

Workshop
"Layers of Islamic Art and the Museum Context"
January 13 – 16, 2010

Participants:

Iman R. Abdulfattah received her B.A. in Near Eastern Languages and Literature from New York University in 1996. She went on to obtain an M.A. in Islamic Art and Architecture from the American University in Cairo in 2002. Since 2005, she has worked for Egypt's Supreme Council of Antiquities as an Islamic art historian. She is involved with a number of museum and heritage projects; her recent duties have included coordinating the renovation of the Museum of Islamic Art and taking part in the scientific development of the planned Museum of Historic Cairo.

Ladan Akbarnia is a specialist on the art of Islamic Iran and Central Asia after the seventh century. Dr. Akbarnia was recently appointed Executive Director of the Iran Heritage Foundation. She has researched collections in Iran, Turkey, and Europe, as well as holding positions at The Metropolitan Museum of Art, the Los Angeles County Museum of Art, and the Brooklyn Museum. Dr. Akbarnia taught Islamic Art History at Smith College and Wheaton College, USA.

Vera Beyer directs the DFG Junior Research Group "Kosmos/Ornatus. Ornaments in Persia and France c. 1400 in Comparison" at the Institute of Art History of the FU Berlin and co-directs the module "Ornament" within the NCCR Iconic Criticism – eikones, Basel. She studied in Siegen, Vancouver and at the EHESS in Paris and completed her PhD thesis "Frameworks. Functions of Framings in the works of Goya, Velázquez, van Eyck and Degas" at the University of Hamburg. After that she was visiting scholar at the IFA of NYU and research associate at the universities of Bochum and Basel.

Beshara Doumani received his B.A. from Kenyon College in Ohio in 1977. In 1980, he earned an M.A. from Georgetown University, where he would later receive his Ph.D. in 1990. From 1989 to 1997, Doumani taught at the University of Pennsylvania in Philadelphia and since 1990, he has been a faculty member at the University of California, Berkeley. From 1996 to 1997, he was a 2001/2002 fellow at the Wissenschaftskolleg zu Berlin. Recently, he received a Fellowship for the 2007-2008 academic year at Harvard University's Radcliffe Institute for Advanced Study in Cambridge, Massachusetts. His interest lies in "recovering the history of social groups, places, and time periods that have been silenced or erased by conventional scholarship on the Modern Middle East."

Michael Eissenhauer studied Art History, Classical Archeology and German Literature in Tübingen and Hamburg, and has a Ph.D in Art History. The Foundation of Prussian Cultural Heritage's Board of Trustees unanimously elected Dr. Michael Eissenhauer to the post of general director of the National Museums in Berlin in November 2008, and before then, he served as director of the Museumslandschaft Hessen Kassel, which ranks as one of the largest museum institutions in Germany. He is president of the German Museums Association since 2003.

Munir Fakher Eldin is a social historian and received his doctorate from New York University with a dissertation, titled *Communities of Owners: Land Law, Governance, and Politics in Palestine, 1858-1948*, which examines the history of the territorial conflict between Zionism and the



Palestinians from the perspective of the late Ottoman- and British-introduced land regimes. He currently is a fellow of 'Europe in the Middle East - The Middle East in Europe' (EUME) and works on the impact of colonial rule on the project of Arab modernity in Palestine.

Kjeld von Folsach studied Western History and art history between 1969 and 1981 and he wrote his doctoral thesis on European Architecture. In 1985 von Folsach took over the directorship of The C.L. David Foundation and Collection in Copenhagen. Since then he has produced a number of exhibitions, written catalogues and articles on Islamic art and latest been in charge of the rebuilding of The David Collection.

Juliette Fritsch is Head of Gallery Interpretation, Evaluation and Resources, Victoria and Albert Museum, and PhD researcher at the Institute of Education, London.

Christine Gerbich received her M.A. in sociology from the University of Mannheim. She is currently Head of the project "Exhibition Experiment Museology" at the Technical University, Berlin, being responsible for exhibition evaluation and visitor research. She has been responsible for various surveys at museums in Egypt and Yemen.

Julia Gonnella is an Islamic archaeologist and has been working on the citadel in Aleppo from 1995 until today. She has also worked for various Islamic art exhibitions and has been teaching Islamic Art and Archaeology at the Free University of Berlin and in Bamberg. She is now curator at the Museum of Islamic Art in Berlin.

Oleg Grabar is Professor Emeritus in the School of Historical Studies at the Institute for Advanced Study, Princeton and Aga Khan Professor Emeritus of Islamic Art and Architecture at Harvard. His research has had a profound and far-reaching influence on the study of Islamic art and architecture. His extensive archaeological expeditions and research trips cover the vast expanse of the Islamic world in Africa, the Middle East, and Muslim Asia.

