

SCHEDULE OF EVENTS

Thursday, November 2

Cheek Theater, Virginia Museum of Fine Arts

4:30 – 5pm	Conference Reception
5 – 6:45pm	Opening Ceremony and Keynote Address
	Opening Address: HE Sheikha Al Mayassa bint Hamad Al Thani
	Keynote Address: Lalla Essaydi, <i>Gender, Power, and Tradition</i>

Friday, November 3

Cheek Theater, Virginia Museum of Fine Arts

8:30 – 9am	Conference Registration
9 – 9:15am	Opening Remarks, Sheila Blair and Jonathan Bloom
9:15 – 10am	Wijdan al-Hashemi, <i>Contemporary or Modern Islamic Art?</i>
10 – 10:45am	Nada Shabout, <i>Contemporary Trajectories: Iraqi Art in Context</i>
10:45 – 11:15am	COFFEE BREAK
11:15 – 12pm	Nacim Pak-Shiraz, <i>Iranian Cinema Today: An Ode to the Past and New Directions in the Future?</i>
12 – 12:45pm	Mohammad al-Asad, <i>Whose history Is It Anyway: The Presence of the Past in the Architecture of the Arab Middle East over the Past Century and a Half</i>
1 – 2:15pm	LUNCH
2:30 – 3:15pm	Newsha Tavakolian, <i>A Shah, a Russian and My Grandfather: Iranian Photography, a History</i>
3:15 – 3:45pm	Audience questions and discussion

Saturday, November 4

Cheek Theater, Virginia Museum of Fine Arts

8:30 – 9am	Conference Registration
9 – 9:15am	Opening Remarks, Sheila Blair and Jonathan Bloom
9:15 – 10am	Linda Komaroff, <i>Islamic Art Now and Then</i>
10 – 10:45am	Venetia Porter, <i>Narratives of the Middle East: What Does the Contemporary Art of the Middle East Tell Us about the Cultures, History and Politics of the Middle East Today and How Does this Collecting Fit within the Context of the British Museum?</i>
10:45 – 11:15am	COFFEE BREAK
11:15 – 12pm	Stefano Carboni, <i>Collecting ‘Islamic’ Art in Southeast Asia and Australia: Past, Present and Future</i>
12 – 12:45pm	Pending
1 – 2:15pm	LUNCH
2:30 – 3:15pm	Hassan Hajjaj, <i>Hub Wahad: On Finding Inspiration in a Community of Nomads</i>
3:15 – 4pm	Shahzia Sikander, <i>Paper Title TBD</i>
4 – 4:30pm	Audience questions and discussion
4:30 – 5:15	Closing Reception



The Seventh Biennial
Hamad bin Khalifa Symposium
on Islamic Art
November 2–4, 2017
Richmond, Virginia

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الماضي
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ISLAMIC ART
past
present
+ future

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10 Sheila Blair & Jonathan Bloom, Symposium Organizers

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16 **Angelika Neuwirth**
18 **Hugh Kennedy**
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islamicartdoha.org



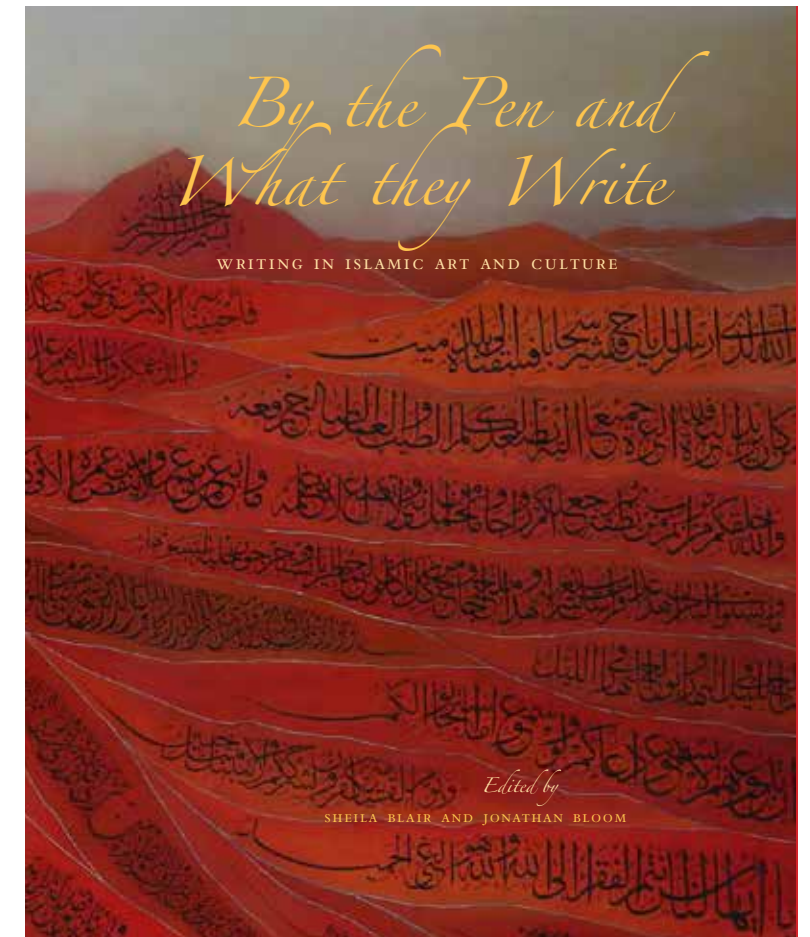
THE HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

Islamic Art: Past, Present and Future is the seventh biennial Hamad bin Khalifa Symposium on Islamic Art and Culture. Sponsored by Virginia Commonwealth University (VCU) School of the Arts, VCUarts Qatar, Qatar Foundation and Hamad bin Khalifa University and organized by Jonathan Bloom and Sheila Blair, shared holders of the Hamad bin Khalifa Endowed Chair in Islamic Art at VCU, the symposia seek to explore broad issues in the visual arts of the Islamic world.

At the first symposium, *Expanded Frontiers* (Richmond, Virginia; 2004), eight scholars addressed a range of topics from the history of Islamic art to its relationships with the arts of Christian Europe. The second symposium, *Rivers of Paradise: Water in Islamic Art and Culture* (Doha, 2007) approached the many meanings and roles of water in Islamic art and society from religious, literary, archeological, architectural and functional perspectives. *And Diverse Are Their Hues: Color in Islamic Art and Culture* (Córdoba, Spain; 2009), the third symposium, tackled some of the many aspects of color, from ways to make yellow and uses of red to mystical and metaphoric associations of blue and green. At the fourth symposium, *God Is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture* (Doha, 2011), twelve speakers spoke about objects from the superb collection in the new Museum of Islamic Art in Doha, spanning the centuries from Umayyad Qur'an manuscripts to Safavid oil paintings. Paul Goldberger's keynote talk explored the new museum, designed by I. M. Pei, as a work of contemporary Islamic architecture.

The fifth symposium, *God Is the Light of the Heavens and the Earth: Light in Islamic Art and Culture* (Palermo, Italy; 2013), investigated the role of light in Islamic civilization, from the metaphoric light in the Qur'an and the literatures of the Islamic lands to the practical role of light in buildings, paintings, performances, photography and other works of art produced over the past fourteen centuries. *By the Pen and What They Write: Writing in Islamic Art and Culture* (Doha, 2017), the sixth symposium, focused on the role of writing, from the birth of Arabic writing on stone to contemporary visual art in neon.

