

CURRICULUM VITAE
DAVID J. ROXBURGH

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EDUCATION

University of Pennsylvania, Philadelphia, 1988–1996. Department of the History of Art. A.M. December 1991; Ph.D. August 1996.

The University of Edinburgh and Edinburgh College of Art, 1983–88. M.A. in Fine Art, *summa cum laude*. Degree program combined studio (sculpture) and history of art.

AWARDS AND PRIZES

Saidi Sirjani Book Award, Honorable Mention for *The Persian Album*, granted biennially by the International Society for Iranian Studies on behalf of the Persian Heritage Foundation, 2006.
Walter Channing Cabot Fellow, Harvard University, 2006–07.
Choice Outstanding Academic Titles award for *The Persian Album*, 2006.
Shortlist for *The Art Newspaper* and AXA Art Best Exhibition Catalogue 2005 (for *Turks*), 2005.
ILEX Foundation, Photographic Subvention (for *The Persian Album*), 2003.
Millard Meiss Publications Grant, College Art Association (for *The Persian Album*), 2003.
Best Dissertation in Iranian Studies (first prize) awarded by the Foundation for Iranian Studies, Washington, D. C., 1996.
Dean's Scholar, 1994–95. Dean's Forum of the School of Arts and Sciences, University of Pennsylvania, Philadelphia.

FELLOWSHIPS

Clarke-Cooke Research Fund, Harvard University, 2001, 2006.
Sabbatical Leave Fellowship, Harvard University, 2001–02, fall 2005.
J. Paul Getty Trust Postdoctoral Fellowship, 1999–2000.
American Research Institute in Turkey-NEH Postdoctoral Fellowship, 1999 (awarded, declined).
Andrew W. Mellon Predoctoral Fellowship, Center for Advanced Study in the Visual Arts, The National Gallery, Washington, D.C., 1994–96.
School of Arts and Sciences Dissertation Completion Fellowship, University of Pennsylvania, 1995 (awarded, declined).
Smithsonian Institution Predoctoral Fellowship, 1994–95.
Leverhulme Trust Fellowship, 1993–94.
Samuel H. Kress Foundation Art History Travel Award, 1992–93.
American Research Institute in Turkey Fellowship (predoctoral), 1992–93.
American Numismatic Society Summer Seminar (Eric Newman Scholarship), summer 1991.
University of Pennsylvania Department of the History of Art Travel Grant, summer 1991.
Thouron Fellowship, 1988–89.
Sotheby Scholarship, summer 1984.

Andrew Carnegie Travel Award, summer 1984.
Huntly MacDonald Sinclair Travel Scholarship, 1983.

PROFESSIONAL ACTIVITY

A. TEACHING

Prince Alwaleed Bin Talal Professor of Islamic Art History, Department of History of Art and Architecture, Harvard University, July 2007–. Graduate and undergraduate teaching, advising, doctoral thesis supervision.

Full Professor, Department of History of Art and Architecture, Harvard University, July 2003–June 2007.

Associate Professor, Department of History of Art and Architecture, Harvard University, July 2001–June 2003.

Assistant Professor, Department of History of Art and Architecture, Harvard University, July 1996–June 2001.

B. VISITING PROFESSORSHIPS

École des Hautes Études en Sciences Sociales, Paris, Groupe: Institut d'Études de l'Islam et des Sociétés du Monde Musulman (Prof. Houari Touati), *Professeur invité*, March and June 2003.

C. AFFILIATIONS

Harvard University

Board of Freshman Advisers, 2002–.

Central Asia NRC Advisory Committee, 2002–.

Standing Committee on Inner Asian and Altaic Studies, 1999–.

Standing Committee on Middle East Studies, 2004–. (Member since 1997).

Winthrop House, Senior Common Room, 1997–.

Signet Society, Associate, 1999–.

Architecture Club of Harvard (ArCH), faculty co-adviser, 2002–04.

Demon Magazine, faculty co-adviser, 2003–04.

D. MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

American Numismatic Society, 1991–.

American Research Institute in Turkey, 1992–.

ARIT Fellowships Committee, 2006–.

