

News from the Museum of Islamic Art in Berlin

2 / 2010

Dear Friends of the Museum of Islamic Art,

After a delay of two months, here is the Newsletter for the second half of 2010. Briefly explained, the first months of the New Year have overwhelmed us with a flood of positive and negative events. We are working hard towards the conception of a new layout for the Museum so that this year we may get the support of an 'screenplay writer' who will help develop a professional exhibition with a special focus on the visitors' interests. The preparations for the move to the new Competence Centre have reached an advanced stage (about half of our depots will have to move), and an offer to digitalize 11,000 objects of our collection is being organized. More on that topic when the time comes.

Although this Newsletter is about last year, the New Year began with the demise of two great men, who were very important to us and whom we want to remember here: In January the eminent art historian Oleg Grabar passed away; Mr Grabar was a friend of the Museum, who, in January 2010, had held the opening lecture of our conference 'Layers of Islamic Art'. We also regret the passing of Edmund de Unger; he was very close to our Museum, it remains our task to take care of his heritage in the years to come. You can find our obituary on www.fmik.de. We extend our respectful gratitude to both and our condolences to their families

But here is some good news that Edmund de Unger would have particularly liked: we have reached a new high in visitors' numbers. After 2009, when for the first time we welcomed more than half a million visitors, the Museum of Islamic Art attracted almost 600,000 people in 2010 (596,351 visitors / +10.8%) – probably making us the most visited collection of Islamic art and archaeology world-wide. The numbers are even more impressive in comparison to those of the Pergamon Museum, which dropped slightly that year (1,035,000 visitors / - 5.3%). Interest in our Museum is ascending, so to speak. Although one could argue that the number of visitors is less

important than the substance of their visit, our case is different: in the context of the ongoing discussion about Islam, we have a call to present the many faces of Islamic culture, and as the only museum of its kind in Germany, that means presenting them to anyone and everyone. The more the better. This said, in 2011 we expect fewer visitors, because experience tells us that after viewing a big special exhibition such as Tell Halaf, Pergamon or Roads of Arabia, people become too tired to climb the stairs to our collection. We'll see! This year's success obliges us to invest time and energy in developing new formats for mediating our collection to the museum's visitors.

At the moment, this task and others are hampered by a completely absurd discussion about the relocation of the Mshatta façade in the north wing of the Pergamon Museum, which has proved an immense strain on the museum's director and staff. Although there has been a vote on the problem, which should have closed the question long since, the public is being confused by an activist and his arguments – some of them deliberately obfuscatory. I do not want to enter into a public discussion in our Newsletter, though I should still like to take this opportunity to express my personal and professional concerns. To wit: at the moment people outside of the Museum are discussing ill-conceived proposals for the relocation of the Mshatta façade, which testify to a shocking lack of understanding of the Mshatta façade as a work of art as well as of the Museum's exhibition architecture. This is a poorly thought-out and last-minute intervention. Over the past two decades, long discussions among academics, conservators and planners had resulted in an agreed-upon basic concept, which was accepted by the State Conservator in 2009. Now, when construction work is about to start, new models are proposed at random; these models – instead of respecting the intention of the Pergamon Museum's architectural spaces – would force the monumental Mshatta façade into a cramped passage with the wrong lighting. This flies in the face of not only recent agreements, but also the 1930 form of the Pergamon Museum, which successfully provided the main objects with the best possible spatial effect and laid the foundation of the Museum's world-wide reputation. We shall make every effort to convince all persons involved of the validity, utility and excellence of the former conception, which our team has carefully examined again and regard as the only solution. The quality of a recognised world museum should not be compromised by ill-informed attempts to undermine its most important exhibitions.

