



**Surveying Islamic Art
and Architecture**
A Symposium

May 17-18, 2002

*The American Academy
of Arts and Sciences
136 Irving Street
Cambridge, MA*



*Sponsored by the Aga Khan Program for Islamic Architecture
at Harvard University & the Massachusetts Institute of Technology*



FRIDAY, MAY 17

Thoughts by the Authors of Surveys

9:00am Continental Breakfast

9:30am MORNING SESSION
Welcoming Remarks, Gülru Necipoglu

**THE YALE UNIVERSITY PRESS PELICAN
HISTORY OF ART
Chair, Gülru Necipoglu**

9:40am Oleg Grabar and Marilyn Jenkins-Madina
“Four Decades Later: The Rewriting of the *Art and Architecture of Islam, 650-1250*”
[Yale University Press, 2002]

10:40am Sheila Blair and Jonathan Bloom
“Writing *The Art and Architecture of Islam, 1250-1800*”
[Yale University Press, 1996]

11:40am DISCUSSION
Pre-submitted anonymous written questions.

12:15pm LUNCH BREAK

1:30pm AFTERNOON SESSION

**SURVEYS OF ISLAMIC ART
AND ARCHITECTURE
Chair, Gülru Necipoglu**

1:30pm Barbara Brend
“*Islamic Art: The Proofs of the Pudding*”
[Harvard University Press, 1992]

2:00pm Jonathan Bloom and Sheila Blair
“Writing *Islamic Arts*”
[Phaidon Press, Inc., 1997]

2:30pm Robert Hillenbrand
“Writing *Islamic Art and Architecture*”
[Thames and Hudson, 1998]

- 3:00pm REFRESHMENT BREAK
- 3:15pm Sheila Blair and Jonathan Bloom
 “Islamic art in the *Dictionary of Art*”
 [MacMillan/Grove, 1996]
- 3:45pm Robert Irwin
 “The Book that Never Was: *Islamic Art in Context*”
 [Harry N. Abrams, 1997]
- 4:15pm - 5:00pm DISCUSSION
 Pre-submitted anonymous written questions.

SATURDAY, MAY 18
Thoughts on the Future of Surveys

- 9:00am Continental Breakfast
- 9:30am MORNING SESSION

**OTHER APPROACHES, PUBLISHERS’
 CONCERNS, AND PROSPECTS OF THE WEB**
 Chair, David J. Roxburgh

- 9:40am Irene Bierman
 “Standing Alone”
- 10:00am Robert Hillenbrand
 “Surveys of Islamic Architecture”
- 10:20am Nasser Rabbat
 “Islamic Architecture Surveys, World History, and
 the Impact of the Web”
- 10:40am Sally Salvesen
 “The Publisher’s Point of View”
- 11:00am DISCUSSION
- 11:45pm LUNCH BREAK

Bernard O’Kane is a Professor of Islamic Art and Architecture at the Department of Arabic Studies, American University in Cairo. He has worked as the Project Director for *Documentation of the Inscriptions in the Historic Zone of Cairo*, an award of the Egyptian Antiquities Project of the American Research Center in Egypt. He has published works such as *Timurid Architecture in Khurasan*, and *Cairo: The Islamic Museum and Surrounding Monuments* (with N. Abou Bakr). His most recent effort is the forthcoming publication of *Early Persian Painting: Kalila and Dimna Manuscripts of the Late-Fourteenth Century*.

Nasser Rabbat is the Aga Khan Professor of Islamic Architecture at MIT. He is currently working on a book on the historian al-Maqrizi and his *Khitat* treatise and an edited book of essays on the courtyard house. His publications include *The Citadel of Cairo: A New Interpretation of Royal Mamluk Architecture*, and a forthcoming collection of essays in Arabic, *Thaqafat al Bina’ wa Bina’ al-Thaqafa (The Culture of Building and Building Culture)*. He recently contributed essays in the following books: *The Cairo Heritage: Papers in Honor of Layla Ali Ibrahim*, *The Historiography of Islamic Egypt, c. 950-1800*, and *Slave Elites in the Middle East and Africa: A Comparative Study*.