Association for the Study of Persianate Societies, 2001–.

College Art Association, 1990–.

Annual Conference Committee (Boston 2006), Regional representative, 2004.

The Art Bulletin, Reviews Editor, 2006–09.

The Art Bulletin, Editorial Board, 2006–09.

Historians of Islamic Art, 1989–.

Board of Directors, 2003–05.

Secretary-Treasurer, 1997 and 1998.

Program Committee, 1995–97.
H-Islamart Editorial Board, 1995–.
Middle East Medievalists, 1995–.
Middle East Studies Association, 1989–.
Society of Iranian Studies, 1995–.
Muqarnas. An Annual on the Visual Culture of the Islamic World, Editorial Board, 1996–.

ADMINISTRATIVE EXPERIENCE AND SERVICE

Department of History of Art and Architecture, Harvard University

Admissions Committee, 1997–.
Abramson Fellowship Committee, 2003–04.
AKPIA Postdoctoral Fellowships Committee, 1997–.
AKPIA *Forum for Islamic Art* lecture series, co-organizer, 1996–.
Curriculum Committee, 2002–07.
Director of Undergraduate Studies (Head Tutor), 2003–07.
Fellowships Committee, 1996–97; 1997–98.
Grant Writing Workshop, co-chair, 1997–98; 1998–99.
Joint Student-Faculty Committee, 1997–98; 1998–99.
Library Committee, 1998; 1999.
Mortimer Hays-Brandeis Fellowship Committee, 2002–03.
Senior Thesis Adviser, 2002–03.
Search Committees (at the junior level)
 Chinese Art, 1997.
 Afro-American Art, 1999.
 American Art and Architecture, 2000.
 South and Southeast Asian Arts, chair, 2003-04.
 South and Southeast Asian Arts, 2006–07, exploratory search
Search Committees (at the senior level)
 Spanish Art, 2002.

Harvard University

Aga Khan Program for Islamic Architecture
 Harvard and MIT Program Committee, 1996–2001.
Beinecke Scholarships Nominating Committee, 2007–.
Center for Middle Eastern Studies
 CMES Monograph Series, Reviewer, 1998–.
 Ehsan Yarshater Fellowship Committee, 1998–.
 Steering Committee of CMES, 1998–.
 Publications Committee, 2002–.
Committee on Inner Asian and Altaic Studies, 2000–.
 Admissions Committee, 2001–.
 Steering Committee, 2001–.
Core Curriculum
 Standing Committee, Literature and Arts Subcommittee, 2003–07.
Derek Bok Center for Teaching and Learning
 New Faculty Orientation, Round-Table, October 1999.
Harvard Alumni Association
 Participant in Return to Harvard Day program, 2001.
Harvard University Art Museums
 Executive Museum Planning Committee, 2004–05.

Harvard University Libraries

Search Committee for Librarian of Fine Arts Library, 1998.

Harvard Library Weekend, 8-9 March 2002. Presenter in *Lost Worlds, Lost Cultures* panel on photographic resources for teaching and research at Harvard.

Radcliffe Fellowships Selection committee for underclassmen research proposals (returning students), 2001.

Non-Harvard Committees and Service

Aga Khan Trust for Culture, AKDN, Aga Khan Museum, working group 2004–07.

Asia Society, New York. Academic advisor (art and architecture) to the project *Central Asia:*

Crossroads of Eurasia Past and Present (development of curriculum materials for high schools and junior colleges), 2006–2007.

Friends of the Department of the History of Art, University of Pennsylvania, 1998–2000.

Gardner's Art Through the Ages, reviewer of Islamic chapter, 2005.

Harvard University Press, book reviewer, 2003.

Israel Science Foundation, reviewer, 2006–.

J. Paul Getty Trust, Getty Grant Program, field reader, 2004–.

National Humanities Center, Fellowships program, reviewer, 2000–.

Princeton University Press, reviewer, 2006–.

Smithsonian Institution, Collections-based research program, reviewer, 1999.

HARVARD UNIVERSITY DISSERTATION COMMITTEES AND GRADUATE ADVISING

Chanchal Dadlani (second reader; adviser Necipoglu). “Twilight in Delhi? Architecture and Urban Change, 1707-1858.”