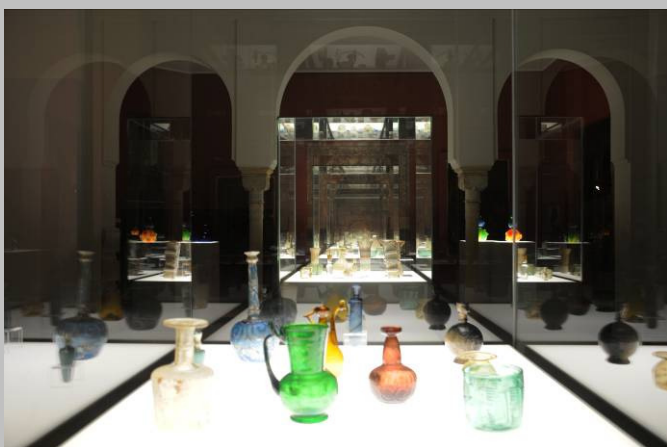
The second half of 2010 put the focus on several issues that I should like to report about. We have strengthened our international network. To that end, our director general, Prof. Dr. Michael Eissenhauer and I visited Istanbul, where we discussed a potential future cooperation with several partners. There were also on the agenda a meeting about the conception of the Palestine Museum in Ramallah and a collaboration as part of the Twinning Museums project concerning the move of the Oriental Department of the Georgian National Museum in Tbilisi and

its important collection of Qadjar art (Iran, 19th / early 20th c.). The greatest efforts were of course directed towards work in our Museum.

Exhibition „Vorsicht Glas!“ [„Glass! Handle with care!“]

In the second half of 2010 the definite highlight in our rooms was the glass exhibition. Fascinated by the beautiful glass fragments and vessels in our collection, Miriam Kühn had chosen to conclude her two years of advanced training as museum assistant by gathering the glass experts in our house and curating an exhibition. But let her speak for herself:

"In September 2010 the special exhibition „Vorsicht Glas! Zerbrechliche Kunst 700-2010“ [„Glass! Handle with care! Fragile art 700-2010“] was opened; because of great public interest, it was prolonged until February 13, 2011. The exhibition was dedicated to 1400 years of creative and diverse treatment of glass in the Middle East. Arranged in the categories of colourfulness, transparency, brilliancy, fragility and decoration, an axis of 61 objects from the Museum's collection offered itself to the viewer. They were accompanied by eight contemporary glass sculptures from the *Galerie New Glass Art & Photography*. The glass objects were presented on illuminated boards, making them seem to float on a sea of light.



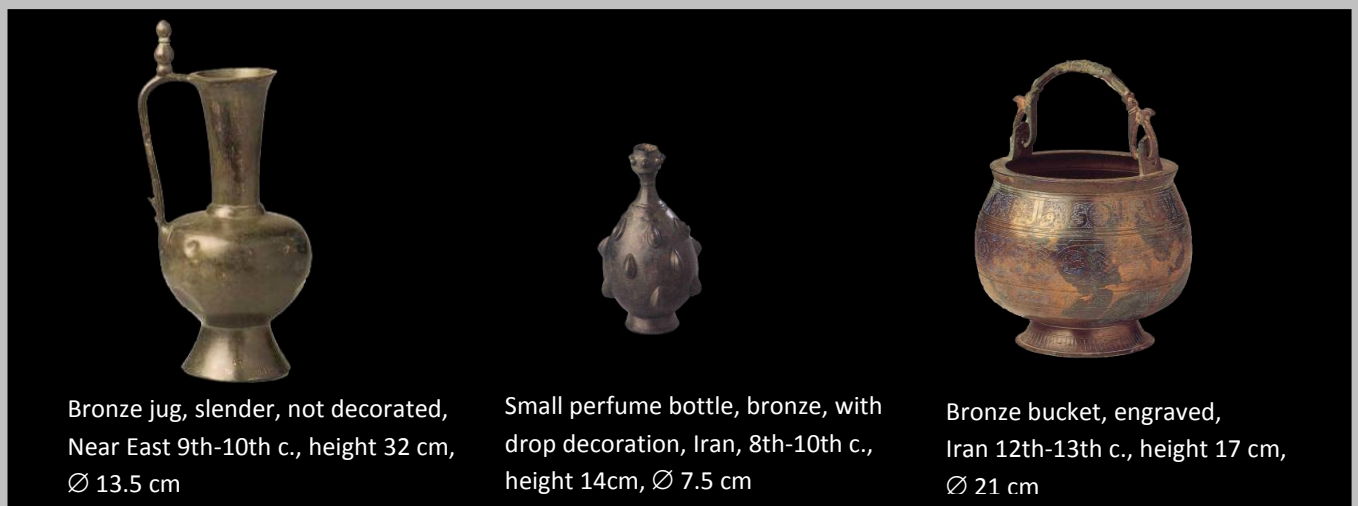
Exhibition *Vorsicht Glas*: lighted ground vitrine in the archaeological axis.



