

Dr Margaret S. Graves

Adrienne Minassian Associate Professor of Islamic Art and Architecture
Department of History of Art and Architecture
Brown University, 64 College Street
Providence, RI 02912

Education

2006–2010: Ph.D., University of Edinburgh, History of Art (Supervisor: Robert Hillenbrand). Thesis: *Worlds Writ Small: Four Studies on Miniature Architectural Forms in the Medieval Middle East*

2004–2005: M.Sc. (Res.), University of Edinburgh, History of Art (Supervisors: Robert Hillenbrand and Ulrike al-Khamis). Dissertation: *The East in the West: Nineteenth-Century Moroccan Pottery in the Royal Museum of Scotland*. Awarded a Distinction

1997–2002: M.A. Fine Art (Hons), University of Edinburgh and Edinburgh College of Art. Awarded a distinction in History of Art

Employment

2023–present: Adrienne Minassian Associate Professor of Islamic Art and Architecture, Department of History of Art and Architecture, Brown University

2018–2023: Associate Professor, Department of Art History, Indiana University
Adjunct Associate Professor, Department of Middle Eastern Languages and Cultures

2021–2023: Director of Graduate Studies, Art History, Indiana University

2019–2020: Interim Director, Islamic Studies Program, Indiana University

2012–2018: Assistant Professor, Department of Art History, Indiana University
Adjunct Assistant Professor, Department of Middle Eastern Languages and Cultures

2010–2012: Research Associate, Aga Khan Trust for Culture, Geneva

Fellowships

Postdoctoral

Sterling and Francine Clark Art Institute, Williamstown, MA: Florence Gould Foundation Fellowship (2022–3)

Center for Advanced Study in the Visual Arts, National Gallery of Art: Paul Mellon Senior Fellowship (2022–3; declined)

College Arts and Humanities Institute, Indiana University: Research Fellowship with Teaching Release (2020–21)

Institute for Advanced Study, Indiana University: Residential Fellowship with Teaching Release (2020–21; declined)

Institute for Advanced Study, Princeton: AY member (2015–16)

Indiana University Summer Faculty Fellowships (2012, 2013, 2016)

British Academy Three-Year Postdoctoral Fellowship for outstanding early career scholars (2011–14; declined)

Institute for the Advanced Study of the Humanities, University of Edinburgh: Postdoctoral Fellowship (2010–11)

British Institute of Persian Studies: Postdoctoral Fellowship (2010–11)

Predoctoral

Arts and Humanities Research Council of the United Kingdom, Doctoral Award: full funding and maintenance for Ph.D., additional funding for research in Iran, Syria, and Egypt (2006–9)

Arts and Humanities Research Council of the United Kingdom, Masters Research Preparation Award: full funding and maintenance for M.Sc. (Res.), additional funding for research in Morocco (2004–5)

Publications (* indicates blind peer-reviewed)

Books

Co-authored Book

**Ceramic Art*, co-authored with Sequoia Miller, Magdalene Odundo, and Vicki Parry (Princeton University Press, Art/Work Series, 2023). 160 pp. ISBN 978-0691226637

Monograph

**Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam* (New York: Oxford University Press, 2018). 352 pp. ISBN 9780190695910

Winner: 2021 Karen Gould Book Prize, Medieval Academy of America

Winner: 2019 International Center of Medieval Art Annual Book Prize

Reviews: Rosalind Wade Haddon, *Newsletter of the Oriental Ceramics Society* 27 (May 2019), 61; Lawrence Nees, *Choice* 56:11 (July 2019); Heather Badamo, *caa.reviews* (July 2019); Marcus Milwright, *Journal of Islamic Studies* 31:2 (May 2020), 268–269; Lamia Balafrej, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 27:1 (Spring-Summer 2020), 109–111; Richard McClary, *Art History* 43:4 (December 2020), 859–861; Jennifer Pruitt, *Speculum* 96:1 (January 2021), 224–225; Alex Brey, *H-Material-Culture* (April 2021); Kerry Boeye, *The Medieval Review* (May 2021); Matthew Saba, *The Journal of Art Historiography* (May 2023), 1–9

Edited Volumes/Special Issues

* Margaret S. Graves and Alex Dika Seggerman, eds, *Making Modernity in the Islamic Mediterranean* (Bloomington, IN: Indiana University Press, 2022). 12 articles; 282 pp. ISBN 9780253060341

Reviews: Berin Golonu, *Nineteenth-Century Art Worldwide* 21:3 (Autumn 2022); Alexandra Solovyev, *History of Photography* 46:4 (2022), 269–299; Jonathan Bloom, *Choice* 60:7 (March 2023)

* Moya Carey and Margaret S. Graves (guest editors), *Journal of Art Historiography*, 6 (June 2012): special issue, 'Islamic Art Historiography'. 16 articles and 5 documents; 490 pp. ISSN 2042-4752

Margaret S. Graves (ed.), *Islamic Art, Architecture and Material Culture: New Perspectives* (Oxford: British Archaeological Reports, International Series 2436, 2012). 12 articles; vii+147 pp. ISBN 9781407310350

Exhibition Catalogues

Margaret S. Graves (ed. and catalogue entries) and Benoît Junod (ed.), *Treasures of the Aga Khan Museum: Architecture in Islamic Arts*. 112 entries plus 7 essays by contributing authors; 364 pp. (Geneva: Aga Khan Trust for Culture, 2011) ISBN: 9780987846310.

