

## Dr Margaret S. Graves

Adrienne Minassian Associate Professor of Islamic Art and Architecture  
in honor of Marilyn Jenkins-Madina

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

Brown University  
2023–present Adrienne Minassian Associate Professor of Islamic Art and Architecture in honor of  
Marilyn Jenkins-Madina, Department of History of Art and Architecture (HIAA)  
2026–2027 Director of Graduate Studies, HIAA  
2024–2027 Faculty Fellow, Joukowsky Institute for Archaeology and the Ancient World  
2024–2025 Director of Graduate Studies, HIAA

Indiana University  
2012–2023 Associate Professor (Assistant Professor to 2018), Department of Art History; Adjunct  
Associate Professor, Department of Middle Eastern Languages and Cultures  
2021–2023 Director of Graduate Studies, Art History  
2019–2020 Interim Director, Islamic Studies Program

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

### Publications (\* = blind peer-reviewed)

#### Books

##### Single-authored Monographs

\**Invisible Hands: Fabrication, Forgery, and the Art of Islamic Ceramics* (Princeton University Press,  
2026). 344 pp.

Reviews: Starred review, *Kirkus Reviews*, November 2025; Soni Wadhwa, *Asian Review of  
Books*, April 2026

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

Winner: 2021 Karen Gould Prize in Art History, 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); Lawrence Nees, *Choice* 56:11 (July 2019); Heather Badamo, *caa.reviews*, July 2019; Marcus Milwright, *Journal of Islamic Studies* 31:2 (May 2020); Lamia Balafrej, *West 86<sup>th</sup>: A Journal of Decorative Arts, Design History, and Material Culture* 27:1 (Spring-Summer 2020); Richard McClary, *Art History* 43:4 (December 2020); Jennifer Pruitt, *Speculum* 96:1 (January 2021); Alex Brey, *H-Material-Culture*, April 2021; Kerry Boeye, *The Medieval Review*, May 2021; Matthew Saba, *The Journal of Art Historiography* (May 2023)

## Co-authored Monograph

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

Review: Jessie Dean, *The Magazine of the Decorative Arts Trust* (Summer 2024)

## 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.

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); Elham Shahsavari, *International Journal of Middle East Studies* 56:2 (May 2024)

\*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.

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.

## Exhibition Catalogues

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

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

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

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

## Articles

### Journal Articles and Book Chapters

\*“*Al-Mursalīn* (The Messengers): A Sixteenth-Century Tile from the Dome of the Rock”, *Bulletin of the Detroit Institute of Arts* 99 (2025), 20-33

- “Matter Transformed: The Wondrous Arts of Earth and Fire”, in Ladan Akbarnia, ed., *Wonders of Creation: Art, Science, and Innovation in the Islamic World* (San Diego Museum of Art, 2025), 167–185
- “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), 412–430
- \*“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), 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), 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), 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), 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), 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), 199–214
- “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), 322–330
- \*“The Lamp of Paradox”, *Word & Image* 34:3 (2018), 237–250
- “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), 91–110
- \*“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), 62–81
- “Islam and Visual Art”, in Frank Burch Brown, ed., *The Oxford Handbook of Religion and the Arts* (New York: Oxford University Press, 2014), 310–320; also published online in *Oxford Handbooks Online*, [www.oxfordhandbooks.com](http://www.oxfordhandbooks.com)
- \*“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.)

- “The Aesthetics of Simulation: Architectural Mimicry on Medieval Ceramic Tabourets”, in Graves, ed., *Islamic Art, Architecture and Material Culture: New Perspectives* (2012), 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), 295–303
- \*“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), 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), 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), 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), 501–516
- \*“Words and Pictures: The British Library’s 1386–8 *Khamsa* of Nizami, and the Development of an Illustrative Tradition”, *Persica* 18 (2002), 17–54

### 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, 2<sup>nd</sup> Edition*, ed. Richard C. Martin (Farmington Hills, MI: Macmillan Reference, 2016), vol. 1, 108–110
- 2 catalogue entries: “7. Incense burner” (with Anton 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), 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), 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), 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), 207–211