Exhibition *Vorsicht Glas*: the archaeological axis with a contemporary "satellite".

The exhibition offered the public a fascinating insight into the Museum's glass collection. Not only were well known pieces from the permanent exhibition seen in a new light, but most of the glasses on exhibit had until now been seen rarely or not at all. The high level of glass art in the Middle East was demonstrated using simple everyday pieces to luxury items. The objects by artists from Lebanon and from Turkey made it clear that glass has become more and more significant in contemporary art. Next to them stood works by North American and Australian artists, who are influenced by Middle Eastern traditions.

Curators of the exhibition were Andrea Becker, Sara Beuster, Gisela Helmecke, Nadania Idriss, Jens Kröger, Miriam Kühn and Katharina Müller. Youssef el-Khoury designed the exhibition's architecture. On the occasion of the special exhibit and in cooperation with the "Friends of the Museum of Islamic Art", a series of lectures took place on Thursdays from September 23 to October 14, 2010. The glass artist Scott Chaseling, the Bee Kingdom Collective from Calgary, Professor Dr. Julian Henderson and Dr. Andrea Becker talked about their respective research and art projects. The catalogue was published as the first volume in the series "Die Sammlungen des Museums für Islamische Kunst" ["The Collections of the Museum of Islamic Art"], and a series of postcards with glass objects from the Museum's collections was made available. The exhibition took place under the patronage of the German UNESCO commission. Additional financial support came from the Glashütte Lamberts, the Barakat Trust and the Friends of the Museum of Islamic Art. We thank all our sponsors for their great confidence and for this very successful cooperation!" To Miriam Kühn and the "glass competence team" kolay gelsin and allah yu'tikun alf 'affiye (an expression of approval in Turkish and Arabic).



Bronze jug, slender, not decorated,
Near East 9th-10th c., height 32 cm,
Ø 13.5 cm

Small perfume bottle, bronze, with
drop decoration, Iran, 8th-10th c.,
height 14cm, Ø 7.5 cm

Bronze bucket, engraved,
Iran 12th-13th c., height 17 cm,
Ø 21 cm

The collection grows

As already announced in the last Newsletter, Professor Dr. Eugen Wirth, Erlangen, presented us not only with his excellent library about the 'Islamic town and its art', but also with six vessels – three bronze vessels, two ceramic bowls and a glass beaker. They are valuable additions to the early Islamic holdings of the Museum of Islamic Art. I asked our curator Ms. Gisela Helmecke for a few words about the objects:

"One of the bronze vessels is a beautiful undecorated jug of an early Islamic type with a well-defined shape. The second bronze vessel is a small perfume bottle, also of a rather frequent

