

SCHEDULE *of* EVENTS

SATURDAY, OCTOBER 29		ATRIUM, MUSEUM OF ISLAMIC ART
5–6 pm		Conference Registration
6–7:30 pm		Opening Ceremony and Keynote Address: Paul Goldberger, Joseph Urban Professor of Design and Architecture, New School, New York; <i>Islamic Architecture, Modernism, and I.M. Pei: The Challenge of the Museum of Islamic Art</i>
SUNDAY, OCTOBER 30		SESSIONS, DAY I: AUDITORIUM, MUSEUM OF ISLAMIC ART
8:30–9 am		Conference Registration
9–9:15 am		Opening Remarks, Drs. Sheila Blair and Jonathan Bloom
9:15–10 am		François Déroche, <i>Of Volume and Skins</i>
10–10:45 am		Julia Gonnella, <i>The Stucco of Samarra</i>
10:45–11:30 am		COFFEE BREAK
11:30–12:15 pm		Antonio Vallejo Triano, <i>Architectural Decoration in the Umayyad Caliphate of al-Andalus: The Example of Madinat al-Zahra</i>
12:15–1 pm		Emilie Savage-Smith, <i>The Stars in the Bright Sky: The Most Authoritative Copy of ‘Abd al-Rahman al-Sufi’s 10th-century Guide to the Constellations</i>
1–2:30 pm		LUNCH
2:45–3:30 pm		Aimée Froom, <i>Reflective Beauty: Middle Period Ceramics in the Museum of Islamic Art, Doha</i>
3:30–4:15 pm		Ruba Kana’an, <i>A Biography of a 13th-century Brass Ewer: The Social and Economic Lives of Mosul Metalwork</i>
4:15–4:45 pm		COFFEE BREAK
4:45–5:30 pm		Kjeld von Folsach, <i>As Precious as Gold – Some Woven Textiles from the Mongol Period</i>
5:30–6 pm		Discussion, Closing
MONDAY, OCTOBER 31		SESSIONS, DAY 2: AUDITORIUM, MUSEUM OF ISLAMIC ART
9–9:30 am		Conference Registration
9:30–9:45 am		Opening Remarks, Drs. Sheila Blair and Jonathan Bloom
9:45–10:30 am		Rachel Ward, <i>The Doha Bucket and an Experimental Glass Workshop</i>
10:30–11:15 pm		Michael Franes, <i>New Light on Early Anatolian Animal Carpets</i>
11:15–12 pm		Mohamed Zakariya, <i>Murakkaa: The Ottoman Calligraphic Album and Its Role in Establishing the International Style</i>
12–1:30 pm		LUNCH
1:45–2:30 pm		John Seyller, <i>Assembled Beauty: Five Folios from the Jahangir Album</i>
2:30–3:15 pm		Eleanor Sims, <i>17th-Century Safavid Persian Oil Paintings in the Museum of Islamic Art</i>
3:15–4 pm		Discussion, Closing
4–5 pm		Closing Reception



God Is Beautiful; He Loves Beauty THE OBJECT IN ISLAMIC ART AND CULTURE

المقتنى في الفنون والثقافة الإسلامية

FOURTH BIENNIAL HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

October 29–31, 2011
at the Museum of Islamic Art in Doha, Qatar



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50 Special thanks the Museum of Islamic Art and Qatar Museums Authority

Publications by many of our speakers and fellows will be available for perusal outside of the Museum of Islamic Art Auditorium on October 30–31.



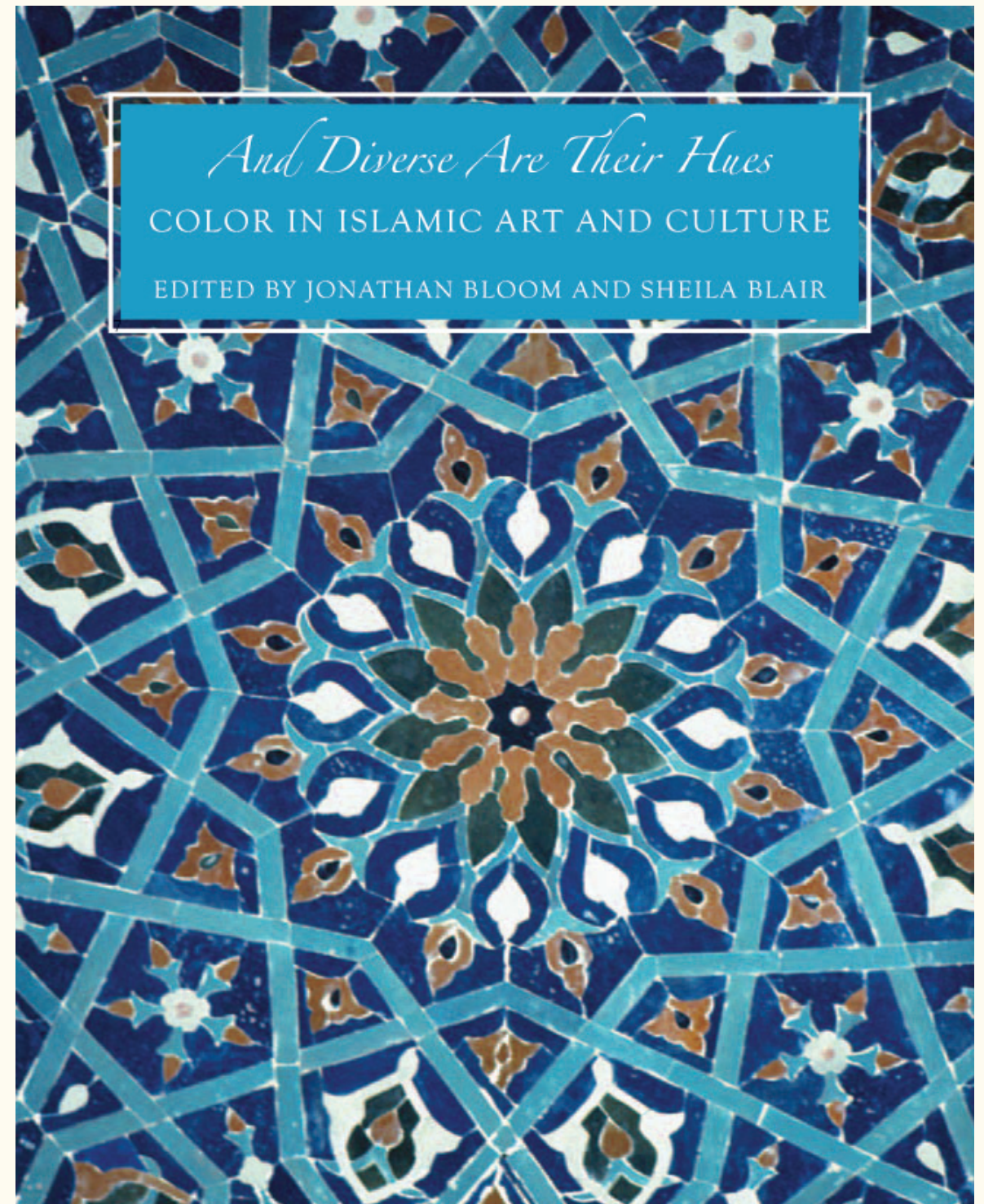
The Hamad bin Khalifa Symposium on Islamic Art



God Is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture is the fourth biennial Hamad bin Khalifa Symposium on Islamic Art. Sponsored by Virginia Commonwealth University (VCU) School of the Arts, VCUQatar, and the Qatar Foundation and organized by Sheila Blair and Jonathan Bloom, 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.

The first symposium, entitled *Expanded Frontiers*, was held in Richmond, Virginia in November 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*, was held in Doha, Qatar in November 2007. Twelve speakers 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*, the third symposium, was held in Córdoba, Spain in October 2009. The holders of the chair edited the proceedings of both the second and third symposia which have been published by Yale University Press in extraordinarily handsome volumes of the same name.

The Hamad bin Khalifa Symposia on Islamic Art address significant themes and issues in understanding the visual arts of the Islamic lands. These symposia 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.





It is my pleasure to welcome you to *God is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture*. This is my first Hamad bin Khalifa Symposium on Islamic Art as Dean of the VCU School of the Arts and I look forward to the tradition of quality set by my predecessor Dean Richard Toscan and the many responsible for the previous symposia.

It is fitting that this year's theme centers on objects from the Museum of Islamic Art in Doha, Qatar, as this is the flagship project of His Highness The Emir of Qatar, His Highness the Amir Sheikh Hamad bin Khalifa Al-Thani. The museum, designed by I.M. Pei, is dedicated to being the foremost museum of Islamic Art in the world and a center of education in the field of the arts and the Islamic world.

In 1997, Her Highness Sheikha Moza bint Nasser invited the Virginia Commonwealth University School of the Arts to establish a campus in Qatar's Education City. As the leading design program in the Middle East and the top ranked public university arts and design program in the United States, it is apropos for VCU to launch - and now become known for - one of the world's leading scholarly venues for the study of Islamic art and culture through the biennial Hamad bin Khalifa Symposium on Islamic Art and Culture.

My special thanks go to our symposium organizers, joint holders of the Hamad bin Khalifa Endowed Chair in Islamic Art, Sheila Blair and Jonathan Bloom, who have not only once again brought together the greatest minds to discuss the topic at hand, but continue to raise expectations for quality.