Amy Gansell (second reader; adviser Winter). “Women of Ivory in the Ancient Near East as Embodiments of Cultural Ideals.”

Jennifer Pruitt (second reader; adviser Necipoglu). “A Tale of Two Cities: Locating the Courtly and Urban in Fatimid Art.”

Yasmine al-Saleh. “Ottoman Devotional Practices and their Intersection with The Visual Arts.”

Hao Sheng (third reader; adviser Wang). “The Miraculous Images of Medieval China: Their Reproduction and Reception.”

Alexis Sornin (third reader; adviser Necipoglu). “Architectural Culture in Mughal India: The Building Workshops of Amber/Jaipur in the 17th and 18th Centuries.”

Michelle Wang (third reader; adviser Wang). “Mandalas and the Transformation of Space During the Late Tang Dynasty.”

Martha Lesley Wilkins (second reader; adviser Mottahedeh [CMES History Program]). “From Papyrus to Paper: Technology Transfer in Medieval Egypt.”

Suzan Yalman (second reader; adviser Necipoglu). “A Civilizing Mission? Religion, Urbanism and Identity in the Architectural Patronage of Alaeddin Keyqubad (r. 1220–1237).”

COMPLETED

Ladan Akbarnia (joint adviser). “Khita’i: Cultural Memory and the Creation of a Mongol Visual Idiom in Iran and Central Asia.” Ph.D. June 2007.

Persis Berlekamp (second reader; adviser Necipoglu). “Wonders and Their Images in Late Medieval Islamic Culture: The *Wonders of Creation* in Fars and Iraq, 1280–1388.” Ph.D. November 2003.

Elio Christoph Brancaforte (second reader; adviser Ziolkowski [Comparative Literature]). “Reading Word and Image: Representations of Safavid Persia in the Maps and Frontispieces of Adam Olearius (ca. 1650) (Germany).” Ph.D. June 2001.

Jack Cheng (third reader; adviser Winter). “Assyrian Music as Represented and Representations of Assyrian Music.” Ph.D. June 2001.

Mark DeLancey (third reader; advisers Blier and Necipoglu). “Representing Rulership: Palace Architecture, Ritualized Movement, and Secrecy in Northern Cameroon.” Ph.D. October 2003.

May Farhat (second reader; adviser Necipoglu). “Displaying Piety: The Shrine of Imam Ali al-Rida in Mashhad under the Safavids.” Ph.D. October 2002.

Emine Fetvacı (second reader; adviser Necipoglu). “Viziers to Eunuchs: Transitions in Ottoman Manuscript Patronage, 1566–1617.” Ph.D. June 2005.

Danielle Joyner (second reader; adviser Hamburger). “A Timely History: Images and Texts in the *Hortus Deliciarum*.” Ph.D. June 2007.

Amanda Luyster (chair; adviser Hamburger). “Text, Image, Context: The Family of St. Floret and the Use of Arthurian Imagery.” Ph.D. June 2003.

Oya Pancaroglu (third reader; adviser Necipoglu). “‘A World Unto Himself’: The Rise of a New Human Image in the Late Seljuk Period (1150–1250).” Ph.D. June 2000.

Alka Patel (third reader; advisers Chandra and Necipoglu). “Islamic Architecture of Western India (mid 12th–14th Centuries): Continuities and Interpretations.” Ph.D. June 2000.

Francisco Prado-Vilar (second reader; adviser Shearman). “Under the Shadow of the Gothic Idol: Alfonso X’s *Cantigas de Santa Maria* and the Imagery of Love and Conversion.” Ph.D. June 2002.

Alicia Walker (third reader; adviser Kalavrezou). “The Exotic in Middle Byzantine Secular Art and Aesthetics.” Ph.D. June 2004.

Barry Wood (second reader; adviser Necipoglu). “Shah Isma’il in Myth and Memory.” Ph.D. June 2002.

Zeynep Yurekli (third reader; adviser Necipoglu). “Legends and Architecture in the Ottoman Empire: The Shrines of Seyyid Gazi and Hacı Bektash.” Ph.D. June 2005.