For those not able to attend the symposia, the presentations are available through podcasts at www.islamicartdoha.com. The proceedings of



Cover of the proceedings from the previous symposium

all but the first symposium have been edited by the organizers and published by Yale University Press in extraordinarily handsome volumes of the same name. Through the symposia, podcasts, and published proceedings, we seek to make the latest and most interesting scholarship in the growing field of Islamic art available and accessible to a wide audience, ranging from students and scholars to artists, architects, designers and the interested public.

VIRGINIA COMMONWEALTH UNIVERSITY
SCHOOL OF THE ARTS



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Shawn Brixey
Dean, VCUarts

VIRGINIA COMMONWEALTH UNIVERSITY
SCHOOL OF THE ARTS IN QATAR



It is my pleasure to welcome you to Richmond for the seventh biennial Hamad bin Khalifa Symposium on Islamic Art, *Islamic Art: Past, Present and Future*.

The Symposium is a highly successful collaboration between our esteemed Hamad bin Khalifa Endowed Co-Chairs of Islamic Art, Sheila Blair and Jonathan Bloom, VCU School of the Arts, VCUarts Qatar and, of course, our generous partner, Qatar Foundation for Education, Science and Community Development. 2014 marked the 10th anniversary of the Symposium, which was established in 2004 and has quickly become the preeminent international conference on Islamic art and culture.

Established in 1998 through a partnership with Qatar Foundation, VCUarts Qatar is the Qatar campus of the Virginia Commonwealth University School of the Arts. We strive to provide an engaged, learner-centered environment that fosters inquiry, discovery and innovation in a global setting. In addition to the biennial Hamad bin Khalifa Islamic Art Symposium, VCUQatar hosts the biennial international design conference Tasmeem Doha, attracting globally recognized designers, artists and scholars to support sustainable university-community partnerships that enhance the educational, economic and cultural vitality of Qatar.

On behalf of VCUarts Qatar, I would like to thank you for participating in this event and contributing to the conversation, and I look forward to many more in the future.

Akel I. Kahera, PhD
Dean, VCUarts Qatar

QATAR FOUNDATION



Welcome to the seventh biennial Hamad bin Khalifa Symposium on Islamic Art. We, at Qatar Foundation (QF), are immensely proud to co-sponsor this leading international conference on Islamic art and architecture alongside VCUarts and VCUarts Qatar.

For more than 13 years, this leading conference has been attended by artists, designers, and architects, as well as those interested in exploring themes around Islamic art. It aims to provide a platform for dialogue, knowledge sharing, and the creative exchange of ideas.

This year's theme, 'Islamic Art: Past, Present, and Future', poses a wide range of interesting questions designed to create conversation around the rich history of visual arts in the Islamic world. The event will offer insight into regional identity as well as national styles and influences, and it will explore the connections between works of art and their environments while celebrating the unique and remarkable features that have marked Islamic art throughout history.

Co-sponsoring the symposium is part of QF's wider efforts to promote art and culture, as we believe they play an important role in enriching lives. QF's flagship development, Education City, offers a unique learning environment, and, alongside the VCUarts Qatar campus, houses a number of museums and exhibitions, such as Mathaf: Arab Museum of Modern Art, the VCUQatar Gallery, the Hamad Bin Khalifa University (HBKU) Student Center Gallery, and Qatar National Library's (QNL) Heritage Collection. Additionally, Education City has 150 pieces of art displayed in different buildings and public spaces, and HBKU offers a master's program in Islamic architecture.

Last but not least, I sincerely hope you enjoy the symposium.

Her Excellency Sheikha Hind bint Hamad Al Thani
Vice Chairperson and CEO of Qatar Foundation



The Qatar Foundation for Education, Science and Community Development is a private, non-profit organization that serves the people of Qatar by supporting and operating programs in three core mission areas: education, science and research, and community development. The Foundation strives to nurture the future leaders of Qatar. By example and by sharing its experience, the Foundation also contributes to human development nationally, regionally, and internationally. In all of its activities, the Foundation promotes a culture of excellence in Qatar and furthers its role in supporting an innovative and open society that aspires to develop sustainable human capacity, social, and economic prosperity for a knowledge-based economy. Founded in 1995 by His Highness Sheikh Hamad bin Khalifa Al Thani, the Father Amir, QF is chaired by Her Highness Sheikha Moza bint Nasser.

SYMPOSIUM ORGANIZERS ISLAMIC ART: PAST, PRESENT AND FUTURE



Sheila S. Blair &
Jonathan M. Bloom

Shared holders of the
Hamad bin Khalifa Chair of Islamic Art
Virginia Commonwealth University

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The question of what the term “Islamic art” means is challenging. Is it even a useful term? Are there any better alternatives? The problem is particularly difficult when addressing modern and contemporary art. Does the work of art have to be made by a Muslim? Or does the artist have to come from the Middle East? Does the art have to have a religious component? Is Arabic calligraphy an essential element? Are there other features that define the term? This symposium will grapple with these broad questions from a range of viewpoints, including scholars who do or don’t use the term to write about the art, collectors and curators who buy and exhibit it, and artists who make it.

In her keynote address, the artist Lalla Essaydi will discuss how she incorporates experiences from her Moroccan girlhood along with Orientalist imagery to explore notions of gender and power in the Muslim world. She thus brings up the sometimes opposing viewpoints of the personal and the outsider. Over the course of the next two days, ten speakers will address the term “Islamic art” from these and many other viewpoints as well. Some will look at the subject aesthetically; others will consider the role of social issues and place. Some will talk about the adoption of media new to the tradition, from oil painting and photography to cinema. Others will bring up the transformation of foreign forms, some from the West to the Islamic lands or vice versa and others across different parts of Islamic lands. They will thus grapple with the question of the translation of meaning in the transferal of forms. Artists too will talk about their own oeuvre in different ways, whether from an examination of their works through myriad illustrations to an interview-discussion with a curator.

All together, we hope that these presentations will invoke a lively discussion of how the arts of the Islamic lands can link the past, present and future.

JONATHAN BLOOM and SHEILA BLAIR, who have shared the Hamad bin Khalifa Endowed Chair of Islamic Art at Virginia Commonwealth University since its establishment in 2005, are the organizers of the Hamad bin Khalifa Biennial Symposia on Islamic Art and Culture.



Shahzia Sikander, *Parallax*, 2013 – 2015; Multi-Media work with Original Score; Guggenheim Museum, Bilbao, Spain.

A husband and wife team, they are the authors and editors of a score of books and hundreds of articles on all aspects of Islamic art and architecture, including *Rivers of Paradise: Water in Islamic Art and Culture* (2009), *And Diverse are their Hues: Color in Islamic Art and Culture* (2011), *God is Beautiful and Loves Beauty: the Object in Islamic Art and Culture* (2013), *God Is the Light of the Heavens and the Earth: Light in Islamic Art and Culture* (2015), and *By the Pen and What They Write: Writing in Islamic Art and Culture* (2017), the beautiful volumes of papers from the previous symposia. Their 3-volume *Grove Encyclopedia of Islamic Art and Architecture* was awarded the World Book of the Year Prize by the Islamic Republic of Iran in 2010. Their award-winning *Art and Architecture of of Islam: 1250-1800*, a volume published in 1994 as part of the Pelican History of Art and still in print, is soon to be expanded on Yale University Press’s new digital platform. They also share the Norma Jean Calderwood University Professorship of Islamic and Asian Art at Boston College.