Joseph H. Seipel

Dean, VCU School of the Arts
Virginia Commonwealth University
Richmond, Virginia, USA



I am delighted to welcome you to Doha and the fourth biennial Hamad bin Khalifa Symposium on Islamic Art. These symposia are the outcome of the collaboration between faculty and staff at Virginia Commonwealth University School of the Arts and VCUQatar, with the leadership and dedication of the Hamad bin Khalifa Endowed Co-Chairs of Islamic Art, Sheila S. Blair and Jonathan M. Bloom.

For this symposium, entitled *God Is Beautiful; He Loves Beauty: The Object in Islamic Art and Culture*, we are fortunate to collaborate with the Museum of Islamic Art and the Qatar Museums Authority. We are thankful for their contribution and are proud to join such esteemed organizations in fostering the growth, distribution and appreciation of Islamic art and culture.

VCU School of the Arts was the first university invited by the Qatar Foundation to join Education City in 1997. Through the generous support and ongoing partnership with the Qatar Foundation, VCUQatar has become a regional center of excellence and leadership for design and art education and research. We strive to develop sustainable partnerships that enhance the educational, economic and cultural vitality of Qatar.

We trust that you will find the symposium and the cultural experience in Qatar both enjoyable and valuable. On behalf of VCUQatar, I would like to thank you for participating in this event and contributing to the conversation.

Allyson Vanstone

Dean, VCUQatar
Doha, Qatar



Welcome to the fourth biennial Hamad bin Khalifa Symposium on Islamic Art which is being held once again in Doha. For the first time we are meeting in the remarkable Museum of Islamic Art, opened in 2008, and our discussions will focus on a number of items from its collection. I very much hope you will be inspired by the beauty of these objects as I have been.

Since 1998, Qatar Foundation and Virginia Commonwealth University have cooperated to educate designers who combine contemporary craft skills with an understanding of our region's culture and heritage. This combination of perspectives is especially important during the period of rapid development which our society is experiencing and, in the same spirit, the Hamad bin Khalifa Symposium on Islamic Art has become an essential element of Qatar Foundation's mission to lead social transformation which is in sympathy with our heritage. Doha is becoming one of the most advanced urban environments in the region and I can think of no better place in which to reflect upon the values which Islamic Art have brought to the world.

I am delighted that our partnership has now expanded to include the Qatar Museums Authority and the Museum of Islamic Art which are helping us build our future with a secure appreciation of our past, and which have enhanced greatly Qatar's reputation as a cultural hub.

Over the three days of this Symposium I am confident that we shall become better acquainted with the marvelous collection of the Museum of Islamic Art and, at the same time, come to comprehend more fully the relevance of Islamic art and culture to contemporary life.

Abdulla bin Ali Al-Thani, Ph.D.

President, Hamad Bin Khalifa University
Vice President, Education, Qatar Foundation

About the Qatar Foundation

The Qatar Foundation for Education, Science and Community Development was established in 1995 by His Highness Sheikh Hamad bin Khalifa Al-Thani, Emir of Qatar, as a vehicle to accelerate human development. It is chaired by Her Highness Sheikha Moza bint Nasser who leads, supports and guides its activities.

Qatar Foundation is achieving its goals through a network of centers and partnerships which are dedicated to excellence in their respective specializations, and which are growing together into a powerful force for social transformation. Central to this mission is a determination to protect and develop Qatar's unique heritage and culture. It sets out to be an asset not just for Qatar but for the entire region, and it touches many communities and individuals well beyond the country's borders.

Qatar Foundation is the leading organization in the country's drive to become an advanced knowledge-based society. It is transforming Qatari society by educating the rising generation to the highest world standards. These will be the skilled professionals who will be the country's future leaders. It is turning Qatar into a producer of knowledge by building a research base. Some of the new ideas will reach the stage of commercialization, helping create a more diversified and sustainable economy. And it is supporting communities in Qatar and the region through a range of social outreach programs.

The flagship project is the recently announced Hamad Bin Khalifa University which unites Qatar Foundation's higher education and research within a single structure. Over time it will evolve into a unified, multi-disciplinary institution with deep roots in the Qatari community. It includes branches of major universities from the USA, UK and France, teaching some of their most celebrated programs and conducting research which is contributing to social, economic and cultural development. Most of Hamad Bin Khalifa University's activities are at Education City, a 15 square-kilometer campus on the edge of Doha.

www.qf.edu.qa

SHEILA S. BLAIR &
JONATHAN M. BLOOM

Symposium Organizers
*God is Beautiful; He Loves Beauty:
The Object in Islamic Art and Culture*



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In the last three decades the object has become an increasingly popular subject in many disciplines, and for good reason. Anthropologists have called attention to “the social life of things,” that is, objects’ cultural biographies or their life histories, and art historians too are looking at objects in their multiple contexts. Objects can, for example, help us to understand the lives of the artisans who made them and the people who used them. They can shed light on economics and trade, from the sources of the raw materials and the fuels to fire them to the origins of their forms and motifs and their distribution over long distances. Such an approach is especially important for the field of Islamic art, in which many of the works are particularly beautiful examples of day-to-day objects, ranging from pots and pans to textiles and books. But as anthropology has shown as well, we can also look at objects beyond their original contexts in order to understand how and why they have been preserved and collected, up to and including in museums today. In short, objects can be, in the words of Neil McGregor, director of the British Museum, “signals from the past,” but they can also tell us much about the present.

The fourth biennial Hamad bin Khalifa Symposium on Islamic Art, together with the recent opening of the new Museum of Islamic Art and the collection of fabulous objects in it, presents a unique opportunity to explore this topic, and we have used it to invite a constellation of international experts to address this issue from a variety of perspectives covering the principal media, periods, and regions of Islamic art from its origins to the present.

SHEILA S. BLAIR and JONATHAN M. BLOOM, 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 Symposium on Islamic Art. A wife and husband team, they are the authors and editors of well over a dozen books and hundreds of articles on all aspects of Islamic art and architecture, including *Rivers of Paradise: Water in Islamic Art and Culture* and *Diverse Are their Hues: Color in Islamic Art and Culture*, the beautiful volumes of papers from the previous symposia. Blair’s latest book is *Islamic Calligraphy* (Edinburgh, 2006), a survey of the quintessential form of Islamic art; Bloom’s latest book is *Arts of the City Victorious* (London, 2007), the first full-length study of the art and architecture of the Fatimid dynasty in North Africa and Egypt. Also holders of the Norma Jean



“Nightmare of Zabbak” from the *Shahnama* made for Shah Tahmasp, Tabriz, 1525-35 (MIA MS 41.2007)

Calderwood University Professorship of Islamic and Asian Art at Boston College, they have recently edited the 3-volume *Grove Encyclopedia of Islamic Art and Architecture*, published by Oxford University Press in 2009, and winner of the 2010 Book of the Year Prize from the Islamic Republic of Iran.

PAUL GOLDBERGER
Keynote Speaker



Joseph Urban Chair in Design and Architecture, The New School, New York and Architecture Critic for The New Yorker
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*Islamic Architecture, Modernism, and I.M. Pei:
The Challenge of the Museum of Islamic Art*

I. M. Pei, who is now 94, agreed to design the Museum of Islamic Art in Qatar more than ten years ago, knowing that it would be one of his final projects. It was logical in some ways that Pei would be chosen—he is one of the most celebrated museum architects in the world—yet it was also surprising, in that he had no experience in Islamic countries and admitted to relatively little knowledge of Islamic art. He accepted the commission, he later said, because he considered it an opportunity to learn about both a place and a set of cultural and architectural traditions that he had never before had a need to understand. Pei began his design process not by studying the museum’s program, but by stepping back from the immediate concerns of the building in Doha and traveling around the world to see important examples of Islamic architecture. The building that resulted from his quest, which was completed in 2008, merges aspects of his characteristic modern, abstract style with his interpretations of elements he considered to be Islamic. The opening talk of the symposium will place the Museum within multiple contexts: as a key part of Pei’s late oeuvre; as a major museum completed during the recent wave of construction of museums of all types around the world; as a building within the cityscape of Doha; and, finally, as an attempt to evolve a contemporary expression of traditional Islamic architecture.

PAUL GOLDBERGER is the Architecture Critic for *The New Yorker*, where since 1997 he has written the magazine’s celebrated “Sky Line” column. He also holds the Joseph Urban Chair in Design and Architecture at The New School in New York City. He was formerly Dean of the Parsons school of design, a division of The New School. He began his career at *The New York Times*, where in 1984 his architecture criticism was awarded the Pulitzer Prize for Distinguished Criticism, the highest award in journalism. Goldberger is the author of several books, most recently *Why Architecture Matters* (2009) and *Building Up and Tearing Down: Reflections on the Age of Architecture* (2009). In 2008, Monacelli published *Beyond the Dunes: a Portrait of the Hamptons*, which he produced in association with the photographer Jake Rajs. Goldberger’s chronicle of the process of rebuilding Ground Zero, entitled *UP FROM ZERO: Politics, Architecture, and the Rebuilding of New York* (2004) was named one of *The New York Times* Notable Books for 2004. He has also written *The City Observed: New York* (1979), *On the Rise: Architecture and Design in a Post-Modern Age* (1983) and *The Skyscraper* (1986).