Benoît Junod is a former Swiss diplomat who specialised in cultural projects management. He is the director of the museums and exhibitions unit of the Aga Khan Trust for Culture and the 'midwife' to the future Aga Khan Museum in Toronto.

Susan Kamel is museologist and project director at the Institute for Museum Research Berlin: "From Imperial Museum to Communication Center? The New Role of the Museum as Mediator between Sciences and Non-Western Societies" and since 2007, has been responsible for the general museum concept at the Marib Museum Project. She worked as assistant curator in the Ethnological Museum Berlin, Islamic Department, as a researcher at the Free University of Berlin and as a curator in the Museum of Islamic Art Berlin.

Lorenz Korn is Professor of Islamic Art History and Archaeology at Bamberg University. He has studied Islamic Studies, Political Science and Islamic Art and Archaeology at Tübingen and Oxford University. He has been teaching at Tübingen and was Aga Khan Postdoctoral Fellow at Harvard University in 1999/2000. He published extensively on Islamic Art in Oman, Numismatics, Ayyubid architecture and is currently conducting a research project on the mosque of Golpayegan, Iran.

Gudrun Krämer is Head of Department of Islamic Studies at the Free University Berlin. She also taught in Hamburg, Bonn, Paris, Boston and Cairo and received an honorary doctorate from Tashkent Islamic University. She was Executive Editor of the Encyclopedia of Islam. She is member of Berlin-Brandenburgische-Akademie der Wissenschaften and of the research program 'Europe in the Middle East - The Middle East in Europe' (EUME). Dr. Krämer recently published a book, *A History of Palestine, From the Ottoman Conquest to the Founding of the State of Israel* with Princeton University Press.



Jens Kröger is Assistant Director emeritus of the Museum of Islamic Art in Berlin. He published extensively on the collection of the museum, especially on glass, the history of the museum, and on scholars of Islamic Art in Germany. He was the representative of the Berlin collection in the internet presentation “Discover Islamic Art,” and “Museums With No Frontiers” and is currently finishing his publication on the glass finds from the excavation in Ctesiphon.

Miriam Kühn is assistant curator at the Museum of Islamic Art in Berlin. She received her M.A. in History of Islamic Art at the University of Bonn and is currently writing her Ph.D. thesis on Mamluk minbars and their cultural context at the University of Munich.

Susanne Lanwerd is Departmental Lecturer in History and Cultural Studies, Institute for the Scientific Study of Religion, and Visiting Lecturer in Germany and abroad (Rostock, Münster, Bochum, Graz, Bern).

Wolf Lepenies is a sociologist, former rector of the Wissenschaftskolleg zu Berlin and chairman of the Fritz-Thyssen Stiftung Advisory Board. Lepenies has published widely, concentrating on problems of intellectual history of natural as well as social disciplines.

Mary McWilliams is the Norma Jean Calderwood Curator of Islamic and Late Indian Art at the Arthur M. Sackler Museum, Harvard University. She co-curated with David J. Roxburgh the seminal exhibition, “Traces of the Calligrapher”.

Alnoor Merchant is the Head Librarian and Keeper of the Special Collections at the Library of The Institute of Ismaili Studies (IIS), London. He obtained his Master of Arts in Islamic studies from McGill University, Canada. Since 1997, Alnoor has played a pivotal role in identifying and acquiring important manuscripts and artefacts for the future Aga Khan Museum in Toronto. He has curated several exhibitions of the IIS collections, as well as assisted in various capacities with the exhibitions of the Aga Khan Museum’s collection hosted in Parma, London, Paris, Lisbon, Madrid, and Barcelona. He is currently working on a publication relating to the collections housed at the IIS.

Martina Müller-Wiener teaches at the Department for Asian and Islamic Art History at the University of Bonn. She curated several exhibitions at the Museum of Applied Arts in Frankfurt, participates in excavations in Rusafa and Harab Sayyar, Syria, as well as in re-establishing the National Museum in Herat, Afghanistan.

Gülru Necipoğlu, Aga Khan Chair at the Art and Architecture Department at Harvard University, has contributed to dozens of articles and the author of three in-depth books titled, *Architecture, Ceremonial, and Power, The Topkapi Palace in the Fifteenth and Sixteenth Centuries*, and *The Age Of Sinan: Architectural Culture In The Ottoman Empire*. She is member the American Philosophical Society and the American Art and Sciences Academy.

Anton D. Pritula has studied Iranian Philology at University of St. Petersburg, where he completed a Ph.D. on Christendom and the Tradition of Persian writs from the 13th to the 17th century. He is currently working as curator for the Middle East section at the Hermitage’s Arabic Department.