OPENING REMARKS

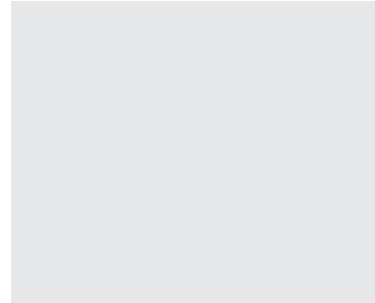


HE Sheikha Al Mayassa Bint Hamad bin Khalifa Al Thani

Chairperson of Qatar Museums,
Doha Film Institute and Qatar Leadership

Her Excellency Sheikha Al Mayassa Bint Hamad bin Khalifa Al Thani is engaged in the fields of formal and informal education. She is Chairperson of Qatar Museums, Doha Film Institute and Qatar Leadership. In having the privilege to serve her country in a multiple of fields – from culture, leadership, philanthropy and education she has been able to facilitate conversations across borders and fields. Through her public work, she is building an exciting creative future for Qatar. As a public servant, her objective is to invest in Qatar’s local community, and celebrate Qatar’s diversity using the visual arts as a vehicle for communication. Her current interests are in human development, cultural regionalism and economic growth, using culture as a catalyst for education, dialogue and exchange.

GENDER, POWER AND TRADITION



Lalla Essaydi

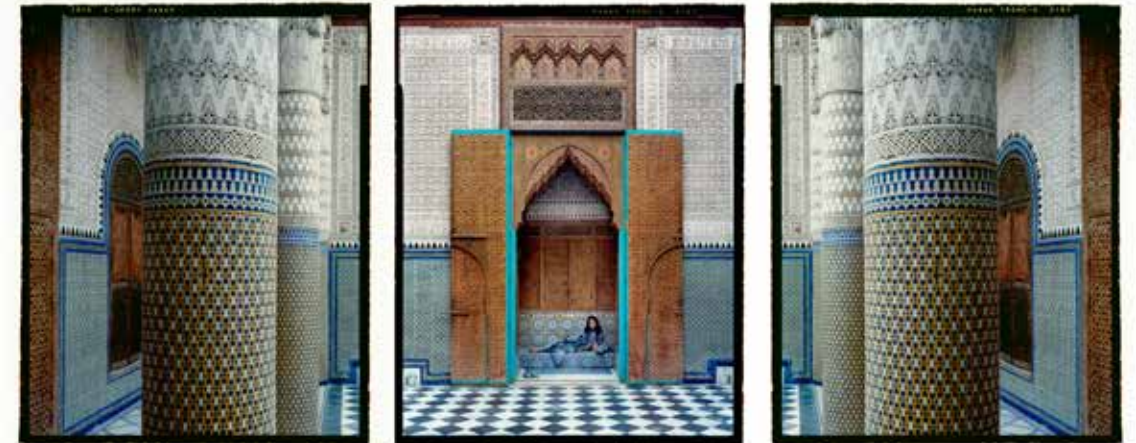
Artist

My work reaches beyond Islamic culture to invoke the Western fascination with the veil and, of course, the harem, as expressed in Orientalist paintings using the odalisque. I want the viewer to become aware of Orientalism as a projection of the sexual fantasies of Western male artists, in other words, as a voyeuristic tradition -- but also to appreciate the authentic beauty of the culture being depicted. The world these artists encountered in North Africa was suffused with exquisite beauty – in the architecture, the decorative surfaces of the spaces, the fabric on furniture, or in women’s clothing. I imagine this was all quite a contrast to the drabness of the European bourgeois culture of the time. It is this beauty I wish to reclaim. But to do so is tricky because within the context of Orientalism, such beauty is quite dangerous. It is what lures the viewer into accepting the fantasized slave status of the women in the paintings, in the harems and in the slave markets.

By re-visiting and re-interrogating the Arab female body, I am tracing and mapping a history often coded in misunderstanding. Through my photographs, I hope to suggest the complexity of Arab female identity, as I have known it, and the tension between hierarchy and fluidity that are at the heart of Arab culture. But I do not intend my work to be simply a mere critique of either Arab or Western culture. I am going beyond simple critique to a more active, even subversive, engagement with cultural patterns to convey my own experience as an Arab woman.

This new perspective has led me, in my most recent photographs, to situate my subjects in a non-specific space, one which no longer identifies itself as a particular house in Morocco, but rather the multivalent space of their own imagination and making. In these images, the text is partly autobiographical. Here I speak of my thoughts and experiences directly, both as a woman caught somewhere between past and present, as well as between “East” and “West,” and also as an artist, exploring the language in which to “speak” from this uncertain space. But in the absence of any specificity of place, the text itself becomes the world of the subjects – their thoughts, speech, work, clothing, shelter, and nomadic home.

This text is of course incomplete. It involves the viewer as well as the writer in a continual process of reading and revising, of losing and finding its multiple and discontinuous threads. Similarly, the bodies of the women



Caption

in the photographs can only be gathered and informed by multiple visual readings. Both are as elusive as “woman” herself – not simply because she is veiled or turns away—but because she is still in progress.

Lalla Essaydi’s work, which often combines Islamic calligraphy with representations of the female form, addresses the complex reality of Arab female identity from the unique perspective of personal experience. In much of her work, she returns to her Moroccan girlhood, looking back on it as an adult woman caught somewhere between past and present, exploring the language in which to “speak” from this uncertain space. She has worked in numerous media, including painting, video, film, installation, and analog photography.

Crossing Boundaries and expanding ideas of physical and social space are not new challenges for Essaydi. She grew up in Morocco, and lived for many years in Saudi Arabia. She attended classes at l’école des Beaux Arts in Paris, and then moved to Massachusetts, where she received her BFA from Tufts, and her MFA from the School of the Museum of Fine Arts, Boston and Tufts University in 2003. Currently, she works and resides in the USA and Morocco.

Essaydi’s work is represented by Schneider Gallery in Chicago, by Howard Yezerski Gallery in Boston, by Edwynn Hook Gallery in New York City, and by October Gallery in London. Her work is in the permanent collections of a number of art museums, including The Louvre, The British National Museum, Harvard Art Museum, the Fogg Art Museum, Cambridge, The RISD Museum of Art, Williams College Museum of Art, The Art Institute of Chicago and The George Eastman House.

CONTEMPORARY OR MODERN ISLAMIC ART?

Through analyzing Islamic aesthetics, this presentation redefines what “Islamic Art” means and how it engages with notions of “contemporary” or “modern” art, and ends by questioning whether it can maintain the same role and implications it had 70 years ago.

HRH Dr. Wijdan Fawaz Al-Hashemi

President of the Royal Society of Fine Arts, Jordan

HRH Princess Al-Hashemi founded the Royal Society of Fine Arts (1979), the Jordan National Gallery of Fine Arts (1980), the Higher Institute of Islamic Art and Architecture at Al Al-Bait University, Jordan (1992) and the College of Arts and Design at the University of Jordan (2002). She has published widely on contemporary art from the Islamic world. A graduate and Fellow of the School of Oriental and African Studies, University of London, HRH Princess Al-Hashemi served as Jordan’s Ambassador to Italy from 2006 to 2011. She is also a painter whose works are in the collections of the British Museum, the Ashmolean Museum, the International Museum of 21st-century Arts, the National Museum of Women in the Arts (Washington, DC), the National Gallery in Islamabad and the Jordan National Gallery of Fine Arts. She has written over 19 publications on classical and modern Islamic art.