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

## In Press

Book review: “Farshid Emami, *Isfahan: Architecture and Urban Experience in Early Modern Iran* (Penn State Press, 2024)”, *Journal of the Society of Architectural Historians* 85:2 (2026), 278–279

“Navigating Animalities and Humanities” (roundtable with Beth Berkowitz, Margaret Graves, Elizabeth Morrison, Sara Offenberg, Shalom Sabar, and Debra Strickland), special issue of *Ars Judaica* 21 (2026), ed. Elina Gertsman and Ilia Rodov, 5–28

## Under Review

“Ventriloquizing the Objects of Art History: The Mouths of Vessels and the Limits of Language” (journal article, 8,610 words)

“Analysis of ‘Raqqqa Ware’ Ceramics in the Eskenazi Museum of Art, Indiana University” (co-authored journal article, 10,839 words)

“Strange Alchemy: Extraction, Banking, and the Antiquities Trade” (chapter for edited volume, 14,157 words)

## Publications in Progress

*Poetics of Absence: Technologies of Impress and the Limits of Art History* (monograph)

*A Golden Age of Faking: Material Histories in a Global Market, ca. 1870-1945* (co-edited with Felipe Rojas; under contract with Routledge)

“Fantasies of Fire Worship on the Caspian Shore: Making “Garrus Wares” in the Early Twentieth Century”

## Fellowships

### Postdoctoral

2025-6 Agnes Gund and Daniel Shapiro Member, Institute for Advanced Study, Princeton  
2026 Residential Scholar, Getty Research Institute (declined)

2026 Paul Mellon Senior Fellow, Center for Advanced Study in the Visual Arts (declined)  
 2025 Faculty Fellow, Cogut Institute for the Humanities, Brown University (declined)  
 2022-3 Florence Gould Foundation Fellow, Sterling and Francine Clark Art Institute  
 2022-3 Paul Mellon Senior Fellow, Center for Advanced Study in the Visual Arts (declined)  
 2020 Research Fellow, College Arts and Humanities Institute, Indiana University  
 2020 Residential Fellow, Institute for Advanced Study, Indiana University (declined)  
 2015-6 Member, Institute for Advanced Study, Princeton  
 2011-14 Postdoctoral Fellowship for Outstanding Early Career Scholars, British Academy (declined)  
 2010-11 Postdoctoral fellow, Institute for the Advanced Study of the Humanities, University of Edinburgh  
 2010-11 Postdoctoral fellow, British Institute of Persian Studies

### **Predoctoral**

2006-9 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  
 2004-5 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

### **Grants and Awards (selected)**

2022-3 Prestigious Research Leave Supplement, Indiana University  
 2021 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  
 2020 College Arts and Humanities Institute, Indiana University, subvention award 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  
 2019 International Center of Medieval Art (ICMA) Annual Book Prize for *Arts of Allusion*  
 2018 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  
 2017 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  
 2016 New Frontiers of Creativity and Scholarship Award, Indiana University: \$50,000  
 2015 Outstanding Junior Faculty Award, Indiana University: \$15,000  
 2015-17 Overseas conference awards, OVPIA, Indiana University  
 2013 College of Arts and Sciences Trustees Award for Excellence in Teaching, Indiana University  
 2012-16 Indiana University Summer Faculty Fellowships  
 2009 Historians of Islamic Art Association Graduate Student Travel Grant  
 2008 First Prize, British Society for Middle Eastern Studies Graduate Article Competition

### **Teaching**

Courses taught at Brown:

HIAA 0010 *Global History of Art and Architecture*  
HIAA 0014 *Museums: The Display of Culture*  
HIAA 0044 *Art and Architecture of the Islamic World*  
HIAA 1010 *Cultural Heritage in Crisis*  
HIAA 1415 *Beyond Kitsch and Colonialism: Islamic Art in the 19<sup>th</sup> Century*  
HIAA 1403/2403 *Finding Florence Day: Art History of the Fragment*  
HIAA 1418/2418 *Islamic Art in the RISD Museum: Thinking with Objects*  
HIAA 2920 *Methods of Research and Art Historical Interpretation*

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)  
*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)

Supervision:

Ph.D., Primary Advisor:

Nida Jaffer, History of Art and Architecture, Brown University. Entered program Fall 2025

Lâl Verda Karaoğlu, History of Art and Architecture, Brown University. Entered program Fall 2025

Chaeri Lee, Art History, Indiana University. “*Āṣār*: Visualizing Vestiges of Time in Late Nineteenth-Century Iran”. Ph.D. defended Fall 2025.