SENIOR THESIS SUPERVISION

Elisabeth Barro, “Mughal and Rajput Influences in the Seventeenth Century: A Comparison of Painting Techniques and Materials,” 1996–97.

Erin Fehn, “A Nation Stays Alive When its Culture Stays Alive: The Destruction and Future of Afghanistan’s Cultural Heritage,” 2003–04.

Kristi Katherine Marks, “Algiers 1963: le parti avant-garde et le parti-pris esthetique avant-garde,” 2004–05. Winner of the Matthew Abramson Prize for Best Senior Thesis in the History of Art and Architecture; winner of the Thomas Temple Hoopes Prize.

Katherine Allidah Muller, “Modern Starts: How the Museum of Modern Art’s Past Influenced Its 2004 Renovation and Expansion,” 2004–05.

NON-HARVARD DISSERTATION COMMITTEES AND DOCTORAL DEFENSES

Eloise Brac de la Perrière, “L’Art du Livre dans l’Inde des Sultanats (1206–1600): le cas des manuscrits à peinture,” jury member, defense de thèse de doctorat, Université de Paris IV Sorbonne, 4 October 2003 [adviser Barrucand].

Christiane J. Gruber. “The Prophet Muhammad’s Ascension (*Mi’raj*) in Islamic Art and Literature, ca. 1300-1600.” Department of History of Art, University of Pennsylvania. Ph.D. August 2005 [adviser Holod].

Francesca Leoni. “The Revenge of Ahriman: Images of *divs* in the *Shahnameh* from the 15th to the 17th Century.” Department of Art and Archaeology, Princeton University, 2006– [adviser Leisten].

HARVARD UNIVERSITY EXTENSION SCHOOL THESIS ADVISING

Eleanor Laughlin, “Orientalism and Identity: The Bullrings of Spain and Portugal,” ALM in History of Art and Architecture (thesis director).

Kathleen Pike. “The Birth Horoscope of Iskandar Sultan: Astrology in the Service of Kingship,” ALM in History of Art and Architecture (thesis director). Winner of the “Outstanding Thesis Prize in the Humanities,” 2006

COURSES OFFERED

- HAA 12 *Early Islamic Art and Architecture*, lecture (spring 1997; fall 1998)
- HAA 12y *Introduction to Islamic Art: Visual and Portable Arts in Context*, lecture (spring 2005)
- HAA 11 *Landmarks of World Architecture*, lecture (since 1998; team taught course— lectures on the Alhambra, Granada)
- HAA1 *Landmarks of Word Art and Architecture* (team taught lecture course)
- HAA1a *Survey of World Art* (fall 2004; team taught lecture course)
- HAA1b *Survey of World Art* (spring 2005; team taught lecture course)
- Lit/Arts B46 *Art in the Wake of the Mongol Conquests: Genghis Khan and His Successors*, lecture (spring 2001; fall 2002; fall 2003; spring 2007)
- HAA 129x *Art of the House of Tamerlane (1370–1506)*, lecture (fall 1998)
- HAA 129 *Islamic Pilgrimage*, pro-seminar (fall 1997; fall 1998; fall 2002)
- HAA 126 *Arts of the Islamic Book*, pro-seminar (spring 1997)
- HAA 128g *Islamic Epigraphy and Calligraphy: Spiritual Geometries and Bodily Instruments* (spring 2005)

- HAA 128 *Topics in Arabic Art and Culture*, pro-seminar (fall 2000; spring 2003; fall 2007). Topics have included the art and culture of the Arabic book; the Medieval Mediterranean; and the Qur'an
- HAA 221 *Visual Encounters: Artistic Relations between Europe and the Islamic World*, seminar (spring 1998; spring 2001); co-taught with Professor Necipoglu
- HAA 224e *From Saracenic to Islamic: Exhibiting Islamic Art* (spring 2007)
- HAA 224m *Drawing in the Pre-Modern Islamic World* (spring 2006)
- HAA 226 *Collecting Culture: Albums of the Timurid, Ottoman, Safavid and Mughal Dynasties*, seminar (fall 1996)
- HAA 229p *Word and Image in Persian Painting* (spring 2008)
- HAA 228v *Early Islamic Architecture and Archaeology* (fall 2004); co-taught with Thomas Leisten
- HAA 229 *Between Figuration and Abstraction: Persian Painting of the 14th–17th Centuries*, seminar (spring 1999)
- HAA 98ar *History of Collections, Collecting, and Museums* (spring 2003; spring 2004)
- HAA 98ar *Photography, Video, New Media*, junior tutorial (fall 2000)
- HAA 98ar *Science and Art/ New Media and Technology*, junior tutorial (spring 1999)
- HAA 98ar *Islamic and Asian Calligraphy*, junior tutorial (fall 1996)