David J. Roxburgh is an Associate Professor of History of Art and Architecture, Harvard University. He is the author of *Prefacing the Image: The Writing of Art History in Sixteenth-Century Iran*, and several articles about Persianate painting and the art of the book. He is currently completing *Between Dispersal and Collectedness: The Art and Aesthetics of the Persian Album, ca. 1400-1600*. In his teaching David offers various introductory courses about Islamic art and architecture; a lecture in the core curriculum on Genghis Khan and the Mongols; and specialized seminars that focus on such topics as Islamic Pilgrimage, cross-cultural encounters between Europe and western Asia, and Arabic art and culture.

Sally Salvesen is a commissioning editor in the London office of Yale University Press with responsibility for the *Pelican History of Art* series, the *Pevsner Architectural Guides* and publications for the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture. She studied at the Courtauld Institute of Art, University of London, and previously worked for *The Burlington Magazine*.

Priscilla Soucek is a professor at New York University and focuses on the art and architecture of the eastern Islamic world with a special focus on Iran and the broader context of Iranian culture, in particular the role of books in that tradition. Her publications include *Content and Context of Visual Arts in the Islamic World* and *Meeting of Two Worlds : The Crusades and the Mediterranean Context* (with C. Bornstein). She recently delivered a Yarshater Lecture Series at Harvard University on the art of Iran.

Heghnar Watenpaugh is the Assistant Professor of History of Architecture and the Aga Khan Career Development Professor in the History, Theory, and Criticism section of the Department of Architecture at MIT. She previously taught Middle Eastern Art and Architecture in the Department of Art and Art History at Rice University. She is completing a book on imperial ideology, urban practice, and architectural form in Ottoman Aleppo. She is also interested in issues of preservation and commodification of architecture, and their relationship to modernity, colonialism, and nationalism in the twentieth-century Mediterranean.

first ten volumes of *Muqarnas: An Annual on Islamic Art and Architecture* when he served as the Aga Khan Professor at Harvard University's History of Art and Architecture Department.

Robert Hillenbrand has been teaching at the Department of Fine Art, University of Edinburgh, since 1971 and was awarded a chair of Islamic Art in 1989. He has served on the editorial boards of *Art History*, *Persica*, *Asaph*, *Bulletin of the Asia Institute*, *Oxford Studies in Islamic Art*, and on the Councils of the British School of Archaeology in Jerusalem, British Research in the Levant, and the British Institute of Persian Studies (Vice-President). He specialises in Islamic architecture and painting, with a particular interest in Iran and the Arab world, in the Umayyad period. His books include *Islamic Art and Architecture* and *Islamic Architecture: Form, Function, and Meaning*, and his edited volume *Persian Paintings: From the Mongols to the Qajars*.

Robert Irwin is a novelist and an editor at the *Times Literary Supplement*. He is also the author of *The Middle East in the Middle Ages: the Bahri Mamluk Sultanate, 1250-1382*, *The Arabian Nights: A Companion* and *Night and Horses*, and *The Desert: An Anthology of Classical Arabic Literature*. He is Senior Research Associate in the History Department of the School of Oriental and African Studies in London. He is currently working on a book on the Alhambra and a history of Orientalism, among other things.

Marilyn Jenkins-Madina is the Research Curator of Islamic Art at the Metropolitan Museum of Art in New York where she began her curatorial career in 1964. In 1975 she was responsible for the installation of the permanent Islamic galleries at the Met. She was Project Director for Dar al-Athar al-Islamiyya in the Kuwait National Museum, which opened to the public in 1983. She has also curated a number of special exhibitions and served on advisory panels for the installation of several museums in the Middle East. Her publications include *Islamic Jewelry in the Metropolitan Museum of Art* (with M. Keene), *Islamic Pottery: A Brief History*, *Islamic Glass: A Brief History*, and *Islamic Art and Architecture 650-1250* (with R. Ettinghausen and O. Grabar).