Russian translation: *Arkhitektura v islamskom iskusstve: sokrovishcha kollektskii Aga-Khana* (St Petersburg: State Hermitage Museum, 2011) ISBN: 9785935724382.

Margaret S. Graves (ed. and catalogue entries) and Benoît Junod (ed.), *Treasures of the Aga Khan Museum: Arts of the Book and Calligraphy*. 157 entries plus 13 essays by contributing authors; 376 pp. (Istanbul: Aga Khan Trust for Culture/Sakıp Sabancı Museum, 2010).

Turkish translation: *Ağa Han Müzesi Hazineleeri: Kitap sanatı ve hat* (Istanbul: Aga Khan Trust for Culture/Sakıp Sabancı Museum, 2010).

Articles

Peer-Reviewed Journal Articles and Book Chapters

*'Between Matter and Magic, Over Land and Sea: A Middle Eastern Censer in Sweden', in Beate Fricke, ed., *Holy Smoke: Censers Across Cultures* (Wiesbaden: Hirmer Verlag, 2023), pp. 147–175

*'Beyond the Beholder's Share: Painting as Process in Medieval Islam', in Ali Ansari and Melanie Gibson, eds, *Fruit of Knowledge, Wheel of Learning, Vol. II: Essays in Honour of Robert Hillenbrand* (London: Gingko Library, 2022), pp. 98–129

*'The Double Bind of Craft Fidelity: Moroccan Ceramics on the Eve of the French Protectorate', in Graves and Seggerman, eds, *Making Modernity in the Islamic Mediterranean* (IUP, 2022), pp. 117–138

*(With Alex Dika Seggerman) 'Introduction: Making Modernity in the Islamic Mediterranean', in Graves and Seggerman, eds, *Making Modernity in the Islamic Mediterranean* (IUP, 2022), pp. 1–17

*'Spatchcocking the Arabesque: Big Books, Industrial Design, and the Captivation of Islamic Art and Architecture', in Anne Leonard, ed., *Arabesque Without End: Across Music and the Arts, from Faust to Shahrazad* (New York: Routledge, 2021), pp. 19–55

*'Casting Shadows', in Sheila Canby, Deniz Beyazit and Martina Rugiadi, eds, *The Seljuqs and Their Successors: Art, Culture and History* (Edinburgh: Edinburgh University Press, 2020), pp. 199–214

*'The Lamp of Paradox', *Word & Image* 34:3 (2018), pp. 237–250

- *‘The Monumental Miniature: Liquid Architecture in the *Kilgas* of Cairo’, *Art History* 38:2 (2015), pp. 304–323. Reprinted in Joan Kee and Emanuele Lugli, eds, *To Scale* (London: Wiley-Blackwell, 2016), pp. 62–81
- *‘Feeling Uncomfortable in the Nineteenth Century’, *Journal of Art Historiography* 6 (June 2012): special issue, ‘Islamic Art Historiography’ (27 pp.)
- * (With Moya Carey) ‘Introduction: Historiography of Islamic Art and Architecture, 2012’, *Journal of Art Historiography* 6 (June 2012): special issue, ‘Islamic Art Historiography’ (15 pp.)
- *‘Treasures, Tombs and Reliquaries: A Group of Ottoman Qur’an Boxes of Architectural Form’, in Amanda Phillips and Refqa Abu-Remaileh, eds, *The Meeting Place of British Middle East Studies* (Newcastle: Cambridge Scholars Publishing, 2009), pp. 78–98 and plates
- *‘Visual Culture as Historical Document: Sir John Drummond Hay and the Nineteenth-Century Moroccan Pottery in the National Museum of Scotland’, *British Journal of Middle Eastern Studies* 36:1 (2009), pp. 93–124 (winner of the British Society for Middle Eastern Studies Graduate Article Prize, 2008)
- *‘Ceramic House Models from Medieval Persia: Domestic Architecture and Concealed Activities’, *Iran: Journal of the British Institute of Persian Studies* 46 (2008), pp. 227–252
- *‘“A Certain Barbaric Originality”: Moroccan Pottery as Viewed by British Travel Writers of the Nineteenth Century’, *The Journal of North African Studies* 12:4 (2007), pp. 501–516
- *‘Words and Pictures: The British Library’s 1386–8 *Khamsa* of Nizami, and the Development of an Illustrative Tradition’, *Persica* 18 (2002), pp. 17–54