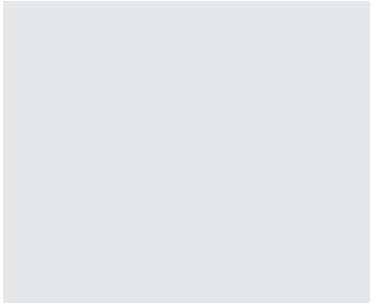


(above) Ahmad Moustafa, Egypt, Frolicking Horses, silkscreen on paper, 172.5 x 139.5 cm, 1994; Jordan National Gallery of Fine Arts in Amman.

(top left) Kamal Boulata, Palestine, Revolution, silkscreen on paper, 90 x 80 cm, 1978; Jordan National Gallery of Fine Arts in Amman.

(bottom left) Hussein Madi, Lebanon, Alphabet, giclee, 75 x 75 cm, 2008; Jordan National Gallery of Fine Arts in Amman.

CONTEMPORARY TRAJECTORIES:
IMAGINING IRAQI ART IN CONTEXT



Nada Shabout

Professor of Art History and Coordinator of Arab and Muslim and Cultural Studies Initiative (CAMCSI), University of North Texas

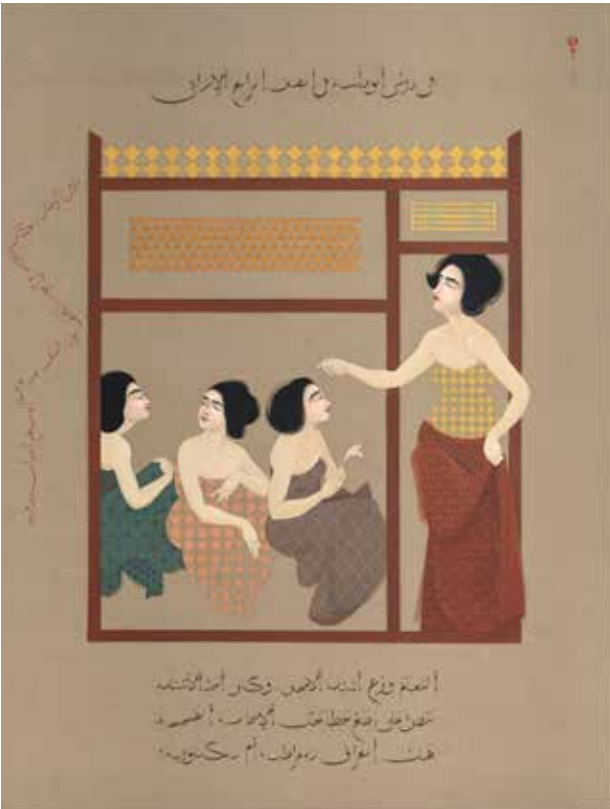
Contemporaneity as a condition necessitates an engagement with the now. As such, contemporary artists are expected to engage with current issues of concern, socially, culturally, politically and/or historically. Contemporary art as a term, however, implies more than the present as it is the term under which art production from the postmodern till now is loosely categorized. The term, thus, carries a number of other implications than the simple art of the now. Collectively, however, the art of the contemporary is qualified as more socially conscious than previous periods, and in today’s world, engaged with global issues.

How do we then think of contemporary artists with connections to Iraq? The situation for Iraq is further complicated by various shifts that drastically changed the dynamics and structure of the country and its people: the sanctions of the 1990s, the 2003 US-led invasion, and the instability of the governments that followed. The twentieth century had marked very mature developments in modern movements and aesthetic experiments in Baghdad with a goal of explicating a unique Iraqi identity. While the notion of identity in relation to place has been further complicated in the 21st century, Iraqi artists have been forced to specifically negotiate exile and diaspora as refugees and migrants.

This paper contextualizes the contemporary production by “Iraqi” artists around the world, with the aim to theorize threads and trajectories, as well as locate their production within the wider imagination for the contemporary development of the region.

Nada Shabout is a Professor of Art History and the Coordinator of the Contemporary Arab and Muslim Studies Initiative (CAMCSI) at the University of North Texas.

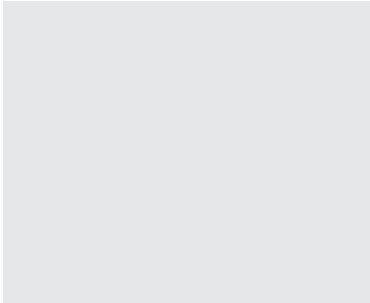
She is the founding president of the Association for Modern and Contemporary Art from the Arab World, Iran and Turkey (AMCA), and was the Consulting Founding Director of Research at Mathaf: Arab Museum of Modern Art, Doha. In 2010, she led Mathaf’s curatorial team for the inaugural exhibition *Sajjil: A Century of Modern Art*, and curated one of the two accompanying opening exhibitions, *Interventions: a*



[Image titled HK14.005]: Hayv Kahraman, *Wattania Class*, 2014. Courtesy of the artist and Jack Shainman Gallery, New York.
Hanaa Malallah, *Bio Hazard*, 2016. Courtesy of the artist. Photograph by Riyadh Hashim.
[Image titled hn04]: Hanaa Malallah, *Bio Hazard Ballon*, 2016. 5 meters (from one arm to the other of Biohazard), special plastic with high quality print, Art In Motion collection/ Beirut. Courtesy of the artist.

Dialogue between the Modern and the Contemporary. She has co-curated with Zainab Bahrani *Modernism and Iraq* at the Wallach Art Gallery, Columbia University (2009), and curated the traveling exhibition *Dafatir: Contemporary Iraqi Book Art* (2005-2009). She is the author of *Modern Arab Art: Formation of Arab Aesthetics*, University of Florida Press, 2007; co-editor of *New Vision: Arab Art in the 21st Century*, Thames & Hudson, 2009; and currently co-editing the forthcoming volume *Modern Art of the Arab World: Primary Documents*, part of the International Program at the Museum of Modern Art, New York, Fall 2017. She is the founder and project director of the Modern Art Iraq Archive (MAIA), a former member of the editorial committee of the Middle East Research and Information Project (MERIP) and former member of the International Editorial Advisory Board and subject editor for the Routledge Encyclopedia of Modernism (REM).

IRANIAN CINEMA TODAY: AN ODE TO THE PAST
AND NEW DIRECTIONS IN THE FUTURE?



Nacim Pak-Shiraz

Head of Persian Studies and Senior
Lecturer in Persian and Film Studies at the
University of Edinburgh

From its early days, cinema was a potent medium in constructing images of nations, religions and people. Though a Western medium it was soon adopted by other nations who did not simply imitate Western films but created a language of their own, which in turn was influenced by their histories, arts and cultures.

