

Dr Margaret S. Graves
Assistant Professor of Art History
Indiana University, 1229 E. Seventh St.
Bloomington, IN 47405
Email: marggrav@indiana.edu

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

Fellowships

2015–16: Member, Institute for Advanced Study, Princeton

2012, 2013, 2016: Summer Faculty Fellowships, Indiana University

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

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

2010–11: Postdoctoral Fellowship, British Institute of Persian Studies

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)

2017: College Art and Humanities Institute, Indiana University, award for conference and publication on Islamic art and architecture in the long nineteenth century: \$6,000

2017: New Frontiers/New Currents Award, Indiana University, award for conference and publication on Islamic art and architecture in the long nineteenth century: \$12,700

2016: New Frontiers of Creativity and Scholarship Award, Indiana University, for analysis and publication of the Islamic ceramics collection in the Eskenazi Museum of Art: \$50,000

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

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

2009: Historians of Islamic Art Association Graduate Student Travel Grant

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

Publications

Books

Monograph

Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam (New York: Oxford University Press, forthcoming 2018)

Edited Volumes

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

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. Peer-reviewed e-journal; ISSN 2042-4752

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

Articles in Peer-Reviewed Journals

'The Lamp of Paradox', *Word & Image* (forthcoming)

- ‘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 pages)
- (With Moya Carey) ‘Introduction: Historiography of Islamic Art and Architecture, 2012’, *Journal of Art Historiography*, 6 (June 2012): special issue, ‘Islamic Art Historiography’ (15 pages)
- ‘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

Articles in Edited Volumes, Conference Proceedings and Catalogues

- ‘Fracture, Factice, and the Collecting of Islamic Art’, in Daniel Becker, Annalisa Fischer, Simone Niehoff, Florencia Sanders, and Yola Schmitz (eds), *Faking, Forging, Counterfeiting: Discredited Practices at the Margins of Mimesis* (Bielefeld: transcript Verlag, forthcoming 2017)
- ‘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
- ‘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 (peer-reviewed)

Encyclopaedia and Catalogue Entries

- (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 (peer-reviewed)

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

'Kashan Ware', *Encyclopaedia Iranica*, ed. Ehsan Yarshater (New York: Columbia University, 2014) [<http://www.iranicaonline.org/articles/kashan-vii-kashan-ware>] (peer-reviewed)

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: 'Arch'; 'Balcony'; 'Bridge'; 'Capital'; 'Ceiling'; 'Column'; 'Kenya'; 'Portal'; 'Sedrata (Algeria)'; 'Spolia'; 'Squinch'; 'Staircase'; 'Tripoli (Libya)'; 'Window'; 'Zakariya, Mohamad'; 'Zanzibar' (New York: Oxford University Press, 2009)

Book Reviews

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

'Fahmida Suleman (ed.), *Word of God, Art of Man: The Qur'an and its Creative Expressions* (Oxford University Press/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; also published online at <http://www.west86th.bgc.bard.edu/book-reviews/graves-medieval-hindu-muslim.html>

Publications in Progress

Islamic Ceramics and the Art Market (monographic study of the Islamic ceramics in the Eskenazi Art Museum)

Making Modernity in Nineteenth-Century Islamic Art and Architecture, volume co-edited with Alex Dika Seggerman (under advance contract with Indiana University Press). Includes introduction (co-authored with Alex Seggerman), and my essay "Markets, Makers and Anxious Administrators: Craft Reform in Colonial Morocco"

'Buildings in the Hand: Emulating Architecture in the Portable Arts', for publication of the 2016 symposium, *Court and Cosmos: Great Age of the Seljuqs* (Metropolitan Museum of Art)

'Painting as Process', for *Festschrift for Robert and Carole Hillenbrand*, ed. Ali Ansari and Melanie Gibson (London: Ginko Art Library, scheduled for publication 2019)

Book review, *Par la main des femmes: La poterie modelée du Maghreb*, ed. Pierre Guichard (Parution, 2015), *The Journal of North African Studies*

Employment 1: Teaching

Jan 2012–present: Assistant Professor, Department of Art History, Indiana University, Bloomington.

Other IU affiliations: Assistant Professor, International Studies; Adjunct Assistant Professor, Department of Near Eastern Languages and Cultures; Affiliated Faculty in Islamic Studies Program, Center for the Study of the Middle East, Inner Asian & Uralic National Resource Center, Medieval Studies Institute

Courses taught to date at IU:

Ancient and Medieval Art (Undergraduate)
Survey of Islamic Art (Undergraduate)
Museums: The Display of Culture (Undergraduate)
The Painted Image in the Islamic World (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)

Independent study modules supervised:

Historiography of Islamic Art History (Spring 2012; Graduate);
Street Art in the Islamic World (Spring 2014; Undergraduate Honors);
Ancient and Medieval Jewellery in the Indiana University Art Museum (Spring 2015; Graduate)

Graduate supervision at IU:

Ph.D.