Other Book Chapters and Essays

- ‘A Painting of a Painting and a Boy on a Bottle: Thresholds of Image in Early Modern Iran’, in Stephen J. Campbell and Stephanie Porras, eds, *The Routledge Companion to Global Renaissance Art* (London/New York: Routledge, 2024), pp. 412–430
- ‘Say Something Nice: Supplications on Medieval Objects, and Why They Matter’, in Sabine Schmidtke, ed., *Studying the Near and Middle East at the Institute for Advanced Study, Princeton, 1935–2018* (Piscataway, NJ: Gorgias Press, 2018), pp. 322–330
- ‘Fracture, Factice, and the Collecting of Islamic Art’, in Daniel Becker, Annalisa Fischer, and Yola Schmitz, eds, *Faking, Forging, Counterfeiting: Discredited Practices at the Margins of Mimesis* (Bielefeld: transcript Verlag, 2018), pp. 91–110
- ‘Islam and Visual Art’, in Frank Burch Brown, ed., *The Oxford Handbook of Religion and the Arts* (New York: Oxford University Press, 2014), pp. 310–320; also published online in *Oxford Handbooks Online*, www.oxfordhandbooks.com
- ‘The Aesthetics of Simulation: Architectural Mimicry on Medieval Ceramic Tabourets’, in Graves, ed., *Islamic Art, Architecture and Material Culture: New Perspectives* (2012), pp. 63–79
- ‘Inside and Outside, Picture and Page: The Architectural Spaces of Miniature Painting’, in Graves and Junod, eds, *Treasures of the Aga Khan Museum: Architecture in Islamic Arts* (2011), pp. 295–303

Encyclopaedia and Catalogue Entries

‘Kashan Ware’, in *Encyclopaedia Iranica* vol. XVI (New York: Encyclopaedia Iranica Foundation/Columbia University, 2021); published online 2014 [<http://www.iranicaonline.org/articles/kashan-vii-kashan-ware>]

(with Abdalrazzaq Moaz) ‘Art Studies in the Twenty-First Century’, in *Encyclopedia of Islam and the Muslim World, 2nd Edition*, ed. Richard C. Martin (Farmington Hills, MI: Macmillan Reference, 2016), vol. 1, pp. 108–110

2 catalogue entries: ‘7. Incense burner’ (with A.D. Pritula), and ‘12. Wooden architectural panel’, in *Puteshestvie Ibn Fadlana: Volzhskiy Put’ ot Bagdada do Bulgara (The Travels of Ibn Fadlan: Volga Route from Baghdad to Bulghar)* (Moscow: State Hermitage Museum/Mardjani Publishing, 2016), pp. 65, 68

112 single-authored catalogue entries in Graves and Junod, eds, *Treasures of the Aga Khan Museum: Architecture in Islamic Arts*, 2011

157 single- and co-authored catalogue entries in Graves and Junod, eds, *Treasures of the Aga Khan Museum: Arts of the Book and Calligraphy*, 2010

16 single- and co-authored entries for *Grove Encyclopedia of Islamic Art*, ed. Sheila Blair and Jonathan Bloom (New York: Oxford University Press, 2009)

Book Reviews

‘*Sensory Reflections: Traces of Experience in Medieval Artefacts*, ed. Fiona Griffiths and Kathryn Starkey (Berlin/Boston: De Gruyter, 2018)’, *Speculum* 96:2 (2021), 505–507

‘*Par la main des femmes: La poterie modelée du Maghreb*, ed. Pierre Guichard, Lyon, Maison de l’Orient et de la Méditerranée Jean Pouilloux & Musée des Confluences, 2015’, *The Journal of North African Studies* 23:3 (2018), pp. 534–537

‘*Histories of Ornament: From Global to Local*, ed. Gülru Necipoğlu and Alina Payne, Princeton, NJ: Princeton University Press, 2016’, *Sculpture Journal* 25:3 (2016), pp. 443–445

‘*Word of God, Art of Man: The Qur’an and its Creative Expressions: Selected Proceedings from the International Colloquium, London, 18-21 October 2003*, ed. Fahmida Suleman, Oxford: Oxford University Press in association with the Institute for Ismaili Studies, 2007’, *Der Islam* 90:1 (2013), pp. 207–211

‘Finbarr B. Flood, *Objects of Translation: Medieval Culture and Medieval “Hindu-Muslim” Encounter*, (Princeton University Press, 2009)’, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18:1 (2011), pp. 97–99

Publications in Press

“Matter Transformed: The Wondrous Arts of Earth and Fire”, catalogue essay for *Wonders of Creation: Art, Science, and Innovation in the Islamic World*, San Diego Museum of Art (2024)

Publications in Progress

Invisible Hands: Islamic Ceramics and the Colonial Art Market (monograph)

Matter Beyond Meaning: Technologies of Impress (monograph)

Grants and Awards (selected)

Prestigious Research Leave Supplement, Indiana University (2022–3)

Karen Gould Prize in Art History, Medieval Academy of America, for *Arts of Allusion* (2021)

Millard Meiss Publication Award, College Art Association, for *Making Modernity*: \$4,000 (2021)

College Arts and Humanities Institute, Indiana University, subvention grant for *Making Modernity*: \$4,000 (2020)

Recently Tenured Faculty Working Group Research Award, Indiana University: \$8,000 (2020)

Institute for Advanced Study at Indiana University, Research Award (2020)

International Center of Medieval Art (ICMA) Annual Book Prize for *Arts of Allusion* (2019)

The Barakat Trust, subvention award for *Arts of Allusion* (2018)

Subvention grants for *Arts of Allusion*: Islamic Studies Program, Indiana University; Art History Department, Indiana University (2018)

Additional internal funding for *Making Modernity* workshop: Islamic Studies Program; Center for the Study of the Middle East; Office of the Vice President for International Affairs; Burke Fund, Art History Department (2018)