Mary McWilliams. Her museum experience stretches back more than twenty years and includes public, private, and university museums. Prior to arriving at the Harvard University Art Museums, where she serves as the Norma Jean Calderwood Curator of Islamic and Later Indian Art, she worked at the Cleveland Museum of Art, the National Gallery of Art, The Textile Museum, and the Negarestan Museum of 18th-19th Century Iranian Art in Tehran. Her Exhibitions include *Courts and Countrysides: Islamic Painting from the 14th to 17th century*, *The Enlightened Eye: Gifts of John Goelet*, *A Decade of Collecting: Recent Acquisitions in the Department of Islamic and Later Indian Art*, and *Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Museum, Istanbul*. She recently published "Access to Hidden Things," *Studies in Islamic and Later Indian Art from the Arthur M. Sackler Museum* and "The Safavid Velvets of Jaipur."

Gülru Necipoglu is the Aga Khan Professor of Islamic Art and Architecture at Harvard University and the Editor of *Muqarnas* and the *Supplements to Muqarnas*. She regularly teaches broad survey courses to undergraduates and seminars on architecture and dynastic legitimacy, monuments of medieval Islam, and critical issues in historiography and methodology. Her publications include *Architecture, Ceremonial, and Power: The Topkapi Palace in the Fifteenth and Sixteenth Centuries* and *The Topkapi Scroll: Geometry and Ornament in Islamic Architecture*. She is currently finishing a book called *Architectural Culture in the Age of Sinan: Identity, Memory, and Decorum*.

1:00pm

AFTERNOON SESSION

RESPONSES TO SURVEYS

Chair, Gülru Necipoglu

1:00pm

MUSEUM PERSPECTIVES

Mary McWilliams

"Collecting by the Book: The Shaping of Private and Museum Collections"

Julia Bailey

"Surveying the Museum: Who Reads, Anyway?"

Sheila Canby

"Museums, Their Public and Islamic Art Surveys"

1:45pm

IMPACT ON TEACHING:
COLLEGES IN THE STATES

Priscilla Soucek

"Reconstructing the Cultural Context: The Challenge for Art History Surveys"

Walter Denny

"Teaching Islamic Art: Problems and Opportunities at a Public University"

Heghnar Watenpaugh

"Situating Islamic Art on Art History's Map"

Sheila Bonde

"Teaching Islam in Context"

2:45pm

DISCUSSION

3:15pm

REFRESHMENT BREAK

3:30pm

IMPACT ON TEACHING:
EUROPE AND THE MIDDLE EAST

Marianne Barrucand

"The Role of Surveys in France and Germany"

Robert Hillenbrand
"Surveys in England"

Bernard O'Kane
"Survey Teaching in Egypt and the Arab World"

4:15- 5:15pm DISCUSSION AND CLOSING REMARKS

6:00pm DRINKS & HORS D'OEUVRES

The Inn at Harvard
201 Massachusetts Avenue, Cambridge

SYMPOSIUM PARTICIPANTS

Nurhan Atasoy is a retired professor of art history from Istanbul University, where she received all her degrees and worked for over 38 years. She is currently a fellow at Dumbarton Oaks and has curated many international exhibitions. Her publications include *Turkish Miniature Painting* (with F. Çağman), *Iznik* (with J. Raby), *The Art of Islam* (with A. Bahnassi & M. Rogers), and *Ipek: Ottoman Imperial Silks and Velvets* (with L. Mackie, W. Denny, and H. Tezcan).

Julia Bailey is the Assistant Curator for Islamic art at the Museum of Fine Arts in Boston. In the past, she has worked as an Assistant Curator at the Arthur M. Sackler Museum at Harvard and has had guest curatorships at the Worcester Art Museum and Rhode Island School of Design. Her curated exhibitions include: *Ikat: Splendid Silks from the Guido Goldman Collection*, *Ambassadors from the East: Oriental Caprets in the Museum of Fine Arts*, and *Poetry of the Loom: Persian Textiles in the MFA*.

Marianne Barrucand has taught at the Sorbonne in Paris since 1985. Her articles include "Monuments-phares de l'islam," "Islam: Les expressions de l'islam," "Art de l'islam," as well as "Die Himmelfahrt Muhammads, Bilderkult und Bilderverbot im Islam" and "Moschee, Hammam, Bazar: Architektur und Stadtebau der Muslime". She has also published *Egypte fatimide son art et son hitoire* and *Moorish Architecture in Andalusia*.

