Iman Abdulfattah (Bonn/NYC), Spatial Thresholds in Mamluk Architecture: The Mausoleum of Sultan Qalâwûn in Cairo, a Case Study

15.00 Coffee Break

15.30 PARALLEL PANELS

Faculty of Arts and Humanities, Aula di Archeologia

PANEL A: COMMEMORATION AND MEMORY: MODERN AND CONTEMPORARY ART FROM THE MIDDLE EASTERN AND ISLAMIC WORLD

Chair: Micheline Di Cesare (Rome)
Katrin Nahidi (Geneève), Motives of Shi’ite Mourning in Modernist Iranian Art: Historiography and Artistic Productions
Çiğdem Ívrên (Bamberg), Resisting Amnesia: Local Conceptual Art in the Aftermath of the Lebanese Civil War
Charlotte Bank (Berlin), Commemorating Wars and Victims: Iconic Events and Images in Contemporary Art from Lebanon and Syria

Faculty of Arts and Humanities, Aula IV

PANEL B: CURRENT RESEARCH

Chair: Mattia Guidetti (Bologna)
Iman Aghajani (Bamberg), Inscriptions of the Faryûnûd Friday mosque: Its Patronage and Decorative Phases
Andrea Luigi Corsi (Rome), Technical/Technological Aspects of Early Abbasid Stuccowork: The Case of Salman Pak (Iraq)
Ana Marija Grbanovic (Bamberg), In Memoriam Hasankâyî: Some Remarks Regarding the Stuccos of Hasankâyî Monuments

Faculty of Arts and Humanities, Aula di Archeologia

17.00 CONCLUDING REMARKS

17.30 GENERAL ASSEMBLY OF THE ERFURT HERZFELD SOCIETY

THE ARTS AND ARCHAEOLOGY OF FUNERARY CULTURES IN ISLAM

Ernst Herzfeld Society 16th Colloquium

1-3 July 2021

ORGANISATION

Micheline Di Cesare, Department of Sciences of Antiquity, Sapienza University of Rome*
micheline.dicesare@uniroma1.it

SCIENTIFIC COMMITTEE

Markus Ritter, Universität Wien
Francine Giese, Viromusée Romont
Barbara Finster, Otto-Friedrich-Universität Bamberg
Stefan Weber, Museum für Islamische Kunst, Berlin

SUPPORT AND THANKS

Ernst Herfeld Society
Sapienza University of Rome, Rectorate, Faculty of Arts and Humanities, Department of Sciences of Antiquity
Museo-Laboratorio d’Arte Contemporanea (MLAC)
Maria Vittoria Fontana, Roberta Marin, and “the task force”

BACKGROUND IMAGE

Mahmoud Said, *La mise au tombeau* (oil on board), 1926; Dr Omar Abd Almocz Fine Art Collection, Doha (after omar-artcollection.com/artist/308).

* with the collaboration of Amelia Blundo and Serena Mancini, Andrea Luigi Corsi, Ludovica Lucentini, Leonardo Antonucci, Diego Colagrossi, Lorenza Gallo, Alessandro Iezzi, Gabriele Pomettini, Giulia Ripepi, Sara Siciliano, Giulia Vitale.

To attend online please register on https://www.antichita.uniroma1.it/cehs

To attend in presence please contact micheline.dicesare@uniroma1.it

Rome
Sapienza University Campus

CEHS (Colloquium)
AFHS (General Assembly)
by June 29, 2021
1 JULY 2021

13.00 Graduate Meeting (online; separate programme)

Rectorate Palace, Aula degli Organì Collegiali

17.30 Welcome Addresses

Paolo Carafa, Pro-Rector for Archaeological Heritage, Sapienza University of Rome
Matilde Mastrangelo, Vice-Dean of the Faculty of Arts and Humanities, Sapienza University of Rome
Giorgio Piras, Head of the Department of Sciences of Antiquity, Sapienza University of Rome

