

AKPIA AKTC

2017-2018

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THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &
THE AGA KHAN TRUST FOR CULTURE

14

issue

AKPIA

Established in 1979, the Aga Khan Programs for Islamic Architecture (AKPIA) at Harvard University and at the Massachusetts Institute of Technology are supported by endowments for instruction, research, and student aid from His Highness the Aga Khan. AKPIA is dedicated to the study of Islamic architecture, urbanism, visual culture, and conservation, in an effort to respond to the cultural and educational needs of a diverse constituency drawn from all over the world.

Along with the focus on improving the teaching of Islamic art and architecture and setting a standard of excellence in professional research, AKPIA also continually strives to promote visibility of the pan-Islamic cultural heritage.

AKTC

Buildings and public spaces are physical manifestations of culture in societies both past and present. They represent human endeavors that can enhance the quality of life, foster self-understanding and community values, and expand opportunities for economic and social development into the future. The Aga Khan Trust for Culture (AKTC) is an integral part of the Aga Khan Development Network (AKDN), a family of institutions created by His Highness the Aga Khan with distinct yet complementary mandates to improve the welfare and prospects of people in countries of the developing world, particularly in Asia and Africa.

Though their spheres of activity and expertise differ—ranging from social development to economic development to culture—AKDN institutions share at least three principles that guide their work. The first is dedication to self-sustaining development that can contribute to long-term economic advancement and social harmony. The second is a commitment to the vigorous participation of local communities in all development efforts. Finally, all Network institutions seek shared responsibility for positive change.

**2017–2018 HARVARD LECTURE SERIES:
A FORUM FOR ISLAMIC ART AND
ARCHITECTURE**

AKPIA lectures are held on Thursdays, 5:30–7:00 pm, at the Real Colegio Complutense, 26 Trowbridge Street, Cambridge, MA. Lectures are free and open to the public. For additional information, please visit <http://agakhan.fas.harvard.edu/>.

October 5

“The St. Andrews Qur’an Ongoing: Intervention and Biography between Iran and India”

Keelan Overton

Independent Scholar

October 19

“Architecture on the Edge of the Muslim World: The Deccan during the 14th and 15th centuries”

Helen Philon

Independent Scholar

November 2

“On the Eve of Empire: Early Ottoman Palaces in Edirne and Istanbul”

Satoshi Kawamoto

Research Fellow, Japan Society for the Promotion of Science; Harvard AKPIA Associate

November 16

“Globalism before Europe? Arabia, India and the Architecture of Medieval Ethiopia”

Finbarr Barry Flood

William R. Kenan Jr. Professor of the Humanities, Institute of Fine Arts and Department of Art History, NYU

Held at Tsai Auditorium, CGIS South, 1730 Cambridge Street, Room 5010, Cambridge, MA

February 15

“Ottoman Devotional Manuscripts: Study of a Corpus from the Museum of Islamic Art, Doha”

Mounia Chekhab Abudaya

Curator for Manuscripts and Western Mediterranean Collections, Museum of Islamic Art, Doha; Harvard AKPIA Associate

March 1

“Evolution of Settlements and Socio-Economic Features in the Bukhara Oasis between Antiquity and Medieval Period”

Rocco Rante

Archaeologist, Department of Islamic Art, Louvre Museum

Co-sponsored with the Committee on Medieval Studies

Fall 2017 AKPIA Lecture Series
A Forum for Islamic Art & Architecture



Thursday, October 5, 2017
KEELAN OVERTON
Independent Scholar
“The St. Andrews Qur’an Ongoing:
Intervention and Biography between Iran and India”
Real Colegio Complutense, 26 Trowbridge Street, Cambridge, MA


Thursday, October 19, 2017
HELEN PHILON
Independent Scholar
“Architecture on the Edge of the Muslim World:
The Deccan during the 14th and 15th centuries”
Real Colegio Complutense, 26 Trowbridge Street, Cambridge, MA

Thursday, November 2, 2017
SATOSHI KAWAMOTO
Research Fellow, Japan Society for the Promotion of Science;
Harvard AKPIA Associate
“On the Eve of Empire: Early Ottoman Palaces in Edirne and Istanbul”
Real Colegio Complutense, 26 Trowbridge Street, Cambridge, MA

Thursday, November 16, 2017
FINBARR BARRY FLOOD
William R. Kenan Jr. Professor of the Humanities,
Institute of Fine Arts and Department of Art History, NYU
“Globalism before Europe? Arabia, India and the Architecture of Medieval Ethiopia”
Tsai Auditorium, CGIS South, 1730 Cambridge Street, Room 5010, Cambridge, MA

The Aga Khan Program for Islamic Architecture at Harvard University
Lectures are free and open to the public. They are held Thursday, 5:30–7:00 PM.
For further information, call 617-495-2053 or email agakhan@fas.harvard.edu.

SPRING 2018 AKPIA Lecture Series
A Forum for Islamic Art & Architecture
at Harvard University



Thursday, February 15, 2018
MOUNIA CHEKHAB ABUDAYA
Curator for Manuscripts and Western Mediterranean Collections, Museum of Islamic Art, Doha
Harvard AKPIA Associate
“Ottoman Devotional Manuscripts:
Study of a Corpus from the Museum of Islamic Art, Doha”

Thursday, March 1, 2018
ROCCO RANTE
Archaeologist, Department of Islamic Art, Louvre Museum
“Evolution of Settlements and Socio-Economic Features in the Bukhara Oasis
between Antiquity and Medieval Period”
Co-sponsored with the Committee on Medieval Studies

Thursday, March 22, 2018
BEGIN TURAN OZGAYA
Professor of Architectural History, Ankara East Technical University, Ankara, Harvard AKPIA Associate
“Shinant Objects: British Museums and the Ottoman Response to Antiquity”

Thursday, April 12, 2018
NEEL GURJALAN
Professor, Department of Architecture, Gazi University, Ankara, Harvard AKPIA Associate
“Kars: Russian Modernity on East Anatolia (1877-1917)”
Supported by FWO/OT (The Scientific and Technological Research Council of Turkey)

THE AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE AT HARVARD UNIVERSITY
LECTURES ARE FREE AND OPEN TO THE PUBLIC. THEY ARE HELD THURSDAYS 5:30–7:00 PM,
AT THE REAL COLEGIO COMPLUTENSE, 26 TROWBRIDGE STREET, CAMBRIDGE, MA.
FOR FURTHER INFORMATION, CALL 617-495-2053 OR EMAIL AGAKHAN@FAS.HARVARD.EDU.

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March 22

“Itinerant Objects: British Museum and the Ottoman Response to Antiquity”

Belgin Turan Özkaya

Professor of Architectural History, Middle East Technical University, Ankara; Harvard AKPIA Associate

April 12

“Kars: Russian Modernity on East Anatolia (1877–1917)”

Neşe Gurallar

Professor, Department of Architecture, Gazi University, Ankara; Harvard AKPIA Associate
Supported by TÜBİTAK (The Scientific and Technological Research Council of Turkey)



Neşe Gurallar prior to her April lecture.