College Art and Humanities Institute, Indiana University, workshop funding for *Making Modernity*: \$6,000 (2017)

New Frontiers/New Currents Award, Indiana University, workshop funding for *Making Modernity*: \$12,700 (2017)

New Frontiers of Creativity and Scholarship Award, Indiana University: \$50,000 (2016)

Outstanding Junior Faculty Award, Indiana University: \$15,000 (2015)

Overseas conference awards, OVPIA, Indiana University (2015, 2016, 2017)

College of Arts and Sciences Trustees Award for excellence in teaching, Indiana University (2013)

Historians of Islamic Art Association Graduate Student Travel Grant (2009)

First Prize, British Society for Middle Eastern Studies Graduate Article Competition (2008)

Teaching

Courses taught to date at Brown:

HIAA 0014 *Museums: The Display of Culture*

HIAA 1010 *Cultural Heritage in Crisis*

HIAA 1415 *Beyond Kitsch and Colonialism: Islamic Art in the 19th Century*

Courses taught at IU:

Ancient and Medieval Art and Architecture (Undergraduate)

Introduction to Islamic Art and Visual Culture (Undergraduate)

Museums: The Display of Culture (Undergraduate)

Cultural Heritage in Crisis (Undergraduate)

The Painted Image in the Islamic World (Undergraduate/Graduate)

Beyond Kitsch and Colonialism: Islamic Art in the 19th Century (Undergraduate/Graduate)

The Artwork from Visual to Verbal (Senior seminar)

Feats of Clay: Islamic Ceramics in the Museum (Graduate seminar)

Fake! Forgery and the History of Collecting (Graduate seminar)

Behind the Arabesque: Ornament and the Commodification of Islamic Art (Graduate seminar)

Markets and Makers (Graduate seminar)

Independent study modules supervised:

Historiography of Islamic Art History (Spring 2012; Graduate)

Street Art in the Islamic World (Spring 2014; Undergraduate)

Ancient and Medieval Jewellery in the Indiana University Art Museum (Spring 2015; Graduate)

Graduate supervision:

Ph.D.

As advisor:

Chaeri Lee, Art History, Indiana University, ‘*Athār: Visual Reflections on the Vestiges of Time in Late Nineteenth-Century Iran*’, qualifying exams completed Spring 2022

Elizabeth Tuggle, Art History, Indiana University, qualifying exams completed Spring 2021, dissertation topic: Twentieth-century studio painting

Hoda Nedaefifar, Art History, Indiana University, ‘Iranian Documentary Photography of the Iran-Iraq war (1980-1988) and Its Artistic Legacies: Discursivity, Institutionalization, and Transfer in the Photographic Medium’, Ph.D. defended Fall 2022

As committee member:

Roxanne Goldberg, Department of History, Theory, and Criticism of Art and the Aga Khan Program for Islamic Architecture, M.I.T., ‘Selling and Salvaging the Orient: An American History of Islamic Art, ca. 1870-1930’ (advisor Kristel Smentek)

Wenyi Qian, Department of Art History, University of Toronto, ‘Crafting Knowledge, Telling Stones: The Art of Pietre Dure Tables in Early Modern Italy, 1550s-1660s’, (external examiner, advisor Philip Sohm)

Elke Defever, French and Italian, Indiana University, ‘Memory, Power, and Agency: The Representation of Algerian Women in Francophone *Bande Dessinée* and Film, 1961-present’, (advisor Brett Bowles)

Sami Atassi, English, Indiana University, ‘Revolting Laughter: Antebellum American Satire and the Reformation of Terror’, Ph.D. defended Spring 2023 (advisor Jennifer Fleissner)

MaryClaire Pappas, Art History, Indiana University, 'Imaging Modernity: Modern Art Between Norway and Sweden, 1908-1923', Ph.D. defended Summer 2022 (advisor Michelle Facos)

Atri Hatef Naiemi, Art History, University of Victoria, 'A Dialogue Between Friends and Foes: Transcultural Interactions in Ilkhanid Capital Cities (1256-1335 AD)', Ph.D. defended Fall 2019 (external examiner, advisor Marcus Milwright)

Maria Domene-Danés, Art History, Indiana University, 'Reshaping the Archive: Contemporary Artistic Practices around the Lebanese Civil Wars', Ph.D. defended Spring 2018 (advisors Michelle Facos/Dawna Schuld)

Yasemin Gencer, Art History, Indiana University, 'Reform, Secularism and Nationalism in Cartoons of the Early Republican Period in Turkey (1923–1928)', Ph.D. defended Spring 2016 (advisors Bret Rothstein/Christiane Gruber)

Heather Coffey, Art History, Indiana University, 'Images of the Prophet Muhammad in the late Medieval West from Joachim of Fiore to Dante Alighieri', Ph.D. defended Fall 2012 (advisor Diane Reilly)

M.A. and Senior Honors

Katie Streckert, International Studies, Indiana University, "Decolonial Museum Math: A Comparative Case Study of Display Strategies in the Islamic Art Galleries of the Art Institute of Chicago and the Detroit Institute of Arts", Masters thesis, Spring 2022 (advisor)