type with drop-shaped applied decoration. The third bronze vessel is a bulgy bucket with a nice handle carved with grooves. Several inscriptions recite the usual good wishes for an unknown owner; a later owner had his name engraved. Of particular interest is the main frieze with its twelve medallions featuring the signs of the zodiac, a later work. The two ceramic bowls are especially important for the collection – they belong to the Samarra type: one is a lustre bowl with a radial pattern, the other is a bowl in blue and white, also with a radial pattern of leaves, several samples of which are known from Samarra. Samarra is situated north of Baghdad; in the ninth century it was the capital of the caliphate. From 1911 to 1914 the Museum conducted excavations in Samarra under the direction of Friedrich Sarre and Ernst Herzfeld, and part of the finds came to Berlin. The ceramic types from Samarra were astonishingly varied as to shape and technique – among the innovations were the lustre technique, meant to imitate gold, and blue painting on a white background. White vessels were to imitate the precious Chinese porcelain – later the blue painting was enthusiastically adopted by the Chinese. The new fashion spread quickly and in the ninth century, it was also found in other regions. Another highlight is the glass beaker decorated with incised lions on the run. The shape of the animals as well as that of the interspersed leaves is reminiscent of objects made of rock crystal.



Blue-and-white ceramic bowl with three branches and 3 drops around a central dot, Iraq/Iran, 9th c. Ø 22 cm



Cameo glass, animals on the run, probably Iran, 10th c. 11.6 cm high, Ø 8.5 cm



Lustre ware bowl, decorated with radial bands, Iraq/Iran, 9th c. Ø 21cm

So far the Museum held only fragments of this glass type, therefore this addition is most welcome!"

The items bequeathed to us by Professor Wirth are beautiful supplements to our collection, and they fit perfectly as the last of our main topics for the second half of 2010. Dear Mr. Wirth, thank you very much!

Focus on migration and cultural education

There is good reason to approach a special subject in this Newsletter. In 2010 Thilo Sarrazin's book, *Deutschland schafft sich ab* ("Germany Does Away With Itself") provoked a heated discussion about immigration, assimilation and multiculturalism in Germany. Unfortunately, Islam has become a favorite topic in election campaigns, and by suspecting and accusing all and everybody, many a politician destroys trust and confidence. Objections to President Wulff's statement that Islam is part of Germany does us all harm. No country has ever fared well with the construction of an artificial "We" at the expense of whole groups of the population. Well-educated Germans with migrant backgrounds seek their fortune abroad, while the less privileged parts feel they must protect themselves by withdrawal. As the Museum has in its care the cultural heritage of Muslim societies, we are aware that Muslim history is as varied and Muslim cultural creativity is as diverse as is humanly possible. But watching a talk show on TV, we immediately notice that no one mentions cultural history and that some participants' statements testify to their total ignorance of the eminent cultural achievements, of the many layers of historical experience and of the social realities of the Muslim world. Competent in cultural history, the Museum of Islamic Art is necessarily charged with the task of providing a differentiated and nuanced cultural history of the Muslim world and of withstanding gross simplifications motivated by political ambition.

As a symbolic and public location, as a national institution and as an information source for broad layers of the society interested in cultural history, our institution must cover two new fields, namely those of integration and of cultural education. We try to take our stand, but we lack personnel (you will find texts in the January issue of *Politik und Kultur* and *Museumskunde* Schwerpunkt Migration [download at <http://freunde-islamische-kunst-pergamonmuseum.de/links/downloads/weber-downloads/> if you are interested we are happy to mail them to you]). Some events should be mentioned in this respect. We hosted, for example, a meeting of the German Foreign Office's *Allianz der Zivilisationen* [Alliance of Civilizations], which was attended by high-ranking diplomats; this year's Ibn-Rushd prize for Free Thought, an award honouring accomplishments in the service of democracy and freedom of opinion in the Islamic world, was also presented in our Mshatta-Hall. Towards the end of the year we arranged a celebration on the occasion of "Five years of Islam Forum Berlin" with the participation of Dr.

Ehrhart Körting, Berlin Senator of the Interior, Aiman A. Mazyek, president of the Central Council of Muslims in Germany, Abdul Hadi Christian Hoffmann, vice-president of the Muslim Academy of Germany, Günter Piening, commissioner for integration and migration on behalf of the Berlin Senate, and Pinar Çetin from DITIB as well as many representatives of Muslim institutions in Berlin.