2017–2018 ACTIVITIES AND EVENTS

The Aga Khan Program at Harvard University actively promotes, nurtures, and disseminates research on the history of art and architecture in the Islamic world through the scholarship and teaching of its faculty, the activities of its students, the sponsorship of the Aga Khan Associateship Program, the AKPIA Lecture Series, and the publication of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*.

AKPIA Library Acquisition Events
November 14, 2017 and February 8, 2018

András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library, hosted two “Show and Tell” events to discuss recent additions to the library’s collections. These were informal social gatherings for students, faculty, associates, and other members of the AKPIA community. Amanda Hannoosh Steinberg, the AKPIA’s new Visual Resources Librarian for Islamic Art and Architecture, was introduced to students and scholars during the February 8th event.

András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library, will host an informal gathering to discuss a selection of recent additions to the library’s collections.

**Come join us for
 “Show and Tell” Recent Library Acquisitions
 Tuesday, November 14, 2017
 5:30 – 6:30 p.m.**
Light refreshments will be served.




Photo: Director of art and libraries (Gül Derya) in Istanbul, Turkey

**Harvard University Fine Arts Library
 Special Collections Reading Room
 Littauer Center, 1805 Cambridge Street, Cambridge**

András Riedlmayer
 Bibliographer
 Islamic Art and Architecture
 617-495-3372
riedlmay@fas.harvard.edu

András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library invites the AKPIA community to an informal gathering to discuss a selection of recent additions to the library’s collections, and to introduce our new Visual Resources Librarian for Islamic Art and Architecture

Amanda Hannoosh Steinberg

**Come join us for
 “Show and Tell” Recent Library Acquisitions
 Thursday, February 8, 2018, 5:15 – 6:15 p.m.**
Light refreshments will be served.



A group of students and a visiting Prof. Sagar Sinha (MSU, India), from the Stuart Cary Wick Collection.

**Harvard University Fine Arts Library
 Special Collections Reading Room
 Littauer Center, 1805 Cambridge Street, Cambridge**

Logan Heisman will give a brief introduction about [the project](#) to digitize ca. 60,000 slides documenting Persian, Central Asian and South Asian art, taken by the late Stuart Cary Wick and donated to the Fine Art Library by his family.

András Riedlmayer
 Bibliographer, Islamic Art and Architecture
 Harvard Fine Arts Library
 Littauer Center
 617-495-3372
riedlmay@fas.harvard.edu

Amanda Hannoosh Steinberg
 Visual Resources Librarian for Islamic Art and Architecture
 AKPIA Documentation Center
 Fine Arts Library Digital Images
 Room 138, Littauer Library
 617-495-9570
amstein@fas.harvard.edu



Images from the Fall 2017 Show and Tell event. From left to right: Aleksandar Staničić, 2017-18 Post-doctoral Fellow, AKPIA@MIT; András Riedlmayer, Bibliographer in Islamic Art and Architecture in the Fine Arts Library; Meredyth Winter, PhD candidate in History of Art and Architecture and Center for Middle Eastern Studies at Harvard University.

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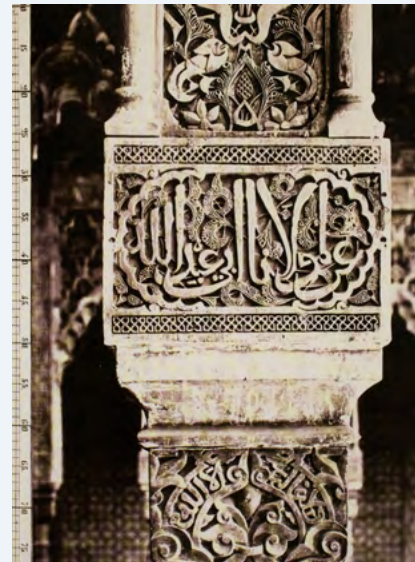


Harvard University's Fine Arts Library Collections

The Fine Arts Library continues to build world-class collections that support teaching and research on the history of art and architecture within Islamic societies.



Opening page from the 'Ali Khan Vali Album (AKP111), Special Collections, Harvard Fine Arts Library, with photographs of Nasir al-Din Shah Qajar (L) and 'Ali Khan Vali (R).



Column capital from the Patio de los Leones, Alhambra, Granada. Photo taken 1871 by Jean Laurent y Minier. One of more than 175,000 historic photographs of the Middle East and the Islamic world in the collection of Harvard's Fine Arts Library.

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Harvard University's Fine Arts Library Collections



Colored engraving of a 'Turkish noblewoman dressed for the house or Seraglio' by Nicolas de Nicolay, ca. 1558. Part of the Edwin Binney 3rd Collection of Orientalist Prints, Fine Arts Library, Harvard University.



Photographs of Qajar-era Persian gardens and of a young man named Zahir al-Islam, a page from the 'Ali Khan Vali Album (AKP111), Fine Arts Library, Harvard University.



Portrait of Zivar al-Muluk Khanum, elder daughter of I'tizad Huzur and Valizada Khanum; from the 'Ali Khan Vali Album (AKP111), Fine Arts Library, Harvard University.

Supporting Student Travel to a Conference

The Aga Khan Program for Islamic Architecture was pleased to provide support for the following student attending a conference during the 2017-18 year:

Graduate student **Jacobé Huet** attended the 7th Biennial Hamad bin Khalifa Symposium on Islamic Art, titled "Islamic Art: Past, Present and Future," held at the Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia from November 2-4, 2017. The question of what the term "Islamic art" means is challenging. Is it even a useful term, and are there any better alternatives? The problem is particularly difficult when addressing modern and contemporary art. Does the work of art have to be made by a Muslim, or does the artist have to come from the Middle East? Does the art have to have a religious component? Is Arabic calligraphy an essential part? Are there other features that define the term? This symposium grappled with these broad questions from a range of viewpoints and included scholars who use (or don't use) the term to write about the art, collectors, and curators who buy and exhibit it, and artists who make it.

SPECIAL EVENT

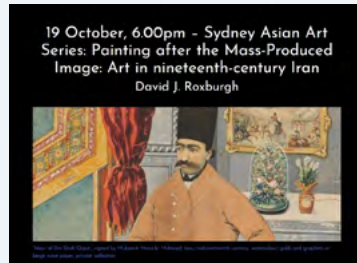
The Shahnameh and the Persian Miniature Tradition: David Roxburgh and Khadim Ali in conversation with Michael Brand
Centenary Auditorium
The Art Gallery of New South Wales
Sydney, Australia
October 18, 2017



As part of the Sydney Asian Art Series, this special event, “The Shahnameh and the Persian Miniature Tradition,” featured David Roxburgh and contemporary artist Khadim Ali in conversation with Art Gallery of NSW director Michael Brand, to discuss traditional miniature Persian illustrations. The tenth-century Persian epic poem Shahnameh (Book of Kings) tells a mythical history of Persia and has been illustrated with exquisite miniatures in countless manuscripts across the centuries. Exploring examples of Shahnameh miniatures as well as its iconography in Ali’s work, this special event raised questions about cultural history, heritage, and contemporary practice in Islamic art.