This paper will study the continuities and discontinuities of Iranian cinema by examining the social context and formal structures of Iranian films produced in the last decade vis-à-vis their predecessors. In this way, I will study the impact of social changes within Iran on the very constructions of the cinematic image. Furthermore, I will highlight the persistence of certain themes within Iranian cinema, tracing the continuing challenges facing Iranian society over the last few decades. In doing so, I will explore the influence of such masters of Iranian cinema as Abbas Kiarostami, Jafar Panahi and Asghar Farhadi on a new generation of lesser known filmmakers who continue to garner international accolades and who are equally important in directing the future of Iranian cinema.

Dr Nacim Pak-Shiraz joined the University of Edinburgh in 2010 and is Senior Lecturer in Persian and Film Studies and Head of Persian Studies. She completed her PhD at the University of London's School of Oriental and African Studies and was previously Lecturer at the Institute of Ismaili Studies in London. She writes widely on Iranian cinema including on genre, constructions of masculinity and religious epics and is the author of *Shi'i Islam in Iranian Cinema: Religion and Spirituality in Film* (2011).



[Image 1]: Poster for I Hate the Dawn (Ali Karim, 2013).



[Image 2]: Poster for A Minor Leap Down (Hamed Rajabi, 2015)

WHOSE HISTORY IS IT ANYWAY: THE PRESENCE OF THE PAST IN THE ARCHITECTURE OF THE ARAB MIDDLE EAST OVER THE PAST CENTURY AND A HALF

Mohammad Al-Asad

Founding Director, Center for the Study of the Built Environment (CSBE), Amman, Jordan

This paper looks into a long, complex, and often non-linear process that has been taking place over the course of almost three centuries. This process has included the West's exploration and documentation of the Islamic world's architectural traditions since the eighteenth century, the activation of the vocabularies of those traditions in its own architectural production, and their subsequent export to the various parts of the Islamic world. Through this process, various regions of the Islamic world not only have been reintroduced to their own architectural traditions as initially defined through the eyes of others, but also to the traditions of other parts of the Islamic world, many of which are geographically and culturally distant - if not even disconnected - from each other. Add to this the export of the West's own architectural traditions to the Islamic world. As a result, the vocabularies of these many architectural traditions have assumed a level of fluidity as they have been freely used across borders, have been eclectically mixed amongst each other, and have carried a diversity of messages ranging from the frivolous to the grave. This fluidity, however, has also meant that the more serious political or cultural messages that those vocabularies were sometimes intended to carry have been diluted and overshadowed by formalistic concerns. These messages consequently have very often taken a back seat to more intrinsic and historically more effective aspects of architectural communication such as size, the use of new technologies, opulence, and novelty.

Mohammad al-Asad is an architect and architectural historian. He is the director of the Center for the Study of the Built Environment in Amman (CSBE; www.csbe.org), a private, non-profit think and do tank that he established in 1999. Al-Asad studied architecture at the University of Illinois at Urbana-Champaign and the history of architecture at Harvard University before taking on post-doctoral research positions at Harvard and at the Institute for Advanced Study in Princeton. He taught at Princeton University, the Massachusetts Institute of Technology, the University of Jordan, the German Jordanian University, and the University of Illinois at Urbana-Champaign, where he was the Alan K. and Leonarda Laing Distinguished Visiting Professor. He was also adjunct professor at Carleton University in Ottawa.



Postdam, Water Pumping Station, Ludwig Persius, 1841.

Al-Asad has published extensively in both Arabic and English on the architecture of the Islamic world. His most recent book is *Shaping Cities: Emerging Models of Planning Practice* (2016), which he co-edited with Rahul Mehrotra. He is also the author of *Contemporary Architecture and Urbanism in the Middle East* (2012), and the editor of *Workplaces: The Transformation of Places of Production: Industrial Buildings in the Islamic World* (2010). Al-Asad has appeared in documentary films including *Islamic Art: Mirror of the Invisible World* (2012), and also led the production of documentary films including *Arab Women in Architecture* (2014). Al-Asad was a project reviewer for the Aga Khan Award for Architecture between 1989 and 2007, and has been a member of the Award's Steering Committee for its 2010, 2013, and 2016 cycles. He is a member of the board of directors of the Jordan National Gallery of Fine Arts (part of the Royal Society for Fine Arts).

A SHAH, A RUSSIAN AND MY GRANDFATHER:
IRANIAN PHOTOGRAPHY, A HISTORY

REVISE after she sends more text

Photography was imported into our societies and we benefitted greatly from the language of images. Still finding our own voices and stages is complicated. In lack of local alternatives, documentary photographers from the Middle East are forced to adjust themselves to western platforms, catering to the way we are viewed in countries thousands of miles away. This should change.

Newsha Tavakolian

Photojournalist and Documentary
Photographer

A self-taught photographer born in 1981 and based in Tehran, Newsha Tavakolian began working professionally in the Iranian press at age of 16, at the women’s daily newspaper Zan. At the age of 18, she was the youngest photographer to cover the 1999 student uprising. In 2002 she started working internationally, covering the war in Iraq. She has since covered regional conflicts, natural disasters and created social documentary projects.

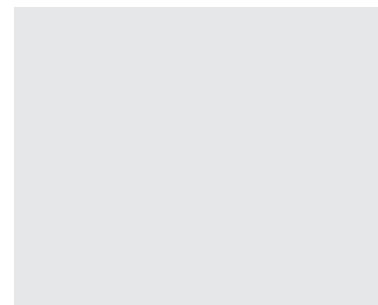
In 2009 Tavakolian covered the Presidential elections in Iran, which ended up in chaos and forced her to temporarily halt her photojournalistic work. Instead she started working on projects that experts describe as a mix of social documentary photography and art. Her work ranges from bold reportage of political events to conceptual photography and evocative series on socially-engaged topics including issues of middle-class youth, female Kurdish fighters or the impact of sanctions on individual lives.

Her photographs and projects have been published internationally by global media organizations, NGOs and fine art magazines. Her work has been widely exhibited at international institutions, including the Victoria & Albert Museum, the Los Angeles County Museum of Art (LACMA), the British Museum and the Boston Museum of Fine Arts. In 2014 Tavakolian was the fifth laureate of the Carmignac Gestion Photojournalism Award. In 2015 she was the principle laureate of the Prince Claus Award. Tavakolian became a Magnum nominee in 2015.



Captio

THE FUTURE OF THE INDO-PERSIAN MINIATURE PAINTING TRADITION



Shahzia Sikander

Artist

What is the process of locating ones' relationship to tradition? How does ownership occur? Who owns what? What is originality? What is creativity? What is imagination? How does one create something anew? Imaginative possibilities abound within the world itself, not just within the realm of the mind. The world is full of mystery, containing within it a variety of distances between the real and the imagined.

This presentation will examine Indo-Persian miniature painting with the aim of creating a direct link to the tradition by examining the dynamism of form. Form as something alive and in relationship to its space, technique and time.

Sikander's pioneering practice takes traditional Indo-Persian miniature painting as its point of departure and challenges the strict formal tropes of the genre by experimenting with scale and various forms of new media. Informed by South Asian, American, Feminist and Muslim perspectives, Sikander has developed a unique, critically charged approach to this ancient medium. Sikander's innovative work led to her meteoric rise internationally in the mid-nineties with survey exhibitions at the Renaissance Society at the University of Chicago (1998), the Kemper Museum of Contemporary Art (1998), the Hirshhorn Museum and Sculpture Garden (1999), and the Whitney Museum of American Art (2000).