Kennedy Jones, Art History and Library Science, Indiana University, "Flattening the Alhambra: Owen Jones and Aesthetic Decontextualisation", Masters thesis, Spring 2022 (advisor)

Jan Juliani, Art History and Library Science, Indiana University, "Lucas Samaras' *Box #105*", Masters thesis, Spring 2022 (second reader, advisor Melody Deusner)

Stuart Sones, Anthropology, Indiana University, 'Catching Jinn, Performing Conspiracy: Mediation, Resonance, and (In)visible Realities in Abderraouf Ben Halima's Online *Ruqya*', Senior Honors thesis, Spring 2021 (second reader, advisor Jane Goodman)

Hoda Nedaefifar, Art History, Indiana University, 'Somewhere Between Word and Image: Traditional Calligraphy, Exoticism, and Marketability', Masters thesis, Spring 2021 (advisor)

J.J. Degner-López, Art History, Indiana University, 'Object Hybridity and Chinese Export Porcelain', Masters thesis, Spring 2021 (advisor)

Lauren Ehrmann, Art History and MELC, Indiana University, "From the Gardens of Paradise: Space, Travel, and Holiness in a seventeenth-century manuscript of the *Dalā'il al-khayrāt*", Senior Honors thesis, Spring 2020 (advisor)

Katie Loney, Art History, Indiana University, 'A Late Nineteenth-Century "Safavid" Ware for International Audiences: The Indiana University Art Museum Qajar Tile', Masters thesis, Fall 2015 (advisor)

Caitlin Binkhorst, Art History, Indiana University, 'Beyond Stylistic Comparisons: The Effects of Collecting Practice on Art History as Seen Through the Collection of Burton Y. Berry', Masters thesis, Spring 2015 (advisor)

Kristie Ryel, Art History, Indiana University, 'The Art of Imitation: Artistic Reciprocity in Twelfth- and Thirteenth-Century Iran', Masters thesis, Spring 2015 (advisor)

Jennifer Webeck, MELC, Indiana University, 'Inscriptions on Raqqa Wares: A Vision Board of the Past', Masters thesis, Fall 2014 (advisor)

Sara Albadi, Art History, Indiana University, 'Viewing the *Kiswa* of the Ka'ba: Historical Perspectives on the Cover of the Holy House of Muslims', Masters thesis, Fall 2012 (advisor)

Other teaching experience:

2009–2011: Tutor, History of Art 1 (medieval), Department of History of Art, University of Edinburgh

2007–2011: Instructor of Record, Office of Lifelong Learning, University of Edinburgh

Courses taught:

Introduction to Islamic Art and Architecture (22 hours; 10 credits)

The Art and Architecture of the Silk Road (20 hours)

Islamic Art and Architecture: A Short Introduction (8 hours)

Collections and Exhibitions

2026 (TBC): Eskenazi Museum of Art, Indiana University

Beauty's Burden, Fragments of a Future, co-curated with Leila Reichert, Curator of Contemporary Art, Eskenazi Museum of Art

2022–2024: San Diego Museum of Art

Academic Committee for *Wonders of Creation: Art, Science, and Innovation in the Islamic World*

2022: Collection catalogue workshop, Doris Duke Foundation for Islamic Art, Honolulu

2020: Cincinnati Art Museum

Consultant: report on Islamic ceramics collection for reinstallation of Islamic galleries

2019: Eskenazi Museum of Art, Indiana University, Bloomington

Reinstallation of Islamic ceramics co-curated with Judy Stubbs, Pamela Buell Curator of Asian Art

2018: Smart Museum of Art, University of Chicago

Exhibition workshop for *Arabesque*, Clark Art Institute, 2019-2020

2014: Metropolitan Museum of Art

Exhibition workshop for *Court and Cosmos: The Great Age of the Seljuqs*, Metropolitan Museum, 2016

2010–2011: Aga Khan Trust for Culture, Geneva

Co-curator of travelling exhibition, co-editor and main author for accompanying catalogue:

Treasures of the Aga Khan Museum: Architecture in Islamic Arts, Hermitage Museum, St Petersburg; Islamic Arts Museum Malaysia, Kuala Lumpur; Asian Civilisations Museum, Singapore; 2011–12

Co-editor and major contributing author of exhibition catalogue:

Treasures of the Aga Khan Museum: Arts of the Book and Calligraphy, Sakıp Sabancı Museum, Istanbul, 2010

2009: Los Angeles County Museum of Art
Archival research and report on the ‘Coronation Carpet’ of J.P. Getty, for 2009–10 exhibition *A Tale of Two Persian Carpets: The Ardabil and Coronation Carpets*

2007: National Museum of Scotland, Edinburgh
Consultant Curator, World Cultures: Selection and research of Islamic epigraphic and calligraphic materials from the NMS collections; report and display proposals for the future *Artistic Legacies* (World Cultures) gallery

2004–5: Royal Museum of Scotland, Edinburgh
Research Intern: Documentation and research on ceramics collection for M.Sc. dissertation on Moroccan pottery

2002–4: Art in Healthcare, Edinburgh
Collection Manager

Conference and Panel Organisation

Ceramics from Islamic Lands, Victoria and Albert Museum, July 2021. Conference committee (with Mariam Rosser-Owen, Leslee Michelsen, and Martina Rugiadi), and panel chair