Irene Bierman is an Associate Professor of Art History at the Center of Near Eastern Studies, UCLA. In addition to her most recent work *Art and Islam*, she has published *Writing Signs: The Fatimid Public Text; Medieval Cairo for a Modern Work* (with N. Rabbat); and *The Ottoman City and Its Parts: Urban Form and Social Order* (with R. Abou-El Haj and D. Preziosi).

Sheila Blair shares the Norma Jean Calderwood Professorship of Islamic and Asian Art at Boston College with her husband and co-author Jonathan Bloom. In addition to the surveys of Islamic art that they have written together, she is the author of several monographs on Persian illustrated manuscripts, architecture, and inscriptions. She is currently completing a survey of Islamic calligraphy. Her books include *The Monumental*

Inscriptions from Early Islamic Iran and Transoxiana, Islamic Inscriptions, A Compendium of Chronicles: Rashid al-Din's Illustrated History of the World, and The Ilkhanid Shrine Complex at Natanz, Iran.

Jonathan Bloom shares the Norma Jean Calderwood University Professorship in Islamic and Asian Art at Boston College with his wife and co-author, Sheila Blair. Together they have written *The Art and Architecture of Islam: 1250-1800* and *Islamic Arts*. They also co-edited the sections on Islamic and Central Asian art for the *Dictionary of Art*. Jonathan's most recent books are *Paper Before Print* and *Early Islamic Art*, a collection of articles he edited for *Ashgate*. He is currently completing a book on the arts of the Fatimids.

Sheila Bonde is a Professor of History of Art and Architecture at Brown University. She is Co-Director of the Monastic Archaeology excavations and research project at Saint-Jean-des-Vignes in Soissons, France. In addition to publications on Saint-Jean, she has published on various aspects of Medieval architecture and archaeology. At Brown, she teaches courses on western medieval, Byzantine and Islamic art, often comparatively. She has several times taught the Brown Graduate museum practicum. In 1999, this course focused on the Islamic collection at the RISD: *Courtly Arts of the Later Islamic Empires*.

Barbara Brend studied French at Cambridge, England, but having been moved by travel, she later earned a Masters of Philosophy and a Ph.D. in Islamic Art and Architecture at the School of Oriental and African Studies, London. She is an independent scholar, but has been associated with the British Museum and British Library since 1979. She has taught a course in Islamic Art at the University of East Anglia and Indian Painting at SOAS. Her principal field of research concerns the form and meaning in Persian and Mughal painting. She has written *Islamic Art* and *The Emperor Akbar's Khamisa of Nizami*.

Sheila Canby is an Assistant Keeper and Curator in charge of Islamic art and antiquities at the British Museum. Before joining the British Museum in 1991, she worked at the Brooklyn Museum, the Los Angeles County Museum of Art, the Philadelphia Museum of Art, the Fogg Art Museum, and the Museum of Fine Arts, Boston. Her books include *Persian Painting, Rebellious Reformer: The Drawings and Paintings of Riza-yi 'Abbasi of Isfahan, Princes, Poets and Paladins*, and *The Golden Age of Persian Art, 1501-1722*. She has edited *Persian Masters - Five Centuries of Painting* (1990) and *Humayun's Garden Party*. She is currently organising an exhibition on the court arts of Safavid Iran, 1501-76.

Walter Denny has taught the history of Islamic art and architecture at the University of Massachusetts at Amherst since 1970. In addition to teaching a two-semester survey course, his regular specialized offerings include courses on the history of carpets, Islamic arts of the book, architecture, and European Orientalism. Because of his many museum activities as curator, trustee, and consultant, he also offers the UM/ A graduate seminar in Museum Studies and often focuses special Islamic courses on exhibition themes. His publications deal primarily with Ottoman art and architecture and carpet history, which include *The Garden in the Arts of Islam* and *Gardens of Paradise: 16th century Turkish Ceramic tile Decoration*.

Oleg Grabar is a Professor Emeritus at the School of Historical Study, Institute for Advanced Study, Princeton University. In addition to his most recent endeavor, the rewriting of *Art and Architecture of Islam, 650-1250*, he has published *Formation of Islamic Art, The Mediation of Ornament, Reflections on Mamluk Art*, and *The Illustrations of the Maqamat: Studies in Medieval Manuscript Illumination*. He also served as the editor of the