Harvard Summer School

HARC S-128 *Monuments and Cities of the Islamic World: An Introduction*, 2006–07.

Harvard University Extension School

HARC E-127 *The Art of the Islamic Book, 1250–1650*, 2003–07.

HARC E-130 *Exhibiting and Collecting Islamic Art: Toward a Critical History*, 2006.

INTERVIEWS

Iranian National Television, London, April 1999.

Radio Free Europe, London, April 1999.

BBC Radio 4 “Start the Week” with Andrew Marr, January 2005.

BBC World Service, January 2005.

Television interviews with CNN International, CNN Turkey, BBC1, BBC2, BBC London, and TRT (Turkish Radio & Television), January 2005.

“Turks at the Royal Academy,” *Illuminations* TV (London), January 2005 (aired in February on Channel 5).

SCHOLARLY PAPERS AND PUBLIC LECTURES

“‘Doing European and Chinese’ (*farangi-saz va khata’i-saz*): European and Chinese Idioms in the Collecting Cultures of Early Modern Iran,” at the conference *Collecting Across Cultures in the Early Modern World*, hosted by USC-Huntington Early Modern Studies Institute, San Marino, 11–12 May 2007.

“The Calligrapher’s Practice: Towards an Aesthetics of Writing,” Smart Museum of Art, University of Chicago, Chicago, 20–21 April, 2007.

“‘The eye is favored for seeing the writing’s form’: On the Sensual and the Sensuous in Islamic Calligraphy,” Institute for Advanced Study, and Princeton University, Dept. of Art and Archaeology, 18 January 2007.

“Chinese Art in a Persian Mirror: Artistic Production Under Yongle and Shahrukh, ca. 1420–1450,” University of Washington, Seattle, 2 November 2006.

“Chinese Magic: Artistic Exchange Between China and Iran,” Norma Jean Calderwood Lecture, Harvard University Art Museums, Harvard University, 27 April 2006.

“Remembering things unseen: Muhyi Lari’s ‘Encomium to Mecca and Medina’ and The Imagery of Islamic Pilgrimage,” Department of Art History, University of Wisconsin, Madison, 7 March 2006.

“The Visual Language of Science: From al-Sufi’s *Fixed Stars* to al-Jazari’s *Automata*,” in the panel *Graphic Sign, Symbol, and Image: Seeing and Reading in Islamic Visual Culture*, 7th International Association of Word and Image Studies: Elective Affinities, University of Pennsylvania, Philadelphia, 23–27 September 2005.

“Persian Art History Today,” workshop on Persian Studies, Center for Persian Studies and Culture, University of California, Irvine, 25–26 May 2005.

“Concepts of the Portrait in the Islamic Lands,” CASVA 25th Anniversary Symposium, CASVA, National Gallery of Art, Washington, D.C., 21–22 April 2005.

“Islamic Architecture: Monuments of Worship and Piety in Central Asia, Past and Present,” Nantucket Atheneum, Nantucket, 16 March 2005.

“Timur and His Successors: Art and Ideology in the 1400s,” Royal Academy of Arts, London, 11 March 2005.

“Persian Picture Making and Chinese Manner,” National Gallery of Art, Washington, D.C., 20 November 2004.

“Total Environments: Exhibitions of Islamic Art and their Critical Reception,” in the panel *Imag(in)ing the Middle East: Literature, Visual Media, and Culture*, Harvard University, Center for Middle East Studies Fiftieth Anniversary Celebration, 31 October 2004.