Making Modernity in Nineteenth-Century Islamic Art and Architecture, Indiana University Bloomington, March 2018. Workshop Convenor (with Alex Dika Seggerman and Ashley Dimmig)

‘The Specificities of Modernity’, *Historians of Islamic Art Association 2016 Biennial Conference*, Courtauld Institute of Art, London, October 2016. Panel Convenor (with Alex Dika Seggerman)

‘Visual Culture of the Medieval Middle East: Islamic Art History Now?’ Annual conference of the *Association of Art Historians*, University of Glasgow, April 2010. Panel Convenor (with Moya Carey)

Transilient Boundaries in/of Architecture, School of Arts, Culture and the Environment, University of Edinburgh, 30–31 March 2009. Conference Co-organiser and Panel Chair

Arab Art, Architecture and Material Culture: New Perspectives. Centre for the Advanced Study of the Arab World, University of Edinburgh, 31 August 2007. Workshop Convenor

Service to the Field

Executive Positions in Professional Organizations:

International Center of Medieval Art, Board of Directors (2024-2027)

Medieval Academy of America, nominating committee (2022–2024)

International Center of Medieval Art, publications committee (2020–2023)

Historians of Islamic Art Association, nominating committee (member 2019, chair 2020)

Historians of Islamic Art Association, board member and editor of H-Islamart listserv (2013–15)

Series Co-Editor, *Arts and Archaeology of the Islamic World*, Brill (2020–present)

Editorial Board Member:

Gesta (2022–2025)

The Art Bulletin (2019–2023)

Journal Advisory Boards:

The Journal of Art Historiography (2018–present)

Journal of Material Cultures in the Muslim World (2019–present)

The Journal of Islamic Art and Architecture (2023–present)

Muqarnas (2023–present)

Referee (*Journals, Presses, and Competitions*):

Ars Orientalis; *The Art Bulletin*; *Art History*; *Convivium*; *Gesta*; *History Compass*; *International Journal of Islamic Architecture*; *Iran: Journal of the British Institute of Persian Studies*; *Iranian Studies*; *Journal of Material Cultures in the Muslim World*; *Journal of the Royal Asiatic Society*; *Levant*; *Mamluk Studies Review*; *Memoirs of the American Academy in Rome*; *Muqarnas*; Brill; Cambridge University Press; De Gruyter; Edinburgh University Press; Getty Research Institute; Ginkgo Library; McGill-Queen's University Press; Oxford University Press; Princeton University Press; Routledge; British-Kuwait Friendship Book Prize in Middle Eastern Studies; Deutsche Forschungsgemeinschaft, Bonn; Institute for Advanced Study, Princeton (School of Historical Studies)

Presentations (selected)

TBC, *Bettman Lecture Series*, Dept. of Art History and Archaeology, Columbia University, Fall 2024

Respondent, *Cosmic Ecologies: Animalities in Medieval Jewish Art*, The Newberry Library, Chicago, 13–14 May 2024

‘Casting Between Matter and Magic: An Archimorphic Censer Walks from West Asia to Sweden’, *Global Approaches to Sacred Space Workshop Series*, Department of Art and Art History, Stanford University, 16 February 2024

‘Fictions of Capital: Forgery and Finance in a Global Art Market’, *Weintz Lecture Series*, Department of Art and Art History, Stanford University, 15 February 2024

Contributor to Samia Halaby Teach-In, Indiana University, 9 February 2024

‘Best Practice in Provenance Publishing: Islamic Art and Otherwise’, panel discussant with Amanda Phillips and Eiren Shea, HIAA Workshop, Researching and Publishing Provenance Information for Islamic Art, *Historians of Islamic Art Association*, online, 5 January 2023

‘The Evidence of the Earth: Ceramics in the Western Khanates’, *The Golden Horde: Art, Material Culture, Architecture, and the Production of Knowledge*, Max Planck Institute for the History of Science, Berlin, 7–8 December 2023

‘Islamic Ceramics and Invisible Hands: Craft Skills in a Colonial Marketplace’, *Silsila Lecture Series*, New York University, 25 October 2023