GUEST LECTURE

**Old Geology Lecture Theatre
The University of Sydney
Camperdown, New South Wales
Australia
October 19, 2017**



The University of Sydney’s China Studies Centre, the Power Institute, and VisAsia (with support from the Art Gallery of New South Wales and Sydney Ideas) invited David Roxburgh to deliver a lecture in the fourth of the “Sydney Asian Art Series” talks. The lecture, titled “Painting after the Mass-Produced Image: Art in 19th century Iran,” discussed the influence of new technologies on the art of the Persian Qajar dynasty.

GUEST LECTURE

**Lafayette College
Easton, Pennsylvania
November 13, 2017**

David Roxburgh was invited to deliver the 2017 Schlueter Lecture in the Art and History of the Book, at Lafayette College’s Skillman Library. In his lecture, titled “The Life and Times of Calligrapher Sultan Ali Mashhadi:

Arts of the Book and Literature in Late 15th-Century Herat,” David spoke about the noted calligrapher of Lafayette College’s Persian Manuscript, which was produced in the city of Herat in 1515.

WORKSHOP

Making Modernity in Nineteenth-Century Islamic Art and Architecture
Indiana University, Bloomington
March 1-2, 2018



This workshop explored the changing production and reception of artworks and architecture during the long nineteenth century, in urban centers across the Islamic Mediterranean. David Roxburgh was among the eleven scholars who presented papers on research related to transformations in image-making, architecture, and craft, with particular focus on changing technologies of production and reproduction, circulation, and exchange. David spoke about the inauguration ceremony of the Suez Canal in 1869.

GUEST LECTURE
Harvard University
Center for Middle Eastern Studies
Tunisia Office
March 13, 2018



Gülru Necipoğlu was invited to lecture at the Harvard University Center for Middle Eastern Studies in Tunisia during spring break, where she delivered a public lecture titled, “Artistic Cosmopolitanism from Istanbul to North Africa: The Royal Images of Sultan Süleyman and His Navy Admiral Hayreddin Barbarossa.”

GUEST LECTURE
University of California, Santa Barbara
Center for Middle Eastern Studies
April 17, 2018

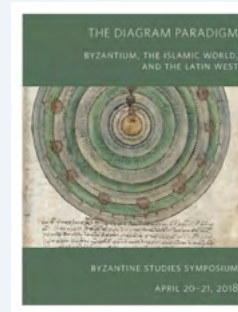


Gülru Necipoğlu was invited to deliver the R. Stephen Humphreys Distinguished Visiting Scholar Lecture at the University of California at Santa Barbara’s Center for Middle East Studies. The lecture was titled “Transregional Connections: Architectural Monuments and the Construction of Early Modern Islamic Empires,” and examined the comparative architectural cultures of the Mediterranean based Ottomans, the Safavids in Iran, and the Mughals in the Indian subcontinent during the 16th and 17th centuries.

SYMPOSIUM
The Diagram Paradigm: Byzantium, the Islamic World, and the Latin West
Dumbarton Oaks Music Room
Washington, DC
April 20-21, 2018

David Roxburgh co-chaired a Byzantine Studies symposium with Professors Jeffrey Hamburger and Linda Safran at Dumbarton Oaks in Washington, DC, on the diagram paradigm in Islamic, Byzantine, and Western

medieval manuscripts. Long discredited as inadequate illustrations of thought processes more appropriately represented in algebraic or verbal terms, diagrams have enjoyed a renaissance across numerous disciplines—from philosophy and computer science to the burgeoning field of graphics—as a means of visualizing knowledge. As the historical disciplines take a fresh look at diagrams, this symposium offered an interdisciplinary, comparative, and cross-cultural perspective, considering the range of diagrams in Byzantium, Europe, and the Islamic world. Its cross-cultural approach aims to decenter the bodies of scholarly work that focus on only one of these three traditions, within which it remains all too easy to take particular uses of diagrams for granted.



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EXHIBITION

Technologies of the Image:

Art in 19th-Century Iran

Harvard Art Museums

August 2017 through January 2019



Technologies of the Image: Art in 19th-Century Iran was co-curated by David Roxburgh and Mary McWilliams. The exhibition examined the emergence of print and photographic mediums in Qajar Iran as well as their effect on the historical art forms of painting and lacquer. Two publications were issued in conjunction with the exhibition: the catalogue *Technologies of the Image: Art in 19th-Century Iran*, ed. David J. Roxburgh and Mary McWilliams (Cambridge, Harvard Art Museums, Harvard University, 2017); and a facsimile of an album of drawings, *An Album of Artists' Drawings from Qajar Iran*, ed. David J. Roxburgh (Cambridge and New Haven, Harvard Art Museums, distributed by Yale University Press, 2017).

PUBLICATION

Technologies of the Image:

Art in 19th-Century Iran

Edited by David J. Roxburgh and Mary

McWilliams

Harvard Art Museums, 2017



This catalogue was published in conjunction with the exhibition *Technologies of the Image: Art in 19th-Century Iran*, co-curated by David Roxburgh and Mary McWilliams. It features contributions from AKPIA graduate students Farshid Emami and Mira Schwerda.

PUBLICATION

An Album of Artists' Drawings from Qajar Iran

Edited by David J. Roxburgh

Harvard Art Museums, distributed by Yale

University Press, 2017



This facsimile of an album of drawings—with a series of interpretive essays—was the result of a graduate seminar conducted in the

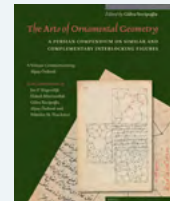
previous year. *An Album of Artists' Drawings from Qajar Iran* was recognized with three prizes: New England Museum Association, First Place (Exhibition Catalogues 2018); 2017 AIGA 50 Books | 50 Covers; and the American Museums Alliance, First Prize in Books (2017). Reviews of the exhibition appeared in the *New York Review of Books*, *Ajam Media Collective*, and *Iranian Studies*.

PUBLICATION

The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures

Supplements to Muqarnas: Studies and Sources in Islamic Art and Architecture, vol. 13

Brill, 2017



Gülru Necipoğlu edited and wrote two essays in the Aga Khan Program's *Supplements to Muqarnas, Studies and Sources in Islamic Art and Architecture*, vol. 13 (Brill, 2017), *The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures*. She wrote the opening essay, "Ornamental Geometries: An Anonymous Persian Compendium at the Intersection of the Visual Arts and Mathematical Sciences," and the preface, "In Memory of Alpay Özdural and His Unrealized Book Project."