“Turks: A Journey of A Thousand Years, 600–1600,” Royal Academy of Arts, London, 15 September 2004.

“Cartographie et topographie: les pratiques nouvelles de la représentation dans le monde Ottoman,” Auditorium du Louvre, Musée du Louvre, Paris, 6 May 2004.

“Les espaces sacrés musulmans: la Mecque, Médine, et Jérusalem,” Auditorium du Louvre, Musée du Louvre, Paris, 3 May 2004. Lectures to inaugurate the formation of the museum’s Department of Islamic Art.

“From Pir Budaq to Ya’qub Beg: The Arts of the Book and Painting in Turkmen Iran, ca. 1450–1500,” The Metropolitan Museum of Art, New York, 21 November 2003.

“Visualizations of Holy Places in Sixteenth-Century Ottoman Manuscript Sources,” 20th International Conference on the History of Cartography, Cambridge, Mass. and Portland, 15–20 June 2003.

“On the Transmission and Reconstruction of Calligraphy: Ibn al-Bawwab and History,” Table Ronde “Calligraphies islamiques” École des Hautes Études en Sciences Sociales, Paris, 6 June 2003.

“The Turkmen Courts of Western Iran, ca. 1450–1500: Changes in Artistic Conception and Practice,” École des Hautes Études en Sciences Sociales, Paris, 26 May 2003.

“Places of Gathering: Monuments from Cairo to Samarqand,” and “The Arts of the Islamic Book,” lecture series, Museum of Fine Arts, Boston, 1, 3, 8 and 10 April 2003.

“The Turkmen Courts of Western Iran, ca. 1450–1500: Reactions to the Timurid Achievement,” École des Hautes Études en Sciences Sociales, Paris, 24 March 2003.

“Encounters with the Sacred: The Spaces of Islamic Pilgrimage,” Dept. of Art and Archaeology, Princeton University, 13 March 2003.

“Intersections between photography and painting in Qajar Iran,” in the panel *Islamic Art: Between “Western” and “Non-Western”?*, CAA Annual Meeting, New York, 22 February 2003.

“Current Issues in the Study of the Islamic Art of the Book,” Honolulu Academy of Arts, Honolulu, Hawaii, January 10, 2003.

“Ambiguity in the Paintings of Muhammad Siyah Qalam and the Responses of Shaykhi and Darvish Muhammad,” *Reading the Image, Performing the Text: A Symposium on Text-Image Relationships*, Institute of Fine Arts, New York University, New York, 22–23 November 2002.

“Chasing Shadows: Text and Image in Hariri’s *Maqamat*,” *The Society of Fellows in the Humanities*, Columbia University, New York, 4 April 2002.

“Through the Eyes of A Child? Looking at Persianate Painting Again,” an *Evening With Lecture Series*, Aga Khan Program for Islamic Architecture, MIT, 11 February 2002.

“Landmark Architecture on the Silk Road: Piety and Pilgrimage at the Shah-i Zinda, Samarkand,” *Islamic Lecture Series*, Peabody Essex Museum, Salem, Mass., 7 February 2002.

“Linguistic Regress, or How Do We Talk About Persian Painting?,” *Gale Lecture Series*, sponsored by the Dept. of History of Art, University of New Mexico, Albuquerque, 15 November 2001.

“Toward a Visual Logic of Persian Painting” (Logique visuelle de la peinture persane), Auditorium du Louvre, *Midis du Louvre series*, Musée du Louvre, Paris, 21 September 2001.

“*Muraqqa’-sazi*: Collecting Culture in Pre-Modern Iran,” Institut d’Études de l’Islam et des Sociétés du Monde Musulman, École des Hautes Études en Sciences Sociales, Paris, 20 September 2001.

“Elusive Subjects: Muhammad Siyah Qalam’s Paintings of Nomads, Dervishes, and Demons,” Lunchtime lecture forum, Committee on Inner Asian and Altaic Studies, Harvard University, 10 May 2001.

“Image and Text in Persian Anthologies from 15th- and 16th-Century Iran,” Ancient Art Council, Los Angeles County Museum of Art, Los Angeles, 2 February 2000.”