(Competitive external funding: 2022 Curatorial Intern, Doris Duke Foundation; 2022-23 Cheng-Herrell Intern, National Museum of Asian Art; 2023-25 Ittleson Predoctoral Fellow, CASVA.)

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.

(Competitive external funding: 2019 Curatorial Intern, Doris Duke Foundation; 2021 CCL Mellon Foundation Seminar; 2021-22 Curatorial Intern, Aga Khan Museum.)

Ph.D., Committee Member or External Examiner:

Hossein Nakhaei, History of Art and Architecture, University of Pittsburgh. “Luminous Past, Fragmented Present: Persian Luster Tiles from Sacred Architecture to Museum Galleries”. (External committee member; advisor Sahar Hosseini)

Philipp Zobel, Institut für Kunstgeschichte, Universität Regensburg. “‘Arabischer Stil’ als Emanzipation? Hudā Ša‘rāwīs Kairoer Keramikproduktion al-Hoda, 1924-1947”, Ph.D. defended Fall 2025. (External examiner; advisor Vera Beyer)

Elke Defever, French and Italian, Indiana University. “The Representation of Algerian Women in Contemporary *Bande Dessinée* About the Algerian War of Independence: Memory, Power, and Agency”, Ph.D. defended Summer 2025. (External committee member; advisor Brett Bowles)

Roxanne Goldberg, History, Theory, and Criticism of Art and the Aga Khan Program for Islamic Architecture, MIT. “Persian Lessons: Islamic Art in America, circa 1876-1925”, Ph.D. defended Fall 2024. (External committee member; advisor Kristel Smentek)

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

MaryClaire Pappas, Art History, Indiana University. “Making Modern Viewers: Painting in Norway and Sweden, 1908-1918”, Ph.D. defended Summer 2022. (Committee member; 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. “Ar(T)chive Production in Post-War Lebanon”, Ph.D. defended Spring 2018. (Committee member; advisors Michelle Facos/Dawna Schuld)

Yasemin Gencer, Art History, Indiana University. “Reform, Secularism and Nationalism in the Cartoons of the Early Republican Period in Turkey (1923–1928)”, Ph.D. defended Spring 2016. (Committee member; advisor 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. (Committee member; advisor Diane Reilly)

Qualifying Examiner:

Maggie Masselli, Brown University, HIAA

Feier Ying, Brown University, HIAA, Summer 2025

Chaeri Lee, Indiana University, Art History, Spring 2022

Elizabeth Tuggle, Indiana University, Art History, Spring 2021

Hoda Nedaeifar, Indiana University, Art History, Fall 2018

M.A., Advisor:

Elizabeth Tuggle, Art History, Indiana University. ‘Lutfiyya on the Couch: Affective Qualities in the Archive of Selim Abu ‘Izzedin’, Masters thesis, Fall 2024

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

Kennedy Jones, Art History and Library Science, Indiana University. ‘Flattening the Alhambra: Owen Jones and Aesthetic Decontextualisation’, Masters thesis, Spring 2022

Hoda Nedaeifar, Art History, Indiana University. ‘Somewhere Between Word and Image: Traditional Calligraphy, Exoticism, and Marketability’, Masters thesis, Spring 2021

J.J. Degner-López, Art History, Indiana University. ‘Object Hybridity and Chinese Export Porcelain’, Masters thesis, Spring 2021

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

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

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

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

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

M.A., Second Reader:

Max Meyer, History of Art and Architecture, Brown University. 'Didactic Polychromy and Rome's Children at the Ara Pacis Augustae', Masters Qualifying Paper, Spring 2025

Jan Juliani, Art History and Library Science, Indiana University. 'Lucas Samaras' *Box #105*', Masters thesis, Spring 2022

Undergraduate Advising (honors theses and independent studies):

Spring 2027 honors theses:

Oliver Kahn (HIAA; advisor); Maria Mooraj (HIAA; advisor); Cassidy Churchill (HIAA; second reader); Parsa Zaheri (Political Science; second reader)