- ‘The Mouths of Vessels and the Limits of Language’, *Vessels Beyond Containment*, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Florence, 8–9 June 2023
- ‘Invisible Hands’, *Clark Art Institute Research and Academic Program Seminar Series*, 11–12 April 2023
- ‘Ceramics from the Islamic World at the Detroit Institute of Art: A History in Fragments’, public lecture, Detroit Institute of Art, 4 April 2023
- Respondent, book event for Edward Cooke’s *Global Objects* (Princeton University Press, 2022), Yale University, 29 March 2023
- ‘The Limits of Language’, *Looking at Language: Words and Images in the Middle Ages*, Index of Medieval Art, Princeton University, 11–12 November 2022
- ‘Thick and Thin’, roundtable launch of *Art in Translation* special issue on Ottoman Architecture, *Art in Translation*/University of Edinburgh, 12 April 2022
- ‘Painting as Process, Painting as Surface: The Shifting Status of the Image in Medieval Islam’, Department of Art History, University of Toronto, 4 March 2022
- ‘Inscription and Depiction: Playing with the Rate of Recognition on the Medieval Islamic Object’, *Bilderfahrzeuge Lecture Series 2021-22*, Warburg Institute, London, 24 November 2021
- ‘Abbasid Painting as Process: The Shifting Status of the Image’, *Visual Arts Working Group*, Center for Middle East Studies, UC Berkeley, 18 November 2021
- ‘Collecting the Middle East in the American Midwest: Dikran Kelekian (1867-1951) and the Cincinnati Art Museum’s Islamic Ceramics’, *Cincinnati Asian Art Society*, 23 May 2021
- ‘Objects-in-the-negative, or, The Presence of Absence: Pre-Modern Moulds and Craft Narratives’, *Historians of Islamic Art Association Biennial Conference*, University of Michigan, 15–18 April 2021
- ‘Beyond the Beholder’s Share: Painting as Process’, *History of Art Seminar*, Institute for Advanced Study, Princeton, 24 March 2021
- ‘The Intellect of the Hand: Making and Thinking the Medieval Islamic Art of the Object’, *AKPIA Lecture Series*, co-sponsored by the Aga Khan Program in Islamic Architecture and the Standing Committee on Medieval Studies, Harvard University, 4 February 2021
- ‘ICMA and the Expanding Medieval World’ (roundtable), Stokstad Presidential Event hosted by the International Center of Medieval Art, CAA 2020, Arts Club of Chicago, 13 February 2020
- ‘Beyond the Beholder’s Share: Painting as Performance in Medieval Islam’, *Archaia Lecture Series*, Yale University, 24 January 2020
- ‘The Production of Form’ (response paper), *Islam and the Humanities: The Primacy of Form*, Brown University, 25–26 October 2019
- ‘Prehistories of Artistic Performance: Thinking with Lamia Balafrej’s *The Making of the Artist in Late Timurid Painting*’ (response paper), Center for Near Eastern Studies, UCLA, 16 October 2019

- ‘The Gävle Incense Burner: Dense Materiality of an Ambulatory Artefact’, *The Censer: Global Perspective in a Comparative Approach*, University of Bern, Switzerland, 7–8 June 2019
- ‘Islamic Ceramics, The Art Market, and the Curious Question of Condition’, *Ceramics Workshop*, Walters Art Museum, Baltimore, 8–9 November 2018
- ‘Markets, Makers and Anxious Administrators: Ceramics and Craft Fidelity in Early Twentieth-Century Morocco’, *Middle Eastern Crafts: Yesterday, Today and Tomorrow*, Victoria and Albert Museum, London, 11–12 October 2018
- ‘The Matter of Modernity: Curious Crafts and Hybridity-Anxiety in Colonial North Africa’, *23rd Annual Cultural Studies Conference: Visual and Material Cultures in Global Perspective*, Indiana University, Bloomington, 28–29 September 2018
- ‘The Far Horizons of Islamic Art History’, *Imagining Indonesian Islamic Art*, Research Centre for Material Culture, Leiden, 20–21 August 2018
- ‘Markets, Makers and Anxious Administrators: Ceramics and Craft Fidelity in Morocco’, *Making Modernity in Nineteenth-Century Islamic Art and Architecture*, Indiana University, Bloomington, 1–2 March 2018
- ‘Tomb Rubbings from Sindh in Indiana University Collections’, *First International Conference on Art and Architecture of Makli, Sindh*, Endowment Fund Trust for the Preservation of the Heritage of Sindh and Department of Culture, Tourism and Antiquities, Thatta, Sindh Province, Pakistan, 12–14 January, 2018
- ‘The Big World of Small Things: House Models from Medieval Iran’, lecture at the Doris Duke Foundation for Islamic Art, Honolulu, 19 December 2017
- ‘Christian/Islamic/Architectural/Ceramic: Syncretism in the Plastic Arts of the Medieval Jazira’, *Christian Orient: Cultural Interactions with Other Traditions*, State Hermitage Museum, St Petersburg, 28–29 September 2017
- ‘Raqqa Ceramics in Focus’, gallery talk for the series *Art and a Movie*, Eskenazi Museum of Art/ Indiana University Cinema, Bloomington, 2 April 2017
- ‘It’s Mobile but is it Global? Portable Arts and Medieval Horizons’, *Can We Speak of a Global Middle Ages?* Medieval Studies Institute Roundtable, Indiana University Bloomington, 21 January 2017
- ‘Markets, Makers and Anxious Administrators: Ceramics and Craft Fidelity in Early Twentieth-Century Morocco’, *Historians of Islamic Art Association Biennial Conference*, Courtauld Institute of Art, London, 20–22 October 2016 (juried paper, withdrawn due to personal circumstances)
- ‘Buildings in the Hand: Emulating Architecture in the Portable Arts’, symposium accompanying the exhibition *Court and Cosmos: Great Age of the Seljuqs*, Metropolitan Museum of Art, New York, 10–11 June 2016
- ‘With Blessings and Metaphors: The Medieval Islamic Art of the Object’, Islamic Studies seminar, Institute for Advanced Study, Princeton, 2 March 2016
- ‘Vessels in Motion: Raqqa Ceramics in the Indiana University Art Museum’, Lunchtime Lecture, Department of Near Eastern Studies, Princeton University, 8 February 2016