18.00 Keynote Lecture

Andrew Petersen, University of Wales Trinity Saint David (Lampeter), Burial Matters: Insights into Belief and Identity from Tell Qurassa in Syria

2 JULY 2021

Rectorate Palace, Aula degli Organì Collegiali

9.15 Opening

Markus Ritter, University of Vienna/Chairman of the Ernst Heriferd Society
Michelina Di Cesare, Department of Sciences of Antiquity, Sapienza University of Rome

ERNST HERZFELD AWARD 2020
Franziska Schneider (Regensburg/Berlin), Rediscovering the Local Heritage – Zeyneb Sultan Mosque and the Chalkoprateia Church in Constantinople

10.00 Rituals, Images and Devotion

Chair: Fernando Valdés (Madrid)
Sabina Göloğlu (Vienna), Depictions of the Prophet Muhammad’s Tomb and Medina in the Dalā’īl al-Khayrāt

Roxana Zehari (Göttingen), Vāq Motif from Manuscripts to Carpets: The Formation of the New Myth about Death and the Afterlife in Safavid Grave Rugs

11.00 Coffee Break

11.30 Jessica Rahardjo (Oxford), Death of a Sultan: Literary Sources on the Funerary Material Culture of Islamic Southeast Asia
Gianfranco Bria (Rome), Iconographic Worships, Ziyarat and Sensory Experiences in Post-socialist Albania

12.30 Lunch Break

14.30 Liminal Spaces

Chair: Nourane Ben Azzouna (Strasbourg)
Razan Francis (Barcelona), Islamic Tombstones in Medieval Spain: Conflict, Rituals, and Identity
Martina Massullo (Lille), Funerary Contexts in Afghanistan: Cemeteries from Ghazni
Elisabeth Kwan (Cambridge), A Cemetery Mosque as a Site of “Renaissance”: The Case of an Ibāḍi Muslim Berber Mosque in the Maghrib

16.00 Coffee Break

16.30 Commemoration and Manifestation of Power

Chair: Markus Ritter (Vienna)
Péter Nagy (Oxford), Šāilla and its Antecedents: Patronage of Funerary Architecture Under the Marind Dynasty (1269–1465) of Morocco
Riyaz Latif (Pune), Ornate Commemorations: Funerary Monuments for Queens in Sultanate Gujarat
Franz Chaigne (Paris), A Sultan, a Mausoleum, Three Qur’āns and Some Artefacts: The Elaboration and Meaning of a Program at Sultānīyya

3 JULY 2021

Faculty of Arts and Humanities, Aula di Archeologia

9.00 Reshaping Forms, Re-Semantising Functions

Chair: Ebba Koch (Vienna)
Amelia Blundo (Rome), The Transmission of Models in Funerary Architecture in the Dar al-Islam Between the 11th and 12th Century: A Case-Study Connecting Egypt and Iraq
Sara Mondini (Venice), Reshaping Artistic Vocabularies, Redefining Religious Identities. The Case of Malik Deenār Dārgāh in Kerala and the Semantics of a Funerary Complex
Mohit Manohar (New Haven), The Chand Minar at Daulatabad

10.30 Coffee Break

11.00 Oblivion and Rebirth

Chair: Lorenz Korn (Bamberg)
Joachim Gierlachs (Berlin), The Funerary Monument of Najm ad-Dīn Kubra in Kunya Urgench, Turkmenistan
Mustafa Tupev (Bamberg), Shifting Alliances, Solid Foundations: The Ziyarat to Katta Lungar (Uzbekistan)

12.30 Lunch Break

13.30 Temporal and Spatial Trajectories

Chair: Avinoam Shalem (NYC/Rome)
Richard McClary (York), Memorial for a Memorial: The Mashhad of Imām ‘Awn al-Dīn and the Destruction of Medieval Monuments in Mosul by ISIS
Roberta Marin (London), The Interpretation of Funerary Architecture in Mahmoud Said’s Art Practice