Born in Lahore, Pakistan in 1969, Sikander received her BFA in 1991 from the National College of Arts, Lahore, Pakistan. Sikander's breakthrough work, *The Scroll* (1989-90), received national critical acclaim in Pakistan, winning the prestigious Shakir Ali and Haji Sharif awards for excellence in miniature painting and launching the medium into the forefront of the NCA's program. Sikander moved to the United States in 1993 to pursue her MFA at the Rhode Island School of Design, which she completed in 1995.

Sikander has received the Religion and the Arts Award (2016); the Asia Society Award for Significant Contribution to Contemporary Art (2015); the National Medal of Arts Award presented by U.S. Secretary of State,



[Image that has her on it]: Portrait of the Artist, Suite of 4 Etchings, 2016; In collaboration with Ayad Akhtar and Pace Editions.

Disruption as Rapture, 2016; Multi-Media work with Original Score. Permanently installed in the South Asian Galleries of the Philadelphia Museum of Art.

Unseen 4: Drawing in Space, Dimension Variable; Produced at ShangriLa, the Doris Duke Foundation for Islamic Art, Honolulu, Hawaii. Photo Credit - Sikander Studio (2011-2012).



Hillary Rodham Clinton (2012); the John D. and Catherine T. MacArthur Foundation Achievement 'Genius' award, (2006), and Tamgha-e-Imtiaz, the Nation National Pride of Honor Award presented by the Pakistani Government (2005).

ISLAMIC ART, NOW AND THEN

Linda Komaroff

Curator of Islamic Art and Department Head, Art of the Middle East, Los Angeles County Museum of Art

Once I doubted that there was any relationship between the contemporary art world and Islamic art. My awakening to the notion that the parameters of Islamic art could expand to encompass contemporary works by artists from, or with roots in, the Middle East is barely a decade old. In 2006, I began to acquire contemporary art of the Middle East for the Los Angeles County Museum of Art within the context of our historical Islamic art collection. I continue to do so in the belief that the function, strength, and ultimate success and relevance of the collection should not be based solely on exploring this art as a means to better understand the past but as a way to build creative links between the past, the present, and the future. This presentation will consider the acquisition and exhibition of contemporary Middle East art at LACMA, which currently includes over 300 works.

Linda Komaroff has served as LACMA's curator of Islamic art since 1995. Her exhibitions at LACMA include *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353* (2003); *A Tale of Two Persian Carpets* (2009); and *Gifts of the Sultan: The Arts of Giving at the Islamic Courts* (2011). Among her contemporary exhibitions at LACMA are: *Islamic Art Now: Contemporary Art of the Middle East, Part 1* (2015) and *Part 2* (2016), and *'Abdulnasser Gharem: Pause* (2017). Combining historical and contemporary art, her next international loan exhibition for LACMA, *In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art*, is scheduled for 2018. Komaroff is the recipient of a number of grants for scholarly research, including two Fulbright fellowships, and Metropolitan Museum of Art and Getty fellowships, while the *Legacy of Genghis Khan* exhibition catalogue received the prestigious Alfred H. Barr, Jr., Award from the College Art Association and *Gifts of the Sultan* received the Annual Publication Prize for Outstanding Exhibition Catalogue from the Association of Art Museum Curators.



Nasser Al Salem (Saudi Arabia), *Whoever Obeys Allah, He Will Make For Him a Way Out*, 2012; LACMA, Purchased with funds by an anonymous donor.

Sherin Guirguis (Egypt), *Untitled (Shubbak)*, 2013; LACMA, Purchased with funds provided by Angela and Isaac Larian with additional funds provided by Art of the Middle East: CONTEMPORARY

Yasmin Sinai (Iran), *The Act of Gordafarid, the Female Warrior*, 2015; LACMA, Gift of Lynda and Stewart Resnick through the 2017 Collectors Committee.

HUB WAHAD: ON FINDING INSPIRATION IN A COMMUNITY OF NOMADS.

Artist Hassan Hajjaj
in conversation with
Dr. Alice Planel

Curator of Islamic Art and Department
Head, Art of the Middle East, Los Angeles
County Museum of Art

Hassan Hajjaj speaks with Dr. Alice Planel of his approach as an artist and photographer, of the artists who influenced his practice and those with whom he identifies. Taking as their starting point the Le Salon installation, Hajjaj and Planel will consider the ways in which notions of Islamic Art may inform, obscure or indeed distort meaning found in his work. Le Salon is an installation of low-lying furniture made from reclaimed objects, 'poor' materials and bright colored fabrics of the kind found in Moroccan street markets. The installation - a feature of exhibitions of his work since 2009, when it was first exhibited at the V&A as part of their Jameel Prize show - changes for every location but always reflects the interior design of a traditional Riad, where private and public spaces are not clearly defined. Le Salon may be seen to evoke the conviviality and generosity of Moroccan culture, and by extension Islamic morality. Yet, the artist emphasizes that his practice is informed by an approach to imagery and graphics developed in London, and it is this complex mix of Moroccan and Western influences that is his inspiration, his culture.

Born in Larache, Morocco, in 1961, Hassan Hajjaj left for London at an early age. Heavily influenced by the club, hip-hop, and reggae scenes of London as well as by his North African heritage, Hajjaj's work is an intelligent and joyous commentary on the effects of global capitalism and the mixing of cultures. Hajjaj is self-taught and is both a versatile artist and a master portraitist. His work is in the collections of the Brooklyn Museum, New York; the Nasher Museum of Art, Duke University, Durham, NC; the Newark Museum, New Jersey; Los Angeles Museum of Contemporary Art, Los Angeles; the Victoria & Albert Museum, London; the Farjam Collection, Dubai; Institut des Cultures d'Islam, Paris; Kamel Lazaar Foundation, Tunisia; Virginia Museum of Fine Art, Richmond, VA, and more. The artist lives and works between London, UK and Marrakech, Morocco.

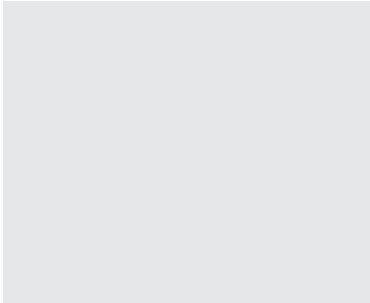
Dr. Alice Planel was trained in Art History at Reading University and the School of Advanced Studies, London. Her PhD focused on the work of contemporary artists of Algerian origin. She has published research



Hassan Hajjaj, Helen (Woman standing with a plastic can), Ed. of 7; 2011/1432; Courtesy of Taymour Grahne Gallery, New York, U.S.A.
Hassan Hajjaj, Henna Bikers, Ed. of 3; 2010/143; Courtesy of the Artist.
Hassan Hajjaj, Le Salon, immersive installation, Courtesy of the Artist.

in monographs, catalogues and journals, and worked as deputy editor of the Fine Arts Journal of the Middle East. In these roles Alice has collaborated with the artist Hassan Hajjaj on a number of occasions. She is committed to widening participation in Art and Art History and lectures at Kingston University and the Bristol School of Art.

WHAT DOES THE CONTEMPORARY ART OF THE MIDDLE EAST TELL US ABOUT THE CULTURES, HISTORY AND POLITICS OF THE MIDDLE EAST TODAY?