“An Aesthetics of Aggregation: Persian Anthologies of 15th-Century Iran,” *Daniel H. Silberberg Lecture Series*, Institute of Fine Arts, New York University, New York, 28 January 2000.

“Discerning the Painter’s Presence: Authorship in Persianate Painting,” *The Making and Reception of Persian Painting in Pre-Modern Iran*, Harvard University, sponsored by AKPIA, Cambridge, Mass., 21–22 May 1999.

“Visual Modes, Contexts, and Imitative Practices,” *Islamic Culture and Civilization: Iran*, sponsored by Unesco, University of Tehran (Faculty of Arts), Center for Islamic Culture, and Université des Sciences Humaines de Strasbourg, London, 9–11 April 1999.

“Visual and Textual Literacy in Pre-Modern Iran,” sponsored by Middle East Center and History of Art Department, University of Pennsylvania, Philadelphia, 1 April 1999.

“Discerning the Painter’s Presence: Bihzad and Persianate Painting,” *Old and New/ In and Out*, Historians of Islamic Art Majlis, meeting in conjunction with CAA, Los Angeles County Museum of Art, Los Angeles, CA, 13 February 1999.

“Manuscripts made for Baysunghur, Grandson of Tamerlane,” for Friends of the Fogg Museum lecture series, *Patronage of Islamic Art*, Harvard University Art Museums, Cambridge, Mass., 16 October 1998.

Gallery Talks for the exhibition *Princes, Poets and Paladins*, Harvard University Art Museums, Cambridge, Mass., summer 1998.

“Bahram Mirza and His Collections,” *Safavid Art and Architecture*, symposium at the British Museum, London, 26–28 March 1998.

“Disorderly Conduct?: Early Scholar-Collectors and the Istanbul Albums,” *Exhibiting the Middle East: Objectives and Realities*, Historians of Islamic Art Majlis, meeting in conjunction with CAA, Royal Ontario Museum, Toronto, Canada, 28 February 1998.

“Genealogies écrites et peintes: Histoire de l’art et biographie dans un album fait pour prince Safavide Bahram Mirza,” *L’Art Iranien: hier et aujourd’hui*, conference organized by Département d’Études Persanes, Université des Sciences Humaines, Strasbourg, 24–26 November 1997.

“Safavid Albums and Biography,” Faculty Colloquium, Department of Fine Arts, Harvard University, 1 May 1997.

“Gaze After Us At Our Works: The Safavid Album as Illustrated Biography,” Turkish Studies Association Mini-Conference *The Sultan and His Court: Biography, Iconography, Personal Lives*, University of Tennessee, Knoxville, 3 May 1997.

“‘What Lies Between the Two Boards’?: An Album Made for Bahram Mirza in 1544–1545,” shoptalk, CASVA, National Gallery of Art, Washington, D.C., 25 January 1996.

“The Making of an Art History: An Album Made for Bahram Mirza in 1544,” *Art, Architecture, and Social History*, Middle East Studies Association, Annual Meeting, Washington, D.C., December 1995.

“H. 2310 or *Catalogue of Scripts by the Seven Masters*: A Timurid Album at the Ottoman Court,” 10th International Congress of Turkish Art, Geneva, 17–23 September 1995.

“Two Calligraphy Albums: Calligraphy Collecting under Baysunghur and Shahrukh ca. 1427–34,” co-sponsored by Near Eastern Studies Department and History of Art Department, Cornell University, Ithaca, April 1995.

“*The Realm of Collectedness: Album Production and Art Collecting in Iran ca. 1427–1544*,” Department of Fine Arts, Harvard University, Cambridge, Mass., April 1995.

“Art Collecting in the Early Timurid Period: Two Calligraphy Albums,” Curators’ Research Seminar, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., March 1995.

“Lifting the Veil from the Face of Depiction: Collecting and the Istanbul Albums,” American Research Institute in Turkey, Istanbul, May 1993.

“The Islamic Collection of the University Museum,” *Teaching the Middle East, a Resource Workshop for Teachers*, University Museum of the University of Pennsylvania, Philadelphia, November 1991.