Nasser Rabbat is the Aga Khan Professor of Islamic Architecture at MIT where he has been teaching since 1991. His interests include Islamic art and architecture, medieval urban history and historiography, and post-colonial criticism. His research focuses on the overlapping intercultural spaces where peoples have always met and exchanged ideas, views, beliefs, and practices, and, in the process, created art and architecture.



Seif al-Rashidi graduated from the American University in Cairo with degrees in Economics and Architectural History, and from the London School of Economics with a M.Sc. in City Design and Social Science. He worked on a range of architectural and interior design projects for Ahmad Hamid Architects before joining the Aga Khan Trust for Culture's Cairo project in 1997. He has been Planning Unit Manager of the Darb al-Ahmar neighbourhood revitalization team. Since 2008, he is manager of the world heritage side of Durham, UK.

Christian Sassmannshausen received his M.A. in Islamic and Middle Eastern Studies at the Free University Berlin. He is a PhD candidate in Islamic and Middle Eastern Studies at the Free University working on social distinction, family networks, and consumption in late Ottoman Tripoli. Since November 2006 he is part of an interdisciplinary research project entitled "Transforming Urban Worlds: Local Agency and Material Culture in 19th and Early 20th Century Tripoli" based at the Institute for Islamic Studies (Free University Berlin).

Nadya Sbaiti is a historian of the Middle East and teaches at Smith College and Mt Holyoke College, USA. She currently is a Fellow of 'Europe in the Middle East - The Middle East in Europe' (EUME) works on education and multiple national narratives in the conception of Lebanese history under the French mandate.

Kirsten Scheid is an anthropologist and art historian specializing in modern and contemporary visual arts. She teaches at the American University in Beirut, Lebanon, and currently is a Fellow of 'Europe in the Middle East - The Middle East in Europe' (EUME) and is working on the book *On Civilized Art in Primitive Places: Modern Art and the Formation of Lebanese Society*.

Avinoam Shalem (Ph.D 1995, University of Edinburgh) is Professor for History of Islamic Art at Munich University and Max-Planck Professor Fellow at the Kunsthistorisches Institut in Florence. His main field of interest concerns artistic interactions in the Mediterranean basin, migration of objects, and medieval aesthetics. He has been teaching in the universities of Tel Aviv, Edinburgh, Heidelberg, Bamberg and Munich and was the Andrew Mellon Senior Fellow at the Metropolitan Museum of Art in New York (2006) and a Guest Scholar at the Getty Research Centre (2009). He has published extensively on medieval Islamic, as well as Jewish and Christian art (medieval, pre-modern and contemporary). He is currently directing the research project: *Crossing Boundaries, Creating Images: In Search of the Prophet Muhammad*, acts as the initiator of the series of exhibitions *Changing Views* to be held in Munich in 2010, and co-curates the exhibition *The Future of Tradition: the Tradition of Future* in Haus der Kunst.

Riem Spielhaus is a post-doc-fellow at the Centre for European Islamic Thought at the University of Copenhagen and member of the "German Islam Conference." Her dissertation focused on processes leading to the emergence of a Muslim conscious in Germany between ascription and self-identification. She has been working as advisor for the commissioner for Migration, Refugees, and Integration of the German Federal Government and published a research on the Islamic Prayer rooms in Berlin.

Anne-Christine Taylor is a specialist in indigenous Amazonian cultures; her most recent research has been on perceptions and experience of history in American Indian societies, and on indigenous conceptions of psychic processes and the experience of the self. She has co-authored three works and published over sixty articles and contributions to collective works. Director of Research at the CNRS, Anne-Christine Taylor has been seconded to the Musée du quai Branly since February 2005, where she is Director of the Education and Research Department.

Eva Maria Troelenberg studied Art History in Munich and Venice and recently submitted her Ph.D. thesis on the Munich exhibition of 1910, "Masterpieces of Muhammedan Art." In 2007, she held a grant at the Kunsthistorisches Institut/Max-Planck-Institut Florenz.



Oliver Watson holds a PhD from the School of Oriental and African Studies, University of London, where he specialised in Persian lustre tiles of the 13th and 14th centuries. He is an expert on Islamic pottery on which he has written extensively. Formerly Chief Curator of the Department of Ceramics and Glass at the Victoria and Albert Museum, he is currently Director of the Museum of Islamic Art in Doha, Qatar.

Stefan Weber is the Director of the Museum of Islamic Art at the Pergamon Museum in Berlin and a member of the research program 'Europe in the Middle East - The Middle East in Europe' (EUME). Previously, he was Professor of Material Culture at Aga Khan University in London from 2006 to 2008. Between 1996 and 2001 he was a Research Fellow at the German Archaeological Institute in Damascus and between 2001 and 2007 Senior Research Fellow for Urban History and Art History at the Orient Institut Beirut.