Venetia Porter

Assistant Keeper (Curator), Islamic and Contemporary Middle East Art, British Museum

The work of artists of the Middle East today is rich and vibrant and tells a multiplicity of stories. A strong thread within it reflects on recent histories and troubled politics and plays an important role as document or witness. This paper will look at the work of several artists from across the region in the collection of the British Museum. Working in a variety of media that includes artists' books and photography, it discusses the fascinating ways in which these artists shine a spotlight on the moments in time that preoccupy them.

Venetia Porter is a curator at the British Museum of the collections of Islamic and Contemporary Middle East art. She studied Arabic and Persian and Islamic Art at the University of Oxford, and her PhD from the University of Durham is on the history and architecture of Medieval Yemen. She has curated two major exhibitions at the British Museum, Word into Art (2006) and Hajj: journey to the heart of Islam (2012). Her research and publications range from Arabic inscriptions to contemporary art and include Islamic Tiles (1995) and Arabic and Persian Seals and Amulets in the British Museum (2011). She is currently lead curator for the Albukhary Foundation Gallery of the Islamic World at the British Museum.



[Image of boy]: Ali's Boat by Sadik Alfraji
[Photograph of man]: Youssef Abdelke from the Resurrection series by Jaber Al Azmeh

WHAT DOES THE CONTEMPORARY ART OF THE MIDDLE EAST TELL US ABOUT THE CULTURES, HISTORY AND POLITICS OF THE MIDDLE EAST TODAY?

Stefano Carboni

Director and CEO, Art Gallery of Western Australia and Adjunct Professor, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia

It's no news that Southeast Asia includes today the largest Muslim population in the world, communities that were created over the course of many centuries thanks to transoceanic trade and transmission mainly through India and China. Islam established itself as the foremost dominant religious and cultural force by the 1500s, with highly developed centers before the advent of the Portuguese, such as Melaka, Langkasuka, Aceh, Cirebon and the Sulu Sultanate, corresponding also to an era of sufi mysticism in the area.

For students of Islamic art, Southeast Asia has always been perceived as highly peripheral, remote, hard to pinpoint and somewhat uninteresting and unexciting. This is also due to the fact that the area is amazingly rich in diverse local aesthetic traditions and multiculturalism which, when mixed and superimposed with more familiar Islamic artistic modes of expressions, still appear dominant and end up confusing the traditional scholar of Islamic art.

One example is provided by the local tradition of storytelling through shadow puppetry, mask dance and gamelan music, the visual part of which is so imbued with mythological Hindu traditions that the Muslim characters appear odd and hardly discernible to the untrained eye (figure 1). Another is the proliferation of three-dimensional sculptures of Buraq, which seem to be more in tune with animistic rather than Islamic traditions (figure 2).

Australia sits today in an odd place in this panorama, not having a Southeast Asian dominant population and being the result of British colonialism over the local Aboriginal and Torres Strait Islander peoples. Its general disinterest and neglect of the Islamic culture and traditions of the neighboring area have resulted in very limited interest on the part of collectors, donors and institutions in this particular aspect of the visual arts, the only exception on a significant scale being the Art Gallery of South Australia in Adelaide.

In the current widespread Islamophobic environment, from which Australia is certainly not immune, the voices of contemporary Muslim Australian artists or artists of Near-, Middle-Eastern and Southeast Asian background begin to be heard, offering a better identity and basis



Figure 1: Art Gallery of South Australia, Adelaide, Inv. 20109A72, East Java, 19th century: Batara Guru, shadow puppet. Buffalo hide and horn, natural pigments, metal and fiber, 77.5 x 26.5 cm.

Figure 2: Private Collection, London, Mindanao, Philippines, 20th century: Buraq figure. Carved stained wood, silvered coppers hammered plates, metal wire earrings, 48 x 41 x 28 cm.

Figure 3: Phillip George, Sydney, 2008: Iznik. Fiber glass and carbon fiber with digital decal, 213 x 52 x 7 cm. Image credit: <http://www.breenspace.com/exhibitions/phillip-george-inshalla/28.jpg.php>



for discussion and analysis, from the decorated surfboards by Philip George (figure 3) to the political works by Khaled Sabsabi.

Stefano Carboni has been the 11th Director of the Art Gallery of Western Australia in Perth since October 2008. Since beginning his directorship he has been instrumental, among other things, in the successful completion of the \$25m TomorrowFund towards acquisitions of contemporary art, for the reinstallation of the collections, for continuous exhibition partnerships with major international art museums and for other major projects thanks to the engagement of high-level corporate sponsors. Previously he was Curator and Administrator in the Department of Islamic Art at The Metropolitan Museum of Art and Visiting Professor at the Bard Graduate Center in New York. He joined the curatorial staff at the Metropolitan Museum in 1992 after completing his graduate studies in Arabic and in Islamic Art at the University of Venice and his Ph.D. in Islamic Art at the University of London.

At the Metropolitan Museum he was responsible for a large number of exhibitions, including the acclaimed Venice and the Islamic World, 828-1797 (2006-2007). His publications include authoring and editing several exhibition catalogues, among which are Glass of the Sultans (2001); the prestigious Barr Award winner The Legacy of Genghis Khan: Courtly Arts and Culture in Western Asia, 1256-1353 (2002); and Venice and the Islamic World. Other major publications are the catalogue of the Islamic glass collection in the National Museum of Kuwait (Glass from Islamic Lands. The Al-Sabah Collection, Kuwait National Museum, 2001) and the recent The Wonders of Creation and Singularities of Painting. A Study of the Ilkhanid London Qazvini (Edinburgh University Press, 2015). He lectured widely in the museum and outside and taught courses in Islamic Art and Curatorial Studies on a regular basis at the Institute of Fine Arts (NYU), Hunter College (CUNY), and the Bard Graduate Center for the Decorative Arts in New York. He has been appointed Adjunct Professor at the University of Western Australia and lectures widely in Islamic Art and Curatorial Studies in addition to all other activities related to his directorship.

THE HAMAD BIN KHALIFA TRAVEL FELLOWSHIP | 2015 FELLOWSHIP RECIPIENTS

In 2007, the Hamad bin Khalifa Travel Fellowship was created by the Symposium Co-chairs, with sponsorship from the Qatar Foundation, VCUarts and VCUarts Qatar in order to provide financial support to scholars who wished to attend the conference, held in Doha, Qatar. That year, fifteen fellows were selected after an international competition that drew over three hundred applications from around the world. Since then, ten to twenty fellows are selected to attend the

Symposium, all expenses paid. This program has underwritten the attendance of more than eighty junior and senior scholars of Islamic art and culture since it was established.

The ten fellows that follow represent a wide and talented cross-section of scholars currently engaged in the field of Islamic art, and we are pleased and honored to have them take part in Islamic Art: Past, Present and Future.



Suraiya Akhter, Associate Professor, University of Dhaka, Bangladesh, currently a PhD research scholar at the Center for Historical Studies, School of Social Science, Jawaharlal Nehru University, Delhi, India.



Esameddin Alhadi, lecturer of Arabic cultural studies and Islamic material culture at the University of Florida in Gainesville.



Sam Bowker, PhD, Lecturer in Art History and Visual Culture at Charles Sturt University in Wagga Wagga, Australia where he teaches Australia's only undergraduate subject dedicated to Islamic Art & Design.



Diana Y. Chou, PhD, Associate Curator of Asian Art at The San Diego Museum of Art with research interests that include the artistic and cultural exchanges between Sassanian Empire and Tang Dynasty, and between the Ilkhanids and Mongol Yuan.



