steps in the dissemination of our visual resources, particularly to colleagues in regions and institutions unable to afford ARTStor's subscription fees.

Launch of ACSAA's new website

After months of development, we are proud to announce our new website, with on-line registration, up-to-date news, and an easy to use interface. Feel free to look around, join as a member, and participate in the listserv. Send news, suggestions, and any other items of interest to the webmaster, Dr. Rebecca Brown, at webmaster@acsaa.us.

New Website of the Malek Library in Tehran, Iran

<http://www.aqmlm.ir/>

Encyclopaedia Iranica now in Unicode

In tandem with the Iranica event announcement at UMD, I would like to note that the problems that many have had with viewing the Encyclopædia Iranica web site have now been resolved. The articles have been converted to a standard Unicode font. You may need to select Unicode text encoding in your web browser, but you no longer need to download and install the "Iran Web" font to view the pages.

<http://www.iranica.com/newsite/>