Harvard University
Center for Middle Eastern Studies, Tunisia Office
March 2018



Gülru Necipoğlu and Cemal Kafadar (Vehbi Koç Professor of Turkish Studies, Department of History at Harvard University) were invited to Tunisia to take part in the Harvard University CMES Tunisia Office's expanded range of annual programming. Cemal's lecture was titled "The Adventures of Coffee from Yemen to Istanbul to London with a Stopover in North Africa: Where

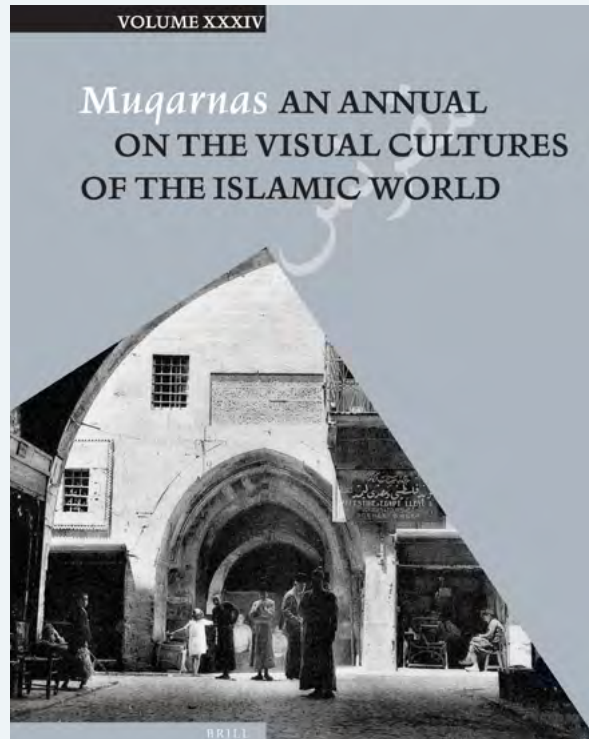
Does the Story of Modernity Begin?" and Gülru's lecture was titled "Artistic Cosmopolitanism from Istanbul to North Africa: The Royal Images of Sultan Süleyman and His Navy Admiral Hayreddin Barbarossa." While in Tunisia, Gülru and Cemal enjoyed a guided tour of the Bardo National Museum given by art historian Ridha Mourni.



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MUQARNAS: AN ANNUAL ON THE VISUAL CULTURES OF THE ISLAMIC WORLD



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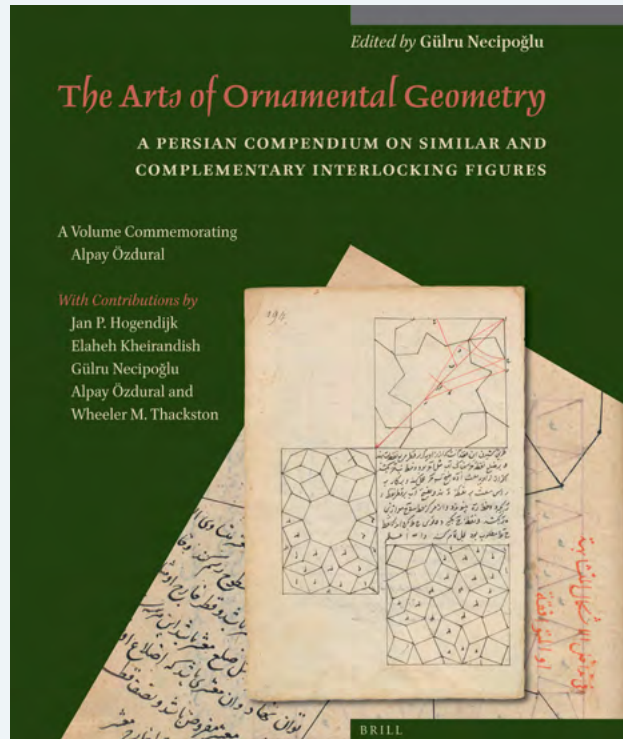
The Aga Khan Program for Islamic Architecture at Harvard University is pleased to announce the publication of *Muqarnas* 34 (2017), edited by Gülru Necipoğlu (Editor) and Maria J. Metzler (Managing Editor).

This volume is now available for purchase through Brill Publishers: <https://brill.com>

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STUDIES AND SOURCES ON ISLAMIC ART AND ARCHITECTURE: SUPPLEMENTS TO MUQARNAS



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TRANSLATION, TRANSCRIPTION, AND DRAWINGS
An English translation by Alpay Özdural of *Fi taḍkīb al-ashkāl al-mutashābihā aw al-mutawāfiqa* (On Similar and Complementary Interlocking Figures), edited and revised by Wheeler M. Thackston, with contributions by the other authors; accompanied by Wheeler M. Thackston's transcription of the Persian text and Alpay Özdural's drawings, with commentaries by Gülrü Necipoğlu (based on "Analyses," the second chapter in Alpay Özdural's unpublished book) 179

FACSIMILE
A reduced-scale reproduction of *Fi taḍkīb al-ashkāl al-mutashābihā aw al-mutawāfiqa* (Bibliothèque nationale de France, Ms. Persan 169, fols. 180r–199r) 376

The Aga Khan Program for Islamic Architecture at Harvard University is pleased to announce the latest Supplement to Muqarnas, *The Arts of Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures. A Volume Commemorating Alpay Özdural* (2017), edited by Gülrü Necipoğlu.

This volume is now available for purchase through Brill Publishers: <https://brill.com>

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AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE &
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Travel Grants

2017–2018 RESEARCH AND TRAVEL GRANTS

Bronwen Gulkis, HAA doctoral student
National Library of Russia; The Institute of Oriental Studies, Russian Academy of Sciences
St. Petersburg, Russia

Veronika Poier, HAA doctoral student
Site visits and field research
Tashkent, Samarkand and Bukhara, Uzbekistan

Mira Schwerda, HAA/CMES doctoral student
Musée du Louvre; Musée du quai Branly-Jacques Chirac
Paris, France
Le musée de la Castre
Cannes, France
Los Angeles County Museum of Art; Special Collections of the Getty Research Institute; Kimia Foundation
Los Angeles, California

2017–2018 Courses

FALL 2017

Aesthetic & Interpretive Understanding 43, General Education Program
Visual Culture of the Ottoman Empire between East and West (15th–17th Centuries)
Gülru Necipoğlu

This course examines the visual culture of the Ottoman Empire straddling three continents (Asia, Europe, Africa), together with cross-cultural artistic interactions with Western and Asian Islamic courts (Safavid Iran, Mughal India). Ottoman urbanism, architecture, miniature painting, and decorative arts are studied in the socio-political contexts that informed their production and reception. The selective fusion of Ottoman-Islamic, Byzantine, and Italian Renaissance elements in the codification of a distinctive visual tradition that helped processes of multicultural empire building and identity formation is analyzed. Earliest representations of the East by European artists working in the “Orientalist” mode are also considered. This course fulfills the requirement that one of the eight General Education courses also engage substantially with the study of the past.

History of Art and Architecture 124E Undergraduate/Graduate Proseminar
Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires
Gülru Necipoğlu

Between the 16th and 18th centuries, three empires—the Mediterranean-based

Ottomans, Safavids in Iran, and Mughals in India—developed interconnected yet distinctive architectural and visual cultures with individualized ornamental idioms by fusing their common Timurid heritage with cosmopolitan regional traditions. The course explores connections between empire building and architecture, with respect to aesthetics, religion, imperial ideology, identity, and theories of dynastic legitimacy.

SPRING 2018

History of Art and Architecture 225P Graduate Seminar
Early Modern European Print Culture: Representations of the Islamic East
Joseph Koerner and Gülru Necipoğlu

This newly developed course explores depictions of the Islamic East—and in particular, the Ottoman Empire—by European printmakers circa 1450–1600 and the reciprocal construction of “Europe” through these and other depictions. This course focuses on original objects in Harvard’s prints collections, including the Edwin Binney III Collection newly accessioned by the Aga Khan Archive and largely uncatalogued. Classes are held in the Art Study Center, Harvard Art Museums.