The Museum of Islamic Art, Doha

Goldberger lectures widely around the country on the subject of architecture, design, historic preservation and cities, and he has taught at the Yale School of Architecture and the Graduate School of Journalism at the University of California, Berkeley in addition to The New School. His writing has received numerous awards in addition to the Pulitzer, including the President’s Medal of the Municipal Art Society of New York, the medal of the American Institute of Architects and the Medal of Honor of the New York Landmarks Preservation Foundation. In May 1996, New York City Mayor Rudolph Giuliani presented him with the New York City Landmarks Preservation Commission’s Preservation Achievement Award in recognition of the impact of his writing on historic preservation in New York. In 1993, he was named a Literary Lion, the New York Public Library’s tribute to distinguished writers. In 2007, he was presented with the Ed Bacon Foundation’s Award for Professional Excellence, named in honor of Philadelphia’s legendary planner, and in 2009 he received the Gene Burd Urban Journalism Award from the Urban Communication Foundation.



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Muslims revere the Qur'an as the word of God delivered orally to the Prophet Muhammad, and the question of when and how it was written down is one of the central problems of Islamic art and culture. An early copy of the Qur'an now kept in Tashkent – with the exception of a few folios in the Museum of Islamic Art in Doha and elsewhere – is famous for its impressive size and its attribution to the caliph 'Uthman (r. 644-56). The parchment of one of its folios has been carbon dated between 640 and 765 CE. However, the magnificent Umayyad copy discovered in Sanaa (also carbon dated) as well as the recent attribution of other examples of illumination to the same period require a revision of the chronology of the various manuscripts which could be attributed to the 2nd century of the hijra (8th century CE). This is especially the case with the small group of huge Qur'anic manuscripts written on parchment with twelve lines to the page to which the Tashkent Qur'an belongs.

FRANÇOIS DÉROCHE teaches about the history and codicology of the Arabic manuscript at the École pratique des hautes études in Paris. He has carried out research on various aspects of the handwritten book in the Islamic world, with a special interest in the early period. Among the books he has published are *The Abbasid Tradition* (1992), *Le livre manuscrit arabe, Préludes à une histoire* (2004), *Islamic Codicology: an Introduction to the Study of Manuscripts in Arabic Script* (2006), and *La transmission écrite du Coran dans les débuts de l'islam. Le codex Parisino-petropolitanus* (2009).



A folio from the Tashkent Qur'an, 8th Century (MIA MS 248)



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Ernst Herzfeld's discovery and subsequent publication of 9th-century Samarra stucco decorations represent a landmark in the study of Islamic art. His succinct analysis of the three stucco styles, especially the famous "Bevelled Style" (Herzfeld's First Style, later "Samarra C") with its distinct slant style of carving and its spectacular repetitive abstract patterns ("horror vacui"), profoundly influenced future evaluations of Islamic art. Until today "Samarra C" is still thought to represent the genesis of a remarkable stylistic revolution: the beginning of "true" Islamic Art.

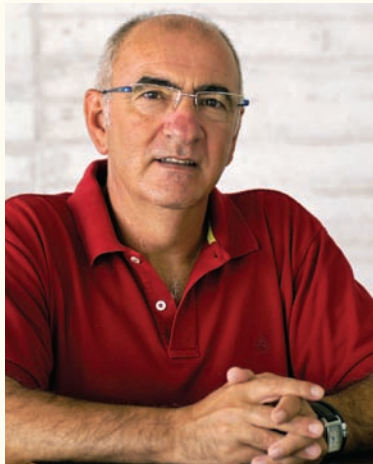
However, Herzfeld's stylistic analysis paid little attention to historical, chronological and architectural context; in addition, the value of pure stylistic analyses has since been questioned. Furthermore, there have been new stucco finds at other Abbasid sites and a re-examination of the Samarra stucco panels in the Berlin Museum of Islamic Art. This paper will re-evaluate Samarra stucco and suggest new ways to approach this little studied corpus of material. It will also be an opportunity to present the three extraordinarily well-preserved stucco panels in the Museum of Islamic Art in Doha.

JULIA GONNELLA is Curator at the Museum of Islamic Art (SMPK) in Berlin, where she just opened an exhibition celebrating the millennium of the *Shahnama*, the Persian national epic. She also directs the Islamic section of the Syrian-German excavations on the Citadel of Aleppo. Among her publications are *Heroische Zeiten. Tausend Jahre persisches Buch der Könige* (as Editor), "Columns & Hieroglyphs: Magic Spolia in Medieval Islamic Architecture of Northern Syria" in *Muqarnas* (2010), *Angels, Peonies and Fabulous Creatures: the Aleppo Room from Berlin* (as Coeditor, 2008) and *Die Zitadelle von Aleppo und der Tempel des Wettergottes* (with Wahid Khayata and Kay Kohlmeyer, 2005). Gonnella received her B.A. in Islamic Art and Archaeology in 1986 and her M.A. in Social Anthropology in 1987, both from the School of Oriental and African Studies, University of London. Her Ph.D. in Islamic Studies and Social Anthropology was awarded by the University of Tübingen in 1994.



Stucco, Iraq, possibly Samarra, 9th Century (MIA SW.15.1999)

ANTONIO
VALLEJO TRIANO



Curator of Cultural Heritage for the Junta de Andalucía (the Andalusian regional government) and Director of the archaeological site of Madinat al-Zahra
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Architectural Decoration in the Umayyad Caliphate of al-Andalus: The Example of Madinat al-Zahra

The Umayyad Caliphate of al-Andalus represents a high point within the Islamic civilization of the Mediterranean basin. Among many other examples of its material production, its architectural decoration is superior, in both quantity and quality, to that from contemporary realms. Capitals and other decorative elements, key pieces to exalt and magnify the caliphal figure, spread through caliphal architecture during the middle of the 10th century, showing a rapid diversification of types in the process.

The large quantity of remaining capitals clearly shows that Madinat al-Zahra's official buildings were made following the basilican pattern, with naves separated by columns, as in mosques. Their inscriptions reveal the existence of official workshops, probably directed by government servants from the caliphal atelier (Dar al-Sina'a). Their typological variety also shows that they were destined for different purposes (caliphal, religious, administrative or residential buildings, etc.) and for different users, as these capitals were employed also within the palace-like residences of the state elite. Their decorative variety shows, equally, the various sources on which the whole caliphate ornamental program was based.

ANTONIO VALLEJO TRIANO is a curator of Cultural Heritage for the Junta de Andalucía (the Andalusian regional government) and, since 1985, has served as the Director of the archaeological site of Madinat al-Zahra. Vallejo Triano received his Ph.D. in Humanities from the University of Jaén, Spain and has been an honorary member of the German Archaeological Institute since 1999. He has worked in different Andalusian archaeological sites such as Bezmiliana (under the direction of Professor Manuel Ación Almansa), Teba and the palace of Jerez de la Frontera in Cádiz, as well as taken part in various projects of restoration of Islamic cultural sites. He is director of the journal *Cuadernos de Madinat al-Zahra* and is an advisory member of the editorial staff for the publication *Arqueología y Territorio Medieval*. Vallejo Triano is a member of the Andalusian Archaeological Commission, is an adviser on archaeological matters for the Junta de Andalucía, and has participated in several research and development projects. Among his publications are *Madinat al-Zahra: Guía del Conjunto Arqueológico* (2004), "Madinat al-Zahra: Transformation of a Caliphal City," in *Revisiting al-Andalus. Perspectives on the Material Culture of Islamic Iberia and Beyond* (2007); and *La ciudad califal de Madinat al-Zahra. Arqueología de su arquitectura* (2010).



Capital, Córdoba, 10th Century (MLA SW.54.2003)

The Stars in the Bright Sky: The Most Authoritative Copy of Abd al-Rahman al-Sufi's 10th-century Guide to the Constellations



Professor of the History of Islamic Science (retired), The Oriental Institute, University of Oxford and Senior Research Consultant, Bodleian Library, Archivist and Former Fellow, St. Cross College, Oxford
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In the medieval Islamic world, the major guide to the constellations of stars in the sky was the Arabic treatise written and illustrated around 964 AD by 'Abd al-Rahman al-Sufi, an astronomer at the Buyid court in Isfahan. In his *Book of the Constellations of the Fixed Stars*, al-Sufi illustrated each of the forty-eight classical constellations, giving two drawings for each constellation – one as seen in the sky by an observer on Earth and the other as seen on a celestial globe. In addition, he provided an account of the traditional Bedouin conceptions of the skies. The treatise became immensely popular and many copies of it were made over the centuries.

It will be argued that a remarkable copy of this treatise, now in the collections of the Museum of Islamic Art, that was made in Baghdad in 1125 (519 H) from a copy authenticated by the author himself is very likely the earliest, and quite certainly the most authoritative, version preserved today. The copy also contains a very rare illustration combining a classical constellation with two Bedouin constellations in the northern sky.