The 'Nights of the Ramadan' (August 13 to September 12) proved to be another highlight; they were organized by "Piranha Kultur" in cooperation with "Consense Gesellschaft zur Förderung von Kultur mbH" and the State Museums. Among the partners were our friends from Radio Metropol FM and the Berlin Konservatorium für Türkische Musik [Conservatory for Turkish Music], the Morgenland-Festival Osnabrück and the US-Embassy Berlin. At the beginning a panel – followed by an *iftar* reception – discussed future possibilities of using the format's potential for the propagation of common, long-term goals. The concerts by the Syrian big band 'from Syria' and Fatoumata Diawara from Mali, the performance with music, urban dance and drawing "Seyahat – Eine Reise", a concert by the Conservatory for Turkish Music with soloists from the Radio Choir Berlin, a movie evening and the outstanding appearance of the Uighur blues-rock band Qetiğ from Xinjiang (Uighur Autonomous Region, China) were very positively received by the general public as well as by the press. During the long night with Levent Yildirim and DJ Ipek on 28 August, we counted more than 8000 visitors in our spaces. We were again spellbound



Closing the 'Nights of the Ramadan' in Neukölln (12.9.): a girl-group is performing.



The time journey Seyahat, 20 August 2010.



The Uighur group Qetiğ on 27 August 2010.



Levent Yildirim and DJ Ipek on 28 August 2010.

by Mohammad Reza Mortazawi, who played at the festive *ambassador iftar* attended by Cornelia Pieper, State Minister of the Foreign Office. During those four weeks, traditional music and contemporary trends were on the stage side by side. A series of movies and documentaries accompanied by discussions with the directors presented a great variety of cultural topics in the Muslim countries. Finally, a festive family reunion brought the 'Nights of the Ramadan' home to Neukölln – a district of Berlin with a large Muslim population. The varied programme was made possible by funds from the foundation of the "Deutsche Klassenlotterie Berlin" and the German Foreign Office (funds designated for the dialogue with the Islamic world): our sincere thanks to all! The Foreign Office will continue to support this important event in 2011, together with help of Capital Cultural Fund (Hauptstadtkulturfonds).

In the long run we want to develop projects directed toward specific groups so that we may fulfil our task as mediators of culture and also encourage families with overseas backgrounds to visit the Museums. In this we help meet a long-term goal of strengthening the participatory procedures in our society (representation and participation, accessibility of public institutions for the population) as well as make a direct contribution to intercultural education. There is much work ahead, for our collection in its current installation is difficult to approach without assistance. At the same time, our visitors are seldom equipped with knowledge about historical contexts or basics of cultural history. With this in mind, a group of experts is working towards improving the permanent exhibition. In order to realize their concepts we need funds, which we hope to find via strategic partnerships. The road is long, but you can help us at any step along the way.

Anniversary of the „Freunde des Museums für Islamische Kunst im Pergamonmuseum e.V.“

There was a birthday to be celebrated! The "Friends of the Museum of Islamic Art" are one year old! The "Friends" are a big asset to the Museum, providing a platform for people who want to cooperate with us. And it allows us to become active financially, albeit on a modest level. A generous donation has made it possible to produce a professional brochure about the Museum, which is a big help in fund-raising at home and abroad. Informative and image-filled fliers in English, Arabic and Turkish are a further means of information. Professor Dr. Barbara Kellner-Heinkele, head of the "Friends", writes:

"With 2011 the *Verein der Freunde des Museums für Islamische Kunst im Pergamonmuseum* enters its second year. In the first fifteen months since its foundation on October 23, 2009, more than 100 individuals and families as well as one company have joined the association showing their special interest in the Museum and its mission. Most of them live in Berlin, but there are also members from other German cities, from England, the USA and the Middle East.