Faculty



Gülru Necipoğlu

Gülru is the Aga Khan Professor of Islamic Art and Director of the Aga Khan Program for Islamic Architecture in Harvard University's Department of History of Art and Architecture. Besides teaching, hosting AKPA post-doctoral fellows, and directing the Aga Khan Program annual lecture series, she worked on research and publication projects, while traveling for fieldwork and conferences. She continued to edit *Muqarnas* and its Supplements, working closely with the Managing Editor, Dr. Maria Metzler.

Gülru was invited to join the Advisory Board of *Osmanlı Araştırmaları / The Journal of Ottoman Studies*.

She taught the following courses in the academic year 2017–18: *Aesthetic & Interpretive Understanding 43*, *General Education Program: Visual Culture of the Ottoman Empire Between East and West, 15th-17th Centuries* (fall 2017); *History of Art & Architecture 124E*, *Undergraduate/Graduate Proseminar, Transregional Connections: Architecture and the Construction of Early Modern Islamic Empires* (fall 2017); *History of Art & Architecture HAA225P*, *Graduate Seminar, Early Modern European Print Culture: Representations of the Islamic East* co-taught with Joseph Koerner (spring 2018).

Gülru was also invited to participate in the Harvard University Center for Middle Eastern Studies in Tunisia Program for ten days during spring break, where she delivered a public lecture titled, "Artistic Cosmopolitanism from Istanbul to North Africa: The Royal Images of Sultan Süleyman and His Navy Admiral Hayreddin Barbarossa" (March 13, 2018). She was also invited to deliver the R. Stephen Humphreys Distinguished Visiting Scholar Lecture at the University of California at Santa Barbara's Center for Middle East Studies "Transregional Connections: Architectural Monuments and the Construction of Early Modern Islamic Empires" (April 17, 2018).

Several publications appeared in 2017–18: *A Companion to Islamic Art and Architecture*, coedited with Finbarr Barry Flood, 2 vols. (Wiley Blackwell Companions to Art History series, 2017), in which she and Flood co-authored the opening essay titled "Frameworks of Islamic Art and Architectural History: Concepts, Approaches and Historiographies." Another essay by Gülru, titled "Architectural Dialogues Across the Eastern Mediterranean: Monumental Domed Sanctuaries in the Ottoman Empire and Renaissance Italy," was published in Alina Payne ed., *Companions to the History of Architecture, Volume I, Renaissance and Baroque Architecture* (2017).

Gülru edited and wrote two essays in the Aga Khan Program's *Supplements to Muqarnas, Studies and Sources in Islamic Art and Architecture*, vol. 13 (Brill, 2017), *The Arts of*

Ornamental Geometry: A Persian Compendium on Similar and Complementary Interlocking Figures: the opening essay, "Ornamental Geometries: An Anonymous Persian Compendium at the Intersection of the Visual Arts and Mathematical Sciences" and the preface, "In Memory of Alpay Özdural and His Unrealized Book Project."



David J. Roxburgh

David is Prince Awaleed Bin Talal Professor of Islamic Art History. In the academic year 2017–18, David was on sabbatical leave from the Department of History of Art and Architecture. While most of his efforts were devoted to advancing research on his book project about the artistic and literary life of early 15th century Herat, he accepted invitations to lecture at several institutions. These included the University of Sydney and Art Gallery of New South Wales (for a conversation with contemporary artist Khadim Ali), in Sydney, Australia; Lafayette College, Easton, PA (to deliver the annual Schleuter Lecture); and a conference titled *Making Modernity in Nineteenth-Century Islamic Art and Architecture* organized by Margaret Graves and Alex Dika Seggerman at Indiana University, Bloomington, where he spoke about the inauguration ceremony of the Suez Canal in 1869. Later, in the spring of 2018, David co-chaired—with Professors Jeffrey Hamburger and Linda Safran—a conference at Dumbarton Oaks, Washington, DC, on the diagram paradigm in Islamic, Byzantine, and Western medieval manuscripts.

Two exhibitions co-curated by David bracketed AY17–18. The first opened at the Harvard Art Museums in August 2017 and ran through January 2019. *Technologies of the Image: Art in 19th-Century Iran*, was co-curated with Mary McWilliams and examined the emergence of

print and photographic mediums in Qajar Iran as well as their effect on the historical art forms of painting and lacquer. Two publications were issued in conjunction with the exhibition: the catalogue—with contributions from AKPIA graduate students Farshid Emami and Mira Schwerda—*Technologies of the Image: Art in 19th-Century Iran*, ed. David J. Roxburgh and Mary McWilliams (Cambridge, MA: Harvard Art Museums, Harvard University, 2017); and a facsimile of an album of drawings—with a series of interpretive essays—which was the result of a graduate seminar conducted in the year before (*An Album of Artists' Drawings from Qajar Iran*, ed. David J. Roxburgh [Cambridge, MA, and New Haven: Harvard Art Museums, distributed by Yale University Press, 2017]). *An Album of Artists' Drawings* was recognized with three prizes: New England Museum Association, First Place (Exhibition Catalogues 2018); 2017 AIGA 50 Books | 50 Covers; and the American Museums Alliance, First Prize in Books (2017). Reviews of the exhibition appeared in the *New York Review of Books*, *Ajam Media Collective*, and *Iranian Studies*.

The second exhibition, *Preserved Pages: Book as Art in Persia and India, c. 1300–1800*, ran opened in the late summer of 2018 and ran through January 2019. This exhibition featured works on paper in the permanent collection of the Worcester Art Museum, Worcester, MA, and was co-curated by David and AKPIA graduate student Hannah Hyden at the invitation of Vivian Li, WAM Curator of Asian Art. The exhibition was accompanied by a small catalogue, *Preserved Pages: Book as Art in Persia and India, c. 1300–*

1800, authored with Hannah Hyden (Worcester, MA: Worcester Art Museum, 2018).

Other publications came to press in addition to the three works previously mentioned: “Emulation in the Arts of the Book: Baysunghur’s Two *Kalila wa Dimna* Manuscripts,” in *The Arts of Iran in Istanbul and Anatolia*, ed. Olga Davidson and Marianna Shreve Simpson (Cambridge and Boston, MA: Harvard University Press and the ILEX Foundation, 2018), 150–85; “The Arts of the Book and Calligraphy, 1250–1450,” in *A Companion to Islamic Art and Architecture*, ed. Gülru Necipoğlu and Finbarr B. Flood, 2 vols. (Oxford: Blackwell, 2017), vol. 2, 668–90; and “Akram Zaatari: Against Photography—An Annotated History of the Arab Image Foundation,” *Art Forum* 55, 5 (January 2017): 104; and a review of Yuka Kadoi, ed., *Arthur Upham Pope and a New Survey of Persian Art*, Studies in Persian Cultural History vol. 10 (Leiden and Boston: Brill, 2016), in *Bulletin of the School of Oriental and African Studies* 81, 2 (2018): 364–66. David returned to his role as Department Chair in July 2018.