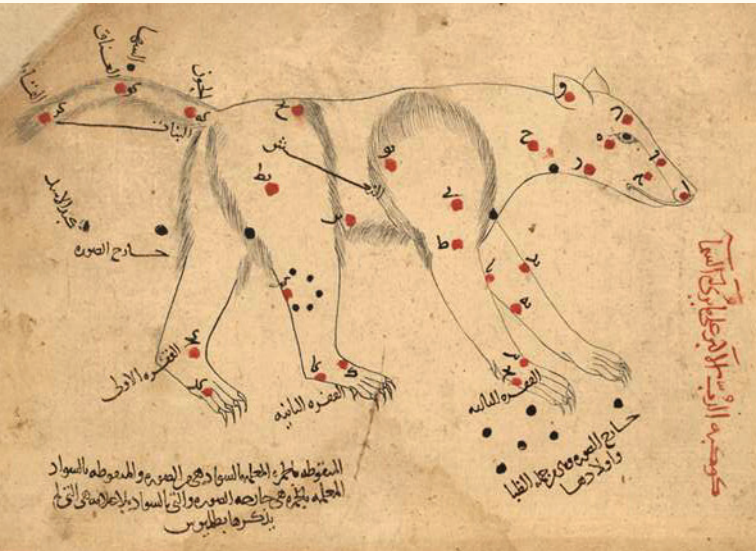
EMILIE SAVAGE-SMITH, PhD, FBA, has been with The Oriental Institute at the University of Oxford for the past twenty years, where she recently retired as the Professor of the History of Islamic Science. She has written extensively about the history of anatomy, surgery, dissection, and ophthalmology in the medieval Islamic world. She has also published books and articles on Islamic cartography, astronomical instruments, divinatory equipment, and magical techniques. Currently she is a Fellow of the British Academy, a member of the council (trustee) of the British Institute for the Study of Iraq (former British School of Archaeology in Iraq), co-president of the Society for the History of Medieval Science and Technology, and on the advisory board of several journals. She also serves as archivist for her college, St Cross College, and is Senior Research Consultant to the Bodleian Library. Recent publications include a collaborative project between the Oriental Institute and the Bodleian Library that resulted in the electronic edition and translation of an early 11th-century highly illustrated Arabic cosmology, available at the website hosted by the Bodleian Library titled *Medieval Islamic Views of the Cosmos: the Book of Curiosities* (www.bodley.ox.ac.uk/bookofcuriosities). A descriptive catalogue of Arabic medical manuscripts in the Bodleian Library (one of the major such collections in the world) is currently in press, and *The Book of Curiosities* is now being prepared for printed publication.



Andromeda with the Bedouin Image of a Horse and Camel, 'Abd al-Rahman al-Sufi, *Book of the Constellations of the Fixed Stars*, Baghdad, 1125 (MIA MS.2.1988.SO, Folio 65a)



Virgo, 'Abd al-Rahman al-Sufi, *Book of the Constellations of the Fixed Stars*, Baghdad, 1125 (MIA MS.2.1988.SO, Folio 93a)



Ursa Major, 'Abd al-Rahman al-Sufi, *Book of the Constellations of the Fixed Stars*, Baghdad (MIA MS.2.1988.SO, Folio 17a)



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*Reflective Beauty: Early and Middle Period Ceramics
in the Museum of Islamic Art, Doha*

Ceramics represent one of the most significant and enduring artistic traditions in Islamic lands. Crafted from clay, sand, quartz and other materials, ceramics first were created for utilitarian purposes such as storage, cooking and serving, but their functional nature was often transcended by their stunning beauty. Craftsmen made advances in materials, glazes, techniques and decorative styles over time and geographical space, producing extraordinary objects using complex techniques which were transmitted throughout Islamic lands and beyond. For the purposes of this conference paper, we will consider briefly the development and spread of techniques, the transmission of knowledge, regional styles, aesthetics and patronage through the lens of three exceptional ceramic objects in the collection of the Museum of Islamic Art, Doha: a ninth-century Iraqi bowl with a single cobalt blue inscription; a black-and-white inscribed tenth-century dish from the eastern Iranian world; and an early thirteenth-century Iranian luster bowl. Each one of these early to middle-period ceramics marks a highpoint in ceramic history and reflects a harmonious union of technical, aesthetic and metaphorical beauty.

AIMÉE FROMM is an independent scholar. She was Hagop Kevorkian Associate Curator of Islamic Art at the Brooklyn Museum, New York until November 2005 and has held Visiting Professorships at Brown University and The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture. She received her Ph.D. from the Institute of Fine Arts, New York University, in 2001 with a thesis entitled “A *Muraqqa* for the Ottoman Sultan Murad III (Austrian National Library, Cod. Mixt. 313).” Based in Paris, France, she continues to lecture on Islamic art in Paris and London since 2006 at the Victoria and Albert Museum for the Arts of Asia Year Course and at the School of Oriental and African Studies for the Diploma Course in Asian Art. In addition to articles, her book publications include *Spirit and Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection* (2007) and *Persian Ceramics from the Collections of the Asian Art Museum of San Francisco* (2008). Books in progress include the three chapters on decorative arts of the Islamic world for a textbook, *A History of the Decorative and Applied Arts and Design, 1400–2000*, planned for publication by The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture with Yale University Press and participation in the Los Angeles County Museum of Art exhibition catalogue, *Gifts of the Sultan: the Arts of Giving at the Islamic Courts* (2011).



Dish, Eastern Iran or Transoxiana, 10th Century, earthenware painted in brown slip on a white slip ground under a transparent glaze (MIA PO.024)



Bowl, Iraq, 9th Century, earthenware, painted in blue on an opaque white glaze (MIA PO.031)



Bowl, Iran, Kashan, dated Shawwal 611 AH/February 1215 AD, fritware, with decoration in lustre on an opaque white glaze (MIA PO.285)



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A Biography of a 13th-century Brass Ewer: The Social and Economic Lives of Mosul Metalwork

A brass ewer in the Museum of Islamic Art (MW 466.2007), previously in the Nuḥad Es-Said collection – having been made for Abu'l-Qasim Mahmud ibn Sanjar Shah who ruled the Jazirat Bani 'Umar (Cizre) in the first half of the 13th century – is not unique. The Doha ewer's inverted-pear body shape, the articulation at the base of the neck, the long handle and the spout issuing directly from the ewer's shoulder are comparable to other surviving "Mosul" ewers currently in major museum collections including the British Museum, the Louvre, the Staatliche Museum in Berlin, the Freer Gallery of Art in Washington, the Metropolitan Museum of Art in New York, the Cleveland Museum of Art, the Walters Art Gallery in Baltimore, the Keir Collection in the United Kingdom, the Musée des Arts Décoratifs in Paris, and the Türk ve Islam Müzesi in Istanbul. This paper explores the Doha ewer in two interrelated contexts. First, it examines the ewer's decorative style and motifs, manufacturing techniques, and patronage in relationship to the larger group of ewers dated and datable to the 13th century, and second, it explores the social, economic and political context of Mosul where these ewers and other silver inlaid brasses were most likely produced. By so doing, it will demonstrate that the Doha ewer provides a major contribution towards unfolding the various iterations of the story of Mosul metalwork.

RUBA KANA'AN is Head of Research and Publications at the Aga Khan Museum in Toronto (she recently held the Noor Chair of Islamic Studies at York University, Toronto). She has taught extensively at the graduate and undergraduate levels on various aspects of Islamic art and architecture (7th–19th centuries); in 2007 she developed, wrote and taught Oxford University's first online course in Islamic Art and Architecture. She is a specialist on the urban histories of pre-modern Muslim societies, and the interface between art and law in Muslim contexts. She has a BSc. in architecture (Jordan), and an MPhil and a DPhil in Islamic art and architecture from Oxford University.

Kana'an's research projects include a study of institutions of architectural patronage in Ottoman Palestine and the manner in which pre-modern Muslim societies created civic space. This research formed the basis of two articles published in the journals *Levant* (2001) and *Muqarnas* (2001). Her research has taken her to Oman where she carried out a comprehensive survey of Oman's historical mosques, focusing on their socio-legal development and artistic influences. An important aspect of this survey concerning the uniquely decorated stucco *mihrahs* of *Ibadhi*



Brass Ewer (MIA MW466)

mosques is published in *Islamic Art in Oman* (2008). Most recently, her interest in the confluence between art and law in Muslim contexts has led to the reassessment of the relationship between artist and patron in medieval Muslim societies; she has carried out a study of the production and patronage of pre-Mongol metalwork in Iran and Central Asia, examining evidence from medieval compendia of contract law and artists' signatures (Islamic Law and Society, 2009 and forthcoming in *Ars Orientalis*). She is currently co-editing a book titled *Places of Worship and Devotion in Muslim Societies* and completing a volume entitled *The Arts of Medieval Muslim Societies: 10 Key Masterpieces*. Kana'an is an editor for a new book series entitled *Islam and Muslim Societies in the Medieval and early Modern Period*.