Nancy Demerdash, PhD, Visiting Assistant Professor of Art History in the Department of Visual Arts at Wells College with previous publications on modern and contemporary art and architecture of the Middle East and North Africa in the International Journal of Islamic Architecture, New Middle Eastern Studies, Journal of North African Studies, Perspective: actualité en histoire de l'art and the Journal of Arabian Studies.



Aslihan Erkmén, PhD, lecturer at Istanbul Technical University, Department of Fine Arts, with research interests in the Islamic art of books, illustrated manuscripts, Ottoman decorative arts and Anatolian Seljuk geometry.



Nadia Kurd, PhD, Curator of the Thunder Bay Art Gallery in Ontario, Canada, where her research examines the text-based work of Pakistani-Canadian artist Amin Rehman.

THE HAMAD BIN KHALIFA TRAVEL FELLOWSHIP | 2015 FELLOWSHIP RECIPIENTS



Roberta Marin, tutor of the Postgraduate Diploma in Asian Art at SOAS University of London and organiser of the conference “Venice Biennale and the Arab World” (Venice, 19-20 October 2017) with research interests that include Mamluk art, Oriental carpets and textiles and modern and contemporary art from the Arab world and Iran.



Rita Elizabeth Risser, PhD, Assistant Professor in the Philosophy Department at United Arab Emirates University, currently developing a curatorial studies program for the College of Humanities at UAEU.

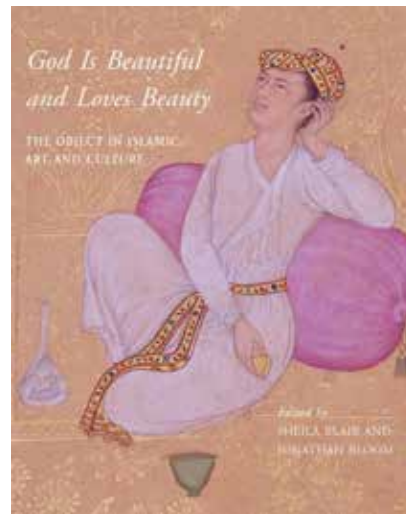


Samine Tabatabaei, PhD Candidate in the Department of Art History and Communication Studies at McGill University, whose dissertation, Chronopolitics of Contemporaneity in Iranian Art, investigates recent intellectual and material attempts to render legible the transnational, diasporic, and heterogeneous features of contemporary Iranian art.

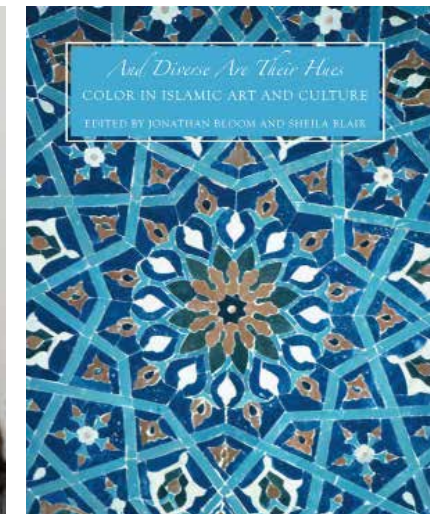
Photos from the 2013 Symposium
God Is the Light of the Heavens and the Earth: Light in Islamic Art and Culture
November 2013 in Palermo, Sicily



Photos from the 2011 Symposium
God Is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture
 November 2011 in Doha, Qatar



Photos from the 2009 Symposium
And Diverse Are Their Hues: Color in Islamic Art and Culture
 November 2011 in Córdoba, Spain



Islamic Art History at VCU



MARGARET A. LINDAUER
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Art History, VCU*

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It is with great pleasure and profound gratitude that the Department of Art History at VCUarts participates in the sixth biennial Hamad bin Khalifa symposium on Islamic art. The Symposium, which has so superbly fostered the production and dissemination of knowledge in a dynamic field of inquiry, has cultivated a growing interest in Islamic art at VCU since it was first convened in Richmond, Virginia, in 2004.

For the past two years, undergraduate students have enrolled in Islamic art history courses offered simultaneously, via digital technology, in Richmond and Doha. The virtual meetings across continents and cultures inspires some Richmond students to spend a semester at VCUQ, continuing the pursuit of study in Islamic art history and, in some instances, interning at the Museum of Islamic Art Doha.

Another opportunity for the study of Islamic art at VCU occurred in the Spring 2015 semester, when a group of undergraduate art history majors participated in a seminar on the Islamic art and architecture of Spain. The seminar featured a guest lecture by D. Fairchild Ruggles, a professor who spoke about Spanish patrimony and the Islamic past. At the end of the semester, the students traveled to Spain, where they spent a week visiting sites in Córdoba and Seville that they had studied, including Madinat al-Zahra, the Cathedral/Mosque of Córdoba, the Alhambra, the Giralda, and the Alcázar. They were joined by art historians and students from the University of Córdoba, one of VCU's International Partnership Universities, thus sustaining collaborations that align with the department's global approach to research and teaching, and with its commitment to studying the permeability of geographic, temporal, and theoretical boundaries which in the past separated and defined the world.

Islamic Art History at VCUQatar



DINA BANGDEL
*Associate Professor and Director, Art History
Program, VCUQatar*

dbangdel@vcu.edu

Over the last decade, the biennial Hamad bin Khalifa symposia have fostered a tradition of excellence in the explorations and critical inquiry of Islamic art and culture, by bringing together in conversation the field's leading art historians, architects, designers and artists. With this growing interest in Islamic art in the region and Qatar, it is significant that the sixth Hamad bin Khalifa symposium, organized by Qatar Foundation, VCU and VCUQatar, is once again being convened in Doha, at the Museum of Islamic Art. For the students and faculty in VCUQatar's Art History program, this is a true privilege to have the opportunity to participate in the symposium's scholarly discussions exploring the themes of writing and calligraphy in Islamic art—*By the Pen and What They Write: Writing in Islamic Art and Culture*.

Within four years of its inception in 2012, the VCUQatar art history program has tripled in size since the last Hamad bin Khalifa symposium in Palermo, with over forty art history majors currently enrolled. As the only undergraduate degree program of its kind in the Gulf region, our BA in Art History offers a concentration in Islamic art and architecture within a global perspective. The curriculum's distinctive focus lies in examining the transcultural artistic exchanges between the Islamic world, the West and the visual cultures of Asia. The research interests of seven full-time faculty members are richly diverse, ranging from tiraz textiles in Egypt, mobility and visibility in 19th century Ottoman Turkey, Roman urbanism, modernism in Moroccan art, and contemporary Asian art. A minor in Islamic art history is offered for studio and design majors at VCUQatar.

Our collaborations with our colleagues at VCU as well as the museums within Qatar have enriched student learning experiences. In Spring 2015, Dr. Babatunde Lawal from the Richmond campus taught at VCUQatar through the faculty exchange program, including specialized course offerings, Islamic Art in Africa and Islamic Art in Spain. With field study as a core component of the art history curriculum, art history majors also participated in faculty-led global educational trips in Rome, India, and Portugal. Similarly, our art history program continues to strengthen partnerships with the Qatar Museums and galleries in Doha, through student internships, curator lectures, exhibitions and museum projects.