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AGA KHAN PROGRAM FOR ISLAMIC ARCHITECTURE & THE AGA KHAN TRUST FOR CULTURE

2017–2018 Post-Doctoral Associates



Mounia Chekhab-Abudaya

Mounia is the Curator for Manuscripts and Western Mediterranean collections at the Museum of Islamic Art, Doha, Qatar. She completed her PhD in Islamic Art History and Archaeology at the Pantheon Sorbonne University in Paris and is specialized in the Western Mediterranean, manuscripts, and pilgrimage-related devotional materials in the Islamic world. For the 2017–2018 academic year, Mounia has been undertaking a research project at Harvard University as a post-doctoral research associate, as part of the Aga Khan Program for Islamic Art and Architecture.

With a great interest in languages, Mounia holds a degree in Literal Arabic from the National Institute of Oriental Languages and Civilizations (INALCO). She also studied Persian and Turkish respectively at INALCO and the Ecole Normale Supérieure de Paris. Mounia taught Islamic Art at undergraduate and graduate levels for four years at the Pantheon Sorbonne and INALCO. She helped in the Department of Islamic Art at the Louvre Museum in Paris for the preparation of the new display which opened in September 2012.

At MIA Doha, Mounia has curated several exhibitions including *Hajj – The Journey through Art* (2013–2014) in collaboration with the British Museum, *Building Our Collection: Ceramics of*

Al Andalus (2014), and *Qajar Women: Images of Women in 19th-century Iran* (2015). She also assisted in the making of another exhibition which opened in September 2015, *The Hunt: Princely Pursuits in Islamic Lands*, and co-curated two more exhibitions in 2017: *Imperial Threads: Motifs and Artisans from Turkey, Iran and India*, and *Powder & Damask, Islamic Arms and Armor from the Collection of Fadel Al Mansoori*.



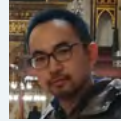
Neşe Gurallar

Neşe is currently a professor at Gazi University Department of Architecture, in Ankara, Turkey. She received her PhD at Middle East Technical University (METU), Ankara in 2003. She is currently in Cambridge as an Associate for the Harvard University Aga Khan Program for Islamic Architecture (2017–2018), an appointment made possible with a generous scholarship from TÜBİTAK (The Scientific and Technological Research Council of Turkey).

Previously she was a short-term fellow at Koç University, in the Research Center for Anatolian Civilizations in July of 2017. She was also enrolled at the University of Florida in 2016. Neşe was a visiting researcher at the University of Edinburgh in 1999–2000, made possible with a generous TÜBİTAK scholarship. She also held a Goethe Institute grant in Schwabisch Hall Germany in 2002.

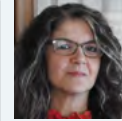
Neşe is the author of the following books: *Halkevleri: İdeoloji ve Mimarlık (People's Houses: Ideology and Architecture)*, published by İletişim Yayınları (1999); and *Emergence of Modern Public Space from a Traditional Mosque Courtyard: Early Nineteenth Century İstanbul, Beyazıt*, published by VDM Verlag/ OmniScriptum Publishing Group (2009). She has written several published articles and has been a contributing author

for edited books. She has delivered public lectures at various universities, institutions, and architectural organizations. Her research areas are ideology, politics, public space, architecture, modernity and cities, and urban histories.



Satoshi Kawamoto

Satoshi has been a lecturer at Kanazawa Seiryō University, faculty of Humanities, since April 2018. He was previously a post-doctoral fellow within the Japan Society for the Promotion of Science from 2013 to 2018. His research focuses on the architectural and urban history of the Ottoman dynasty in the early modern period. In 2013, he received his PhD from the University of Tokyo with a dissertation titled “A Study on the Formation of the Early Ottoman Palaces,” which was published by the University of Tokyo Press, in Japanese, in 2016. The book primarily discusses spatial development of Ottoman palatial architecture and the transition of the court ceremonial in the fifteenth century, before and after the conquest of Constantinople, part of which Satoshi is attempting to publish in English. He is now interested in property ownership in early modern Ottoman cities, and is currently preparing for a mud brick making workshop with his students.

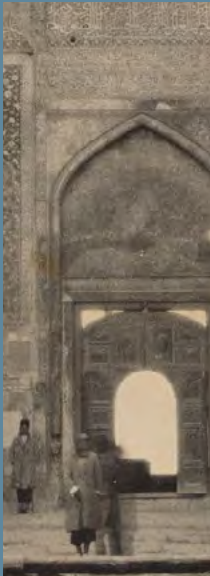


Belgin Turan Özkaya

Belgin is an AKPIA Associate in Harvard University’s Department of History of Art and Architecture during the 2017–2018 academic year. Trained as a modernist at Cornell University (PhD 1995), Belgin, who is currently a professor of architectural history at Middle East Technical University (METU) in Ankara, is interested in the intertwined histories of nineteenth- and twentieth-century architecture from a critical perspective. Recently, she co-initiated a British Academy project, “Ambivalent Geographies,” to probe architecture and culture in West Asia within the framework of the Ottoman British interactions. Concurrently, she started working on a connected history of the Ottoman and British cultures of collecting, entitled *Itinerant Objects: British Museum and the Ottoman Response to Antiquity*. She has received fellowships and grants from the CCA, Koç University RCAC, and the Getty, and has published widely, including *Rethinking Architectural Historiography* (Routledge, 2006), “Transpositions on the Edge of Europe” (*Journal of Architecture*, 2011), and a special collection on “Travel” (*Architectural Histories*, 2016).

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2017–2018 Graduate Students



Gwendolyn Collaço

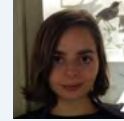
Gwendolyn is a fifth-year PhD candidate in the joint program for Middle Eastern Studies and History of Art & Architecture. Her research investigates the production of single-folio commercial paintings from the Ottoman empire, while also tracking their consumption in albums and anthologies.

During 2017–2018, Gwendolyn kicked off a year of intensive academic research and writing abroad for her dissertation. She began her summer on an ARIT fellowship before spending her academic year on the Frederick Sheldon Traveling Fellowship, studying manuscript collections in Europe and Turkey. During this time, she also presented her research on eighteenth-century Ottoman albums on the HIAA-sponsored panel at the annual College Art Association conference in Los Angeles. The subsequent summer she began her fellowship at the Orient-Institut Istanbul, where she presented a chapter at their workshop, Manuscript Cultures, before deferring part of this fellowship to the following year. She looks forward to delving further into her dissertation this year.



Bronwen Gulkis

Bronwen is a PhD candidate in the Department of History of Art and Architecture at Harvard University. Her scholarly interests focus on the arts of the book in Mughal India and their intersection with South Asian and European aesthetic traditions. During the 2017–18 academic year, she taught the department's Methods in Art History seminar, as well as a survey of Asian art at Suffolk University in Boston. Her contributions to the book *Qajar Art in the Era of New Audiences and Technologies* were published in fall 2017; she also authored catalogue entries on a related collection of Qajar lacquers at the Harvard Art Museums. The support of an Aga Khan travel grant allowed her to undertake two projects in summer 2018: an intensive course on Indo-Persian paleography in Goettingen, Germany, and independent research in St. Petersburg, Russia, where she viewed paintings and calligraphy related to her dissertation project on the formation of an early modern identity in Shahjahani albums.