As Precious as Gold – Some Woven Textiles from the Mongol Period

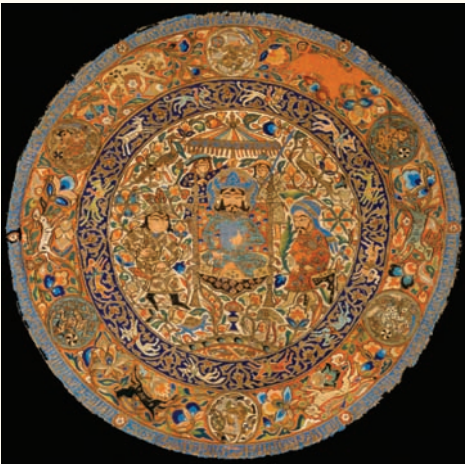


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The importance of fine woven textiles within the context of early and medieval Islamic art and culture can hardly be overestimated. As symbols of both social and economic status, they played a highly important role in the upper strata of society. The more complex weaves were extremely costly, and their manufacture required immense technical skills and know-how as well as a high level of organization.

This paper will mainly deal with works of art from the Mongol or Il-Khanid period. Before the 1980s, very few textiles from this fascinating era were known. Since then, a remarkable number have come to light. Many of these fabrics had been preserved in Tibetan monasteries, most probably from the time they were woven, bought or presented as gifts. The textiles manufactured within the borders of the new Mongol empire display a fascinating mixture of Western and Eastern motifs and techniques, and new styles and fashions were established, drawing on a vast cultural hinterland from Iraq in the west to China in the east. Certain decorative, iconographical, and social aspects survived from earlier periods. Others changed or disappeared.

DR. KJELD VON FOLSACH studied history and art history at Copenhagen University between 1969 and 1981. In 1984 he was employed at The David Collection in Copenhagen and has since 1985 been the institution's Director. The building of the collection and the total renovation and reinstallation of the museum has taken up much of Dr. von Folsach's time. During this process he has composed numerous explanatory texts, and has authored books such as *Woven Treasures: Textiles from the World of Islam*, *Art from the World of Islam in The David Collection* and *For the Privileged Few: Islamic Miniatures from the David Collection*. He has written many articles on European and Islamic art and is the co-editor of the *Journal of the David Collection*.



Tapestry-woven medallion, silk, cotton and gold thread,
Iraq or western Iran, first half of 14th Century (The
David Collection, Copenhagen. 30/1995)



Lampas woven panels, silk and gold thread, Central Asia?, first half of 14th Century (MIA, TE 40)



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Unlike modern enamels, which have low melting points and can be fired within a kiln, medieval enamels had melting points similar to the body glass and had to be fired within a furnace. Thick-walled vessels sparsely decorated with thin enamels were the easiest to fire before the vessel softened, but Mamluk glassmakers strove to increase the coverage and thickness of the enameled decoration by experimenting with the chemical constituents of the glass and enamels. This paper will build on the analytical work of scientists such as Ian Freestone, Julian Henderson and James Peake to identify the technical and decorative characteristics of a group of Mamluk enameled glass vessels which represent the most sophisticated and experimental products of the 14th-century enameled glass industry. Vessels in this group are decorated with enamels thickly applied over a large area of the glass. Some of the finest, including the large bucket in the Museum of Islamic Art in Doha, bear red enamel applied as an impasto which was then modeled to shape and gilded, giving a luxurious relief effect to the decoration. Others have enameled colors applied within the vessel where they would receive no direct heat when fired. Both of these innovations were dependent on the manipulation of lead levels in the enamels.

RACHEL WARD is an independent scholar. She was Curator (Middle East), Department of Oriental Antiquities, British Museum from 1983 to 2000 and Director/Vice President of the Royal Asiatic Society from 2002 to 2008. Her research has been mainly focused on the history, art and archaeology of the Ayyubid and Mamluk period. Her publications include *Süleyman the Magnificent*, (co-authored with J. M. Rogers, 1988); *Islamic Metalwork* (1993); *Gilded and Enamelled Glass from the Middle East* (editor, 1998) and many articles. She is currently working on a Catalogue of Arab and Ottoman Metalwork in the British Museum and on the Mamluk glass finds from the excavation of the Citadel at Aleppo.



Gilded and enameled glass bucket, Egypt or Syria, mid-14th Century (MIA GL 516)

MICHAEL FRANSES

New Light on Early Anatolian Animal Carpets



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Two valuable contributions to the understanding of early Anatolian carpets have been published to date: Kurt Erdmann's *A History of the Early Turkish Carpet*, republished in London in 1977, and Richard Ettinghausen's 'New Light on Early Animal Carpets', in *Aus der Welt der Islamischen Kunst. Festschrift für Ernst Kühnel*, pp. 93–116, Mann, Berlin, 1959. Their work can be expanded on significantly following the discovery of a number of 12th to 14th century Anatolian rugs, which were found in the 1960s, having been preserved through the intervening centuries in Himalayan monasteries. In this paper, I will attempt to bring this fascinating area of study up to date by examining closely the finest discovery of this type, *The Four Pregnant Senmurvs Rug*, which is one of the great masterpieces in the collection of the Museum of Islamic Art in Doha. Detailed study of its designs and technique will be used to place this rug into its art historical context and establish its place of origin in Anatolia in the first part of the 14th century. Comparisons will be made with rugs depicted in contemporary paintings from Iran and from Italy. I will also present images of all the related examples known, and try to shed some light on the origins and meaning of the pattern.

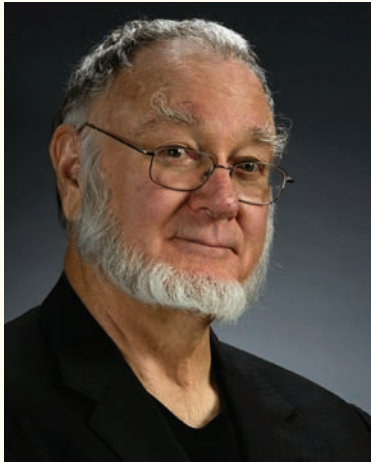
MICHAEL FRANSES is an independent scholar, the author and publisher of numerous books and periodicals on various aspects of Asian textile art. In 1975, Franses co-founded the International Conference on Oriental Carpets, jointly organizing the first conference in London in 1976. That year he co-founded *Hali, The International Journal of Oriental Carpets and Textiles*, was the publisher and co-editor until 1986, and has since remained a consultant editor and regular contributor, becoming Board Chairman of Hali Publications Ltd in 2008. Franses owned The Textile Gallery in London from 1971–2007, exhibiting at major art fairs all over the world and mounting numerous special exhibitions. Since closing his gallery, he has been devoting his autumn years to study and to putting his extensive archives in order and making these widely available. He is currently working on a catalogue raisonné covering the early history of Chinese woven silk; collaborating with scholar Elena Tsareva on a book charting the history of carpets before 1400; assembling a catalogue raisonné of East Mediterranean carpets; and acting as editor and principal author of a publication on the carpets in the Museum of Islamic Art in Doha, Qatar. He was chosen by The Textile Museum in Washington DC as the 2010 recipient of the



Four Pregnant Senmurvs, Anatolia, Beyliks Period, 14th Century (MIA CA.77)

George Hewitt Myers Award, one of the highest accolades in the field of textile arts. He is a Research Associate at the Museum of Islamic Art, Berlin, and engaged in collating the carpet research archives of the museum. He is also a Research Associate at the Textile Museum, Washington DC.

*Murakkaa: The Ottoman Calligraphic Album
and Its Role in Developing the International Style*



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For two centuries, calligraphy in Arabic script showed a remarkable consistency in letter forms and configurations. This approach, which originated with the work of the Ottoman master Şeyh Hamdullah (1429-1520 C.E.), evolved at the hands of innovators working tightly within the master’s framework and is still evolving today. We can call it the International Style.

Scribal practice, professional calligraphy, calligraphy as an art form, and the movable-type printing and modern typography they influenced all developed in many different strains. For all their graphic personalities, however, it is the International Style that has proven adaptable and applicable on the widest scale. Collections, libraries, and albums, which have existed throughout Islamic history, are of special importance in learning calligraphy. The study of calligraphy begins as an act of *taklid*, or intentional copying—a practice that requires models. It was not until the reforms of Şeyh Hamdullah that a single model evolved. Albums that were small, specific in content, and not overly elaborate came into use. These albums and related teaching methods became accepted as exemplars, keeping the line of development on track and forging an international style. This illustrated talk will discuss these albums and teaching methods in a wide historical setting.

MOHAMED ZAKARIYA is a classically trained Islamic calligrapher. Born in California, he received *icazets* (diplomas) in Islamic calligraphy under the auspices of the Research Centre for Islamic History, Art, and Culture in Istanbul, Turkey, and was the first Westerner to do so. Since settling in the Washington, D.C. area in 1972, Zakariya has traveled frequently to Turkey and the Persian Gulf and has exhibited and lectured extensively in this country and abroad. Known for his design of the “Eid Greetings” U.S. postage stamps (2001 and 2011), he concentrates primarily on classical Arabic and Ottoman Turkish texts. Recent experience includes a stint as artist-in-residence at the Doris Duke Foundation for Islamic Art in Honolulu; solo exhibitions at the Institute for Works on Paper, San Francisco, the Bellevue (Washington) Arts Center, and the Asia Society, New York; and group exhibitions in Dubai and Kuwait.