“Problems in the Provinces: The Coinage of Husayn Bayqara and His Contemporaries,” American Numismatic Society, New York, August 1991.

CONFERENCES AND SESSIONS

Historiography and Ideology: Architectural Heritage of the “Lands of Rum”, symposium under the auspices of the AKPIA, Harvard University, Cambridge, Mass., 11–13 May 2006. Session chair and discussant.

The Islamic Survey, symposium under the auspices of the AKPIA, Harvard University, Cambridge, Mass., 17–18 May 2002. Session chair.

Photography in the Islamic World, 19th–20th Centuries, one-day symposium under the auspices of the AKPIA and Harvard University Art Museums, Harvard University, Cambridge, Mass., 8 December 2000. Chair and organizer.

The Making and Reception of Painting in the Pre-Modern Islamic World, two-day conference sponsored by AKPIA, Harvard University, Cambridge, Mass., 19–20 May 1999. Chair and organizer.

“Architecture and Literary Texts,” panel *MESA Annual Meeting* 1997. San Francisco, 20–24 November 1997. Chair and organizer.

EXHIBITIONS

Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600–1900, MFAH, Houston, 21 October 2007–27 January 2008. Co-curator with Mary McWilliams.

Writing the Word of God: Calligraphy and the Qur’an, MFAH, Houston, 21 October 2007–27 January 2008. Curator.

The Tablet and the Pen: Drawings from the Islamic World, Harvard University Art Museums, Cambridge, Mass., February–June, 2006. Faculty adviser to graduate student curators Ladan Akbarnia and Chanchal Dadlani.

Turks: A Journey of A Thousand Years, 600–1600, 22 January–15 April 2005, Royal Academy of Arts, London. Co-curator (with Filiz Cagman and Nazan Olcer). Individual responsibilities included full range of curatorial work; composition of labels, wall text, and gallery guide; consulting with public relations, press office, education, and merchandising; and fundraising lectures; ca. 300,000 visitors. Exhibition catalogue in third printing.

PUBLICATIONS

BOOKS

The Persian Album, 1400–1600: From Dispersal to Collection (New Haven: Yale University Press, 2005).

Prefacing the Image: The Writing of Art History in Sixteenth-Century Iran, Studies and Sources in Islamic Art and Architecture 9 (Leiden, Boston, Cologne: Brill, 2001).

EDITED AND CO-AUTHORED VOLUMES

Traces of the Calligrapher: Islamic Calligraphy in Practice, c. 1600–1900, with Mary McWilliams, exhibition catalogue (Houston: MFAH and Yale University Press, 2007).

Turks: A Journey of a Thousand Years, 600–1600, exhibition catalogue (London: Royal Academy of Arts, 2005).

Muqarnas 17 (2000), papers from the conference “The Making and Reception of Painting in Pre-Modern Iran.”

ARTICLES AND BOOK SECTIONS

“Collectors and Collecting (a brief overview),” in *Encyclopedia Iranica* (in press).

“The Calligrapher’s Body: Toward an Aesthetic of Islamic Calligraphy,” *Muqarnas* 25 [Festschrift to Honor Oleg Grabar on his 80th Birthday] (in press).

“Ruy González de Clavijo’s Narrative of Courtly Life and Ceremony in Timur’s Samarqand, 1404,” in *The Book of Travels: Genre, Itinerary, Ethnology and Pilgrimage from 1250–1650*, ed. Palmira Brummett (Leiden: Brill, in press).

“Pilgrimage City: Representations of Mecca, Medina, and Jerusalem,” in *The City in the Islamic World*, ed. Renata Holod, Yusuf al-Natshe, Attilio Petruccioli, and André Raymond (Leiden: Brill, in press).

“Concepts of the Portrait in the Islamic Lands, ca. 1300–1600,” *Studies in the History of Art, Dialogues in Art History* (Washington, D.C.: National Gallery of Art, in press).

“Artistic Relations (Iranian-Ottoman),” in *Encyclopaedia Iranica* (in press).

“Album,” in *Encyclopaedia of Islam*, 3rd ed. (in press).

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