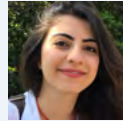
Jacobé Huet

Jacobé is an Aga Khan doctoral student working on architectural modernism and questions of cultural exchanges. She is interested in the visual, historical, and political connections of European modernism with vernacular styles of the Middle East and Mediterranean. The cases of Tel Aviv, Algiers, and Marseille are central to Jacobé's research. Before coming to Harvard, Jacobé worked in several museums and research centers such as the Centre Pompidou and the Clark Art Institute. She holds a BA in art history from Université Paris 1 Panthéon-Sorbonne and a MA from Williams College. Jacobé has presented her research on various occasions including at annual conferences of the College Art Association.



Hannah Hyden

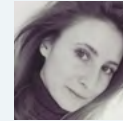
Hannah is a student in the History of Art and Architecture Department at Harvard University. She focuses on sixteenth- and seventeenth-century Persianate arts of the book, with a special interest in the role of artistic production in the formation of minority culture. Hannah received her BA with Distinction in Liberal Studies and Spanish from Sonoma State University, and an MA with Honors in Islamic and Middle Eastern Studies from the Hebrew University, Jerusalem. She also completed an MA in History of Art at the Courtauld Institute of Art in the Special Option of Persian Painting and Transcultural Visuality. During her time at the Courtauld, she served as an Iran Heritage Foundation Research Assistant and a Courtauld Scholar.



Damla Özakay

Damla is in her second year as a PhD student in Middle Eastern Studies and History of Art and Architecture. Damla's main interests are early modern Ottoman architecture and city building practices. Her dissertation focuses on the emergence of the city of Amasya in the fifteenth century as a major Ottoman urban, political, cultural, and artistic center in northeastern Anatolia. Her dissertation aims to uncover the transregional architectural and urban dynamics among the Ottoman, Mamluk, and Greater Iranian worlds. Her main advisor is Professor Gülru Necipoğlu.

Damla received her BA and MA in History at Boğaziçi University in Istanbul. She wrote an MA thesis on the discourses of writing in the early modern Ottoman biographical dictionaries of calligraphers. Last summer she received a Graduate Society Predisertation Summer Fellowship and participated in an intensive Ottoman Turkish language class at RCAC in Istanbul. As the recipient of fellowships from CMES and the Aga Khan Program, this summer she will travel to Iran and take Persian classes at Dehkhoda Institute in Tehran.

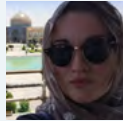


Veronika Poier

Before starting her PhD at Harvard University, Veronika studied History of Art and Middle Eastern Studies in Vienna, Istanbul, and Leiden. Her doctoral thesis focuses on the parameters of knowledge transfer and cultural exchange from the Timurid courts of Central Asia to the domain of the Ottoman Sultan Mehmed I (r. 1413–1421). Veronika is particularly interested in the actors and social groups who preserved and spread technical and scientific know-how in times of concurrent warfare.

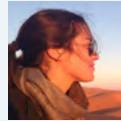
Veronika received a Porter Fellowship for travel, along with a summer grant from the Aga Khan Program at Harvard University, to support her research in Uzbekistan, Iran, and Turkey; the study of objects was facilitated by a grant from the SPMK, the Prussian State Museums. Veronika has curated an exhibition in the Islamic Art Museum of the Pergamon Museum in Berlin and spent a summer as a Mellon intern at the National Gallery of Art in Washington DC.





Mira Xenia Schwerda

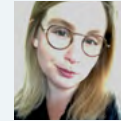
Mira is a student in the PhD program for Middle Eastern Studies and History of Art and Architecture. Her work focuses on the modern Middle East and her dissertation analyzes how photography changed politics in early twentieth century Iran. In 2016–2017 she worked with Professor David Roxburgh and Mary McWilliams, Curator of Islamic Art at the Harvard Art Museums, on the planning, research, and execution of the exhibition *Technologies of the Image: Art in 19th-Century Iran*. She curated the photography section of the exhibition and authored the relevant chapter in the exhibition catalogue (“Iranian Photography: From the Court, to the Studio, to the Street”), which was published to great acclaim. In September 2017 she was invited to present a lecture titled “Photography in Qajar Iran” as part of the annual Calderwood Lecture at the Harvard Art Museums. She published an article titled “Amorous Couples: Depictions of Permitted and Prohibited Love” in a volume edited by Professor Roxburgh. She presented two conference papers focusing on modern Iranian art in Chicago and Vienna. In 2017 she passed her qualifying exams at Harvard, thereby earning her third master’s degree and successfully defended her dissertation prospectus. In 2018–2019 she will pursue archival research in Europe and the Middle East on a Sheldon grant.



Abbey Stockstill

Abbey is completing her final year in the Department of the History of Art and Architecture at Harvard. Her work is broadly concerned with the late medieval Maghrib as a bridge between the spheres of Sub-Saharan Africa and the Mediterranean, and how the anthropological dynamics of this bridge influenced urban development in the region. She is in Paris writing her dissertation, which traces the development of Marrakesh under the Almohad dynasty in the twelfth century, examining the dynasty’s manipulation of the local landscape in its expansion and reorganization of the city.

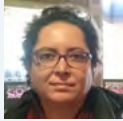
Abbey received the Margaret B. Ševčenko Prize for her essay entitled “A Tale of Two Mosques: Marrakesh’s Masjid al-jami’ al-Kutubiyya,” which will be published in the forthcoming *Muqarnas* 35 (2018). She received her BA in Near Eastern Languages and Civilizations from the University of Pennsylvania, and she has accepted a position of Assistant Professor at Southern Methodist University’s Meadows School of the Arts, to commence in the Fall of 2018.



Meredyth Winter

Meredyth is a fifth-year PhD candidate in History of Art and Architecture and Middle Eastern Studies. As a Loeb Fellow for the Study of Comparative Religion in Fall 2017, she conducted research in European and American archives and collections. She spent the spring term in residence preparing for an upcoming exhibition on medieval Egyptian funerary textiles at the Harvard Art Museums, where she held a curatorial intern fellowship. She presented at *Recycling, Revision, and Relocation in the Middle Ages*, a workshop co-sponsored by the Committee for Medieval Studies, the Department of English, the Department of the History of Art and Architecture, the Department of Celtic Languages and Literatures, the Medieval Studies Interdisciplinary Graduate Workshop, and the Harvard Provostial Fund for the Arts and Humanities. Her paper, now slated for publication, discussed a medieval silk whose multiple alterations reveal that changing political fortunes both prompted the erasure of history and ensured the silk’s preservation. She also spoke on the role of textile merchants in shaping the urban landscape and mosques of Qazvin, Iran, at the ICMA-Sponsored Panel “Art & Aftermath” at the *53rd International Congress on Medieval Studies* in Kalamazoo, Michigan.