Page from a murakkaa by Hafiz Osman (MIA MS.728.2011)



Page from a murakkaa made up of pages by various calligraphers (MIA MS 279)



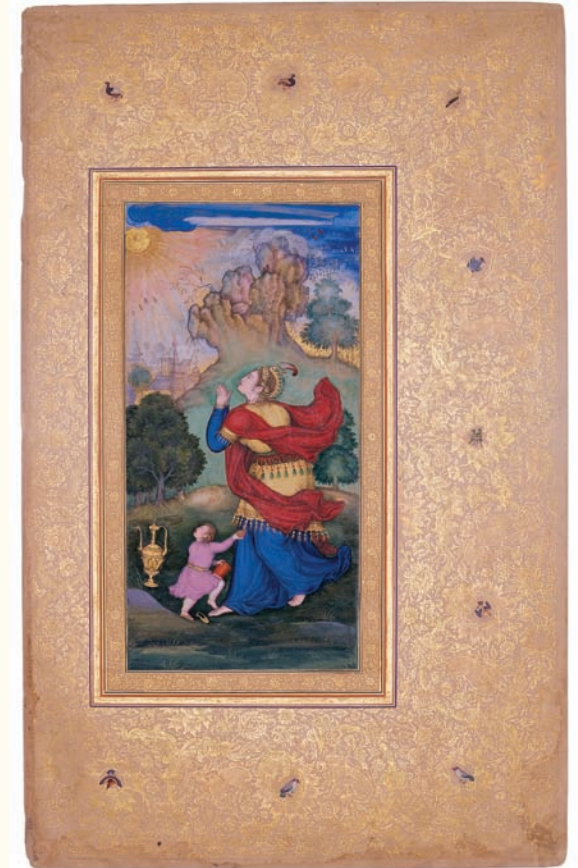
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Among the great Mughal treasures of the Museum of Islamic Art are five previously unknown folios from the Jahangir Album, a magisterial manuscript begun under the auspices of Prince Salim (later Jahangir) about 1599, completed well into the emperor's reign (1605–27), and now widely dispersed, with major portions in Tehran and Berlin. The five double-sided folios exemplify the album's contents. One folio features a rapturous European-inspired subject by Basawan, the leading painter under Akbar (r. 1556–1605), as well as borders with decorative birds. Others variously have at their center four adjoined contemporary portraits of prominent courtiers, reworked Timurid-period Persian paintings, and specimens of writing by eminent calligraphers such as Mir 'Ali. The borders of the calligraphic pages are filled with exquisite lightly colored vignettes of figures engaged in royal and genre activities, and can also be attributed to prominent imperial artists.

DR. JOHN SEYLLER, Professor of Art History, University of Vermont, received his Ph.D. from Harvard University in 1986. He has discovered many inscriptions that have provided an unusually complete account of the mechanisms of the Mughal library and painting workshop. In one exhaustive article (*Artibus Asiae*, 1997), he opened up a new field with a study of the information recorded in inspection notes written on the flyleaves of hundreds of manuscripts once in the imperial Mughal library. The notes reveal the manuscripts' source of acquisition, rate of perusal, monetary value, and qualitative ranking (e.g., first class, second grade), thus constituting the most extensive source of contemporary information about Mughal collecting and connoisseurship. His *Pearls of the Parrot of India: the Walters Art Museum Khamsa of Amir Khusraw of Delhi* (2001) is one of a handful of monographic studies on a deluxe literary manuscript. *The Adventures of Hamza: Painting and Storytelling in Mughal India* is a catalogue of the Persian popular romance known as the Hamzanama (1557–1572) that accompanied an international exhibition (2002–2003). Two books published in 2010 and 2011 – *Eva and Konrad Seitz Collection of Indian Miniatures: Mughal and Deccani Paintings and Masters of Indian Painting* – present unpublished Mughal works from a major private collection and ground-breaking essays on six of the greatest Mughal painters of the 16th and 17th centuries. He is currently working on an illustrated corpus of Indo-Islamic seals as well as catalogues of drawings and paintings from the Pahari region of northern India in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad.



Calligraphy by Mir 'Ali, dated 948/1541–42, border decorations c. 1602–06, the Jahangir Album, India, c. 1595–1610 (MIA, MS 158)



"Woman Worshipping the Sun," attributed to Basawan, c. 1595, border decorations c. 1605–10, the Jahangir Album, India, c. 1595–1610 (MIA, MS 157)



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17th-Century Safavid Persian Oil Paintings in the Museum of Islamic Art

In a landmark exhibition of the arts of Persia at the Royal Academy in London in 1931, a pair of oil paintings on canvas, showing a nearly life-size couple in Persian court dress, was “placed in a position of honour.” Unusual in technique and size, they nonetheless elicited no comment in a subsequent publication, not even a catalogue-entry – nor did they for another four decades. Seventy years on, however, this pair has come to reside in Qatar, along with no fewer than four other “members” of their generic clan. These six embody the best of the genre to which they belong: late-Safavid paintings in oil on canvas, nearly life-size men and women usually presented as pairs and dressed in the garb of upper-class Persians and the Oriental Christians who lived among them; all would have looked wonderfully “exotic” to the many Europeans who came to the Safavid court throughout the 17th century. As these visitors recorded what they saw in words, so some must have wished a visual record of people from unfamiliar parts of the world and commissioned pictures of them, to take with them on returning to Europe. The 17th-century paintings now in the Museum of Islamic Art, together with their smaller-scale “relatives,” and their “companions” commissioned in other Eastern countries for the same reasons, are parts of a larger phenomenon offering a fascinating comment on the seemingly universal 17th-century interest in the exotic “other.”

ELEANOR SIMS was educated at Mills College, in Oakland, California, and took both an M.A. and a Ph.D. at the Institute of Fine Arts in New York City; concurrently with the M.A. she completed a program in Museum Training at the Metropolitan Museum of Art. She worked in its Department of Islamic Art before travelling, in Europe and the Middle East, on doctoral research. She has taught the history of Islamic art in both the US and the UK; in the US she organized a travelling loan-exhibition of Islamic art to celebrate the 1400th anniversary of the Hijra; and, since 1982, she has edited the journal *Islamic Art* together with her late husband, Ernst J. Grube (first Curator of Islamic Art at the Metropolitan Museum of Art). Forthcoming publications include her catalogue of the paintings in the Nasser David Khalili Collection, and a monograph on a 15th-century Shiraz *Khamsa* of Nizami in the Edmund de Unger Collection. Through the 1970s, Sims returned to Iran for a series of working trips, primarily to study the wall paintings of 17th-century Safavid Isfahan; in that period she was also commissioned to catalogue a series of life-size oil paintings on canvas that were both remarkably similar to – and at the same time, puzzlingly different from – almost any



Portrait of a Lady, Iran (Isfahan), second half of the 17th century
(MIA PA.66.1998)



Portrait of a European Gentleman in Turkish Dress, Iran, 1680-1690
(MIA PA.2.1997)

Safavid paintings then generally known. Since 1976, short studies on related subjects – Armenian architectural wall paintings in Isfahan, later Iranian oil painting, a study of the premier 17th-century Iranian eclectic painter Muhammed Zaman, Ottoman-focused life-size oil paintings – and much work on more typical 17th-century Safavid painting have helped to provide the background for her current thinking about the Safavid oil paintings in the Museum of Islamic Art in Doha that are her subject for this Symposium.

The Hamad bin Khalifa Travel Fellowship | 2011 Fellowship Recipients

In 2007, the Hamad bin Khalifa Travel Fellowship was created by the Symposium organizers 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 more than three hundred applications from around the world.

This year, competition was as intense, with over three hundred applications from sixty countries. These twenty fellows 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 the symposium *God is Beautiful; He Loves Beauty*.



DR. WAFAA ABDULAALI received her PhD from the University of Baghdad (2003) and has been awarded fellowships by the Radcliffe Institute for Advanced Studies at Harvard University (2007–2008) and by Harvard Divinity School (2008–2009). She is currently teaching at the University of Mosul, Iraq.

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ADEL ADAMOVA is a senior research associate and a curator of Islamic Art in the Oriental Department of the State Hermitage Museum (St. Petersburg, Russian Federation). Her research work is mainly on medieval painting of the Near and Middle East.

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VIVIENNE S.M. ANGELES is an associate professor in the Department of Religion at La Salle University in Philadelphia, where she teaches Islam and Comparative Religions. She holds a BA in Political Science from the University of the Philippines, an MA in Political Science from Kansas State University and an MA and PhD in Religious Studies from Temple University. She is past president of the American Council for the Study of Islamic Societies and is an affiliate of the Harvard University Pluralism Project.

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SANDRA AUBE is a postdoctoral researcher (CNRS 8167, Paris). Since 2005, she has been a lecturer in Islamic Art for various institutions, such as the Sorbonne, Picardie and Nanterre universities, and the Catholic Institute of Paris. She collaborated on the study of stuccoes from the Sabra al-Mansuriya excavations at the Raqqada Museum (Tunisia), and is now studying the Islamic collection of the National Museum of Ceramic Art in Sèvres.

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NOURANE BEN AZZOUNA holds a Ph.D. in Islamic Art History from the École Pratique des Hautes Études, Paris (2009, Hons.). She held several research and teaching positions at the Bibliothèque Nationale de France, the École Pratique des Hautes Études and the University of Paris I Panthéon-Sorbonne before joining the Louvre Abu Dhabi project as an assistant curator in 2009. Her main research field is the manuscript production of the medieval and modern Middle East.