Camille Blanco, History of Art and Architecture, Brown University, Honors Thesis. "*Nemausus, Arelate, Lugdunumque*: Mapping Roman Provincial Identity through the Funerary *Stelae* of Gallia Narbonensis", Spring 2026 (second reader)

Oliver Kahn, SPRINT Advanced Undergraduate Research Fellowship, Brown University. "Medieval Topologists: Knots and Spatial Conception Within Islamic Geometric Design", Summer 2025 (advisor)

Astrid McMahon, History of Art and Architecture, Brown University, Honors Thesis. 'The Case for the Display Case: Exhibition Histories of North African Ceramics at the Musée de l'Homme', Spring 2025 (advisor). \*Winner: HIAA Best Honors Thesis award, 2025

Kiara Bose Roy, History of Art and Architecture, Brown University, Honors Thesis. 'Beauty, Longing and Devotion: A Study of Love in *Ragmala* Paintings', Spring 2025 (second reader)

Nura Dhar, History/Apparel Design, Brown/RISD Dual degree. 'Becoming: Undoing', Spring 2025 (capstone faculty advisor)

Eiden Spilker, History of Art and Architecture, Brown University, Honors Thesis. 'Recovering Aura: The Handmade Artifact in the Age of AI and Automated Production', Spring 2024 (second reader)

Stuart Sones, Anthropology, Indiana University, Senior Honors thesis. 'Catching Jinn, Performing Conspiracy: Mediation, Resonance, and (In)visible Realities in Abderraouf Ben Halima's Online

*Ruqya*, Spring 2021 (second reader). \*Winner: Best student paper, Middle East Section of the American Anthropological Association, 2022

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

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

*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

2022–2024: San Diego Museum of Art/McMullen Museum, Boston College

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

2022: Doris Duke Foundation for Islamic Art, Honolulu, collection workshop

2020: Cincinnati Art Museum

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

2019: Eskenazi Museum of Art, Indiana University

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

*Fabricating Material Histories: From Artifact to Asset (c. 1870-1940)*, Brown University, 7-8 March 2025. Conference convenor with Felipe Rojas

*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. Conference 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:

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

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

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

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

Medieval Academy of America, Karen Gould Prize committee (2025-2028)

Medieval Academy of America, nominating committee (2021–2024)

Middle East Medievalists, board member (2026-2028)

Series Co-Editor, *Arts and Archaeology of the Islamic World*, Brill (2020–present). 25 volumes to date

Journal Editorial Boards:

*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)  
*Journal of Islamic Art and Architecture* (2023–present)  
*Muqarnas* (2023–present)

Referee (*Journals, Presses*):

*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*; *RES: Anthropology and Aesthetics*; Brill; Cambridge University Press; De Gruyter; Edinburgh University Press; Getty Research Institute; Gingko Library; McGill-Queen's University Press; Oxford University Press; Princeton University Press; Routledge; I.B. Tauris; University of Chicago Press

Referee (*Competitions/Awards*)

British-Kuwait Friendship Book Prize in Middle Eastern Studies  
Deutsche Forschungsgemeinschaft, Bonn  
Institute for Advanced Study, Princeton, School of Historical Studies  
Swiss National Science Foundation

## **Invited Lectures, Conference Papers, and Presentations (selected)**

TBD, Grinnell College, Fall 2027

TBD, Annual Lecture Series, Gardiner Museum, Toronto, 10 December 2026

TBD, Arts of Asia Lecture Series: *Lasting Beauty: Rethinking Fine Art Across Asia*, Society for Asian Art/Asian Art Museum of San Francisco, 20 November 2026

TBD, Thune Lecture Series, Department of the History of Art, University of Pennsylvania, 11 November 2026

Founders Day Book Talk, Institute for Advanced Study, Princeton, 15 May 2026

“The Limits of Art History: Void and Impress in Islamic Art”, History of Art Seminar, Institute for Advanced Study, Princeton, 28 March 2026

‘Invisible Hands and Islamic Ceramics’, *Life and Afterlife of the Ades Ceramics Collection*, Fitzwilliam Museum, University of Cambridge, 23 March 2026 (keynote lecture; delivered online)