2017–2018 Visiting Students



Özge Yıldız

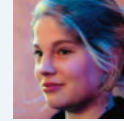
Özge is a PhD candidate in the Department of History of Art and Architecture at Harvard. In the 2017–2018 academic year, she worked as a teaching assistant for Professor Gülru Necipoğlu for her course on Ottoman visual culture in the fall term, and for Professor Joseph Connors for his course on the landmarks of world architecture in the spring term. After taking the general exams at Harvard, she traveled to Istanbul, Turkey, for research. Her research will focus on seventeenth century Ottoman architecture in general, and on the Sultan Ahmed Mosque complex (1609–1618) in Istanbul in particular. She is also interested in the organizational developments of the corps of royal architects in the late sixteenth and early seventeenth centuries, after Sinan the Architect. Accordingly, she will work on a particular architectural treatise, the *Risāle-i Mi'māriyye* (1614), written for Mehmed Agha, the architect of the Sultan Ahmed Mosque.



Yui Kanda

Yui is currently the project researcher at the Institute for Advanced Studies on Asia at the University of Tokyo. She expects to graduate with her PhD in the 2019–20 academic year. During the 2017–18 academic year at Harvard University, Yui conducted extensive research on Safavid metalwork and textiles inscribed with Persian verses, with a particular focus on the objects endowed to the Twelver Shi'ite shrines in Iran and Iraq.

In October 2017, she published her second peer-reviewed article, “Kashan Revisited: A Luster-Painted Ceramic Tombstone Inscribed with a Chronogram Poem by Muhtasham Kashani” in *Muqarnas* 34. Meanwhile in November 2017, she presented a paper, “Poems, Crafts, Poets and Craftsmen: Material Culture of Iran and Transoxiana during the Timurid-Safavid Period,” at the MESA 2017 Annual Meeting.



Kristýna Rendlová

Kristýna is a DPhil candidate in Oriental Studies at the Khalili Research Centre for the Art and Material Culture of the Middle East, of the University of Oxford. In the 2018 spring semester, she was a visiting student at the Aga Khan Program for Islamic Architecture in the Department of History of Art and Architecture at Harvard University, with the financial support of a Bader Philanthropies' scholarship.

Her doctoral research project addresses the pictorial representation of architecture in 15th and 16th century Ottoman illustrated manuscripts. In 2017, she presented some preliminary conclusions of her research at the Symposia Iranica Conference at the University of Cambridge, and in a paper titled “An Afterglow of Byzantium in Ottoman Illustrated Manuscripts: The Case of the Pictorial Representation of Architecture,” published in *Convivium: Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and the Mediterranean*. In addition to pursuing her doctoral project, Kristýna has been working on Islamic art objects from the collections in the Czech Republic and has published several articles on these.

Staff

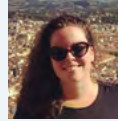


Maria Metzler

Maria is the Managing Editor of *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. She received her PhD from Harvard University's Department of Near Eastern Languages and Civilizations with a focus on Hebrew Bible and Ancient Near Eastern Studies in 2016.

In August 2017, Maria presented her research with Francis Landy (Professor Emeritus, University of Alberta) at the International Society of Biblical Literature meeting in Berlin. Their paper, "Deconstructing Horses in Love and in War," is a dialogical exploration of horse imagery in the biblical books of the Song of Songs and Job. Maria also published several articles in the *Encyclopedia of the Bible and Its Reception* this year.

Maria has studied many languages, including Biblical Hebrew, Greek, Akkadian, German, French, Spanish, and Italian. In 2017–18, she enrolled in a Persian class at Harvard.



Cecily Pollard

Cecily is the Program Administrator for the Aga Khan Program for Islamic Architecture, in the History of Art and Architecture Department at Harvard University. She received her BA, *summa cum laude*, from Northeastern University in 2002, majoring in Art with a concentration in Art History. Her field of study was Italian Renaissance, and she spent two undergraduate semesters in Florence before returning there in 2004 to work as an art history teaching assistant for undergraduate and graduate students at SACI College of Art & Design (Studio Arts College International).

Cecily has worked in the development departments of the School of the Museum of Fine Arts, Boston; the Peabody Essex Museum of Salem; and the Harvard Graduate School of Design. She completed her Master of Liberal Arts in Extension Studies, field of Museum Studies, from Harvard University Extension School in May 2017. Her capstone paper was titled "Nazi-Era Claims within Art Museum Collections: An Examination of Ethical Standards, Provenance Research, and the Need for More Museum Researchers." Cecily joined the AKPIA as Program Administrator in November 2013.

Documentation Center



András Riedlmayer

András has directed AKPIA's Documentation Center at Harvard's Fine Arts Library since 1985. As bibliographer in Islamic art and architecture, he is responsible for acquiring, preserving, and providing reference and access to North America's largest and most comprehensive research collection on the visual cultures of the Islamic world. What he enjoys most is assisting students, faculty, and visiting scholars with their research.

In 2017–18, András made a number of notable additions to our library's collections. Among these were an archive of more than 1,700 tracings of watermarks of documents and manuscripts in the Topkapı Palace Museum Archives, compiled by the late Turkish archivist and art historian Nigâr Anafarta; and the Edwin Binney 3rd Collection of nearly 400 Orientalist prints, dating from the 15th to the 19th c., depicting people and types of Turkey and the Levant. The newly-acquired Binney prints were studied as primary source material by students in a graduate seminar, "Early Print Culture: Representations of the Islamic East," taught by Professors Gülru Necipoğlu and Joseph Koerner in the spring semester. In the fall semester, the library lent an important item from our special collections, the 'Ali Khan Vali album, for an exhibition at the Harvard Art Museums, "Technologies of the Image: Art in 19th-century Iran," curated by Prof. David

Roxburgh and Mary McWilliams. András gave a museum gallery talk about the album. Also in the fall semester, András and his colleague, photographic resources librarian Joanne Bloom, gave presentations about photographs of the Middle East held by the Fine Arts Library, as part of the Harvard Library's "Spotlight on Collections" series. In July 2017, András was invited by the Office of the Prosecutor of the International Criminal Court (ICC) to take part in an expert consultation on the prosecution of crimes against cultural heritage. He also presented a paper at an international conference and exhibition on crimes against cultural heritage tried before the UN war crimes tribunal for the former Yugoslavia (ICTY), and contributed an essay and documentation to the exhibition's catalog, *Targeting Monuments: Targeting History and Memory* (Pula, Croatia: SENSE Center for Transitional Justice, and Zagreb: Documenta, 2017).



Amanda Hannoosh Steinberg

Amanda started as the Visual Resources Librarian for Islamic Art and Architecture for the AKPIA Documentation Center in January of 2018. Previously, she worked as the Middle East Studies Librarian at George Washington University and completed her PhD at the University of Pennsylvania in the Department of Near Eastern Languages and Civilizations, where her dissertation was entitled "Wives, Witches, and Warriors: Women in Arabic Popular Epic." She is responsible for curating, maintaining, and assisting patrons with the Aga Khan slide collections and digital image collections. She loves to assist students, faculty, and outside researchers, showing them how to find and use images in their work.