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REBECCA BRIDGMAN curates the Islamic Pottery collection at The Fitzwilliam Museum, University of Cambridge and is a Post-Doctoral Researcher at St. John's College. Following election in 2007, she is also Vice-President of the Society for the Medieval Mediterranean and recently was appointed associate editor of the Society's journal *Al-Masāq: Islam and the Medieval Mediterranean*.

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SAID ENNAHID is an archaeologist and associate professor of Islamic art and architecture at al-Akhawayn University in Ifrane, Morocco. His most recent area of research is on the use of Information and Communication Technologies (ICTs) for the preservation and valorization of ancient manuscript collections in Morocco.

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ELIZABETH ETTINGHAUSEN is an independent scholar who lives in Princeton, New Jersey. She has been a fellow at Dumbarton Oaks and Princeton University, where she organized an exhibition at its Art Museum entitled "The Near Eastern City since 1800."

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2011 Fellowship Recipients, continued



FERNANDO MARTINEZ NESPRAL is professor of the History of Architecture and associate professor of Islamic and Mudejar Art at the University of Buenos Aires's School of Architecture, and post-doctoral scholar at the University of Córdoba (Argentina). He has also served as a curator of several exhibitions about Andalusian art and architecture at the Museum of Spanish Art of Buenos Aires.

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EMILY NEUMEIER is currently a PhD candidate in the Department of the History of Art at the University of Pennsylvania, where she is considering a dissertation on provincial Ottoman architecture from the late eighteenth century. Emily graduated from Boston College summa cum laude with a B.A. in Art History, and spent a year in Istanbul as a Fulbright scholar researching late Ottoman calligraphy.

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SIMON O'MEARA is the material culture research fellow of the European Research Council-funded project, "The Here and the Hereafter in Islamic Traditions," hosted by the University of Utrecht. Prior to this appointment he was an Associate Professor of Art History at the American University of Kuwait. He researches the sociological dimensions of Islamic art and architecture, with a regional focus on the art and architecture of North Africa.

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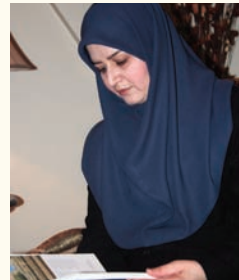
LAURA PARODI is an independent scholar specializing in Islamic gardens, painting and the arts of the book. She is especially interested in the way objects were used, gifted, collected and reconfigured for new purposes or to suit new tastes. Forthcoming publications include *The Visual World of Muslim India* (I.B. Tauris, London), a *Muqarnas* Supplement on early Mughal ceremonial (in collaboration with Wheeler M. Thackston) and a book on the Mughal atelier in Kabul.

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SIMON RETTIG is a researcher in the DFG – Emmy Noether Junior Research Group "Kosmos-Ornatus. Ornament in France and Persia ca. 1400 in Comparison" at the Freie Universität in Berlin. His project is entitled "Designing the Book: Function and Evolution of Illuminations in Persian Manuscripts between 1370 and 1500." He also teaches undergraduate seminars on the history of Islamic art. Rettig received his PhD in Islamic Art and Archaeology from the University of Aix-Marseille 1.

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MAHNAZ SHAYESTEHFAR is an Associate Professor in Islamic art at the University of Tarbiyat Modares in Tehran, Iran. She is also the head of the Institute of Islamic Art Studies and the managing director and editor-in-chief of the semi-annual *Journal of Islamic Art Studies*.

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KHALED TADMORI is Chairman of the Heritage and Historical Monuments Sub-Committee in the Municipality of Tripoli, Lebanon. He is also an Associate Professor of Architecture in the Arts and Architecture Institute at Lebanese University. He researches the conservation methods of Islamic cities and architecture, with a regional focus on documenting the historical cities and architecture of the Middle East.

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ABDUL LATEEF USTA possesses a professional degree in art conservation and works to promote and conserve the local art and heritage of Rajasthan-India.

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ALEXANDRA VAN PUYVELDE is a museologist and scientific collaborator at the Royal Museums of Art and History in Brussels. She contributed to the Art of the Islamic World gallery (inaugurated in 2008) and is contributing to the catalogue of the Islamic Art collection (to be published in 2012). In October 2011, she begins a PhD program at the Department of Languages and Cultures of the Near East & North Africa at Ghent University, where her research will focus on Iranian dress from the Safavid to Zand periods.

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2011 Fellowship Recipients, continued



AHMED WAHBY is Assistant Professor of Design History and Theory at the Faculty of Applied Sciences and Arts, The German University in Cairo. Wahby has a degree in Architecture, an M.A. from the American University in Cairo, and a Ph.D. from the Oriental Department of the Otto-Friedrich University, School of Human Sciences, Art and Culture in Bamberg, Germany.

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PETER WANDEL is an assistant curator and the head of educational resources at The David Collection in Copenhagen. During the last four years he has participated in the reinstallation of the Islamic section with special responsibility for the galleries for Cultural History and Calligraphy and for structuring and designing the museum's new webpage. Presently, Peter is co-curating a special exhibition on Sufism.

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FILIZ YENISEHIRLIOGLU is professor of Ottoman Art and Architecture at Baskent University, Faculty of Fine Arts, Design and Architecture in Ankara, Turkey. She has been the scientific director of the Topkapı Palace Tiles Digital Database Project since 2003 supported by the Topkapı Palace Museum and Friends of Topkapı Palace.

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Photos from the 2009 Symposium *And Diverse Are Their Hues: Color in Islamic Art and Culture* November 2–4, 2009 in Córdoba, Spain



Dr. Abdulla bin Ali Al-Thani, Qatar Foundation; Dean Allyson Vanstone, VCU Qatar; VCU President Dr. Michael Rao



Dr. Michael Schreffler, VCUarts Art History Department Chair



Drs. Sheila S. Blair and Jonathan Bloom, Symposium Organizers

Islamic Art History at VCU



The Department of Art History at VCU is proud to be part of the fourth biennial Hamad bin Khalifa Symposium on Islamic Art. The department's commitments to the study of cross-cultural exchange, global modernism, and museum practices are perfectly encapsulated in I.M. Pei's stunning Museum of Islamic Art, the site of this year's symposium. These commitments were pioneering ones in the early 1970s, when the department was founded, but art historical research and institutional priorities in the last forty years have moved them into the discipline's mainstream. VCU's dedication to a global study of art is evidenced in the research and course offerings of its growing ranks of faculty, which for decades have examined the arts of Africa, the Americas, Asia, and Europe. Our engagement with the art and architecture of the Islamic world was strengthened in 2006, when the department welcomed Sheila Blair and Jonathan Bloom as the Hamad bin Khalifa Chairs in Islamic Art at VCU. The Department of Art History at VCU remains focused on producing innovative research and preparing students for careers in academia, museums, and other arts institutions. We look forward to continuing to work with our colleagues in Doha in developing curricular initiatives to educate a new generation of students and, at the same time, bring our two campuses even closer together.

Michael Schreffler

Associate Professor and Department Chair,
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VCUQatar Lectures

Arts and Architecture of the Islamic World



Virginia Commonwealth University in Qatar's lectures in the Arts and Architecture of the Islamic World comprise current scholarly research from the beginning of Islamic civilization to the present. They provide an open academic forum of cultural discourse and exchange to the general public as well as specialists in art, design and the liberal arts and sciences. Curated by Dr. Jochen Sokoly, the lecture series is now in its seventh year. The following lectures present a selection of events that have taken place since the third biennial Hamad bin Khalifa Symposium in Islamic Art, held in October 2009.

20 October 2009

DR. OLIVER WATSON

*Former Director,
Museum of Islamic Art, Doha*



The Doha Ivory Box: Fabulous or Fake?

This lecture focused on an object that has been the subject of considerable controversy: an inscribed penbox of intricately-carved ivory, dated 394H/1003 AD, which is in the collection of the Museum of Islamic Art. The box contains similarities to a well-known group of carved ivories from Islamic Spain, but also contains several strange characteristics, including spelling mistakes in its inscription. As a result, several scholars and specialists have questioned its authenticity. Dr. Watson's lecture weighed the evidence, and addressed the question of whether the penbox is an important medieval object or a sophisticated fake.

17 February 2010

PROFESSOR PAULA SANDERS

*Dean of Graduate & Postdoctoral
Studies and Professor of History,
Rice University*

Texts and Textiles: Thinking Historically about Material Culture in the Medieval Islamic World

Medieval Arabic chronicles are filled with references to clothing and textiles, but no artifact from an archaeological excavation has ever been associated with a known literary reference. How, then, do medieval Islamic historians interpret the abundant literary evidence about textiles? And how do we provide an historical context in which to understand the textiles that are known to us? This lecture explores these questions by discussing how historians can use a combination of archaeological finds, Arabic literary texts of different genres, and scarce Judeo-Arabic documentary materials from the Cairo Geniza to reconstruct the meanings of terms found in literary texts, to gain an understanding of the functions and meanings of objects within their societies, and to address broad questions of historical interpretation.