Heather Coffey, Art History, ‘Images of the Prophet Muhammad in the late Medieval West from Joachim of Fiore to Dante Alighieri’, Ph.D. defended Fall 2012 (committee member; adviser Reilly)

Maria Domene-Danés, Art History, ‘Reshaping the Archive: Contemporary Artistic Practices around the Lebanese Civil Wars’, Ph.D. in progress (second reader; adviser Schuld)

Yasemin Gencer, Art History, ‘Reform, Secularism and Nationalism in Cartoons of the Early Republican Period in Turkey (1923–1928)’, Ph.D. defended Spring 2016 (second reader; advisers Rothstein/Gruber)

M.A.

Sara Albadi, Art History, ‘Viewing the *Kiswa* of the Ka‘ba: Historical Perspectives on the Cover of the Holy House of Muslims’, Masters thesis, Fall 2012 (first reader)

Caitlin Binkhorst, Art History, ‘Beyond Stylistic Comparisons: The Effects of Collecting Practice on Art History as Seen Through the Collection of Burton Y. Berry’, Masters thesis, Spring 2015 (first reader)

Katie Loney, Art History, ‘A Late Nineteenth-Century “Safavid” Ware for International Audiences: The Indiana University Art Museum Qajar Tile’, Masters thesis, Fall 2015 (first reader)

Kristie Ryel, Art History, ‘The Art of Imitation: Artistic Reciprocity in Twelfth and Thirteenth-Century Iran’, Masters thesis, Spring 2015 (first reader)

Jennifer Webeck, Near Eastern Languages and Cultures, 'Inscriptions on Raqqa Wares: A Vision Board of the Past', Masters thesis, Fall 2014 (first reader)

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)

Employment 2: Collections and Exhibitions

Ongoing: Indiana University Art Museum, Bloomington, IN

Reinstallation of Islamic ceramics display, with Judy Stubbs, Curator of Asian Art (postponed to 2019 for museum renovation)

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 Masters dissertation on Moroccan pottery

2002–4: Art in Healthcare, Edinburgh

Collection Manager

Conference and Panel Organisation

Workshop Convenor (with Alex Dika Seggerman, Smith College):

Making Modernity in Nineteenth-Century Islamic Art and Architecture, Department of Art History, Indiana University Bloomington, March 2018

Panel Convenor (with Alex Dika Seggerman):

‘The Specificities of Modernity’, *Historians of Islamic Art Association 2016 Biennial Conference*, Courtauld Institute of Art, London, October 2016

Panel Convenor and Chair (with Moya Carey, Victoria & Albert Museum):

‘Visual Culture of the Medieval Middle East: Islamic Art History Now?’

Annual conference of the *Association of Art Historians*, University of Glasgow, April 2010

Conference Co-organiser and Panel Chair: *Transilient Boundaries in/of Architecture*

School of Arts, Culture and the Environment, University of Edinburgh, 30–31 March 2009

Workshop Convenor: *Arab Art, Architecture and Material Culture: New Perspectives*

Centre for the Advanced Study of the Arab World, University of Edinburgh, 31 August 2007

Other Professional Activities

Referee (Journals, Presses and Competitions):

Art History; *International Journal of Islamic Architecture*; *Iranian Studies*; *Levant*; *Mamluk Studies Review*; *Memoirs of the American Academy in Rome*; Brill; Cambridge University Press; De Gruyter; Routledge; British-Kuwait Friendship Book Prize in Middle Eastern Studies (Cambridge University); Institute for Advanced Study, Princeton

2013–15: Executive board, Historians of Islamic Art Association; editor of H-Islamart listserv

2010: Editorial committee, special issue of *Edinburgh Architectural Review*, ‘Transilient Boundaries in Architecture’

Presentations (selected)

‘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

‘Raqqā 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 (invited)

‘With Blessings and Metaphors: The Medieval Islamic Art of the Object’, Islamic Studies seminar, Institute for Advanced Study, Princeton, NJ, 2 March 2016

‘Vessels in Motion: Raqqā Ceramics in the Indiana University Art Museum’, Lunchtime Lecture, Department of Near Eastern Studies, Princeton University, 8 February 2016 (invited)

- ‘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 (juried)
- ‘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, South Bend, 28–29 March 2014 (invited)
- ‘Seeing, Thinking, Shrinking: Making the Built World Small’, *Size Matters: Questions of Scale in Art History*, Kunsthistorisches Institut, Florence, 6–10 November 2012 (invited)
- ‘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 (invited)
- ‘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 (juried)
- ‘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 (invited)
- ‘The Idea of the Building: Mimesis, Ekphrasis and Miniature Architecture’, *Intersections: Architecture and Poetry*, Courtauld Institute of Art, London, 3–4 June 2011 (juried)
- ‘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 (invited)
- ‘Did the Lights Go Out? The Paradoxical Lamp Image in Islamic Art’, *Light and Colour in Medieval Art*, University of Edinburgh, 24 November 2010 (invited)
- ‘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 (invited)

- ‘Dematerialisation in Progress: The Lamp that Shines Forth, and its Representations’, *The Material Imagination*, University of St Andrews, 5–6 November 2010 (juried)
- ‘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 (juried)
- ‘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 (juried)
- ‘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 (juried)
- ‘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 (juried)
- ‘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 (juried)
- ‘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 (juried)