Here follows a summary of the most important tasks and aims of the association (see www.fmik.de). In the first place, the “Friends” want to support the Museum in its mission as mediator of the art, architecture, archaeology and culture of the many-layered Muslim societies and of religious and ethnic communities living among them. As has already been demonstrated, this support may be helpful in requiring and restoring items for the collection, in designing, funding and organizing exhibitions, conferences, lectures, guided tours, excursions and special cultural programmes. As far as possible, the association would also like to have a part in the Museum’s activities in the field of education for children, adolescents and adults, and to strengthen its public appearance, for example by the partial financing of publications and events. Last but not least, the association wants to support the research done at the Museum, academic exchange and international networking.

In the spirit of that list of tasks, the association has, in the months past, supported – financially and otherwise – a number of projects, for example exhibition fliers, invitation cards, various brochures and translations of brochures and information sheets. As an institution, the Friends helped to realize the ‘Nights of the Ramadan 2010’ by administering the financial part of the main contribution coming from the German Foreign Office.

In this way, every member is in direct relation with the Museum and its appearance on the national and international stage. In addition, quite a few “Friends“ have brought their expertise to the organization and implementation of the exhibitions offered by the Museum in 2010, or are already busy preparing future events. Since April 2010, the monthly meetings of the *Freunde des Museums für Islamische Kunst* have provided an informal opportunity to get to know one another, to strengthen friendships and to consider topics relating to the Museum. So far the meetings have been enriched by popular lectures given by specialists from the Museum, who offered insights into their research and practical work – an insider’s perspective into the multiple tasks and activities of Museum professionals. Every one of those evenings was received with enthusiasm. The meetings will be continued in 2011 with an attractive programme. Become a member of the „Freunde des Museums für Islamische Kunst im Pergamonmuseum“! You find the registration form <http://freunde-islamische-kunst-pergamonmuseum.de/mitgliedschaft/>." The association’s annual ticket is also the admission ticket to all permanent exhibitions of the State Museums in Berlin, it is tax-deductible, and it makes a nice present.

Staff news

Two years are nothing and time at the Museum passes even more quickly: That was Miriam Kühn’s experience, museum assistant in advanced training. Happily, she will stay with us; thanks to the excellence cluster “Topoi“ of the German Research Foundation, she will remain with us for another half-year, in the project on museum concepts, before she joins the Orient

Institute in Beirut. Many thanks are due to Miriam Kühn for her always dedicated, cheerful and constructive cooperation! We hope to see her again. Desirée Heiden, who worked for us for six months via “Topoi“, has found a permanent position in a private enterprise, where she is quite happy. Filiz Çakir-Phillip, another one of our valuable “Topoi“ fellows, has won a new grant and will stay with us for the time being. Congratulations to all three!!

Our new museum assistant in advanced training is Sophia Vassilopoulou, who has just finished an excellent master’s thesis in art history. Four years of coordinating the “Young Nights“ have broadened her knowledge of Islamic art; she did an especially fine job of project management at the “Sprach- und Kulturbörse“ of the Technical University. The fact that she has also completed a course in jurisprudence with an excellent final grade shows that she is a woman of many talents. A cordial welcome! We also welcome our first two fellows from the research programme 'Europe in the Middle East - the Middle East in Europe' 2010/11: the architect and cultural historian Dr. Toufoul Abou-Hodeib will turn her dissertation into a book. In her dissertation, *Authentic Modern: Domesticity and the Emergence of a Middle Class Culture in Late Ottoman Beirut* she researched the home's role in mediating the experience of modernity. The art historian Dr. Agnès Penot-Lejeune investigated, on the other hand, the role of the French gallery Goupil & Cie in the international art market, particularly their impact on the first collectors in the Middle East (information on both www.wiko-eume.de/en/fellows/academic-year-20102011.html).