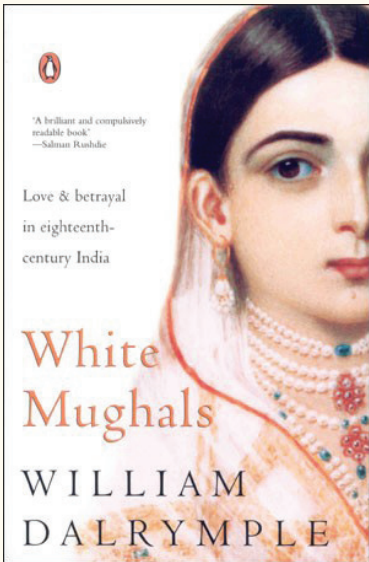
VCUQatar Lectures, *continued*

24 March 2010
ROCHELLE KESSLER
Independent Scholar, Los Angeles, California



About Zayn al-Din: Painters & Painting in India under the East India Company
After the collapse of the Mughal empire in the course of the 18th century and the decline of artistic patronage that followed, painters that had previously worked in courtly workshops were seeking the service of new patrons, Europeans that had settled in India for the various East India companies. Their work, although still informed by their Mughal origins in method, and often style and aesthetics, was now reflective of the requirements of their new patrons to record the architecture, natural history, ethnology and topography of India. Zayn al-Din, one of these painters, worked in Calcutta at the end of the 18th century where he was employed by Sir Elijah Impey, Chief Justice, and the Scholar Sir William Jones. For both patrons he produced some of the most stunning natural history drawings of the late 18th century, some of could be seen in the Exhibition “INDIA East/West.”

30 March 2010
WILLIAM DALRYMPLE
Fellow of the Royal Society of Literature, London, England



White Mughals
In this lecture, Dalrymple discussed his recent novel, *White Mughals*. Set in and around Hyderabad at the beginning of the nineteenth century, the books tells the story of the improbably romantic love affair and marriage between James Achilles Kirkpatrick, a rising star in the East India Company, and Khair-un-Nisa, a Hyderabad princess. Pursuing Kirkpatrick’s passionate affair through the archives across the continents, Dalrymple unveiled a fascinating story of intrigue and love that breaches the conventional boundaries of empire. *White Mughals* is a powerful and moving plea by Dalrymple to understand the cultural intermingling and hybridity that defines both eastern and western cultures, and a convincing rejection of religious intolerance and ethnic essentialism.

3 November 2010
DR. SALWA MIKDADI
Head of Arts and Culture Program, Emirates Foundation



In/Visible: Contemporary Art by Arab American Artists
Almost a century has passed since Khalil Gibran, the Arab American poet, philosopher and artist, aptly described the function of art as a way of being that transcends the visible to lay bare our common humanity and open up new ways of seeing: “Art is a step from what is obvious and well-known toward what is arcane and concealed” he wrote. The art works presented in this exhibition explore notions of identity, authenticity, locality and memory within a new order of globalization and politics of power. In their exploration of contemporary realities, the artists’ work resonates with Gibran’s concerns with love, joy, pain and spirituality. The voices of these artists from different generations – recent immigrants as well as Americans of Arab heritage – eloquently and powerfully evoke the collective experience of migration and of living between two cultures. In expressing their concerns and hopes the artists speak for all communities; their work does not represent a singular ethnic aesthetic with fixed cultural borders but rather continue to expand allowing cross-fertilization and transmission of images and ideas.

19 January 2011
PROFESSOR YASSER TABBAA
Visiting Professor of Art History, New York University Abu Dhabi



Inclusive Piety with an Exclusive Image: The Shi'i Shrines of Syria
The new and newly renovated Shi'i shrines in Syria present the researcher with dichotomies and paradoxes that encompass their foreign patronage, uncommon architecture, and huge popularity among pilgrims and casual visitors alike. Whereas their quite discordant architecture and excessive ornamentation may repel some sophisticated observers, they have become central to the pious practices of hundreds of thousands of visitors from the surrounding Shi'ite world. The lecture attempted to reconcile the formal aspects of these shrines—their plan, design, ornament and inscriptions—Shi'ite ritual, including the ziyara, the veneration of Ahl al-Bayt, the morals of martyrdom, and the prevailing theatricality of both ritual and architecture.

The Gallery | VCUQatar

Selected Exhibitions with a Focus on the Arts + Culture of the Islamic World



VCUQatar Gallery’s primary role is to serve as an educational resource within Virginia Commonwealth University School in Qatar and beyond. It supports programs and networks inside and outside of the school and is a forum open to all audiences. Its exhibitions are all-inclusive in terms of content, but focus on all aspects of art and design. They aim at creating a dialog on ideas, concepts and processes in society between educators, students and the general public: at VCUQatar, in Doha and internationally. The following exhibitions present a selection of events that have taken place since the third biennial Hamad bin Khalifa Symposium in Islamic Art, held in October 2009.

October 21 – November 21, 2009
Transit



An exhibition of work by two Australian couples residing in the United Arab Emirates, curated by Meredith Brice.

Transit brought together the works of four Australian visual artists: Meredith Brice, Stephen Copland, Karee S. Dahl and Colin Reaney. Formerly resident in the Emirate of Sharjah, UAE, both artist couples focused on a common theme in their work: the notion of an itinerant art practice built on responses to shifts and movements in moving through and living within different context within the Global Village.

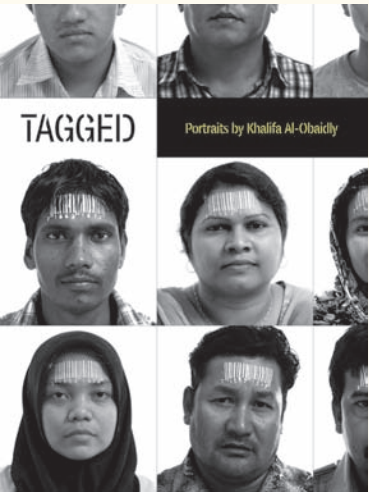
March 15 – April 17, 2010
INDIA East/West: The Age of Discovery in Late Georgian Indian Painting as seen through the Collections of the Royal Asiatic Society, London



An exhibition curated by Jochen Sokoly and Alison Ohta.

India: East / West looked at a critical period in the history of colonial India at the end of the 18th and beginning of the 19th centuries when the Enlightenment brought about a quest to discover the geography, natural habitat, history, cultures and architecture of the Indian Subcontinent, hitherto exotic and obscure to a European audience, through a discourse between the scholarly elites of both British colonialists and their Indian subjects. This resulted in an artistic exchange that altered traditions of Indian painting, and exposed British artists to new subjects. Amongst the artists featured in the exhibition were William and Thomas Daniell, George Chinnery, and the Company School painter Zayn Al-Din. The Royal Asiatic Society lent many of these works for the first time.

September 7 – October 9, 2010
Tagged: Portraits by Khalifa Al-Obaidly



Exhibition is part of Qatar Now, an exhibition series focusing on work by contemporary Qatari artists.

Khalifa Al-Obaidly is one of the foremost fine art photographers in Qatar. He is an active member of the Qatar Photographic Society, and has exhibited internationally in both solo and group shows. One of the most important international exhibitions in which the work of Al-Obaidly was featured was *Languages of the Desert* at the Institute du Monde Arabe in Paris. In *Tagged*, Al-Obaidly presented a series of portraits in which migrant workers’ faces are bar-coded.

October 20– November 27, 2010
New York Chronicles



Hamdi Attia, Annabel Daou, Aissa Deebi, Samia Halaby, Joe Namy, Jayce Salloum, Sumayya Samaha, Athir Shayota; Curated by Maymanah Farhat and Osama Abusitta

Inclusive, yet alienating, with its crowded streets and lonely residents; cutting-edge yet backward, where mind-boggling wealth is only feet away from abject poverty, New York exists as a long list of contradictions—oppositions that are in never-ending dialogue. It is within this framework that a number of Arab artists have lived and worked for years. Varied in age, background and immigrant experience, these artists work in a range of medium and artistic practices. What unifies them, however, is their continued connection to the Arab world despite living abroad, be it in return trips to the region or references in their art. Equally compelling are the commonalities we might find when examining their work within the milieu of New York as a sociopolitical/cultural entity. These are the questions that form the basis for *New York Chronicles* which brought together a number of established and emerging Arab artists whose works represent a broad spectrum of the New York experience.

The Museum of Islamic Art



The Museum of Islamic Art is the flagship project of QMA, which under the leadership of its Chairperson, H.E. Sheikha Al Mayassa bint Hamad Al Thani, is transforming the State of Qatar into a cultural capital of the Middle East. Opened to the public in December 2008, it is a dynamic institution with exciting events and exhibitions taking place throughout the year. Its Education Centre provides quality learning through its library, workshops and monthly talks.

The Museum of Islamic Art is dedicated to reflecting the full vitality, complexity and diversity of the arts of the Islamic world. It is a world-class collecting institution, which preserves, studies and exhibits masterpieces spanning three continents and thirteen centuries. As a centre for information, research and creativity, the Museum aims to reach a wide global audience and serve as a hub for dialogue and cultural exchange.

The Qatar Museums Authority



Qatar Museums Authority is dedicated to sharing and transmitting culture and heritage through education and community interaction. Since its establishment in 2005, QMA is working towards establishing museums in Qatar and bolstering their role in society as well as creating public exhibits, events and educational programs.

*The Symposium Organizers sincerely thank
the Museum of Islamic Art and
the Qatar Museums Authority
for their generous sponsorship of
God Is Beautiful; He Loves Beauty:
The Object in Islamic Art and Culture.*