‘Islamic Ceramics and Other Fictions of Capital: Fabricating the Middle East for Modern Markets’, Harvey Buchanan Lecture Series, Case Western Reserve University/Cleveland Museum of Art, 19 November 2025

‘Patrons without Names, or, an Art History without Patronage?’ *Patronage in the Medieval World*, Medieval Studies Program Workshop, Brown University, 13 November 2025

‘Islamic Ceramics and Invisible Hands: Craft Skills and Faking in a Colonial Marketplace’, University of Rhode Island, Kingston, 12 November 2025

- ‘Fictions of Capital: Inventing, Extracting, and Fabricating Islamic Ceramics for a Global Market’, AKPIA Annual Lecture Series, Harvard University, 30 October 2025
- ‘Banking and the Antiquities Trade: Translating Artefacts into Assets’, *Calouste Gulbenkian and Armenian Networks of Trust: Art, Mobility, War and Diplomacy*, Calouste Gulbenkian Foundation, Lisbon, 8–10 October 2025
- ‘Fictions of Capital: Extracting, Liquidating, and Fabricating Islamic Ceramics for a Global Market’, Department of History of Art & Visual Studies and Southwest Asia and North Africa Program, Cornell University, 25 September 2025
- ‘Modern Craftsmen and Fantastic Fire Worshippers: Making “Garrus Wares” in the early 20<sup>th</sup> Century’, *Reflecting on Islamic Art: International Conference in Honour of Adele T. Adamova*, Hermitage Museum, St. Petersburg, 17–18 September 2025 (online)
- ‘Metalcasting, Mimesis, and the Indexical Trace: Jewellery Moulds and the Making of Meaning’, in panel *Mimesis in a Global and Historical Context*, American Comparative Literature Association Annual Meeting, 29 May–1 June, 2025 (online)
- ‘The Poetics of Absence: Technologies of Impress and the Limits of Art History’, Smart Lecture Series, Department of Art History, University of Chicago, 20 May 2025
- ‘Provenance and Scholarship: The Portable Objects of Islamic Art History’, Roundtable on Provenance Issues in Islamic Art, *Art Speaks Back: Historians of Islamic Art Association Biennial Symposium*, Boston College, 3–5 April 2025
- ‘Fictions of Capital: Extracting, Liquidating, and Fabricating Islamic Ceramics for a Global Market’, A&A Lecture Series, Department of Art and Archaeology, Princeton University, 27-28 March 2025
- ‘Matter Transformed: The Wondrous Arts of Fire and Earth’, Norma Jean Calderwood Roundtable, *Exploring al-Qazwini’s Cosmology, The Wonders of Creation and Rarities of Existence*, McMullen Museum of Art, Boston College, 10 Feb 2025
- ‘Islamic Ceramics and Other Fictions of Capital: Fabricating the Middle East for Modern Markets’, Authenticity and the Middle Ages Lecture Series, Medieval Studies Program and Department of Art History, University of Wisconsin-Madison, 18 October 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
- ‘The Paintings of Samia Halaby’, *Samia Halaby Teach-In*, Indiana University, 9 February 2024 (online)
- ‘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: Online Workshop*, Historians of Islamic Art Association, 5 January 2024 (online)

- ‘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 (online)
- ‘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 launch for *Global Objects* by Edward Cooke, 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 (online)
- ‘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 (online)
- ‘Abbasid Painting as Process: The Shifting Status of the Image’, Visual Arts Working Group, Center for Middle East Studies, UC Berkeley, 18 November 2021 (online)
- ‘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 (public lecture, online)
- ‘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 (online)
- ‘Beyond the Beholder’s Share: Painting as Process’, History of Art Seminar, Institute for Advanced Study, Princeton, 24 March 2021 (online)
- ‘The Intellect of the Hand: Making and Thinking the Medieval Islamic Art of the Object’, AKPIA Annual Lecture Series, co-sponsored by the Aga Khan Program for Islamic Architecture and the Standing Committee on Medieval Studies, Harvard University, 4 February 2021 (online)
- ‘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’, *23<sup>rd</sup> 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’, Doris Duke Foundation for Islamic Art, Honolulu, public lecture, 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 (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
- ‘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