- ‘Fracture and facture: cultural histories of the inauthentic and the collecting of Islamic art’, *Faking, Forging, Counterfeiting: Discredited Practices at the Margins of Mimesis*, Centre for Advanced Studies, Ludwig-Maximilians-Universität Munich, 29–31 October 2015 (invited keynote lecture)
- ‘Vessels out of time and place: Medieval Iranian ceramics in the Indiana University Art Museum’, *Eighth European Conference of Iranian Studies*, Hermitage Museum, St Petersburg, 15–19 September 2015
- ‘From Raqqa with Love: Above-Ground Archaeology of the Museum Object’, *Mapping the Landscapes of Islamic Studies*, Indiana University Bloomington, 31 October–2 November 2014
- ‘Arts of Colour, Arts of Fire: Form and Meaning in Islamic Art’, *The Thirteenth Annual Bernice Nordenberg Lecture*, Art Institute of Chicago, 16 September 2014 (invited endowed lecture)
- ‘The Seljuqs by any other name’, *Medieval Art History after the Interdisciplinary Turn*, University of Notre Dame, 28–29 March 2014
- ‘Seeing, Thinking, Shrinking: Making the Built World Small’, *Size Matters: Questions of Scale in Art History*, Kunsthistorisches Institut, Florence, 6–10 November 2012
- ‘Islamic Art and the Nineteenth Century’, *Mapping the Landscapes of Islamic Studies*, Indiana University Bloomington, 6 October 2012
- ‘The domestic and the illicit: Medieval ceramic house models’, *Discoveries: New Research on the Collections of the Department of Islamic Art at the Metropolitan Museum*, Metropolitan Museum of Art, New York, 13–14 April 2012
- ‘Figural Necessity? Architecture as Ornament on Functional Objects’, *Figure and Ornament: Aesthetics, Art and Architecture in the Caucasus Region, from 400-1600*, Kunsthistorisches Institut and George Chubinashvili National Research Centre, Tbilisi, 29 September–1 October 2011
- ‘Model and Microcosm: Architecture and the Miniature’, *Making Things Speak: Objects, Commodities and Societies in Historical Perspective*, Museum für Islamische Kunst, Berlin, 23–25 June 2011
- ‘The Idea of the Building: Mimesis, Ekphrasis and Miniature Architecture’, *Intersections: Architecture and Poetry*, Courtauld Institute of Art, London, 3–4 June 2011
- ‘Imagined Cities and the Display of Islamic Art’, *IASH Work-in-progress seminar*, University of Edinburgh, 24 May 2011
- ‘Norouz Festivities and the House Models of Medieval Iran’, *Norouz Study Day*, Victoria and Albert Museum, London, 25 March 2011
- ‘Did the Lights Go Out? The Paradoxical Lamp Image in Islamic Art’, *Light and Colour in Medieval Art*, University of Edinburgh, 24 November 2010
- ‘Feeling Uncomfortable in the Nineteenth Century’, *Where does the Field Stand Today?*, Aga Khan Programme in Islamic Architecture graduate workshop, MIT, Cambridge MA, 13 November 2010
- ‘Dematerialisation in Progress: The Lamp that Shines Forth, and its Representations’, *The Material Imagination*, University of St Andrews, 5–6 November 2010

- ‘Architecture Reconfigured: Miniature Buildings and *Ekphrasis* in the Medieval Islamic World’, *Architectural Objects: Discussing Spatial Form Across Art Histories*, University of Leeds, 24–25 June 2010
- ‘Miniature Architecture and the Pressures of Urbanism in “the *entrepôt* of the Orient”: Carved Marble Jar Stands from Medieval Cairo’, *Historians of Islamic Art Association 2009 Majlis, CAA Annual Meeting*, Los Angeles County Museum of Art, 28 February 2009
- ‘Architecture and its Representations: Two Ways of Viewing *Mise-en-Abyme* in the Medieval Middle East’, *Medieval ‘Mise-en-Abyme’: The Object Depicted within Itself*, Courtauld Institute of Art, London, 16 February 2009
- ‘Tiny Architecture in Medieval Cairo: The Idiosyncratic Case of the Jar Stands’, *Prokalo: Architectural Research Seminars*, University of Edinburgh, 3 February 2009
- ‘No-one May Enter to Discover any Sin’: Wine, Music and Domestic Space in Medieval Persian House Models’, *History of Art Research Seminar*, University of Edinburgh, 13 November 2008
- ‘Miniature Architecture and Representations of the Human Figure from the Medieval Middle East’, *Aspects of the Medieval Arab World*, Centre for the Advanced Study of the Arab World, University of Edinburgh, 14 May 2008
- ‘Architectural Elements on Medieval Syrian Tabourets’, *Arab Art, Architecture and Material Culture: New Perspectives*, Centre for the Advanced Study of the Arab World, University of Edinburgh, 31 August 2007
- ‘Power and Piety in Miniature: Ottoman Qur’an Boxes’, *British Society for Middle Eastern Studies Graduate Conference*, University of Oxford, 6–7 July 2007
- ‘In the House of God? Medieval Persian House Models and their Reception in the Twentieth-Century West’, *Die Kunstgeschichte und Herausforderungen der Anthropologie*, Katholische Universität Eichstätt Ingolstadt, Germany, 13–19 May 2007