Sara Beuster, the restorer to whom we said good-bye in the last Newsletter, is a happy young mother. We’ve found an excellent successor. Ms. Stephanie Fischer finished a course of studies as a restorer, specializing in the conservation and restoration of wall-painting and decoration on architecture; she finished in 1999 with excellent results. The work for her diploma earned Ms. Fischer the school prize of the FH Potsdam [University of Applied Sciences]. Since 1999 she has been working as a free-lance restorer and has dealt with many eminent works of art and art ensembles. We are very happy to have her!

We had to say good-bye to Katharina Müller, who was the first to do her “Freiwilliges Soziales Jahr“ [Voluntary Year of Social Service] at the Museum. We are very pleased to learn that our Museum seems to have been the right place in the formation of a young person (and she was definitely the right person for us). Her project was to create a Memory game with faces that are to be found in our Museum painted on ceramics or on paper, carved or cut into objects. The idea was to highlight the persons behind the objects. At the moment our publication department is looking for a publisher. As a student of archaeology, Katharina Müller is certainly on the right track. The experience with Katharina was so encouraging that we are continuing to host young volunteers: in Anna-Maria Gogonjan we have found a very dedicated successor! Anna-Maria is a great help: again, we seem to have found the right person.

Miscellanea

2011 is going to be a difficult but rewarding year. Already, the agenda is filled with numerous lectures, exhibitions, events and conferences; at the same time we shall have to pack and clean our depots and deliver a plan for the relocation of every object. These events are in the offing: a beautiful exhibition on the occasion of a thousand years of the Persian *Shahname* or Book of Kings, including a conference, a cultural event and a voluminous programme (from March 18); the meeting on "Culture and Informatics" (April 12-13); a workshop about the restoration of the Mshatta façade (June 22-23); the presentation of a spectacular rock crystal jug from the collection Mr de Unger, a sensation, which turned up as a surprise on the English market (June 23), followed by a workshop about the 'Meaning of Objects'; a Samarra symposium during the annual meeting of the Ernst-Herzfeld-Gesellschaft (June 30 to July 3); the 'Nights of Ramadan' in August; the Volkmann meeting at the end of October and – if things go well – a spectacular exhibition on Saudi Arabia from October on. All this will provide abundant material to the ZDF (a main German TV channel) who are making our museum the subject of a documentary this year.

All the funds for these exciting events come from third parties. As we do not have a separate budget for these and similar activities, our only hope for financing our broad cultural programme lies in fund-raising. We rely on your help. We call again for your support of our mission and activities: Donations are a concrete help, and you may, of course, determine how your donation should be used: for instance, the improvement of particular rooms with regard to museum pedagogy, e.g. the carpet rooms or the Samarra Corner—each should be refurbished for the jubilee '100 years of Islamic archaeology – the Samara excavations 1911'. Donations are tax-deductible for up to 10 % of your annual income; ask your tax adviser. This applies also to donations from abroad: whoever donates from the US or from Great Britain via a so-called Charity Fund, will receive a receipt valid for tax-deduction in his/her country.

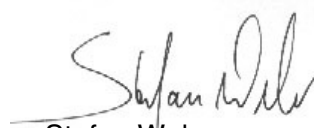
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Account no.:	210 010 30
Purpose:	STPK-068728279 ISL

All further information at: <http://www.ukfundforcharities.org/index.html>

Membership in our sponsoring association is tax-deductible as well.

We are looking forward to your visit!

Yours sincerely,



Stefan Weber

Museum of Islamic Art: Exhibitions in 2011

Heroische Zeiten. 1000 Jahre Persisches Buch der Könige. [Heroic Times. 1000 Years of the Persian Book of Kings] Date: March 18 to July 3, 2011, with symposium on March 19, family party at Nouruz on March 20 (www.smb.spk-berlin.de/smb/news/details.php?lang=en&objID=31683, accompanying programme www.smb.spk-berlin.de/smb/kalender/details.php?lang=de&objID=25247&p=2&typeId=10).

Roads of Arabia. Archäologische Schätze Saudi-Arabiens. [Archaeological Treasures of Saudi Arabia] Date: from ca. October 21, 2011 to February 15, 2012

Teheran 50: German Archaeology in Iran. Date: from December 2, 2011 to February 26, 2012

Sammlerglück. Meisterwerke aus der islamischen Welt in der Keir Collection. [Collector's luck – Masterpieces of the Islamic World in the Keir Collection]. Date: from March 18, 2010 until further notice. Rearrangement of the rock crystal room from June 23, 2011.

Lectures, Openings, Conferences

Date	Time	Title	Place/organized by
3/10/2011	7p.m.	Meeting of the 'Friends': visit of the exhibition "New accessions: migration history in Berlin collections "	Kreuzberg Museum
3/18/2011	6p.m.	Opening of the exhibition "Heroic Times. 1000 Years of the Persian Book of Kings"	Mshatta hall
3/19/2011	10a.m.-6p.m.	Symposium accompanying the exhibition	Theodor-Wiegand hall
3/20/2011	100a.m.-6p.m.	Family party on the occasion of Nouruz	Mshatta hall
4/14/2011	7p.m.	"Ta'ziyeh"- a movie by Maryam Palizban	Brugsch-Pasha hall
5/19/2011	19:00	S. Babaie The Aleppo Zimmer (Berlin) and Other Lonely Places; Transcultural Networks and Mercantile Houses in 17th-century Persia and Syria	Mshatta hall
5/26/2011	19:00	Cairo – DAFG lecture serious, cities of the Arab world	Mshatta hall
6/23/2011	7p.m.	Festive opening, with lecture by Professor Ernst Grube, of the Rock Crystal Room	Mshatta hall
6/24-25/2011	10a.m.-6p.m.	Workshop on Things	Theodor-Wiegand hall
6/30-7/2/2011	10a.m.-6p.m.	Annual meeting of the Ernst-Herzfeld- Gesellschaft. Birth of Islamic archaeology: excavating the caliph's residence Samarra, 100 years ago.	Theodor-Wiegand hall
August		Nights of Ramadan	In and around the Museum
Ca. 10/21/2011		Exhibition "Roads of Arabia"	North wing, Pergamon Museum
10/28-30/2011	10a.m.-6p.m.	Volkman meeting 2011. Annual symposium of the international carpet friends	Theodor-Wiegand hall
01.12.2011		Opening „ Teheran 50: German Archaeology in Iran “	Mshatta hall

For our **lectures** you can find a continually updated calendar at:
<http://freunde-islamische-kunst-pergamonmuseum.de/aktuelles-1/termine/>

Museum of Islamic Art: New publications

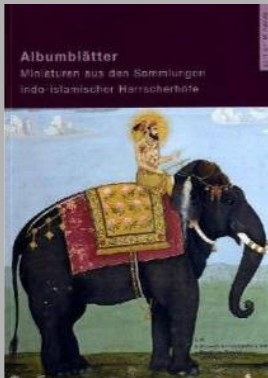
Our books: <https://smbkatalogshop.besucherdienst.org/Merchandise/Museum/id/18>



Vorsicht Glas! Zerbrechliche Kunst 700-2010.

Herausgegeben von Miriam Kühn

Edition Minerva, Staatliche Museen zu Berlin, 2010
200 Seiten, broschiert, zahlreiche farbige Abbildungen
EUR 19,80



Albumblätter Miniaturen aus den Sammlungen indo-islamischer Herrscherhöfe.

Herausgegeben von Almut von Gladiß

Edition Minerva, Staatliche Museen zu Berlin, 2010
111 Seiten, broschiert, zahlreiche farbige Abbildungen
EUR 19,80



Research, Restoration, Cultural Education, Presenting Muslim Cultures – Museum of Islamic Art in Berlin

Herausgegeben von Stefan Weber

Freunde des Museums für Islamische Kunst, 2010
23 Seiten, broschiert, zahlreiche farbige Abbildungen
EUR 3 (nur im Museumsshop)